



The American Dance Circle

December 2016

Volume 37, 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, and
- 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 advertisements for dance-related materials, activities, and events of a nonprofit nature is four weeks prior to the publication date. E-mail is preferred and camera-ready ads may be attached. Mail checks to address below. Advertising rates: Full page (4.5” wide x 7.5” tall) - \$ 60 Half page (4.5” wide x 3.5” tall) - \$ 30. Please make checks payable to “The Lloyd Shaw Foundation.”

Submit ads and articles to:

Allynn Riggs, 7683 E Costilla Blvd, Centennial, CO 80112.

Telephone (303) 808-9724. Email: Allynn.riggs@gmail.com

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LETTER FROM INTERIM PRESIDENT

By Bob Fuller



Dear Friends,

First, we express our deepest hope that the past year has been good to you and yours. And, we extend our wishes for a joyous and healthy New Year.

Now, a needful apology to Elizabeth Lioacono. Last issue we reported on Beth Harvey and Hazel Jodock and their work at Cumberland Dance Week. I was pretty soon informed (politely) that Elizabeth Lioacono was, and would be, the Cumberland Dance Week Director. So, my deepest apology to Elizabeth.

Then, I started to ponder on just how I had made this error in the first place. Well, Beth was the programs director, while Hazel was officially the publicity director, but both were extremely visible at all of the camp functions. Elizabeth, I realized was the consummate manager. She had delegated not only the "job" but the authority and responsibility to "make it happen." This Beth and Hazel had done, and as a camper, they became the "face" of the camp activities. In twenty-six years in the Army I rarely experienced the level of management expertise I had been exposed to at CDW.

After that, I realized that my current style of leading in this current run as LSF President has not been what would make me satisfied. As a self-directed organization, managed by "volunteer" office holders, it is not acceptable that I do not seek to share the decisions and questions with as many of those about who have stood up and said, "Just ask me". But I haven't.

The bad news for the membership is that soon many of you will be receiving telephone calls, texts, and/or e-mails asking for your assistance, or your voice in moving the Foundation forward. I ask that you take to heart that we ask because we are in need, and we ask completely unaware

(usually) of your current circumstances, and “No, I really cannot at this time” is completely acceptable.

Those of you at home taking notes: This is not a hard office to hold, I made it so on my own. When you are given the opportunity to be a leader, it is because you have a “posse” at your back. Do not allow yourself to set them to the side. So, Friends, be warned.

Joyfully, Anne and I are looking forward to Tersichore’s Holiday and singing in the New Year.

Happy Dancing,
Bob Fuller

LETTER FROM THE EDITOR

By Allynn Riggs



If you are not currently a member of the Lloyd Shaw Foundation and have been receiving complimentary copies of *The American Dance Circle* for more than two years (8 issues) because you attended a Lloyd Shaw Foundation sponsored event and you wish to continue receiving them you are encouraged to join the Lloyd Shaw Foundation. *The American Dance Circle* is one of the benefits of membership in the Foundation along with discounts in event fees.

The LSF encourages members to participate in the governance of the Foundation as board members, officers and chairs of committees. If you are interested in volunteering for any of these activities, please contact any LSF board member or officer.

Also, send me dance related articles, comments, event or book reviews for inclusion in *The American Dance Circle*. Contact me via e-mail at Allynn.riggs@gmail.com or via phone at 303-808-9724.

NOTICE OF THE ANNUAL MEETING OF THE LLOYD SHAW FOUNDATION

The annual membership meeting of the LSF will be held during the Terpsichore's Dance Holiday, Wednesday afternoon, December 28, 2016 at Stonewall Resort, West Virginia. All LSF members and other interested parties are cordially invited to attend.

The Lloyd Shaw Foundation's Board of Directors will meet directly after the membership meeting. All are welcome to attend this meeting as well.

The LSF encourages members to participate in the governance of the Foundation as board members, officers and chairs of committees. If you are interested in volunteering for any of these activities, please contact any LSF board member or officer.

Duplicate Archive Materials available!

Who likes old square, folk, and contra dance materials? If you're interested in dance records, books, and magazines (including many regional ones as well as Sets in Order and Viltis), contact Bill Litchman at wmlitchman@yahoo.com or 505-247-3921. Bill and Kris Litchman will search through shelves of duplicate LSF Archives materials to see if we can find what you want! The only cost to you will be shipping expenses.

Nominations for two Board positions

Short statements of candidates for LSF Board 2016

John Fracchia

I am pleased to be a candidate for the Board of Directors of the Lloyd Shaw Foundation. I am passionate about preserving traditional art forms and believe that the Lloyd Shaw Foundation is a key player in ensuring that American folk dance traditions are alive and available to future generations. If elected, I will work to leverage my experience in the arts, education and non-profit world to help the LSF preserve these traditions while utilizing 21st century technologies to deliver them to a world-wide audience.

A little about me: I am a graduate of the State University of New York at Binghamton, where I earned a Master of Business Administration degree from the School of Management and a Bachelor of Arts degree in Psychology and in Cinema. I have been a member of the foundation since 2006 and have volunteered as a videographer and designer of the current LSF website. I am very familiar with the workings of non-profit organizations and currently serve on the boards of the [National Dance Society](#), [Twin Tiers Honor Flight](#), the [Greater Tompkins County Municipal Health Insurance Consortium](#), and [One World Market](#). Additionally, I have been a member of the Board of Trustees of Ithaca College (2008-2011), President of the Eastern Association of Colleges and Employers (2011-2012) and Executive Director/Chair of Harpurs Ferry Student Volunteer Ambulance (1986-1987). Professionally, I work as the Associate Director of Career Services at Ithaca College and serve as a member of the Town Council in Caroline, NY.

The arts are an important part of my life and I engage them on multiple fronts. I am a founding member of [ComedyFLOPs](#), an improv comedy troupe, which performs

frees shows to raise money for the community School of Music and Arts. I am co-author of the play, [Club Hell](#) as well as a sci-fi/fantasy novel, *Cataclysm: The Myst Clipper Shicaine*, which was published in May of 2016. I am an experimental [film artist](#) who has had the good fortune to have works [exhibited](#) at galleries and festivals. In 2011 my band [Loose Change](#), for which I am a primary songwriter, released the song, Carry On, ([iTunes](#), [Amazon](#), [CDBaby](#)) as a fund raiser to help address the unmet and often catastrophic health care needs of 9/11 first responders. We are currently working on our first album, which we hope will be finished in 2017.

I am blessed to have a rich, interesting life, which I am fortunate to share with my wife, Nancy Kane and our 6 cats.

Michael Loiacono

My name is Michael Loiacono and I reside in Burnside, KY with my wife, Elizabeth, and our three children. I am originally from upstate New York, and graduated with degrees in physics and engineering. I was drawn to Kentucky by the mission of the Christian Appalachian Project (CAP), helping people in need in Eastern Kentucky, and now serve as their Director of Human Services.

While serving as a volunteer preschool teacher for CAP, I was cajoled into trying something called "Contra Dancing" in Berea, Kentucky. As skeptical as I was, I quickly became hooked on the music, reveled in the movement, and thoroughly enjoyed the community and camaraderie among dancers. I take credit for introducing my then-future wife to the community, but she quickly surpassed me in her zeal. Before I knew it, she had dragged her still-skeptical husband to Cumberland Dance Week (CDW), wrangled our family and friends into a ragtag dance band, and started the Somerset 5th Saturday Contra Dances. Within a few years we were both on the CDW Planning Committee and she was being groomed for Director. The Somerset 5th Saturday Dances are now in their 7th year.

As I write this now, I wonder what life was before all those things; they've become part of our family's culture and traditions. We have made fast friends, grown tremendously,

and enjoyed watching our children as they soak up the music, the dance, the arts, and the traditions. They look forward to CDW all year long, frequently writing and Skyping with the friends they've made. The mission of the Lloyd Shaw Foundation and their vision of preserving and sharing folk dances with current and future generations has had a profound effect on my family. It is an organization I am proud to support.

Eric Schedler

I started dancing contras and squares at the age of 18 in 1998, and began playing music for dancing ten years later. I have been a staff musician at both Cumberland Dance Week (CDW) and Terpsichore's Holiday (TH) for most of the last 6 years, and became finance director of CDW in 2015. In this role I have negotiated lower rates for our facility rental and helped keep expenses in line with revenues. I have also traveled the US and Canada as a touring musician, and have sat on the board of directors of the Bloomington Old-Time Music and Dance Group. I am currently getting an intergenerational dance series off the ground in Bloomington, IN. I believe strongly in the mission of the Lloyd Shaw Foundation to continue the living tradition of music & dance and value greatly the support that LSF offers to CDW and TH.

MEMBERS, please look for your election ballots in the mail. They will come from Dale Sullivan in Missouri. Make the time to vote and return your ballots to Dale as soon as possible.

If you received an extra copy please pass it on to a dance friend, organizer, or leader and encourage them to **join the Lloyd Shaw Foundation. **JUST ASK**, a personal invitation shows how much you enjoy this activity and that you want to share it.**

How do I become a member of the Lloyd Shaw Foundation and subscribe to The American Dance Circle?

Sign up on the website: www.lloydshaw.org.

If you must use snail mail please use the following form:

Please indicate if: New Membership _____ Renewal _____
Address change _____ (no charge for current members)

Individual - \$25 _____
Couple/Family - \$40 _____
Supporting/Club - \$50 _____
Sustaining - \$100 _____
Patron - \$250 _____
Life - \$1,000 (a onetime gift) _____

****Caller Group Liability Insurance* - \$33** _____

Sustaining, Patron, and Life members (names only) will be listed near the back of each ADC issue.

Name: _____
Address: _____
City: _____ State/Province: _____
Zip Code: _____ Country: _____
E-Mail: _____
Phone: _____

For Snail-Mail send a copy of the above form with a check made out to **Lloyd Shaw Foundation** to:

Lew Cocke
2924 Hickory Court
Manhattan, KS 66503

You can also go to the website: www.lloydshaw.org. Click on the **Join/Support** tab, select **Join**, scroll to the chosen membership category and click on the **Pay Now** button. Follow directions from there.

Caller Group Liability Insurance is available to LSF members calling in the U.S.A. through The Foundation's affiliate membership with Callerlab. This is **NOT music licensing only liability insurance.

Liability Insurance, How to get it

As a member of The Lloyd Shaw Foundation, callers, cuers, and prompters calling in the United States have access to group liability insurance through the Foundation's affiliate membership with Callerlab for \$33.00. They do not need to be members of Callerlab. However, you must be a current member of The Lloyd Shaw Foundation. Please note that this is **NOT** music licensing. Yearly cost is \$33.00 and covers personal liability only. Checks can be sent to Lew Cocke, 2924 Hickory Court, Manhattan, KS 66503. Be sure to put "**INSURANCE**" on the envelope. It will alert him to verify your membership and send information to Callerlab for processing.

POSITION AVAILABLE - Membership Chair

The Lloyd Shaw Foundation's incredibly wonderful and long term Membership Chair, Ruth Ann Knapp, has decided that after thirty years it is time to pass on her position. This volunteer position entails working with the Foundation's treasurer, Lew Cocke and the editor of the American Dance Circle, Allynn Riggs, in maintaining both the membership and mailing list. For a more detailed job description send e-mail to **Allynn.riggs@gmail.com**.

If you are interested please contact Bob Fuller, LSF President at **RJF727@aol.com** as soon as possible.

Membership Records Move to 21st Century

It was brought to our attention about one year ago that our then current methods of keeping track of the membership, publication recipients, and election ballot information was in need of consolidation and upgrading to a single "living" document. In our attempts to "keep it simple" we had created too much variety in how information was stored and shared. More than one person was involved in an intricate dance of information.

From hand entries on rolodex cards back in the 1970's to a variety of databases, depending on the type of computer individuals had, and more recently the advent of online enrollment and payments, we found that we were getting buried in history and the reality that more mistakes were being made than were desirable. The LSF made some inquiries to a few long term members' grown children who had decades of experience with dance, and more importantly with the Lloyd Shaw Foundation, to see if the younger, more computer savvy minds, could help us come to the 21st century.

Kristina Book volunteered to be the Transition Membership Resource for this upgrade effort. With a few phone calls and plenty of e-mails the project is almost complete. The past four months have brought to light the wonderful work and dedication of Ruth Ann Knapp who has been the Membership Chair for thirty years as well as the expertise and knowledge of Linda Bradford who managed the mailing list for The American Dance Circle and election ballot mailings. We treasure all of their efforts to keep the membership information up-to-date with minimal problems.

The Kristina has combined and moved the differing databases to one master document which can be updated and sorted as needed by the Treasurer, Membership Chair and The American Dance Circle Editor. We thank Kristina for her insights, knowledge and patience. She will be available for instructions and help as we familiarize ourselves with today's methods of maintaining records.

A Poem from the January 1980 issue. By Helen
Lourie Marshall originally posted in St. Louis Pepper Box

Keep a Dream in the Making

Keep some little dream in the making
If youth you would like to hold.
Old Father Time is defeated by dreams –
A dreamer never grows old.
For dreams have a way of quickening
The hear, and the years pass you by.
You can always tell the man with a dream
By the ageless gleam in his eye.
So keep a small dream in the making,
It needn't be bog or bold –
Just some little dream to beckon you on
And you'll never, no never, grow old.

Music Notes from the Finger Lakes Region of New York: An Interview with Michael Ludgate

By Nancy Kane

Wherever traditional music for dance is found in and around Ithaca, NY, chances are that Michael Ludgate is directly or indirectly involved. He maintains a calendar of thousands of music and dance events and serves as a leading resource for music and dance information throughout central New York State. His home outside of Ithaca serves as The Canaan Institute, featuring performances and workshops dedicated to traditional music and more. Musicians and dancers living in or planning to visit the region may want to contact him to get connected with the upstate music scene.

1. What drew you to trad music, and how did you get started? Was your family an influence?

I come from a long local line of Ithaca musicians. My

grandfather Morris "Moe" Harper was a local jazz clarinet and tenor saxophone player in the Ithaca area in the 1940's through the 1960's. Moe's wife, Ina Knuutila, played violin in a more classical style. My mother, Roberta, played flute and piano and was popular around town as a piano accompanist for a variety of musical tasks. I remember vividly the multiple barbershop quartets training in the living room as a child with coaching from my mom. I picked up my grandmother's violin as an adult (2002) in my mid-forties and taught myself to read treble clef with help from a Suzuki book, and at that same time started hosting the weekly Wednesday fiddle and contra tune jam from my home, which continue today. More recently I have developed a passion for mandolin which I teach and play mostly melodically in a Celtic style with American influences including jazz and swing. I love and support the open bands and open acoustic jams around the Ithaca area and attend many of them when time permits.

2. Please describe a bit of the history of The Canaan Institute, including origins, notable performers, examples of workshops....

The Canaan Institute is the name of our farm, website and building where we host our weekly jam session and concerts near Hammond Hill State Forest. Some folks wonder about the name: The word Canaan has historical significance for the neighborhood we live in, but no religious affiliation for us. We are in Town of Caroline, not too far from the village of Brooktondale. We have hosted a variety of local and out of town musicians for acoustic concerts and music workshops. Some notable folk musicians who have performed and taught at Canaan Institute: Yann Falquel, Pascal Gemme, Keith Murphy, John Blake, Mairead Hurley, Nathan Gourley, Liz Simmons, George Wilson, Hannah Sanders, Jack Williams, Brittany Haas, Joe Walsh and Owen Marshall, Cantrip, and Sillanpää (from Finland). Workshop topics include traditional fiddle tunes for dance, alternate tunings for fiddle and guitar, vocal workshops, arranging fiddle tunes for dancing, and music theory for folk music.

3. What about your dance bands - what are they, and what types of dances do you play for (just contras, or Irish, English, squares, rounds, etc.)?

I have a variety of bands with a core focus on traditional tunes for dancing. The dance styles include contra dance, English Country Dance, and couples dances like waltzes, polkas schottisches. Recently we have form a band Metku that specializes in traditional dance tunes from Finland; our fiddler teaches a few traditional Finnish folk dances. Here are a couple of links: O'Shanigans www.oshanigans.org and Metku www.metkumusic.org. We also have another new group rehearsing slightly more modern music at The Canaan Institute: jazz standards for swing dancing.

4. Any CDs or downloads of dance music available now?

Downloadable / streamable music from O'Shanigans here. We played for the local radio show, "Bound for Glory" in Ithaca and they recorded it! 90 minutes of music!
http://canaaninstitute.org/music/oshanigans_live_demo_track_s/Oshanigans_BFG_2015_03_01/

We are working on getting some of the Finnish music from Metku online, but there is nothing streamable yet.

5. Do you have any thoughts about the current environment of contra and other traditional dance forms in the Finger Lakes region, or any sense of trends ("hot" contras, techno contras, etc.)?

Contra dancing in the Finger Lakes area is thriving; especially in Ithaca where there are at least 3 regular dances - two of them quite large and well attended. Syracuse, Rochester and Binghamton all have regular contra dances that are well attended. All these include a mix of English Country Dancing and a small mix of other world folk dances - usually during the intermissions.

6. Contact information, listserv info, etc. for musicians who might be interested in visiting the area or keeping abreast of activities in the region and might want to sit in, attend an event, or contact you.

All my contact information is on my home page <http://www.canaaninstitute.org/>. Any new musician or dancer in or near Ithaca area should join my newsletter <http://bit.ly/subscribe-canaan-news> and feel free to find me on Facebook <https://www.facebook.com/michael.ludgate>

The Canaan Institute maintains a calendar of live music and dance events that is very popular. Right now there are between 5000-6000 events listed here <http://bit.ly/live-music-events>

7. Anything else you'd like to add?

The Canaan Institute also has an outing club. We hike, mountain bike and cross country ski for fun and exercise! <http://canaaninstitute.org/bikeskiblog/>

DUES ARE DUE IN JANUARY!

Don't forget that yearly dues will be due in January. Starting in 2017 we will be sending out notification via e-mail to those that have made them available. The rest will receive notices the old fashioned way. We would like to cut down on the postage costs as much as possible. **Please check your contact information in this issue. Let us know of any corrections as soon as possible.** If you have not listed your e-mail address and would like to get membership notifications electronically SEND an e-mail to either Lew Cocke – **cocke@phys.ksu.edu** or Allynn Riggs – **allynn.riggs@gmail.com**.

You can get ahead of the game by renewing online too. Go to the website: www.lloydshaw.org. Click on the **Join/Support** tab, select **Join**, scroll to the chosen membership category and click on the **Pay Now** button. Follow directions from there.

Check your contact information listed in this issue. Send us any corrections or additions, like your e-mail address.



Terpsichore's Holiday

Sponsored by the Lloyd Shaw Foundation

December 27, 2016–January 1, 2017
Stonewall Resort, West Virginia

*Spend the last week of the year in an all-ages
community of dancers and musicians at a
picturesque mountain lodge, miles from the bustle
of normal life*

**Contras · Squares · English · Morris · Games ·
Singing · Arts & Crafts · Storytelling · Calling
· Swimming · Nature Hikes · Community · Yoga
· Mummers · Clogging**

www.danceholiday.net

**Laura Light · Lissa Schneckenburger · Luke Donforth · Corey DiMario · DeLaura Padovan
Matthew Olwell & Emily Oleson · Kappy Laning · Mick Kinney · Renee Brachfeld · Steve Hickman · John Devine · Susan Michaels
· more**

Terpsichore's Holiday is going digital!
Online registration with credit card is preferred.

<i>Adults 19+ early bird until 11/15/16</i>	<i>630</i>
<i>after 11/15 add \$50/adult</i>	<i>50</i>
<i>Teens 13-18</i>	<i>375</i>
<i>Kids 4-12</i>	<i>271</i>
<i>LSF members -20 flat discount</i>	<i>-20</i>
<i>Extra room or private room through the 31st</i>	<i>200</i>

Prices are double+ occupancy and include all meals, classes, dancing, and fun. Tax is 6%. Singles can pay \$200 extra for a private room Dec 27-31. Families of 4 or fewer may have a 2nd room from Dec 27-31 for \$200 extra. We cannot guarantee private or second rooms on New Year's Eve. Pricing policies on website. Scholarships for work and dance leaders & musicians cover partial cost.

To pay by check or if you need a paper registration form, ask registrar for instructions.

Registration opens in September
Registrar: Pam Eidson • 770-314-7765 •
pameidson@gmail.com

www.danceholiday.net

This Summer, Join us at...

Cumberland Dance Week 2017

July 2nd - 7th

Pleasantville, Tennessee

Cumberland Dance Week is six days and five nights of dance and music for all ages at the lovely NaCoMe Camp and Conference Center near Pleasantville, TN. Your registration includes all meals from Sunday evening to Friday afternoon, semi-private room with private bath in an air-conditioned cabin, and all workshops and dances. This year, we even have an exciting 4th of July celebration planned!

About CDW

The Lloyd Shaw Foundation's Cumberland Dance Week is *the* all-inclusive dance and music camp of the south. We are famous for our hot music, exuberant dancing and top-notch classes. We are committed to offering quality programming for all ages and walks of life, including the very young. Because of our affordable pricing, we're also one of the most accessible dance camps of the summer. So bring your dancing shoes to Tennessee this July. We've got the camp for you!

About our Location

Nestled in a 600-acre forest, NaCoMe Camp and Conference Center is the site of the Historic Beaver Dam Springs Resort. Today the camp boasts most of its original buildings, now air-conditioned and remodeled with wood harvested on-site. A stream meanders through the camp, and the cool waters of the swimming hole beckon on a hot afternoon. Porches with rocking chairs grace every cabin, and the open-air "barn" lends a picturesque site for dancing.



Something for Everyone!

Adults and Teens will find a diverse and exciting program with classes that allow everyone to learn something new. Whether you're looking for high-energy dance, relaxation, or the chance to call dances or play music with some of the best, you'll find it at CDW. The camp typically features classes in contras, squares, English Country Dance, dance calling, ritual dance (e.g., rapper, morris, garland), tune writing, and dance band.

Mummers (ages 9-12) program provides a stimulating and focused week for our pre-teen campers. They work throughout the week to prepare a traditional mummer's play, complete with hand-made costumes and stunning dance choreography. The result is an end-of-the-week performance of which they can truly be proud.

Revelers (ages 6-8) program gives space and outlet for the exuberance of youth, while also providing structure and focused concentration. Classes will include dance, nature exploration, and traditional crafts.

Childgrove (ages 2-5) is a gem of a program for the youngest campers. Daytime activities include singing, stories and movement, and focused craft. They explore folk arts and traditions such as gardening, baking, fiber arts, and more through story, song, craft and play. At the end of camp the kids return home with new crafts in their hands, new songs in their heads, and new friends in their hearts.

Families are welcome at Cumberland Dance Week!

CDW is ideal for parents, grandparents, aunts, uncles and friends who wish to spend a meaningful and relaxing vacation with children. Not only can adults dance all day while the kids enjoy themselves in age-appropriate classes, they can continue to dance in the evening after the children are tucked away in bed, with adults and older teens monitoring the cabins.



Register for Cumberland Dance Week 2017!

Two ways to register:

Register online at
www.CumberlandDanceWeek.org.
 Cost includes five nights' lodging,
 fifteen meals, and all music and
 dance classes;

Or, print and mail a registration
 form from our website:
www.CumberlandDanceWeek.org.

Age	Rate Before 3/15	Rate After 3/15
Adult (18 & up)	\$575	\$620
Work Exchange*	\$450	\$495
Work Crew**	\$350	\$350
Teen Rate (ages 13-17)	\$395	\$395
Teen Work Exchange*	\$345	\$345
Ages 3-12	\$295	\$295
Ages 0-2	\$90	\$90

Four Great Ways to Save!

Early Registration: Register by March 15th to save \$45 off our normal adult rates.

Work Exchange*: Campers aged 18 and up can save \$125 in exchange for an average of one to two hours of light work each day. Types of work include: assisting with the silent auction; helping set up or take down sound equipment, lights, etc.; preparing children's or adults' snacks; serving as cabin monitor after children's bedtime. *New this year: Teens can also participate in our work exchange program, saving \$50 for up to 1 hour of lighter-duty work tasks per day.*

Work Crew:** Campers aged 18 and up can save up to \$270 by joining our Work Crew! Requirements are: coming early and staying late (for dance hall set-up, tear-down) and 1-2 hours of daily assigned work during the week.

Scholarships are available through the Lloyd Shaw Foundation. To apply, visit the CDW website or e-mail Registrar@CumberlandDanceWeek.org.

Visit www.CumberlandDanceWeek.org Today!



DANCE CENTER CALENDAR

By Donna Bauer

Sunday: Waltz Cross Step 12:15 to 1:45 PM

Once a month Tea Dance on Sunday afternoons from
2:30 – 5:30 PM (usually 2nd Sunday)

High Desert Dancers 5:45- 7:30 PM

Monday: Private Practice 5 – 6 PM, Yoga 6:30 – 7:45 PM

Tango 8 – 9 PM 1st, 2nd and 3rd and 8-10 PM on 4th

Tuesday: Private lessons 12 - 2 PM, Karate 5:30 – 6:45 PM

Tango 8 – 10:30 PM

Wednesday: Private Lessons 12 – 1 PM and 3:30 – 5:30 PM

Tango 6:30 to 9 PM

Thursday: Private lessons 10-11 AM, 11 to 1 and 2-4 PM

Karate 5:30 – 6:45 PM, UNM Continuing Ed.

Country Western Swing 7-8:30 PM 3X's a year and
ongoing in between UNM.

Friday: Private Ballroom Lessons 9-12 and 3 to 7:30 PM

Dance party 8:00 – 10 PM 1st Fri

Two Step for a Purpose 8-10:30 PM 2nd Fri

Third Friday open for workshops & special dances

English Country Dance 8-10:30 PM 4th Fri Live music

Saturday: Irish Step Dancing 8–1 PM, Tango 2:30 - 4:30 PM

Folk Dancing 7 – 10:30 PM

In between the day and evening the large studio can become very busy with private lessons. Those lessons continually change times due to people's schedules.

CONTRA CORNER

By digging into the roots of the Lloyd Shaw Foundation and *The American Dance Circle* I found this historical dance sent in by William M. Litchman in the 1980 January issue.

A longways proper triple called "MILE END ASSEMBLY" This dance is taken from "Thompson's Compleat Collection of 200 Favourite Country Dances...Peter Thompson" Vollm. 1, (c. 1751). The exact words used to give the directions for the dance are: The 1st Cu. cast off one Cu. the Man Hands round with 3d Cu. and his Partner at the same time with the 2d Cu. The 1st Man heys with the 3d Cu. and the lady heys with the 2d Cu. at the same time. - Hands six round - and Right Hands and Left at Top : ***(editor's note: Please visit the website and look at the archived issue, January 1980, for the lead sheet of music provided. The image did not come across)***.

The construction of this dance is fairly straightforward since there are no basic figures which are undefined. The dance is performed as a proper triple and is a reasonably relaxed and comfortable dance. The music to accompany the dance (if not the original) should be a jig. As written, the first phrase is repeated twice as is the second phrase. During the first phrase of music (the first 16 counts) the active couples in the set would:

1-8 Face up, turn out and lead down the outside by just one person. This should be a fairly open movement, the dancer circling outward, so that eight counts are used.

9-16 The active man circles to the left with the third couple once round while his partner circles to the left with the second couple once round.

On the repeat of the first phrase of the music, the active dancers would:

1-16 Hey for three across the set and back. The active man will work with the third couple, while his partner will hey with the second couple. The hey begins with the active dancer crossing through (between) the inactive couple, moving across the set to the opposite side to pass left shoulders with

the person of opposite - sex. As they move forward into the figure eight hey pattern, all three dancers become involved. Sixteen counts are used to complete the entire figure to return all dancers to the beginning position with the first couple in the progressed (second duple).

During the first time through the second phrase, the set of three couples will:

1-16 Circle left once full around. As the active dancers finish the final loop of the hey for three, they move smoothly into the circle of six dancers once round. The second time through the second phrase, the top two couples will:

1-16 Do a right and left through across and back. Even though the original directions state "...Right hands and Left..." the initial action, as performed now in New England, is generally to simply pass through. This is followed by the two men (and two women) wheeling as a pair (shoulder to shoulder) to face back into the set. That much is then repeated to complete the action. This completes the dance.

The major set then re-groups into new minor sets of three couples and the whole dance begins again from the start. The major difficulty in the dance, aside from the natural difficulty of the hey, is the timing of the initial figure; to cast by only one couple in eight counts. The dancers must maintain control throughout this movement in order to arrive at the couple to be circled with at exactly the right time. If this is done, the remainder of the dance follows along very smoothly. It is my opinion that the dancers at the time of the original publication of this dance would perform the right and left figure at the end of the dance by taking right hands crossing through the set and taking left hands while turning on the opposite side. This action would be repeated on the way back again. My feeling is that the dance was performed in a very stately manner (consider the type of dress popular in the 1750's for women) and that the music was played at only a moderate speed. This allowed the dancers to converse with one another while performing the dance and to dance the actions without undue rushing. Now, of course, the tempo of the dance will be a bit faster to keep the interest of the dancer from sagging while standing at the head or foot as a

dead couple and to maintain the activity of the dance action in the center of the set. To keep some of the antique feeling of the dance, my recommendation is a tempo of about 120 to 124 metronome beats per minute.

STIR THE BUCKET, news from around the membership

Linda Bradford's grandson, Henry Bradford, organized a folk dance group when he was a student at Haverford College. He graduated in 2015, and the Folk Club continues. Henry has written and self-published "The Haverford Folk Club Handbook, containing "thoughts on the teaching, leadership, and organization of folk dance and song as practiced at Haverford College." There is much practical and philosophical advice regarding organizing dancing and singing groups, and includes a glossary and many pages of contra dance instructions. In it he thanks, among many other groups, the Lloyd Shaw Foundation for showing him the meaning of a welcoming folk community. It is a lovely little book with much useful information. You can reach Henry at patchcloak@gmail.com.

Events of Note

Terpsichore's Dance Holiday, December 27, 2016 -January 1, 2017, Stonewall Resort, West Virginia. Sign up is online at www.danceholiday.net. For questions or more information contact event Registrar: Pam Eidson • 770/314-7765
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Who likes old square, folk, and contra dance materials? If you're interested in dance records, books, and magazines (including many regional ones as well as Sets in Order and Viltis), contact Bill Litchman at wmlitchman@yahoo.com or 505-247-3921. Bill and Kris Litchman will search through shelves of duplicate LSF Archives materials to see if we can find what you want! The only cost to you will be shipping expenses.

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