



The American Dance Circle

December 2013

Volume 34, 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

By Bob Tomlinson

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. Registration information can be found online at www.lloydshaw.org.

By the way, congratulations to Bill Wellington on his election to the Lloyd Shaw Foundation's Board of Directors. Congratulations, also to Nancy Kane on her reelection to a second term. My thanks to Donna Bauer for running and for her continued seamless management of the dance center in Albuquerque, NM. I also express my thanks to Dale Sullivan, chairperson and sole member of the election committee for another faultless election process. And finally, to the membership I express my gratitude for your overwhelming support in this process.

One of the agenda items that was discussed at the annual board meeting concerned the film out takes of ***A Visible Anthem***. Bill Litchman had found them at the dance center earlier this year and brought up the fact that they should be archived. Some of us had thought that maybe they had been sent to the University of Denver with all the other material that was sent, but that was not the case. Once Bill had a chance to survey the materials he found that most of the film was 16 millimeter (mm). There was also some 8 mm film (home movie size) and I believe, some audio tape. There was no 35 mm. film as some had thought. These numbers represent the size of the film. Professional film that used to be shown in most movie theaters was 35mm. The films most of us saw in school were 16mm and home movies were shot on 8 mm. film. The fact that everything was either 16 mm. or 8 mm was fortunate. Most audio/visual companies can digitally convert these two sizes readily. However, had there been any 35 mm. film. . . well there are only a very few places that can convert it to digital format and as such, this would have been an extremely expensive undertaking. Bill Litchman researched and presented estimates for digital conversion and even though we are talking about only the smaller film sizes, the estimate was in excess of \$7500.00. This estimate is for only the conversion process to archive what we have. For anything else to happen there would be additional expense. After much consideration, the board simply could not find that much money for such an expense. I had the feeling that the board might have been able to bear twenty to thirty percent of the expense. I personally, was hoping for a figure of around \$2500.00. The board discussed many other options including partnerships with other organizations and federal grants. Bill, also mentioned the possibility of an "in-kind" gift of time from the firm giving the conversion estimate.

As we continue to explore these options, I've found that there is federal grant money available through the National

Endowment for the Humanities for such projects. Writing a grant is an onerous task, and then there are the progress reports if and when you are awarded a grant. The archived material could not be used to generate income. The biggest disappointment though, is that grant money applied for by the April 2014 deadline would not be available until January 2016 should it be awarded.

Once the film is archived, there are a few projects that could evolve, including a re-master of *A Visible Anthem*. Another involves using the scenes of Dorothy Stott Shaw in a documentary discussing her contributions to the Shaw movement. I'm sure other suggestions might spring up. At this writing this is a project that needs attention; unfortunately it is beyond our present means.

Although the film is in fair condition, it will continue to deteriorate. Therefore I appeal to all of you. Perhaps some of you may have some ideas. Please let me or one of the other officers or board members know what you think.

As Thanksgiving approaches, at this writing, I am thankful for all the contributions of all those who have embraced the mission of our foundation in the past, enabling all of us, right now, to continue that mission into the future. Please remember to feel free to email me or any officer or board member with any questions or concerns.

As we move into our next 50 years, 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. Kathy and I extend to everyone the hope for a wonderful holiday season and a very happy new year.

Gratefully, Bob

LEGENDS OF DANCE: JOHN BRADFORD AND TOM MASTERSON

Congratulations to John Bradford and Tom Masterson, who were honored as Living Legends of Dance in Colorado. The Carson Brierly Griffen Dance Library at the University of Denver, where the LSF Archives are housed, awarded the honors in an event on October 20. Their citations are given below. Both John and Tom have taught at many LSF events.

John Bradford's parents were square dance callers in Tulsa, OK where he began at age 12 to learn and perform those dances at the local community center. His mother saw a performance of Lloyd Shaw's Cheyenne Mountain Dancers. To learn his square dance calling technique, she attended his summer class in Colorado Springs. The next year she took the whole family. John was just 13 and his sister 16. John learned quickly and he began calling and demonstrating for the yearly dance camps. While in high school, John began working with elementary students after school which continued through his college years teaching junior high and high school groups. This job paid his college tuition. His college major was mathematics with a minor in science. He spent his final college summer dancing with the Central City Dancers. John spent six years teaching math at Colorado Academy and then finished his teaching career as the Coordinator of Math for the Jefferson County Schools. John was a founding member of the Lloyd Shaw Foundation and has been instrumental in continuing the summer Fellowship events begun by Lloyd Shaw. Square and round dancing is a Bradford family affair. Everyone dances, sings or plays a musical instrument. John loved teaching math but teaching square and round dances is his passion.

Tom Masterson has been performing and teaching ethnic dance, social and ballroom dance for more than 30 years. His professional dance troupe, Postoley, has performed all over the world. The ensemble's emphasis is on dances from Eastern Europe (example Poland, Ukraine & Russia). On numerous occasions since 1985, Tom has been invited to teach in Europe and Asia and has choreographed more than 60 dances. His dance routines have been performed by performing ensembles

such as Hopak and Krakowski Oberek, etc. Tom currently teaches and leads dance groups/classes in Boulder, in addition to being an artist in residence in many schools in Colorado and across the U.S.

TERPSICHORE 2013'S EXCITING STAFF

By Bill Wellington

Renee Brachfeld is a storyteller and juggler from the Washington, DC area. Renee has delighted our camp for many years with her talents, and will be back to lead juggling classes for teens and pre teens. She performs as a solo artist and also with her husband Mark Novak. <http://www.jewishstorytelling.com/>

The Cosmic Otters band will be at Terpsichore to play for contras, squares, and English Dances. The Cosmic Otters include Edward Wallace, Meg Dedolph, Eric Schedler, and Jonathan Whitall and they are based in Chicago and Boston. They "take inventive and grooving twin fiddle harmonies, add a solid rhythmic foundation with guitar or piano and finish it off with juicy, pulsing accordion playing, seasoned with tasteful percussion." This will be the Cosmic Otters first trip to Terpsichore and we are delighted that they are coming. <http://thecosmicopters.com/>

John Devine is a versatile guitarist and a marvelous singer from Berkeley Springs, WV. When John plays for contras and squares he uses chords and harmonies that add color and depth to the music. His sense of rhythm is rock solid, and he always gives the music a lift that the dancers can feel. John's deep baritone voice is rich and soothing, and he is the official "Pied Piper" at Terpsichore, where every night he leads young sleepyheads off to bed with a song.

<http://winddancefarm.org/john-devine-music/>

Leslie Devine-Milbourne is a teacher and environmentalist from Berkeley Springs, WV. Leslie holds a master's degree in environmental education from Acadia University in Pennsylvania, and has been working in education since 1984. Since 2001 Leslie and John Devine have operated Wind Dance Farm Earth Education Center, offering camps and classes where organic farming and gardening are practiced and taught. <http://winddancefarm.org/>

Gaye Fifer is an accomplished contra caller and waltz instructor from Pittsburgh, PA. Gaye understands the subtleties of making dances satisfying for dancers, and her clear, concise instruction is delivered in a calm way with a smile. She is constantly in demand and has called at dances and special events all across America. This will be Gaye's sixth year as Co-Director for Terpsichore.

<http://mysite.verizon.net/gwynp/band.html>

Steve Hickman is fantastic fiddler and hambone artist from King George, VA. Known for his versatility and creativity, Steve has played contras, squares, family dances, swing dances, English dances, Scottish dances, and more at virtually every dance camp there is. Adults love him and children love him. Full of fun and a lust for life, Steve Hickman is a man with a twinkle in his eye and a song in his heart. Steve performs regularly with several bands in the Washington, DC area, and is the leader of the Open Band at Glen Echo. Steve's Hamboning is legendary. <http://vimeo.com/62710610>

Megan Hicks is an award-winning storyteller, writer, and origami artist from Media, PA. Megan tells a wide variety of stories from many lands, and sometimes creates origami pieces while she tells. She has appeared at storytelling festivals throughout America, and has published five CDs with such titles as: "No Tricks, Just Magic" and "Groundhog meets Grimm." This will be Megan's first visit to Terpsichore and we are all

looking forward to having her, and her stories and her art with us at camp. <http://www.meganhicks.com/index.php>

T. J. Johnson is a mandolin and fiddle player from Staunton, VA. T. J. is a dynamic musician who has toured America with the band Lift Ticket, and other bands. He brings a unique creative sense to music-making and has become a true camp favorite at Terpsichore. T. J. is also a professor of mathematics who loves to draw parallels between math and music. <http://www.rexblazer.com/liftticket/about.htm>

Mick Kinney is a musician and composer from Atlanta Georgia. Mick plays piano, fiddle, and a host of other instruments. Mick has played stride piano at Manhattan's Swing 46 with veteran tap dancer Harold Cromer (of Stump & Stumpy), fiddle with Creole jazzman Al Broussard in New Orleans' French Quarter, and lap steel at Louisiana's Cajun Rendez-vous. He has performed at McCabe's in Los Angeles, the Bluebird in Nashville, and on NPR's Mountain Stage. Mick also performs with Elise Witt, who will be our song leader at Terpsichore this year. http://elisewitt.com/web/?page_id=65

Delaura Padovan is a wonderful caller, singer, and family camp leader from King George, VA. Delaura has organized and participated in many dozens of camps, from California to Virginia. She has also managed her local farmers market, and is a strong advocate for organic farming and community building. She performs regularly with the band PHD (Padovan, Hickman, and Devine).

[http://fredericksburg.com/News/FLS/2011/](http://fredericksburg.com/News/FLS/2011/042011/04182011/619732)

042011/04182011/619732

Ruth Pershing is a percussive dancer and teacher from Chapel Hill, NC. Ruth performs with the Cane Creek Cloggers and teaches many forms of percussive dance including tap and flat-foot. Ruth co-produced (with Mike Seeger) the video "Talking Feet," a study of Appalachian clogging. She was with us in 2012

and her classes were very well-received. We are happy to have Ruth and her family back this year. <http://www.canecreekcloggers.org/blog/members.html>

Beverley Seng is a dancer, musician, and nutritionist from Charlottesville, VA. She is a certified music practitioner with the Music for healing and Transition Program. She is an advocate for folk music instrument instruction in schools, and has distributed free ukuleles to music teachers in Virginia and elsewhere. She is in the process of publishing a book of ukulele instruction. <http://its-alimentary.com/about/>

Rachel Shapiro is an early-childhood specialist and an up and coming dance caller from the Boston area. Her high-energy approach to calling communicates her passion for dancing, and she enjoys working with bands to create that special groove that dancers love. Rachel will be leading several children's classes as well as calling.

<http://www.catapultshowcase.com/rachel-shapiro.html>

Seth Tepfer is a dance caller, dance writer, and dance teacher from Atlanta, GA. Seth has been called "Atlanta's Dance Magician," and is known for his infectious energy, his short walk-through's, and his "hash-contras." Seth was with us last year and made a big impression with old and young. With his wife Pam Eidson, and their sons Zyle and Jex, Seth truly brings the spirit of family camp alive. <http://www.dancerhapsody.com/calling/calling.html>

Bill Wellington is a musician, storyteller, and dance caller from Staunton, VA. Bill is well known as a children's performer, and has appeared at over 1,000 elementary schools. Bill has also called and played for hundreds of dances. One of Bill's specialties is teaching contra dancing to preteens, using points of style to help them understand how contra dancing is really a

great experience when it is a cooperative effort. This will be Bill's sixth year as co-director of Terpsichore.

www.radiowoof.com

Elise Witt is a singer and song leader from Atlanta Georgia. Born in Switzerland and raised in North Carolina, Elise has made her home in Atlanta since 1977. Elise's passion for music and languages (she speaks fluent Italian, French, German, Spanish, and English) has led her to take her concerts and workshops of across the United States and literally around the globe. She is a noted song leader whose specialty is to create an "impromptu glorious chorus." She also teaches vocal improv. This will be Elise's first visit to Terpsichore and we are really happy to have her. <http://elisewitt.com/web/>

Our location, the Stonewall Resort in Roanoke, WV, really is a great place for a dance camp. In fact, this isn't "camping" at all! With fantastic food, plush rooms, swimming pool with a hot tub, and a beautiful ballroom this venue is perfect for a vacation with a capital "V." That is one reason why many more than half of our campers return each year.

Folks who come to Terpsichore simply love to dance, and are very good at it. The energy level on the dance floor for all our dances is quite high. This may have something to do with all our young dancers: we had 41 teens among us in 2012! We also have a leadership group of folks in their early twenties who are very interested in helping to keep Terpsichore going, and they have provided us with wonderful energy and spirit.

So, as you can see, we are ready for another fantastic camp this year. We would love to have you join us December 27 till January 1 for Terpsichore's Dance Holiday!

MOORE THOUGHTS: THE BLUSTERY DAY

By Paul Moore

We had our first blustery day of the Fall this week in Northern California. It felt good to feel a fresh breeze in the face and to watch the red and yellow leaves blowing through the forests. At my elevation (4,000 feet above sea level) we got 1 ½ inches of rain, and up in the infamous Donner Pass, near Lake Tahoe, they got 4 inches of snow. One hundred sixty years ago, the Donner Party got caught in the snow at this time of year. At the stores in town, the witches and goblins are coming down and the jack-o-lanterns are turning into harvest pumpkins. Window displays are filled with artificial red and yellow leaves to create the image of fall...and to encourage people to start planning Thanksgiving Feasts. Here and there a few businesses jump from Labor Day to Christmas in terms of advertising. Recently I heard a couple of Christmas Carols in a store.

But, by the time you read this it is legal to shift to winter themes. So here you will find a selection of fun dances whose connection to winter maybe only in the title. For many years, Bob Howell wrote the "Easy Level" column for *American Square Dance Magazine*. This column was published in December 1990, and as usual it reflects the season. These are two easy level mixers that use the "Cotton Eye'd Joe" formation. They are great for a party night, no matter what the experience of dancers.

It's been said that "what goes around, comes around" and is it ever true as I share two routines that are adaptations of an age-old pattern called the Horse and Buggy Schottische.

FOUR SKATE MIXER

MUSIC: Winter Wonderland, Grenn 15013 (vocal cues on reverse side by Bob Howell)

POSITION: One couple, or pair of persons, followed by a second couple or pair of persons. All face Line of Dance (counter-clockwise, or left shoulders to center of hall) and all four

persons have hands joined in a circle, the leading pair reaching back and the trailing pair reaching forward to complete the circle. (Hint: have first couple with man on left, second couple with lady on the left)

FOOTWORK: Identical

INTRO: Wait 4 measures.

MEAS: 1-2 With all hands joined each person "skates" with the left foot (slides left foot forward and diagonally left), then "skates" with the right foot, then does a two step forward L, close R, L.

3-4 Skate right, then left, then do another forward two-step R, close L, R

Do sequence 8 times.

This second routine might well apply to a saying that Eddie Cantor, a comic of bygone days, used to close a Sunday evening program immediately preceding New Year's Eve: "if you've got a carful, be careful: if you've got a tank full, be thankful; but if you've got a snoutful, take a taxi." A routine which Bernie Chalk of Herts, England taught inspired me to write a variation. It gives yet another use for your record of Cab Driver. I call it the "TAXI FOURSOME"

FORMATION: Same as preceding dance.

MUSIC: Cab Driver, The Mills Brothers, Goldies 45 P-2758

ROUTINE: Begin on the vocal

COUNTS:

1-8 Beginning on the left foot, all four persons run forward three steps L, R, L, and brush the right toe forward. Repeat same beginning on the right foot R, L, R, Brush.

9-16 Strut four slow walking steps forward.

17-24 Repeat counts 1-8.

25-32 Strutting four more steps, the leads roll back, Trailers move forward using the same footwork as counts 9-16.

This routine works very well with seniors as it doesn't have the exhausting pace that the old Horse and Buggy Schottische did.

Here are a couple of seasonal contra dances. The first one can be confusing, but if the dancers have done the classic "star right with corner, star left in middle" there should be no problem. Remind the dancers that commands are to the active couples, so the inactives have to dance "backwards."

SNOWY DAY: by Tony Parkes

FORMATION: alternate duple (couples 1-3-5 etc. crossed over and active)

MUSIC: any good 32-bar tune – you might try a seasonal singing call that is not too fast, such as Winter Wonderland or Let It Snow

A1 Neighbor DoSaDo

Same person swing

A2 Across the set circle four full around

With new couple below star left

B1 With old couple above star right

New neighbor below allemande left once-and-a-half

B2 Ladies chain across

Ladies chain back

A reminder to the callers: Commands are given during the phrase before the dancers start the figure. In counts 9-16 dancers have partner across from them and have the original corner above them. In counts 17-24, active dancers let go of the original corner couple to star left with a new couple below. In counts 25-32, the active dancers let go of the new couple and go back to the couple they circled with to make a right hand star. In counts 33-40, actives leave original corner and go to new corner (the one they starred left with) to Allemande Left.

Here is a classic, one of the New England Chestnuts. The formation is a proper triple, meaning that all the men are in the line to the caller's right and the ladies to the caller's left. Couples 1,4,7, etc. are active, but do not cross over. The actives will always work with the two couples down the hall from them. As an inactive couple leaves an active couple, they move into the three couples up the hall from them. When an inactive couple reaches the top of the hall (closest to the caller) they must wait until they have two other couples to dance with.

LAMPLIGHTER'S HORNPIPE (traditional)

FORMATION: proper triple

MUSIC: try to find a copy of the title tune. I recommend the Miller's New England Chestnuts albums, but the tune is available from other sources.

A-1 Actives cross to stand between dancers 2 and 3 (4).
Active man is facing out between ladies 2 & 3 and gives a hand to both of them; active lady is facing out between men 2&3; all balance to own right then left (4).

All turn by the right full turn (in 8 counts)

A-2 Balance, left then right (4) and balance again (4)

All turn by left hand (again in eight counts)

B-1 Actives down the center and turn alone

Actives come back up and cast-off $\frac{3}{4}$ with couple 2

B-2 Actives with couple #2 Right and Left Thru (same sex, so pass thru and wheel around)

Right and left back

When a sequence is complete, the actives move down the hall one place and have a new threesome to dance with. The inactives move one place up the hall to dance with a new active couple. If inactives are next to the active couple, they are now couple 2.

Everybody have a joyous holiday season, and remember Eddie Cantor's advice.

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. Checks should be made
out to the Lloyd Shaw Foundation.**



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

Only \$20.00 plus \$5.00 postage and handling

Name: _____

Address: _____

City, State, Zip: _____

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

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

Terpsichore



Dance Holiday 2013

December 27, 2013 ~ January 1, 2014
Stonewall Resort, Roanoke, WV

~ Featuring ~

**The Cosmic Otters, Seth Tepfer,
Steve Hickman, John Devine, T. J. Johnson,
Elise Witt, Mick Kinney, DeLaura Padovan,
Leslie Milbourne, Megan Hicks, Ruth Pershing,
Gaye Fifer, Rachel Shapiro, Bill Wellington,
and more!**



www.danceholiday.net

Registration Form 2013 Rates	Before 12/01	After 12/01	Your Cost
Adult - Solo or with children in a Standard Room	\$ 590	\$ 610	
Suite Upgrade: Additional sitting room + kitchen ¹	\$ 610	\$ 640	
Adjoining Rooms each equals the cost of a standard Room	Please add a \$200 sucharge for adjoining rooms		
Teen - ages 13-19 ²	\$360	\$380	
Child - ages 4 - 12 ²	\$270	\$290	
Commuter - Adult meals + activities	\$395	\$395	
Subtotal			
Multiply by 6% sales tax			
Add sales tax			
Subtract \$10 per adult member of The Lloyd Shaw Foundation			
Total Due			

Please Note:

¹ Suite upgrade fee is in addition to a Standard Room Rate. There are a limited number of suites available.

² A child or teen must lodge with a paying adult in each rm.

**Balance of all registration fees
due by December 1, 2013**

If you have any questions regarding registration please contact Gaye Fifer ~ (412) 731-3436 or gayefifer@gmail.com

Registration

This registration is for one room. Use additional forms for additional rooms. Enter the names as you want them to appear on nametags.

Family Name(s) _____

Adult _____

Adult _____

Child/Teen _____ Age _____

Child/Teen _____ Age _____

Child/Teen _____ Age _____

Child/Teen _____ Age _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____

Number of vegetarian diners: _____

Please return this form with your check payable to the Lloyd Shaw Foundation, with a \$100 deposit per person (or the full fee) to:

**Gaye Fifer
1125 Laclair St.
Pittsburgh, PA 15218**

We are not able to accept credit cards. All deposits are due by December 1, 2012 to secure a space.

Cancellation policy: For cancellations before Dec. 20, all fees will be refunded minus a \$50 processing fee. After Dec. 20, cancellations result in loss of all fees.

MEETING MRS. SHAW

By Cal Campbell

I was a student at Colorado State University in Ft. Collins, Colorado. I had not yet met Judy so I was still courting the girls. I started learning to call square dances at the Aggie Haylofters in 1955 and danced on the exhibition team one year and then took over directing the dance team in the fall of 1957. We were looking for something to make the exhibition team unique and we decided to experiment with dancing in a double square composed of eight couples instead of the usual four couples. The new dance format became a hit with the audience and we were asked to show the exhibition several places in the State of Colorado that year. Somewhere Mrs. Shaw saw the exhibition.

When Denver was selected to host the National Square Dance Convention for 1959, they decided to present a pageant of the history of square dancing in honor of Pappy Shaw. It was to include a cast of over 500 people from all over the country. Chuck Jones, the famous cartoonist, would be the narrator. Dorothy Stott Shaw was the driving force behind it.

Mrs. Shaw decided that one scene in the pageant should depict a little known and short-lived form of dance known as the Royal Lancers. It was a very formal quadrille style of dance that was popular just after the civil war and danced in five elegant parts. It was a unique dance form because eight couples danced in a set with two couple adjacent to each other on each of the four sides of the set. This was the same formation we were using for the square dance exhibition team.

Mrs. Shaw asked if the Aggies Haylofters Exhibition team would be willing to learn how to do this dance and present it as part of the National Historical Pageant. Now, keep in mind that the exhibition team was concentrating on the modern (1950s) square dance scene at the time and enjoying some popularity with a cutting edge form of square dancing. Pappy Shaw was the famous name we associated with square dancing. Dorothy Stott Shaw was an unknown in our young minds. She was just the person that sat beside Pappy when we

heard him speaking. Nonetheless, we agreed to meet with Mrs. Shaw to discuss the idea. The meeting was held in the old grand ballroom at CSU. It was large and we had gathered in a nervous knot in about the middle of one end where a tall three-rung wooden stool had been set. Precisely at the appointed time a small stooped little old lady appeared with one of our local callers by the name of Lafi Miller. She strode with purposeful steps across the ballroom and perched on top of the stool with one foot on each of the two top rungs of the stool. We sat on the floor in front of her, gathered in a close semi-circle. She peered intently at us, smiled and waited with her long expressive fingers folded quietly in her lap. It didn't take us very long to quiet down. We knew we were about to meet someone who was very important.

After a short introduction by Lafi, she began to speak. She painted a scene just after the Civil War in the ballroom of a mansion somewhere on the east coast. The ladies are dressed in elegant gowns. Many of the men are wearing military uniforms and are standing around with ramrod straight backs discussing the recent war with other men in waistcoats. A small orchestra is seated in the corner of the ballroom and the dance master steps in front of them to announce the next dance of the program. It is the Royal Lancers. Each of the men has already consulted his program and turns to the lady who is to be his partner and bows. She then takes his arm and they proceed to form sets in an elegant eight couple quadrille formation. The orchestra begins to play.

You couldn't wait to hear what she had to say because you knew it would be important or inspiring or humorous. Her soft voice grabbed you and held you and her command of the English language was superb. She could always state her ideas with a precise selection of words that you remembered. Sometimes forever.

We were fortunate in being selected for this particular scene in the pageant because very little was written about the Royal Lancers and there were no recordings of the type of music that was used. This meant we had the opportunity to work extensively with Mrs. Shaw over the next several months,

to research and develop the scene. In the process, we came to know Mrs. Shaw in a way we would have never had the opportunity to experience otherwise.

Now let's move ahead to the presentation of the pageant. We are in Denver in a huge arena along with over 500 other members of the cast. There is a huge gold nugget hanging in the middle of the area that is lit softly with dimmed spotlights. Chuck Jones introduces Mrs. Shaw and, after she speaks, the show starts. We wait and watch in the wings as square dance history unfolds on the floor before us.

There were contras and English dances. The Kentucky Running Set and dances of the Mormon migration. A Landler waltz and the Viennese waltz were presented to contrast with a simple Oklahoma Play Party. The Henry Ford Dancers were there from Dearborn, Michigan and the Blue Bonnet Set from El Paso, Texas. Of course, the Cheyenne Mountain Dancers were there as played by the Calico and Boots Square Dance Club from Colorado University in Boulder. Bob Cook, a graduate of Cheyenne Mountain School, called the squares for them and they also did the Black Hawk Waltz, Laces and Graces and the Glowworm Gavotte, all cued from records by Pappy Shaw. It was wonderful and I had never seen most of these dances in my life.

One of the most impressive scenes, I can remember, was the Minuet danced by Dena and Elwin Fresh. Dena was dressed in a gown with a huge hoop skirt and a tall white wig elegantly twisted in the style of the day and accented with jewels. Elwin was resplendent from square buckle shoes to a stiff white wig on his head.

The dance was performed with just four spotlights tightly focused on the two of them dancing alone under the huge gold nugget centerpiece. The music was the Minuet, from the Suite "The Gods Go A-Begging" by G. F. Handel. The sound from the big speakers in the area filled the room and seemed to seep into your bones.

I had never seen anything like it. I was absolutely

mesmerized. Dena had the ability to take the simplest dance and transform it into a thing of special beauty. When they danced, Elwin was always in the correct place and the correct position, at the proper time, to complement everything she did. The Minuet was like that. A dance which, for a few minutes, transported you back in time to a special place and you came away understanding the time and the place a little better than you could by any other means.

Our part of the pageant went well. I remember being terrified and hearing soothing words in Chuck Jones's introduction that seemed to calm us down. Most of all I remember thinking that here is a whole new world of dance that, until now, I never knew existed. I remember thinking that somehow I must find a way to maintain contact with Mrs. Shaw and learn more.

It's interesting how moments define our lives. If there had not been a historical square dance pageant, I would probably have never become interested in doing anything with dancing except being a square dance caller. If Mrs. Shaw had not decided to teach a bunch of young college kids an obscure dance for this first historical square dance pageant, I probably would have never met her. If there had been music and directions readily available for this obscure dance, I would never have really gotten to know her. I'm glad, oh so glad I did.

[Editor's note: The task of organizing the pageant fell to Dorothy after Lloyd died suddenly of a stroke in July of 1958. She spent much of the intervening year working, mostly through correspondence, with Chuck Jones, an avid square dancer and the amazing Warner Brothers cartoonist who created Wile E. Coyote and the Roadrunner as well as Pepe le Pew, the amorous skunk. Dorothy and Chuck bonded over the task, and Dorothy was then equipped to write her little booklet, "The Story of Square Dancing." Copies are available for \$5.00 including postage at The Lloyd Shaw Foundation, 2924 Hickory Court, Manhattan, KS 66503. Checks should be made out to the Lloyd Shaw Foundation.]

2014 – OUR GOLDEN ANNIVERSARY!

It was in August of 1964 that the Lloyd Shaw Foundation was established, so we have something to celebrate in the coming year! Rather than have a separate event to mark this milestone, the LSF board and officers have decided to make it a year-long celebration with special events at the Rendezvous in Denver in July, at Cumberland Dance Week in August, and finally at Terpsichore's Holiday at the end of the year. There will be news in the upcoming ADCs as plans are made.

In the meantime you can prepare for these celebrations by contributing a square to the quilt that Allynn Riggs has volunteered to assemble and finish. All blocks should be 9" x 9" with a half inch seam allowance on each side, making the finished squares 8" by 8". Design your own square and include a note to tell how your square represents dance to you. Try to get your square to Allynn in the very near future so that she will have the time to complete the quilt.

Send your square to Allynn Riggs, 7683 E. Costilla Blvd, Englewood, CO 80112. Questions? Phone: (303) 808-9724. Email: Allynn.Riggs@gmail.com

EVENTS OF NOTE

Terpsichore's Holiday, December 27, 2013-January 1, 2014, Stonewall Jackson Resort, Roanoke, WV. Check the website: www.danceholiday.net (See the centerfold in this issue to register.)

Shaw/Folk Reunion, July 8-9, 2014, at The Outpost, Denver, Colorado. For information contact Bob Riggs, (303) 808-9724.

Cumberland Dance Week, July 20-26, at Lake Cumberland 4H Center. Featuring Bill Litchman and Carol Ormond. Registration begins in January. Go to www.CumberlandDanceWeek.org.

STIR THE BUCKET

MARGARET FULLER died in Paris, Kentucky on November 19 at the age of 102. A memorial service is planned for a later date. Margaret attended Oklahoma State University and held various clerical positions at Central Baptist Hospital. She attended LSF events for many years with her husband Bill, who, like her son Bob, served on the LSF Board of Directors.

JOAN BRYANT, who has led English Country Dances at RMDR and the Shaw/Folk Rendezvous, was among those who lost their homes in the Sherwood Forest fire northeast of Colorado Springs last June. You will find her current address in Arkansas in the membership list that follows.

DONNA BAUER writes, "At Cumberland I had some of my photos for sale in 8X10's and greeting cards. More recently I donated one of my Monument Valley pictures to a radio station in Albuquerque. It is posted on their web site at: KUNM Radio/community auction where you can choose the link to check out the items, which are listed by the donor's name. When I checked on it earlier it already had an opening bid."

We were saddened to learn of the passing of **ROLAND FORBES** of Beltsville, MD on September 13. He was a charming partner and a versatile dancer, being equally at home with folk dances, squares, contras and round dances. He attended KDI and CDW for many years but stopped attending a couple of years ago as Alzheimer's disease began to limit his activities. We will miss him.

LSF MEMBERSHIP LIST

We print our members' names and contact information each December to help people keep in touch. Needless to say, this information should not be used for commercial purposes.

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