



The American Dance Circle

December 2015

Volume 36, 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

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Submit ads and articles to:

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LETTER FROM INTERIM PRESIDENT

By Bob Fuller



Dear Friends,

Greetings from your Interim Lloyd Shaw President. As you may have read/heard, at the Board of Directors meeting in July 2015 President Bob Tomlinson presented his resignation due to increasing family concerns. I

was asked to step into the interim position until after the November Board of Directors election. This would allow a full Board to consider the selection of the next LSF president.

In the November elections we selected Pam Eidson and Bill Litchman to join current directors Nancy Kane, Bill Wellington and myself as the 2015 Board of Directors.

Outgoing President Tomlinson challenged the old, and new directors, to undertake a serious examination of this Foundation and its future.

What I heard Bob ask was "Is the LSF working at moving forward?" Are we proactive in incorporating new culture and technology into our thinking? Are we retaining process and doctrine because "it has always worked before." Have we acknowledged opportunity when presented with a challenge?

Here are some current thoughts about our Foundation with which to start:

The strength of the Lloyd Shaw Foundation has always been and continues to reside in its members, and even participating non-members, who contribute so much to ensure "things" come together. Some of our significant assets: currently over one hundred active members, a Dance Center in Albuquerque NM, a nice collection of sound equipment, rights to a variety of recording labels/tunes, Elementary and Secondary level Dance Program publications, and some money in the bank. Our outreach is in the form of two dance events each year, Terpsichore's Holiday and Cumberland Dance Week (CDW), and the support of occasional one-night or week-end events which request financial seed money. Members are connected and informed by the quarterly

publication of the American Dance Circle (ADC), a newly revised Lloyd Shaw website (thank you John Fracchia), and individual LSF event web sites.

The challenge I am asked to bring to the new Board of Directors and to all the membership is to begin this critical self examination. All are invited to contribute to this effort.

The Directors would ask that as you join us in dance, please bring your observations and concerns of and for the Foundation to our attention.

Happy Dancing,

Bob Fuller

LETTER FROM THE EDITOR

By Allynn Riggs



As the newest editor of The American Dance Circle, I am excited to support the Lloyd Shaw Foundation through the use of my interest in publishing and writing as well as my passion for square dancing in its many forms. A little back ground on me:

I have been involved in the folk dances of the United States for my entire life (both my father and husband are square dance callers) and I bring over fifty-one years of dance experience to this position. I have been an active member of the Lloyd Shaw Foundation since 1989 and received the cherished Silver Boot Award along with my husband, Bob in 2003. With Bob, I served as co-director of the Foundation's Rocky Mountain Dance Roundup for eleven years and The Shaw Folk Rendezvous for five years. I have served on the Board of Directors for a total of six three year terms. I am committed to sharing the diversity of dance and music which Lloyd and Dorothy Shaw so enjoyed. Together, Bob and I are members of Callerlab (Bob was just elected to the Board of Governors), Roundalab, and the Denver Area Callers and Cuers Association and were inducted to the

Denver Area Square and Round Dance Council's Hall of Fame in 2005. Bob and I teach square and round dance classes and facilitate dance parties, club dances, etc. up to six times a week. By serving as the ADC's editor, I will continue to retain, document, support, and teach dance in the spirit of the Lloyd Shaw Foundation.

As for my writing and publishing experience I have a degree in English with secondary teacher certification and I have been writing longer than I have been square dancing. I am a member of the Colorado Independent Publishers Association (CIPA), the Society of Children's Book Writers & Illustrators, and the Rocky Mountain Fiction Writers. I self-published an award winning science fiction book that has a dance event in it in 2014. The second book of the series will be available early in 2016. I served as a judge for the 2015 CIPA's EVVY Awards - the longest running awards for independently or self-published books in the United States. I have also written club newsletters for our local square dance club to the regional council bulletin for almost thirty years and served as that bulletin's newsletter editor for over five years.

As our society moves forward so should the Foundation and its publication - with strong belief in and support of the dance and music history which forms the true foundation of our activity. Let's celebrate the past, present and future together and pass it on to the coming generations. If we know and understand our past we can build a better future.

However mechanized our society becomes there will always be room and need for music and dance - humans need both to survive. Let's make sure dance is part of the future. Send me your dance related articles, comments, event or book reviews for inclusion in *The American Dance Circle*. I can be contacted via e-mail at Allynn.riggs@gmail.com or via phone at 303-808-9724.

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.

A Legacy of Love from Past Editors

As the new editor of The American Dance Circle I was curious as to who came before me. By utilizing the pdf's available on the LSF website, www.lloydshaw.org, I was able to track down the following list:

December 1979 through November 1981 – Judy Campbell, and assistants Cal Campbell, Kris and Bill Litchman

February 1982 through June 1987 – Linda Plaut and Linda Bradford shared editorial duties

September 1987 through June 1990 – John Forbes

September 1990 through March 2001 – Diane Burton/Ortner with coeditors John Forbes **Sept 1991 – September 1992** and Enid Cocke – **December 1992 – March 2001.**

June 2001 through September 2015 – Enid Cocke

December 2015 to present – Allynn Riggs

As you can see I have a lot to live up to. Each of these people gave of their time and talents to share the Lloyd Shaw Foundation's mission to facilitate the preservation, restoration and teaching of the folk dances of America. If and when you get the chance to meet these wonderful, giving, dance passionate people please let them know how much we appreciate their gifts and time to the Foundation.

**Great dancers are not great because of their technique, they are great because of their passion.
– Martha Graham**

A new feature begins with this issue. I have requested that leaders and dancers send me short articles on their first memories of teaching a dance or participating in a Lloyd Shaw Foundation sponsored event or other folk dance experience. It is good to know that our leaders experience the same or similar sense of trepidation, nerves, excitement and joy that each dancer feels the first time they learn or experience something new. Here is the first "First Memories."

First Memories

By Enid Cocke

I had the great good fortune to enter into dancing at age 15 by attending the Lloyd Shaw Fellowship, the group that my grandmother Dorothy Shaw led after my grandfather died. There I learned to dance and then to teach dances under the guidance of some of the finest dance leaders in the country, such as Don Armstrong, Bob Osgood, and Bob Howell, to name only a few. Don was particularly interested in helping new dance leaders to teach in the clearest, most effective way possible.

I didn't realize what a broad dance background I had acquired until I attended an international folk dance in my college town in southern California and was invited to join their exhibition team the same night. In that group I learned many dances, and one that I especially liked was Black Earth Circle, a German waltz in Sicilian circle formation. I described the dance to my grandmother, and she suggested that I teach it at the Fellowship's cotillion ball, where there would be not only the Fellowship members but guests from Colorado Springs and Denver, some of them former Cheyenne Mountain School dancers.

I agonized over my teaching plan, my greatest fear being that the dance might break down. The dancers were attentive, and of course they danced it beautifully. And I began to think I could be a dance leader, not dwelling on the fact that I was teaching to a roomful of superb dancers.

The only dancer you should compare yourself to is the one you used to be.

When you dance your purpose is not to get to a certain place on the floor. It's to enjoy each step along the way. – Wayne Dyer

Sound equipment and more for sale

Former LSF member, Joyce Zwiers, will take offers on the following:

- A Hilton tape deck,
- Two large speakers,
- Close to a hundred records, and
- Dance books of all kinds.

She lives in Grandville, Michigan, a suburb of Grand Rapids. My mailing address is 4272 Indian Spring, Grandville, MI 49418. My phone numbers are (616) 530-2634 or 581-3370.

Please pass the word around. Thank you for all your help.
Joyce Zwiers

Shaw Folk Rendezvous Family Dance

by John Bradford

On July 11, 2015, the Lloyd Shaw Foundation sponsored a "family Dance" in Denver, Colorado. Those who suggested this event wanted a dance where grandparents, parents, and children of all ages could be included. A practice session was scheduled for children and inexperienced dancers from 2:00 - 4:00 pm in the afternoon and all were invited to attend the evening dance from 7:30 - 10:00 p.m. Many experienced dancers joined in to help with the practice session and stayed for the evening dance. The event was held at the Maple Grove Grange hall on the outskirts of Denver.

At the end of the evening many people commented on what a wonderful, exhilarating, almost magical experience it was for them. Looking back, several elements emerged that seemed to make this dance such a successful experiment: the staff, the dances, and, of course, the dancers.

When the five staff members, Bob Riggs, Enid Cocke, Bill Litchman, Randy Barnes and John Bradford, whose years of dance leadership total over a hundred, were asked what

they planned to call, each one said, "I have a few things in mind, but I'll wait to see what the group is like and select dances that will fit." Together they put together a delightful dance program that included the grand march, big circles, traditional squares, circular contras, mixers in waltz time and in threes and sixes, a five-couple dance and mescolanzas and more. All were selected because they were interesting, fun and particularly suitable for the wide distribution of ages.

The dancers: There was a wide range of skills and experiences but all came to enjoy each other and have a great time! A few observations: Enid's granddaughter, the youngest dancer was shy, reserved, and uncertain, but what a smile as she mastered the movements in Black Earth Circle with Grandma in tow. Our nine-year old grandson, Aaron,-- serious and determined, managing to execute the allemande left and grand right and left, while gamely playing the role of a courteous young male partner. Granddaughter Lindsey -- with a glowing smile and feet that barely touched the ground as she flew around the circle and Granddaughter Brett exhibiting her many years of tap, ballet and modern dance with ease and grace.

One octogenarian couple came who were new to this kind of dance. Many who have danced for years in Lloyd Shaw-related groups came and delighted in seeing each other again. When I asked my son George what he liked most about the dance he said, "The teenagers were amazing!" A mother of three teenagers drove eight dancers from Randy Barnes' dance class in Leadville in her van for the long day of dancing. Those courteous and disciplined teenagers, who danced every dance with the energy of youth, transformed what might have been an enjoyable family dance into a spirit-lifting experience for every dancer there. A sashay was not just a movement, but a challenge to see how far and fast they could go. They were young and enthusiastic and they were having a good time! Thank you, Randy, for bringing them to us. The mother, who also danced happily with us, asked, "Can we do this again next year?" I hope we can.

Square Dancing for Christmas,

by Aaron Kent Pratt, first grader and grandson of Nita and John Bradford

Not many people square dance to celebrate Christmas, but that's exactly what my family did. One day before Christmas, I went to our grandma's house with my cousins and relatives to get ready to square dance. We were celebrating Christmas this way because my grandpa's 80th birthday is coming soon and he is a square dance caller. So we wanted to practice. When it was time to go, we got into our cars and drove to a community center. I drove with my favorite cousin Brett. Then we got out of our cars and went into the community center. After that we ran upstairs and went into a room toward upstairs. We stepped onto the dance floor and started dancing. First a circle, then a square, do-si-doing, swinging our partners. First my partner was my mom but when I got used to it, I danced with my cousin Heather. We also walked around in lines. One of the dance moves was to put out hands in the middle and make a star. Finally, it was time to go. We were so tired that we slowly trudged downstairs. Then we were exhausted, so we all climbed into our cars and drove back to grandma's house. When we got there we ate soup and hung out. I had such a good time! I wonder what we'll do next time we celebrate a holiday.

MUSIC – The other non-addictive, mood-altering, non-substance. Ask your Doctor if music is right for you. Common side effects include but are not limited to uncontrolled head bobbing, toe tapping, finger snapping, selective hearing impairment, and persistent melody flashbacks.



Lloyd Shaw Foundation Resources.

by Calvin Campbell

Cue Sheets

The Lloyd Shaw Foundation website has a section with cue sheets for dances. These cue sheets can be downloaded as pdfs.

The dances on the website are organized into six categories: Children's dances (84), community dances (53), contra dances (51), folk dances (15), round dances (89) and Square dances (90). Quadrilles are merged in with the square dances. Most of the rest of the cue sheets in Square Dances are singing calls routines.

If you add all the categories together there are a total of over 375+ cue sheets. These cue sheets have been carefully researched and are probably more accurate than many other resources on the internet. They provide a rich resource for anyone teaching folk or square dancing, etc.

All of these cue sheets can be downloaded for free, courtesy of the Lloyd Shaw Foundation. In addition, many of the dances have music available from the LSF and may also have prompted or called versions of the dances available in the recordings area of their website.

MEMBERSHIP REMINDER

DUES ARE DUE. EXPECT TO SEE NOTIFICATION IN THE MARCH ISSUE

And please check the membership listing in the back of this issue for your information. Contact the Membership Chair, Ruth Ann Knapp (see her contact info on the back page) and via email let the editor of the ADC, Allynn Riggs, know as well so we can keep up with any changes.

Terpsichore's Dance Holiday



*December 27, 2015 –
January 1, 2016*

*Dance and music camp
Sponsored by Lloyd Shaw Foundation
Stonewall Resort, West Virginia*

Camp Directors

*Seth Tepfer 770-289-3204, seth@danceRhapsody.com
Pam Eidson, 770-314-7765, pameidson@gmail.com*

2015 Program

*Plans include Contra and Squares ♦ English ♦ Border
Morris ♦ Theatre improv games ♦ Singing ♦ Community
dance ♦ Arts & Crafts ♦ Storytelling ♦ Camp dance band ♦
Swimming and Nature Hikes ♦ Yoga*

Staff

*Susan Michaels ♦ Lissa Schneckenberger ♦ Corey DiMario ♦
Gaye Fifer ♦ Ann Percival ♦ David Cantieni ♦ Laura Light ♦
The Cosmic Otters ♦ DeLaura Padovan ♦ Steve Hickman ♦
John Devine ♦ TJ Crow ♦ Kappy Laning ♦ and more*

Location

Stonewall Resort

Off I-79 between Weston and Roanoke, West Virginia
4-star luxury hotel: Dining room, spa, indoor-outdoor
swimming pool with 2 hot tubs, foyer with two-story stone
fireplace. Nestled in outdoor lake and mountains.
Vegetarian and gluten-free diners accommodated.

Costs

Register online at www.danceholiday.net

Adult (solo or with children in a standard room) \$650

Teens (13-19) (must lodge with adult) \$400 each

Children (4-12) \$280 each (under 4, no charge)

Discount for Lloyd Shaw Foundation current-year
membership: \$10 individual, \$20 family

Additional room for family of four or fewer is an extra \$250

Sales tax is 6%

Limited financial assistance is available.

ADA compliant rooms are available.

*Cancellations by November 30th can be fully refunded.
December 1-23 incur \$50 processing fee. No refunds after
December 23.*

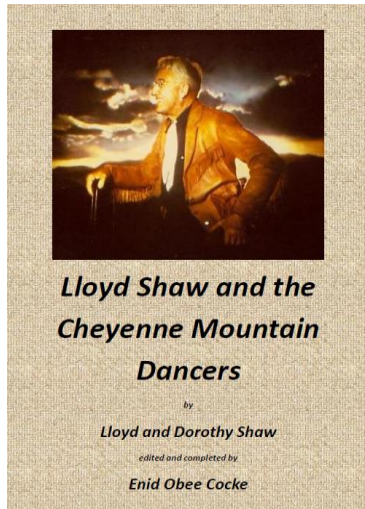
Register at Our Web site

Online registration encouraged. www.danceholiday.net

Contact Pam Eidson, registrar, for paper form:

770-314-7765, pameidson@gmail.com

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The story of a remarkable educator who found dance to be a great activity for his students—and for the nation as well. The perfect gift for family and friends. Available from Amazon.

CONTRA CORNER

In my research of The American Dance Circle I found this contra among the first to be printed. It was sent to the then editor Judy Campbell by the choreographer, Ted Sannella.

Scout House Reel

By Ted Sannella

This was first presented at Scout House, Concord, Mass., on May 15, 1979. FORMATION : Alternate duple (1st, 3rd, 5th, etc., crossed and active).

MUSIC: Any well phrased 64 count (normal) reel.

DANCE:

INTRO- - - -, Down the center four in line
1-8 - - - -, Turn alone the same way home
9-24 - - - -, Bend the line, circle once around
25-32 - - - -, - - - -, - - Ladies chain
33-40 - - - -, - - Ladies do sa do go once and a half
41-48 - - - -, - - Swing that man
49-56 - - - -, - - All forward and back
57-64 - - - -, - - Actives Swing

NOTE: The initial figures (down the center four in line) should be done with the actives in the center of the line. Once the dance gets started the last figure, Actives Swing, can end with the lady on the right facing down in the line.

After reading Cal Campbell's article on the resources available from the Lloyd Shaw website I found the following dance a delightful and timely dance for the season.

CHAMPAGNE WALTZ

This waltz was choreographed by Dena M. Fresh, of Wichita, Kansas. Record: LS 240

Position: Butterfly pos. Starting in open pos, facing LOD, during introduction, woman steps around in front of man and faces him in butterfly pos at start of dance. Man facing LOD. Directions given for the man.

Introduction: During the four measures of introduction, the dancers wait for the first two meas. Then, in open pos, facing LOD, they bal away from partner; bal twd partner, and at the same time assume butterfly pos (woman steps around in front of man to face him).

Measures:

1-4 WALTZ OUT; WALTZ IN; STEP, , CLOSE; DIP BACK, In butterfly pos, waltz diagonally fwd on L (woman back on R); waltz diagonally in to center on R; step fwd on L, hold, close R to L (canter rhythm woman's R and man's L hands still joined), while woman at the same time turns Rface by stepping R, hold, close L to R under man's L and her R arm. Assume closed pos, and man dip back on L in RLOD bending knee slightly (woman dip fwd on R).

5-8 WALTZ; WALTZ; WALTZ; TWIRL Two R-face turning waltz steps; one waltz step in LOD; twirl woman R-face under man's L and her R arm. End in closed pos.

9-12 TWINKLE; TWINKLE; BACK-TO-BACK; FACE-TOFACE Twinkle cross LOD man steps R across L (woman steps L across R), step to side on L, step R in place; step L across R, step to side on R, step L in place. Man steps R across L and at the same time pivot « L-face (woman opp) to end back-to-back with partner, man facing RLOD, woman facing LOD, touch L to R; step to side on L and at the same time pivot « L-face to end facing partner and LOD in closed pos, touch R to L.

13-16 WALTZ FWD; WRAP, 2, 3; BAL FWD; BAL BACK In closed pos, waltz fwd on R; quickly join man's R and woman's L hands, raising them between couple, and high overhead, and at the same time woman turn R-face to man's L side, keeping man's L and woman's R hands joined, and place on woman's R hands joined, and place on woman's L hip, using 3 steps, L, R, L (woman's R arm is crossed over in front of her, and man's L arm is crossed behind her. They are joined at her L hip. His R and her L are also joined and arched overhead. They both still face fwd with woman on man's L side). Step fwd on R (woman's L), touch L to R, and hold; step back on L, touch R to L, and hold.

21-24 FWD, 2, 3; STEP, SWING, ; FWD, 2, 3; UN-WRAP, 2, 3
Still in pos described for meas 18, man steps fwd in LOD, R, L, R (woman steps L, R, L); step fwd on L, swing R fwd, hold; step fwd on R, L, R; keep hands joined while M steps in place, L, R, L, and woman turn L-face (R, L, R) to end in banjo pos with arms wide spread.

25-28 TWINKLE; TWINKLE; TWINKLE; DIP BACK , Moving in LOD, man cross R over L (woman cross L in back), step to side on L, step R in place; cross L over R, step to side on R, step L in place. Repeat meas 25. Assume closed pos and dip back on L in RLOD bending knee slightly.

29-32 WALTZ; WALTZ; TWIRL; STEP, , CLOSE Two R-face turning waltz steps; twirl woman under man's L and her R arm. Assume butterfly pos and step fwd on L (woman back on R), hold, close R to L. Repeat the dance two more times, and end with a bow on meas 32.

DANCE CENTER CALENDAR

By Donna Bauer

- Sunday: Waltz Cross Step 12:15-1:45pm
Once a month dance on Sunday afternoons from
2:30-5:30pm
High Desert Dancers 5:45-7:30pm
- Monday: Private Practice 5-6pm
Yoga 6:30-7:45pm
Tango 8-9pm 1st, 2nd and 3rd 8-10pm on 4th
- Tuesday: Private lessons 12-2 PM
Karate 5:30-6:45pm Tango 8-10:30pm
- Wednesday: Private Lesson 12 - 1pm
Private Lesson & workshops 3:30-10pm
- Thursday: Private lesson 10-11 AM and 2-4pm
Karate 5:30-6:45pm
UNM Cont. Ed. Ballroom Dancing 7-8:30pm
3X's a year and private lesson 7-8 when UNM
is off.

Friday: Private Ballroom Lessons 9-12 and 3 to 7:30pm
Dance party 8:00-10pm 1st Friday
Two Step 8-10:30pm 2nd Friday
Workshops and special dances 3rd Friday
English Country Dance 8-10:30pm 4th Friday
with live music

Saturday: Irish Step Dancing 8-1pm
Tango 2:30-4:30pm
Folk Dancing 7-10:30pm

STIR THE BUCKET, news from around the membership

Caroline Barham passed away on November 1st after suffering from a fall at her home. Below is Donna Bauer's remembrances of a good friend and loyal LSF member.

Caroline was a dedicated member of the Lloyd Shaw Foundation since the early 1980's. She attended the RMDR dance camps and also attended some of the dance camps in the east. Caroline loved to dance and would often do the leader's role especially in round dancing and squares. She was an asset at the RMDR camps as she was the person in charge of the Silent Auction to earn funds for the scholarships.

I would travel with Caroline to Colorado for many years and we had a great time going together. One time we traveled to Kentucky together and that was a fun trip. We stopped one night in Horse Shoe, Kentucky and got to visit a group of kangaroos and emu's in their enclosure. It was quite a treat and very unexpected.

Caroline was a mid-school teacher of PE with the Albuquerque Public Schools for over 30 years. She taught her students to dance and she made sure that they danced boys and girls together. She also helped in the mid-school by substituting in some of the classes and even taught science.

Caroline joined the local Irish Caeli dancers and danced and performed with them for 25 years. When the leader of the group was out of town then Caroline would teach the class in her absence.

Caroline is survived by two sons Carroll and Charlie and preceded in passing by Chris and Calvin. She also had one sister and one adopted brother. Caroline is also survived by 5 grandchildren and 4 great grandchildren.

Caroline will be missed by all of her friends but I am sure that she is teaching some new friends a new dance.

Bob Riggs was elected to a three year term on Callerlab's Board of Governors in September 2015. He will begin his term at the beginning of the Callerlab Convention in March of 2016.

Events of Note

Terpsichore Dance Holiday, December 26, 2015 – January 1, 2016 – Stonewall Resort, West Virginia - See center page ad.

43rd Callerlab Convention, March 21-23, 2016 at the Sheraton Norfolk Waterside Hotel, Norfolk, Virginia.
www.callerlab.org

69th New Mexico State Festival, May 13-15, 2016 Farmington, New Mexico. www.nmsrda.org

61st Annual Colorado State Square Dance Festival, June 3-4, 2016. Colorado Mesa University, Grand Junction, Colorado. www.coloradosquaredancefestival.com

65th National Square Dance Festival June 22-25, 2016, Iowa Events Center, Des Moines, Iowa. www.nsdcnec.com

Cumberland Dance Week, June 19-24, 2016, NaCoMe Camp and Conference Center, Pleasantville, Tennessee
www.cumberlanddanceweek.org

15th USA West Square Dance Festival, August 17-20, 2016, Pocatello, Idaho. www.idaho.usawest.net

LSF MEMBERSHIP LIST

PLEASE CHECK FOR YOUR INFORMATION AND LET ME KNOW IF ANY
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