

Welcome!

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Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



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The American Dance Circle

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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 Form elsewhere in this issue.)

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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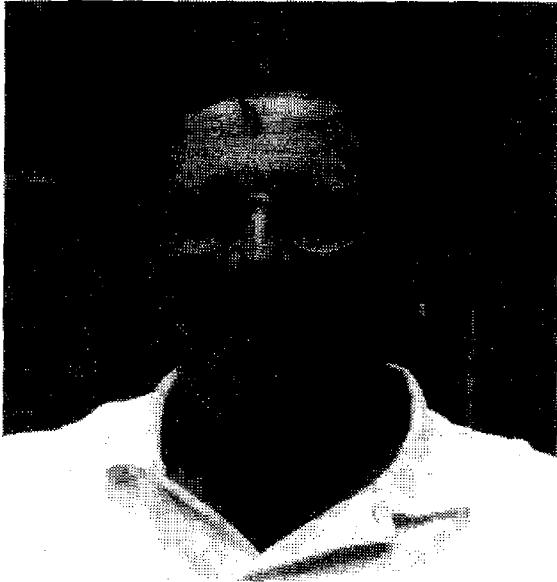
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Full page = 4" wide X 7" tall Half page = 4" wide x 3 1/2" tall

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LETTER FROM THE PRESIDENT

By Bob Fuller

Hello again Friends,

As we move into this winter of 2005, I would like to join others in asking that you be mindful of our LSF friends who have been affected by the many weather events, both storms and floods. Most of us have already responded in our own ways, but only those affected can explain the feelings associated with such events.

The Lloyd Shaw Foundation continues in good health. Our Albuquerque Dance Center is booked, our three weeklong dance camps are well supported, and our Elementary and Secondary Kits are on the street and are receiving good reviews.

Anne and I attended the Rocky Mountain Dance Roundup (RMDR) in Colorado Springs this July. The scenery was breathtaking, the dancing good, and the people interesting and diverse as always. I also visited Cumberland Dance Camp in August and was again greeted with beautiful scenery, quality dance and music, and even more interesting and diverse people. I must admit my regret at having to pass over Terpsichore Holiday in January, but Anne and I are joining about 40 friends on a Disney cruise on January 5th and need the time to get to Florida. I will again express my appreciation to the leaders

of these events and to the wonderful people that volunteer on the many committees needed to make the leaders look good. There is no doubt that our committee program has succeeded in maintaining our camps' quality and "enjoyability." They are all FUN to attend.

With that said, I would challenge and charge our membership to actively encourage new and/or beginning dancers, leaders, prompters, or callers to attend one of our camps. Of course many LSF members are already mentoring and supporting new people who are showing their interest in dance, but our camps are full of professional (or experienced if your will) individuals. We should encourage the opportunity to get away and to meet and learn from amongst the best in the country - whatever style of dance interest. And our camps are FUN! So invite a friend to dance with you in 2006.

A last note - a dear LSF friend George Senyk underwent heart surgery in mid-October with four arteries worked on and a valve replaced. His wife Onie reports good surgery but his recovery is slow. He also has committed to give up his various leadership roles in the Florida dance community. George and Onie, your retirement will leave a real void, all of our best to you both.

To all our LSF friends - HAPPY HOLIDAYS and A JOY-FILLED NEW YEAR.

Bob



AUGUST SERENDIPITY

By Kristin E. Litchman

This summer Bill called dances and trained callers for two incredible weeks of the Augusta Heritage Arts summer workshops. I got to go along as support personnel. This super program at Davis & Elkins College in Elkins, West Virginia includes several tracks during each of five weeks; while we were involved with square dancing, dozens of other people on campus built dulcimers, plucked banjos, made baskets, whistled, sang, clogged, blacksmithed ... well, let me say that I saw not one bored person the entire fourteen days.

A wide range of ages (pre-school through Elderhostel), dance knowledge (skimpy through profound), and calling experience (zilch through decades) added variety, challenge, and a heck of a lot of fun to dances and calling classes.

We experienced a week in the dorms (enthusiastic banjos, guitars, and vocal efforts well into the evening) and a week in the Gatehouse (quiet, except for the volunteer fire department's siren which went off with surprising frequency). More than a century ago, the circular Gatehouse housed a gatekeeper and his family, who screened visitors to the generous mansions that are now a part of the College buildings. What a place to stay! We enjoyed baths in a long, narrow, tall-sided bathtub and peaceful slumber in a massive bed, though we never did figure out how people hoisted a tall narrow bathtub and heavy wood furniture up the tight turn-back staircase to the second floor. Alas, the Gatehouse ghost chose not to appear.

Callers in the callers' classes were excited about developing their skills. Cindy, who has called for many years, called an out-of-town dance in between the two class weeks and reported delightedly that she'd successfully practiced switching her attention from square to square as she called. Jane, who has been playing around with "Box the Gnat, Swat the Flea" at various dances, figured out that the idea is to get the dancers back home at the end of a sequence, instead of randomly shouting, "Find your corner!"

Steve is a novice dancer who decided to learn to call as he learns to dance. Driving home after the Callers'

Intensive week, he got so involved in the calls running through his head that he drove 80 miles down the wrong road, and headed right back for a few more days at Augusta week.

We learned two useful calls developed by class callers while learning to play around with the Chicken Plucker (heads lead right, circle once, right and left through with the outside two, dive through, pass through, right and left through with the outside two ... with innumerable variations). When their calls end up with couples facing out of the set, they solved the problem in a way that other callers may find useful. From a woman with a polite Southern background: "Now quit that, y'all!" And from a school principal with plenty of coaching experience: "Outsides turn around, dammit!"

Supper at the beginning of our second week at Augusta included two unexpectedly familiar faces: Bernd (whose poem on square dancing in the Black Forest appeared earlier this year in the ADC) and his wife Ricarda. What a delight to see them! At the end of the week, Ricarda said they figured they had danced nine hours a day, and loved every minute.

Our new friend Steve summed up the joy of Augusta: "It's so nice lying in bed; music coming through the woods like this is some kind of a fairy place where you don't have to sleep."

We headed home voiceless and exhausted but slenderer (our Hiking Club meter registered an average of seven miles hiked, walked, and danced every single day), and contentedly full of music, dance, and friendship.

Interested in next year's Augusta Heritage programs? Go to www.augustaheritage.com, call 1-800-624-3157, or write Augusta Heritage Center, 100 Campus Drive, Elkins WV 26241.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The June 1993 issue of this publication (Vol. 14, No.2) included a review of *Country Dancing in Colonial America* by John Fitzhugh Millar (ref. 1.) The section of that book concerning Dance Steps and Figures made no mention of the linear (straight) hey other than the Hey for Three, except to state that "Heys abound in a great variety, but they are essentially weaving figures in which everyone moves, unlike the figure-8... In a Figure-8, a dancer traces a figure-8 over the floor by weaving a path around two other stationary dancers." The discussion on the hey mentions the Circular Hey (referring the reader to Rights and Lefts) and three forms of the linear hey found in triple minor dances – the Mirror Hey, the Cross-over Hey, and the Heys at top and bottom of the minor set (across the set) – but no mention of others, such as the hey for four. However, the book did include a four couple dance with a hey for four and a six couple dance with a "progressive arched hey."

Part 2 of *The Country Dance Book* by Cecil J. Sharp (ref. 2) contains thirty country dances from *The English Dancing Master* (1650-1728) and a section on The Figures. The Figure-8 is not included, but the Circular Hey and the Straight Hey are described – "The Hey may be defined as the rhythmical interlacing in serpentine fashion of two groups of dancers moving in single file and in opposite directions. The figure assumes different forms according to the disposition of the dancers." For the straight hey "The dancers stand in a straight line at equidistant locations alternately facing up and down, thus:

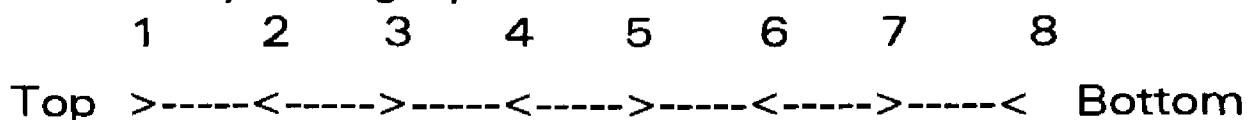


Diagram 8.

"The odd numbers face down; even numbers up. As in the circular hey the dancers move at an even rate, and pass each other alternately by the right and left... It will be seen that the dancers after making the last pass at either end make a whole turn – bearing to the right if the last pass was by the right, or to the left if the last pass was by the

left—and re-enter the line, now in reverse direction, the first pass after their entrance being by the same shoulder, right or left, as the preceding one. When the Straight-hey is performed by three dancers only, we have the form in which the hey occurs most frequently in the Country Dance...” The book then describes in detail, and with diagrams, how the straight hey for 3 is performed – “No. 1 faces down, Nos 2 and 3 up. All simultaneously describe the figure eight...” No mention is made of the hey for 4 or for any other even or odd number of dancers. One is left to presume that heys could be done by any number of dancers.

The Figure 8 is not mentioned otherwise, but Part 1 of ref. 2 does include a dance, as collected by Sharp in Warwickshire. The date of collection is not given, although it was evidently a dance from the mid to late 1600’s which clearly describes the Figure 8.

Here is that dance – note that it is a proper dance.

THE FLOWERS OF EDINBURGH Duple minor-set

- A1 First man goes the Figure-8 around the second couple, i.e., he passes counter-clockwise round second woman and clockwise round second man and returns to his place.
- A2 First woman goes the Figure-8 round the second couple, passing clockwise round second man and counter-clockwise round second woman.
- B1 First man and first woman simultaneously go the Figure-8 round second couple, first woman passing in front of her partner.
- B2 First and second couples swing and change... (progressive).

The Figure 8, as well as the half-figure 8, appear quite regularly in dances of the 1600’s and later years.

The hey for 4 appears (in ref.1) in a 4-couple 96 bar proper dance (The Goddesses) dated 1651, but otherwise does not appear in the literature until much later. No dances have been found (in my reviews) that include straight heys for 5, 6, or 7 dancers. It is probable that the hey for 4 was a

good match to the music (2 phrases, 16 counts) and so became popular, while the others did not fit the musical phrasing and were never accepted. The straight hey for 8 is seldom found, although one contemporary mescolanza dance calls for a half-hey for 8.

The hey for 3 appears in the Playford editions and in many subsequent publications. Playford used the terms 'single hey' and 'double hey,' mostly in 3-couple proper dances, but did not otherwise explain his terms. However, from the dance descriptions, one can interpret the single hey as only one line (men or ladies) doing the figure, while a double hey could mean both lines doing the figure simultaneously. If both lines do the heys at the same time and each active (#1) passes the next inactive (#2) by the same shoulder, those heys are parallel heys but not mirror heys. In Millar's book the mirror hey is described as the 1s dancing down while the 2s dance out and up ("middles bulge") and the 3s come together to move up to the 2s place in the middle, all continuing the pattern until returning to their original place. Only one dance using the term 'mirror heys' was found in his book, and that dance is *The Lover in Distress*, a 24 bar proper triple minor dated 1788. In that dance the 1s start proper, do the heys on the improper sides but end proper and progressed.

So, to paraphrase Millar, heys and figure eights do 'abound' and can be found in many dances. Some date back to the early 1600's, and possibly into the 1500's - recall that Playford first published in 1650 using dances already known. Heys and eights have retained their popularity through the succeeding years and are still included in contemporary dances and are being danced with enthusiasm today. There is no sign of their being discarded or going out of favor.

1. *Country Dances of Colonial America*, John Fitzhugh Millar, Thirteen Colonies Press, Williamsburg, VA.

2. *The Country Dance Book Parts I and II*, Cecil J. Sharp, Republished by EP Publishing Ltd., 1972, First published by Novello and Company Ltd., London, 1909, Part I of 2nd edition reprinted 1934, Part II of 3rd edition reprinted 1927.

FALLING IN LOVE AGAIN

Becket by Ken Bonner

Commentary by Paul Moore

Good contra dances tell a story: they have an introduction, plot, and resolution of the plot. We are always tickled when we can't see how the resolution is going to come about. That is true of this dance. It is in the Beckett formation - that is, couple facing couple.

Falling in Love Again

Intro: - - - -, - - lines forward and back

1-8 - - - -, with the couple across circle left full around

9-16 - - - -, as couples slant to the left and two ladies chain

17-24 - - - -, as couples, slant to the right and two ladies chain

25-32 - - - -, across right and left thru

33-40 - - - -, across slow square thru two hands

41-48 - - - -, dosado with the next and step past

49-56 - - - -, - - swing your partner

57-64 - - - -, - - forward and back

The introduction is the forward and back with everyone moving in unison. When two couples circle left, the unit has broken into smaller groups. When couples slant to the left, they are on their own, two couples now have become one. Then the two ladies chain to the left, leaving their partners. It becomes even more complex when the ladies chain to the right because they are even farther from their original partners. Then everyone does a right and left thru - two couples working together, but not with the original partner. The slow square thru separates even those couples. It feels that the dosado should be the resolution, but it isn't. The resolution comes only when dancers leave one more person to finally swing the original partner - to fall in love again.

There is a lesson here. All of us will disagree with others and go our own way, but if we persist and work our way through all the complications we can come back together.

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ROCKY MOUNTAIN DANCE ROUNDUP HAS MONEY TO SPEND!

Yes, there is money available for camp attendees and the director wants to spend it. Musicians, dancers, leaders - everyone is eligible; particularly those aspiring to learn more, do more, try more. Different types of funds are being offered to cover tuition, room and board. Full and partial funding is offered depending on the scholarship. Participants interested in pursuing leadership training, music, and general work scholarships are encouraged to apply.

The Rocky Mountain Dance Roundup is particularly interested in spending money on musicians. Do you play an instrument? Play in a band? Want to learn how to play in a dance band or play different types of music? Want to experience playing for the day classes or teaching sessions as well as the evening dances? Do you know of a musician who meets these requirements? Send us their names or send us your name if you are interested.

Write us a letter with a brief introduction and what you can bring to the camp experience or what you'd like to learn from the week. Rocky Mountain Dance Roundup is the western LSF camp to be held near Colorado Springs, Colorado June 25 through July 1, 2006. The scholarship chairman, Allynn Riggs will review all letters post-marked by April 30, 2006. Scholarships will be awarded by May 15, 2006.

Send regular mail application letters to:
Allynn Riggs
RMDR '06 Scholarship Chairman
7683 E. Costilla Blvd
Centennial, CO 80112-1211

E-mail applications should have "RMDR 06 Scholarship" in the subject line. Please send to: AllynnR@aol.com Don't waste time - don't let us waste money - use it to try something new in the Black Forest of Colorado. We are waiting to hear from you.

ROCKY MOUNTAIN DANCE ROUNDUP - Better Than Ever!

By Ed Austin, Publicity Chair

It's not too early to be planning your trip to the Colorado Rockies to enjoy an outstanding week of dancing fun and variety at La Foret, the beautiful Black Forest location for RMDR 2006. Save the dates on your calendar! June 25th to July 1st.

We are delighted this year to welcome to our great staff of dance leaders, John Turner, who will teach English Country Dance as well as a session of Irish Set dancing - the fun Irish version of square dancing. John has recently moved from England to reside in Kansas. He has many years of English leadership in his home country, and has made several tours of American dance events. Now that he has moved to the States, and we are most fortunate to have him on staff for our dancing delight!

John Bradford will keep our feet a tapping as he leads us in a session of traditional squares. John is an experienced hand who knows how to keep us moving and smiling at the same time. I've danced to his fine calling I'm sure for over 30 years!

An elegant session of Spanish Colonial dancing will be led by Larry Edelman of Colorado. Larry is a great addition to our dance leadership from Colorado. And for our dance music, you'll be pleased to know that our live music will become even better by the addition of experienced Colorado dance musicians as well as some talented blossoming musicians on scholarship.

AND, if you register and pay 50% of your registration fee before Jan. 1, 2006, you will receive a 5% discount! It will help pay the gas! AND, convince a dancing friend or friends to join you this year, and you will receive a further \$25 credit for each friend who attends! Check out the registration form in this issue of the American Dance Circle for all the details. See you at La Foret in 2006 - our 29th year!

LINES ABOUT SQUARES

By Dick Pasvolsky

Three square dances that I used as club dances during the fifties and later in the early stages of classes are: "San Antonio Rose" (the most popular singing call for clubs in the early fifties), "Hurry Hurry Hurry," and "Till the End of the World."

San Antonio Rose

Record:, Folkraft 1272-A/B

The calls:

Opener:

Everybody swing your partner, swing them high and low
Allemande left with your corner, then weave the ring you
go

When you meet your partner, you promenade her home
Promenade with that Rose of San Antone

Figure:

First couple go out to the right, you circle four and smile
Do-si-do your partner in that good old mountain style
*Swing the opposite lady as though she were your own
Then swing with that Rose of San Antone

Break:

**Everybody swing your corner, that lady on the left
Get home and swing your partner, she's the girl that you
love best (or the girl from way out west)
Allemande left on the corner, do-si-do your own
Bow to your partner and you weave on around the town
Weave the ring, it's in and out you go
When you meet your partner, you do a do-si-do
Then promenade your partner, you take her right back home
Then bow to your Rose of San Antone

*or "Swing the opposite lady, hey you're doing fine
Then swing with that Dallas dandelion"

- ** or "Swing the corner lady, the gal from loway
Get home and swing your partner, she's your
princess for today
- or "Swing your corner lady, the gal from Tennessee
Get home and swing your partner 'cause she's the
girl for me

Directions for Mountain Do-si-do:

Man retains hold of his partner's left hand as he stands or kneels, and raises those joined hands and lariats his partner in front and counterclockwise around him. A fun but slightly more difficult way of doing the lariat is to have the lady (still with hands joined) turn left and put her right shoulder next to her partner's left shoulder and continue to turn left as she rolls around his back to end up in her original position. That version takes a bit of practice (a demonstration by the instructor is important), but I feel it's well worth the extra time spent. The caller does not usually designate which version to do in his calls. It is up to the dancers (usually the man) to decide. I do occasionally suggest before I start the dance that the dancers might do the simple lariat first, followed by the roll across the back and finish with the kneeling version (or reverse the last two).

Hurry Hurry Hurry

I have not been able to locate the recording of Hurry Hurry Hurry that I used years ago, so I have not been able to call it lately. I'll continue to look for it and hopefully have it for the next issue of ADC. I do have the dance (called only) on a cassette called "Smoke on the Water," called by Bob Dalsemer, who published the album on his own, so it is not on an established label. I don't know whether or not it is still available. If anybody knows, please let me know.

The record that I used was on a Windsor recording. Here are the calls as I recall them:

Break:

Allemande left your corner and a right hand to your own
It's a grand right and left and around the ring you go
When you meet your partner you do a do-sa-do
Then you promenade your lady right on home
You hurry hurry hurry hurry home

Figure:

One and three lead to the right and circle four hands 'round
Leave her there, go on to the next and circle three hands
'round

Take that couple on with you and circle five hands 'round
Then you leave her there and join the line of three
Ladies chain across the set but don't return
Turn and chain them down the line and watch 'em churn
Turn and chain them across again, don't let 'em roam
Then you turn and chain the ladies right on home

Repeat the break and the figure for couples two, three and four.

Directions:

Couple one lead to the right and circle with couple two. Gent number one leaves partner with couple two standing in a line of three facing couple two's original direction with lady number one on the left end of the line. Gent number one circles with couple three. Gent number one takes couple three with him to circle with couple four. Gent number one leaves couple three and four in a line of four facing the line of three. Then gent number one crosses over to stand next to his partner to form a line of four. (Formation is now facing lines of four.)

The chaining is self-explanatory. It comes from a figure that Ricky Holden called "The Route," which he used in one of the dances that he recorded for Folkraft Records in

the early 1950's. You may want to use the figure as a patter dance, as Ricky did. If so, you can set up the lines by merely having the heads/sides lead to the right and circle to two lines. Or you may use the method of forming facing lines used in Hurry Hurry Hurry. I've used that method in my more modern patter calling on a few occasions.

Till the End of the World

The record that I used for this dance has long been out of print. The recording that I have used more recently is "Till the End of the World," ESP-708, Craig Rowe calling on the flip side. Craig calls a mainstream figure, but the music fits quite well for the figure that I use for one night stands.

Break:

Join all your hands and you circle, circle to the left and to
the right

Get on home and swing, everybody swing

Allemande left your corner and do a right and left grand

Hand over hand 'til you meet your own

Swing with your lady 'round and 'round

Then you promenade the ring 'til you get back home again

Then you swing to the end of the world

Figure:

One and three lead to the right and circle

Circle to the left and to the right

Do that old barrel roll, one and three dive below

Make a four-leaf clover and around and around you go

Pull that other couple down the hill

Swing with that other fellow's Jill

Then you leave her there alone, get back home and swing
your own

You swing to the end of the world

Tag: That's the end of the end of the world

Alternate breaks:

Do-sa-do your corner, come back and swing your own
Swing with that lady 'round and 'round
Allemande left your corner, come back and do-si-do
Bow to your partner, then you weave around the ring
Weave down that old winding lane
Swing when you meet with your Jane
Then you promenade the ring 'til you get back home again
Promenade to the end of the world

Or the break that Craig uses for his dance:

All four ladies chain across the ring now
You chain that lady right back home and then
Join hands, circle to the left, go round
Allemande the corner and you weave the ring
Till the stars and the moon cease to shine dear
Swing your girl and you promenade
My darling, that's how long I will love you
Till the end of the world you'll be mine

Directions for the figure:

Couples one and three lead to the couples on their right and circle left and right. Couples two and four arch and without dropping hands, couples one and three duck through the arches (one with two and three with four). After they have ducked through, one and three turn away from their partners and, bringing their joined hands (man's right, ladies left) up over their heads, continue to turn away until their hands reach the center where they lower their hands to about waist high to form the "four-leaf clover." With hands still joined, all face slightly left and buzz step (or walk) around. Then couples one and three raise their hands while two and four duck through to reform the circle. When ducking through, both couples should move slightly forward to keep the action pretty much in the same area. All swing other fellows' partners and then their own. After finishing swinging the opposites, everybody should move to their

home positions to swing their own partners so that they are in position for the next figure.

Because of the longer explanations for the dances, I have used up more space than I did in September for four dances, so I'll have to save the other one or two that I had planned for this issue for March.

It is time to renew your LSF membership.*

**Please send your renewal to
Membership Chair Ruth Ann Knapp
2124 Passolt, Saginaw, MI 48603**

Membership Categories:

| | | | |
|-------------------|--------------|-------------------|---------------|
| Individual | \$25 | Couple | \$40 |
| Supporting | \$50 | Sustaining | \$100 |
| Patron | \$250 | Life | \$1000 |
| Club | \$50 | | |

***Unless you are a life member or paid for more than one year last year. Dues run from January through December.**

ELEMENTARY KIT NEWS

By Allynn Riggs

With the exciting news that the elementary kit would be ready for distribution in October, it was suggested that a press release be written. Allynn Riggs drafted one and requested input from various people interested in spreading the news: Ed Austin, Donna Bauer, Enid Cocke, Chris Conboy, and Kris Litchman. In less than one week this group okayed a release announcing the availability of the newly revised elementary kit. Over the next two weeks over twenty organizations (many of them associated with Association of Health, Physical Education, Recreation and Dance, AHPERD) received the press release for distribution to their members and readers. More publications and organizations will be receiving the press release in the coming months.

First reactions have been positive. The National Dance Association has requested a copy and will be listing the kit on their website as a resource. The Connecticut AHPERD organization was delighted to be notified and was posting the press release on their website and in their newsletter. Ed Austin took his sample kit to a New England contra weekend and searched out all the teachers in attendance. Several expressed strong interest; some had already heard about the kit and had been looking at the LSF website to get more information. Donna Bauer has sold at least eight kits so far to her local school district in Albuquerque. Chris Conboy is working on a presentation for the western regional meeting of AHPERD to be held in Colorado Springs at the end of October. She and Allynn are hoping to have a bunch of the kits on hand for attendees to see and purchase. Allynn has also loaned her sample kit to a local elementary music teacher in the Denver area.

The teacher was pleased with the way the kit was laid out and surprised at the reaction of the students to the music. Where the teacher thought the music might be considered "hokey" or old fashioned, the students reacted positively stating that the music reminded them of being at

a baseball or hockey game. The Colorado Rockies and the Colorado Avalanche both use organ music at their games. This teacher says the price is great considering the number of dances and the over 90 tracks of music on the CDs. For her music program the lead sheets are also a plus. She plans on sharing with fellow music and PE teachers in her district over the coming months and plans on using it more fully during regularly scheduled dance sections planned in February and March.

CONGRATULATIONS TO NEWLY ELECTED BOARD MEMBERS:

Bob Tomlinson (2nd term)

Irene Sarnelle (1st term)

Neal Rhodes (1st term)

Thank you for your willingness to serve the Lloyd Shaw Foundation!

CORRECTIONS

In the article in the September issue about LSF scholarships, two of them were incorrectly identified. The Pat Ortner Scholarship, named for the fine musician Pat Ortner, is a substantial fund that is designated to assist young musicians to play or teach at LSF events. The Fred Bergin Fund is the name given to the funds raised at RMDR to pay for musicians at that event. The editor regrets the error.

Also please note that the dates for RMDR 2006 are June 25 to July 1, not July 2-8 as listed in the Events page in the September ADC.

ELWYN FRESH

A Remembrance by Enid Cocke

Elwyn Fresh, one of the original members of the LSF Board of Directors, died at the age of 97 on September 3 in Lee's Summit, MO, from complications with pneumonia. Elwyn was known to veteran LSF members as the wonderful partner of choreographer and teacher Dena Fresh, who preceded him in death in 2003. He used to say that the man's job was to make his partner look good. Elwyn did just that, but he was a handsome partner and a fine dancer in his own right. It was this writer's privilege to take some of her first dance steps in Elwyn's able arms.

Elwyn graduated from Friends University in Wichita, KS, and the Colorado School of Mines in Golden with degrees in petroleum engineering. He began his career working on a mining expedition in the rugged mountains of northwest Mexico. About five years ago Diane Ortner, Bill Litchman, and I called on Dena and Elwyn at their retirement home in Lee's Summit. Elwyn told in vivid detail of those mining adventures.

Elwyn next worked for Climax Molybdenum Company in Colorado. Then after World War II he worked for Exxon Mobil, settling eventually in Wichita, Kansas. After retirement he and Dena built a home in Bella Vista, Arkansas. Wherever they settled, Dena began a dance group and Elwyn supported her efforts at turning ordinary people into exceptional dancers. Elwyn demonstrated dances with Dena and also performed exhibitions. At a National Square Dance Convention Elwyn and Dena made a stunning picture dancing her "Waltz Minuet" dressed in elaborate colonial costumes.

Even in his last years Elwyn continued to dance at his retirement home. When we visited him, he had broken a hip by tripping as he stepped onto the dance floor, but the hip was mending well and he was eager to get back to dancing.

Elwyn will long be remembered for his wise counsel as a member of the LSF Board of Directors and for his elegant dancing.

Please join the Lloyd Shaw Foundation for

TERPSICHORE'S HOLIDAY



DANCING IN THE NEW YEAR

December 27, 2005 - January 1, 2006
Rocky Gap Resort, Cumberland, Maryland

Terpsichore's Holiday is a folk music and dance camp for ages 2 through 102. Join us for 5 days and nights of dancing, instruction, live music, meals and accommodations in Maryland's only 4-star resort located in a State Park.

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www.dance-camp.net
info@dance-camp.net
301-587-1525



Lloyd Shaw Foundation's 29th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 25th — Saturday, July 1st 2006

La Foret Conference & Retreat Center, Colorado Springs, CO

DANCE VARIETY FOR THE JOY OF IT!

6 Evening Parties + workshops in **Contras, Squares, International, English, Rounds, Irish & Spanish** for the adult level dancer, beginner through experienced – fun for all!

If you have attended RMDR in previous years, and are returning in 2006, for each NEW dancer you convince to attend, your fees will be credited \$25!

Enjoy Dance, Music and Fellowship!

There's no better way to have a relaxing and fun-filled vacation than to attend the RMDR - in a rustic, yet modern, mountain setting - under a Colorado blue sky!

Staff: well known leaders such as John Turner, Paul Moore, DeWayne Young, Enid Cocke, Rusty Wright, Bob Riggs, Justin Judd, John Bradford and others.

Live Music provided by talented musicians such as Lew Cocke, Dale Sullivan, Joe Fairfield, Ron Tomicek, Larry Edelman and others from Colorado.

Program: The dance week starts with dinner on Sunday evening followed by the first of six (6) evening dance parties. Daytimes, Monday through Friday, consist of fun workshops featuring a great variety of dance styles, with music to match. Our fine staff is eager to share their wealth of knowledge. If you are a leader, you can count on taking home fun new dances and great ideas to enhance your own calling. A dip in the pool, a nature trail stroll or just getting to know your fellow dancers add to your week of fellowship, fun, and great dancing in an outstanding location. Saturday morning we say our farewells until 2007 when we celebrate our 30th Anniversary!

Facility: The La Foret Conference & Retreat Center is a **SECLUDED, QUIET, INSPIRATIONAL** destination tucked among the ponderosa pines of Colorado's Black Forest. Open year round, its facilities are located 15 miles north of Colorado Springs. For Colorado vacation info, go to: www.coloroadventure.net/index.cfm

Cost: Adult room, board and tuition \$595.⁰⁰ (double). See registration form for single occupancy, offsite and teen packages. First 2 adult LSF Members will receive a discount of \$25.⁰⁰. If you have any questions please contact us.

Registration & Information: Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401, (303) 239-8772, lbradford@comcast.net or Bob Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 808-7837, RLRiggs@aol.com or visit the web at www.LloydShaw.org for additional information.



Lloyd Shaw Foundation's 29th Annua



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 25th — Saturday, July 1st 2006

La Foret Conference & Retreat Center, Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR, c/o Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401

ENTER NAMES (as you want them on name badges) Gender

Adult: _____ M F

Adult: _____ M F

Teen: _____ Age: _____ M F

Teen: _____ Age: _____ M F

(There is no "youth or teen" program or supervision - all dancers are most welcome)

Address: _____

City: _____

State/ZIP: _____

Phone: _____

Email: _____

ENTER FEES

Special Diet? _____

| Circle desired option & specify number | Onsite Double | Onsite Single* | Offsite No Meals | Offsite Lunch & Dinner | Offsite Dinner only | | |
|---|---------------|----------------|------------------|------------------------|---------------------|---|----|
| Adult | \$595 | \$695 | \$220 | \$340 | \$290 | x | \$ |
| Teen(age 13-17)** | \$295 | n/a | \$180 | \$295 | \$250 | x | \$ |
| Youth(age 4-12)** | \$210 | n/a | \$140 | \$225 | \$175 | x | \$ |
| LSF member discount (\$25) <i>"First 2 adult registrations only"</i> | | | | | | x | \$ |
| *If space is available ** In upper bunks with parents | | | | | | | \$ |
| TOTAL DUE: | | | | | | | |

We HAVE NOT attended a previous RMDR week, and we decided to attend based on the efforts of: _____

To guarantee your participation please remit a deposit of 50% of total due with registration. If received **BEFORE** Jan. 1, 2006, you earn a 5% discount! Balances due by June 1st 2006. For further information or custom packages please contact Linda Bradford (303) 239-8772, l_bradford@comcast.net or Bob Riggs (303)741-6375, RLRiggs@aol.com.

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audiolft@dam.net
www.lloydshaw.org

MARY D WALSH

By Enid Cocke

Mary D Walsh, another of the original members (and the only woman) on the original LSF Board of Directors died at her home in Fort Worth on August 9. She was 91.

She and her husband Howard had a summer house in Colorado Springs. In the 1950s they happened upon the Lloyd Shaw Fellowship and joined the activities simply because they saw that people were having so much fun. They soon became an integral part of the week. Indeed they expanded the week on both ends by hosting a dinner at their home the Saturday before and an elegant dinner at the Penrose Room in the Broadmoor Hotel on the Saturday after the Fellowship. Though not dance leaders themselves, they shared their love of dance by hosting a weekly dance in their home in Fort Worth for many years.

Mary D and Howard's admiration for Lloyd and Dorothy Shaw was translated into action in other ways in Fort Worth. They sponsored the staging of Lloyd Shaw's Christmas play, *The Littlest Wiseman*, every December in Fort Worth. The play was the Walshes' gift to the community - and to about 80 friends from around the country, whom they invited to come for the weekend. They were inspired by the original Cheyenne School productions, which were the school's gift to the community and attracted attendees even from neighboring states. Even though Mary D is gone, and Howard preceded her in death, their support will allow the play to continue to be presented in Fort Worth.

Mary D decided that a bell choir would enhance the performance, so she created the Dorothy Shaw Bell Choir. The group rehearsed at the Walsh home every week. In addition to performing in the Christmas play, the group of teenaged bellringers traveled and played concerts across the US and in many foreign countries. Under Mary D's guidance, their impeccable manners made them good ambassadors for their country.

Another gift to the Lloyd Shaw Foundation was the creation of a film about the Shaws and the Foundation. Mary D arranged for professional filmmakers and a script

writer to attend the Fellowship in 1972. The film, *A Visible Anthem*, was the product. (See the article in this issue about how the film has been converted to DVD and will soon be available.)

While Mary D rejected the title of “philanthropist,” she and Howard gave millions of dollars to hospitals, churches, the arts, and schools. Buildings at Texas Christian University, Tarrant County College, the Southwestern Baptist Theological Seminary, and Fort Worth Academy of Fine Arts charter school bear the Walshes’ name. They were major patrons of the Texas Boys Choir, which also performed in productions of *The Littlest Wiseman*.

While Mary D’s generosity was impressive, it doesn’t capture her charm and her zest for life. She loved people, and she loved to share what she had with them. She arranged for monthly birthday parties for friends at the Walsh home, and she loved to find party favors to give all the guests at her parties. At the same time she was a knowledgeable and wise patron of the arts. The Lloyd Shaw Foundation owes her a big thank you.



***A VISIBLE ANTHEM* COMING OUT ON DVD**

By Enid Cocke

In 1972 the Lloyd Shaw Fellowship had some special guests for the week: a film crew consisting of a director, a writer, and a camera and sound crew. Mary D Walsh of Fort Worth Texas had proposed making a film about Lloyd and Dorothy Shaw and the Lloyd Shaw Foundation. Given the resources of the Walsh Foundation, she went first class. The result is a 30-minute film called *A Visible Anthem*. It tells the story of how our dance came to America and traveled west, evolving into what we call the square dance. It also tells about Lloyd Shaw's work in saving and promoting this dance as a recreational pastime for all Americans. And the film shows the work of the Lloyd Shaw Foundation in the continuation of that mission.

About 20 years later, Bill Litchman got the 35 mm film recorded on videotape and made copies available. Then a year ago Cal Campbell volunteered to take the original film and convert it to DVD format. In the last few months Ron Counts has been working to create the packaging: the slim-line case and the "skin" that goes on the disk itself. It will be a handsome product.

As Cal said when he began his task, "Lordy, did we look young then!" Yes, 33 years have passed since the film was made, and our children have children, and we are most of us grandparents. The men had sideburns in that era, and some of the women had bouffant hairdos. But Dorothy Shaw's eloquent lectures are untouched by time, as are the views at the Shaw cabin west of Pike's Peak, and the beautiful western docey do danced by an exhibition set. Also timeless are the beliefs that humans need to join hands and dance together and that through dance we express and experience joy.

The finished DVD package, complete with highlighted scenes that can be viewed separately will be available soon. Watch for news of it in the next issue and on our website. Special thanks to Cal Campbell for converting the film to DVD format and to Ron Counts for his work at producing copies and beautifully packaging them.

RAYMOND KANE MCLAIN, A REMEMBRANCE

By Rachael White

I have always admired my mother's father, Raymond Kane McLain, and even more so after continuing to learn about his life after his death on February 14, 2003. Besides being devoted to his family, he was highly involved in the world during his lifetime. As he was raising his own five children, his love for music and his leadership qualities led him to be the recreation director and then the executive director of Hindman Settlement School for a total of sixteen years. One of his skills there was to lead students in music and dancing performances elsewhere in the United States.

Later on, he took his own children as the McLain Family Band performing bluegrass music across 62 counties, and led them to be a world famous band. Not only did he do these things, but he also moved his family to Berea, where he began the world's first college courses in Bluegrass and Appalachian music at Berea College.

Granddaddy did not quit then. He also became the music director of the Berea College Country Dancers. During that time he had one of his greatest accomplishments. Working with Ethel Capps, who was the first leader of the Country Dancers, he arranged a trip to take the Country Dancers to the White House and perform on its lawn for the then-President John F. Kennedy on April 22, 1963. I have been fascinated by this fact. Here was my own grandfather meeting and performing for the President of the United States of America!

Since his death, there has been a website made for him by my aunt Ruth, and it includes a picture of my grandfather and President Kennedy shaking hands as the students and Kennedy's wife watch. I have imagined a friendship forming between them then, knowing how friendly and sociable Granddaddy was in my lifetime. He certainly provided a great opportunity for the Berea College Country Dancers, giving them a chance to meet John F. Kennedy and perform for him and his family. Berea College itself achieved a lot through this Country Dancer performance. The college was now recognized for sending

a group of its dancers to perform for the president of our country.

As I reflect upon Kennedy's assassination, I imagine it to have been a personal loss to my family and especially to my grandfather. Not only did it mean an unexpected murder of the President of the United States, it also meant that a friend of Granddaddy's had been shot and killed.

My grandfather did not lose hope for a better future though. He went on to continue raising his children and performing music with them around the world, meeting other famous people along the way. He was also fond of his grandchildren. I remember being at a McLain Family Band reunion concert at Phelps Stokes in the summer of 2000, where I sat with my cousins and watched the performance. At one point during the concert, he had all of us grandchildren stand up and be recognized by the audience. Later on, he called on me to stand up by myself and told everyone how proud he was that I would be attending Berea College, to which he had such close connections. I have forgotten the actual words, but I certainly remember the spirit of it. I could carry on his love for the college and become a good citizen of the world. He has become a powerful role model for me. I am proud to be his granddaughter.

(Editor's note: Kris Litchman made Rachael White's acquaintance at Cumberland Camp and asked her to share her memories of her grandfather, Raymond McLain. A second connection is that Lloyd Shaw's grandson Kent Obee hosted the McLain Family Band in Kathmandu when Kent was director of the US Information Service in Nepal.)

DANCE CENTER CALENDAR

By Donna Bauer

| | | |
|-----------|---------------------|-----------------------|
| Sunday | Salsa Classes | 11:30 AM to 1:30 PM |
| | High Desert Dancers | 5:30 to 7:30 PM |
| | Contra Dance | 7:30 to 10:30 PM |
| | | 4th Sundays |
| Monday | Tango/Folk | 6:30 to 10:00 PM |
| Tuesday | Karate | 5:30 to 6:45 PM |
| | Tango | 7:30 to 10 PM |
| Wednesday | Irish Step Dancing | 5:00 to 7 PM |
| | Scandinavian Dance | 7:30 to 10:30 PM |
| | | (1st, 3rd & 5th) |
| Thursday | Private Lesson | 12:00 to 1 PM |
| | Karate | 5:30 to 6:45 PM |
| | Shintaido | 7:00 to 8:00 PM |
| | Int'l Ballroom | 7 to 10 PM(3rd) |
| Friday | Ballroom Practice | 5:00 to 7:00 PM |
| | Int'l Ballroom | 7 to 10 PM (3rd) |
| | Tango | 7:00 to 10 PM |
| | | (1st, 2nd, 4th & 5th) |
| Saturday | Irish Step Dancing | 8:30 AM to 2 PM |
| | Tango | 2:30 to 4: 30 PM |
| | Salsa/Tango | 5:00 to 7:00 PM |
| | Int'l Folk Dance | 7:15 to 10:30 PM |

A Tango Workshop took place for Alberto Paz and Valorie Hart, the instructors who live in New Orleans. The dance center sponsored the event to assist the dance leaders who suffered from Hurricane Katrina.

STIR THE BUCKET

We received word in October that **George Senyk** had undergone surgery for a quadruple bypass and a heart valve replacement. Get well soon, George!

Folks in Missouri and Kansas are delighted that **Diane Ortner** has re-relocated back to their region. Diane and her son Stephan have purchased a house on 48 acres of land near Holt, MO, about 30 minutes northeast of Kansas City. Welcome home, Diane!

Aspiring square dance callers should take note that **Bill Litchman** has finished his book, *Rocky Mountain Caller, Bill Litchman's Calling Book*. He offers instructions on "constructing, teaching, and calling traditional western square dances" plus "a slew of old-time western figures." Bill has self-published the book and is offering it for \$20 plus \$2 postage. Bill's contact information is on the back page of this issue.

Another honor has come to physicist, musician, dancer, and LSF Treasurer, **Lew Cocke**. He was notified in October that he had won the Davisson-Germer Prize for atomic physics. It is awarded every other year to an atomic physicist by the American Physical Society. Physicists anywhere in the world are eligible to be nominated. Lew will receive the prize and give an acceptance speech next May at the annual meeting of the Division of Atomic, Molecular, and Optical Physics.

Globetrotter **DeWayne Young** spent July and August visiting friends and officiating at folk festivals in Poland and the Slovak Republic. He reported that an ensemble named Komenka from New Orleans "presented a history of America's dance to an enthusiastic crowd at the folk festival in Olsztyn, Poland." He and **Mary Bee Jensen** have been invited to return next summer to Poland and Ukraine, but fortunately DeWayne will be able to attend RMDR before returning to Europe.

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EVENTS OF NOTE

Terpsichore's Holiday, December 27, 2005-January 1, 2006, Rocky Gap Resort, Cumberland, Maryland. Registrar: Jeff Kenton, 301-587-1525, jkenton@verison.net. There is still room. Call Jeff to reserve a last-minute place.

A Rocky Mountain Dance Vacation, January 13-16, 2006, Adventure Unlimited Ranches, Buena Vista, CO. Featuring contra, swing, waltz, music jamming, snowshoeing, Callers Ed Hall & Jim Borzym, Music by Notorious (Larry Unger & Elden MacAdam-Somer, www.stellar.avmad.org or call Eleanor, (719) 395-2299.

Rocky Mountain Dance Roundup, June 25-July 1, La Foret Conference Center in the Black Forest northeast of Colorado Springs. Director Bob Riggs, (303) 741-6375. Registrar: Linda Bradford, (303) 239-8772. See ad in the centerfold.

Cumberland Dance Week, Nancy (south-central), KY, July 23-29, with Seth Tepfer, Chris Bischoff, Brad and Beth Battey, Kendall and Lisa Rogers, Laura Light and George Paul. Contact: Eric Schreiber, (618) 374-2024, twoviolins@surfglobal.net.

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

FOUNDATION INFORMATION

Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310
(Office Manager, Board of Directors) (336) 643-2975,
greyhouse@bellsouth.com.

Bowers, Norma, 623 Morone Drive, Lee's Summit, MO, 64063,
(Secretary, Board of Directors) nbowers1@kc.rr.com.

Linda Bradford, 15127 W. 32nd Pl., Lakewood, CO 80401
(Mailing List, LSF legal address) (303) 239-8772
l_bradford@comcast.net.

Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
66503. (Enid: Editor of American Dance Circle; Lew:
Treasurer) (785) 539-6306; ecocke@ksu.edu;
cocke@phys.ksu.edu.

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

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

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.
(Archives) (505) 247-3921; (Past President)
wmlitchman@yahoo.com.

LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,
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LSF Educational Resources Division, P. O. Box 11, Mack's
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Bob: Board of Directors (303) 741-6375;
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Rusty Wright, 4110 Del Sol Rd. SE, Deming, NM 88030 (505)
546-2953 (Rusty: Board of Directors, Vice President)
rustywright@swnm.com.

LSF Webpage: www.lloydshaw.org



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