



# The American Dance Circle

September 2013

Volume 34, Number 3

# 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.

## PUBLICATION INFORMATION

*The American Dance Circle*, ISSN: 1529-417X, is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date.

Ads and articles may be submitted to:

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**Full page -- \$ 60    Half page -- \$ 30**

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**Full page = 4.5" wide X 7.5" tall    Half page = 4.5" wide x 3.5" tall**

## TABLE OF CONTENTS

Letter from the President .....	1
Call for Squares .....	4
Moore Thoughts: Modern Quadrilles.....	5
Cumberland Dance Week Reports.....	9
Dance in New York’s Southern Tier .....	11
Digitizing Outtakes from A Visible Anthem.....	15
Condensed Minutes of the LSF Membership Meeting .....	17
Condensed Minutes of the LSF Board Meeting .....	19
Dance Crush .....	21
Lloyd Shaw Dance Center Calendar .....	22
Board Candidate Statements .....	22
The New England Quadrille .....	25
Stir the Bucket.....	26
Events of Note .....	27



## **LETTER FROM THE PRESIDENT**

### **By Bob Tomlinson**

Dear Friends,

Since I last talked with you I have taken several journeys. One of which, I never planned to make. In the second week of May we had yet another, windy storm pass through our area. Setting out to quickly clear out all the fallen tree limbs that had come down during the storm, I was in the process of starting my smaller chainsaw. This is usually effortless, although it can require a few repetitive pulls of the starter rope. The first pull was completely uneventful. Upon completing the second, I felt a sharp pain immediately followed by the sensation that someone had just landed a full-force punch to my shoulder. I was certain I had just been stung by a hornet. Having been stung by hornets before, I had a basis for my supposition. However, when Kathy inspected the supposed site of injury she could find no evidence of any injury. So I continued on as best I could, not really aware that I was probably exacerbating the real reason of my pain.

Shortening the longer version of this saga, I ended up tearing three of the four tendons that make up what is known as the rotator cuff, in my right (dominant) shoulder. Knowing my way around the medical field somewhat, I was able to circumvent much of the preliminary protocol. I was able to

have my surgery scheduled within a month. True to my life style, I underestimated the overall effect that the surgery had on the entire body, and I overestimated my ability to recover. Life has been blasting me with lessons involving limitations and humility. I am not a good student in this regard and continue to resist the validity of those lessons. I'm certain everyone that has gone through something like this knows exactly what I'm talking about.

Between my injury and my surgery, I made a journey to the eastern part of Kentucky to meet with the Cumberland Dance Week (CDW) planning committee members Michael and Elizabeth Loiacano. We met at Hindman Settlement School to consider moving CDW to that facility. The prices at the Kentucky Leadership Center are nearing the point of being unaffordable. Although it would require some changes in the way we currently schedule things, Hindman offers some improved conditions. Cost, improved dance floor, and food service top the list of incentives to move. However the date Hindman has available is the first full week of August and unfortunately many school systems have started school by then. We will go back to them to see if there are any other alternative dates. We also have another site in that area we may look at. More details to follow as this story develops.

My next journey involved my travels down to the annual membership and board of directors meeting for LSF at Cumberland Dance Week. Once I knew the extent of my shoulder injury, I was able to transfer my event coordinator duties to other members of the planning committee. The bulk of those duties fell on Karen Parker, to whom I am greatly indebted. I also came to the rational decision that I would not be able to fulfill my class leadership commitment either. The rich talent of the other class leadership was able to absorb most of those duties, hopefully without too much hardship. My actual trip down and back was uneventful. Since my surgery I've had my right arm encased with a sling/splint contraption that holds my arm immobile. I enlisted the aid of a new young dancer friend to drive me down to Kentucky and back for the meetings. However once I arrived at Cumberland, life continued blasting me with those lessons of limitations and humility as I continued to try to make contributions beyond my means.

I unfortunately have had surgeries in the past that have required general anesthesia. I'm never quite prepared for the mind-scrambling effect of that process. All in all the meetings went well, considering my fatigue and cognitive impairment. You can read the minutes as to the details. The Lloyd Shaw Foundation is very fortunate to have the service and dedication of the directors you have elected and the officers and committee chairs that have been appointed. I am grateful, and proud to serve on the same team. As such I have agreed to serve another term as your president.

The last journey I want to relate to you is just beginning. That journey may have the potential for huge financial assistance in promoting our mission. The journey I'm referring to is the intense, complicated maze toward federal grant application. So far, I've had to open an online account with Dun & Bradstreet to transfer and validate our corporate information. I then had to open an online account with the IRS to apply for a confirmation of our current 501c status. That confirmation will take 3-5 days to come back. I've opened an online account with the System for Awards Management, SAM.gov and have proceeded with seven of the nine steps needed. At different intervals, I had to answer multiple choice questions about various aspects of my personal history and my association with LSF. It is unnerving to know that the "feds" collate and keep details on mundane aspects of my life such as what street I lived on when I was age 14. I suppose these questions are all security checks to insure that I'm truly who I say I am and a representative of LSF.

Once all this information is accepted I'll be assigned a special code to assign the people that are "allowed" to submit applications electronically through Grants.gov. Those people are known as Authorized Organization Representatives (AORs). AORs then have to go through a registration process that will require usernames and passwords. It is the AORs that will actually watch for the openings and then apply for specific grants. The real "rub" of this process is that there is currently a grant open that is tailored to our situation regarding the archiving of "A Visible Anthem" but it closes Aug 8, 2013. I can't even look at the application until all of these registration hurdles have been cleared. I have no expectation of making

the deadline, but I will try. Even if I can make a submission deadline, I'll not have the advantage of a preliminary review with suggested changes or additions that would enhance the chances of acceptance. However, we will be ready for the next opportunity.

It is hard to believe that my first term as LSF President has passed. This continues to be a learning process. I look forward to continuing to work for you for another two years as president. I am truly inspired as I become more aware of all the specific contributions of time and talent that continue to be made toward the work of the Foundation. I am grateful to all of you. As always, I invite your anecdotes, comments and concerns regarding the Lloyd Shaw Foundation, Inc. or American folk dancing in general. Continue sending me your thoughts, I promise they will be considered.

Kathy and I extend our fondest regards.

*Bob*

## **CALL FOR SQUARES, QUILT SQUARES, THAT IS**

Remember Allynn Riggs' call for quilt squares to be assembled to make a quilt in celebration of the LSF's 50<sup>th</sup> anniversary in 2014. All blocks should be 9" x 9" with a half inch seam allowance, making finished squares 8" x 8". Design your own square and include a note to tell how your square represents dance to you. Allynn hopes to receive your squares by November. See her contact information on the back inside cover.

# **MOORE THOUGHTS: MODERN QUADRILLES**

**By Paul Moore**

In the second half of the twentieth century the definition of quadrille relaxed to mean any dance in square formation with carefully timed choreography, even including "singing quadrilles." I think one special element of traditional quadrilles remains in modern ones: specific music for the dance.

It used to be that when dancers heard a particular tune, they knew what the dance would be, even if the name of the dance was different. Dancers from mid-twentieth century comment that on going to dances in other parts of the country they would sit out a dance because they did not know the dance the caller announced, only, to their chagrin, to realize it was a familiar dance under another title. Then there was the year that "McNamara's Band" was a hot number. The problem was that three callers on three different labels recorded the tune with their own choreography. It caused immense confusion from which square dancing has not recovered.

Here is a quadrille that has a traditional feeling to it though it is somewhat recent. I would argue that the title tune is the only music to use for it. Believe it or not, in this quadrille, which takes only about four minutes to dance, there are five parts: opener, figures 1, 2, & 3, and a closer. All five parts are different, but similar.

## **Windmill Quadrille**

Music: Windmill Quadrille Lloyd Shaw Foundation recording

Part 1: Bow to Partner

Part 2: Ladies star right  $\frac{3}{4}$  while men promenade right  $\frac{1}{4}$   
Turn partner left full turn to send ladies back to center

Repeat three more times to return to home position

Grand Square

Part 3: Men star right  $\frac{3}{4}$  while ladies promenade right  $\frac{1}{4}$   
Turn partner left full turn to send men back to center  
Repeat three more time to home position

### Grand Square

Part 4: Ladies star right, men promenade right  
Turn partner once and a half to send men into center  
(continue with each left hand turn being once and a half to alternate men and women stars)

### Grand Square

Part 5: Turn partner 2 hands  
Turn corner 2 hands  
Promenade partner full around  
Bow to Partner

Windmill Quadrille demands that the dancers move smoothly with the music. There are three places where there is a tendency to rush: a) left hand turns; b) grand square; c) two hand turns in the closer. There is a great sense of completeness and satisfaction to find yourself bowing to your partner exactly with the end of the music.

The next dance does not claim to be a quadrille, though I think it is. There are only two parts with two different melodies, but the figure and the opener feel as if there are two parts each.

### **Grand Colonel Spin**

Music: Grand Colonel Spin on Kalox Records

Opener, Break, Closer: singing figure – learn the melody

Allemande left in the Alamo style, balance in and out  
Swing thru two by two and balance here again  
Swing thru two by two and turn your partner by the right  
Allemande left your corner and weave the ring

Swing your partner and promenade \* \* \* \*  
When you're home, sides face, grand spin

Ending: Bow to your partner, bow to your corner, you've done the "Grand Colonel Spin."

Figure: The heads and the sides do different things, then alternate so that everyone gets to do all parts. The figure is definitely modern square dance, but even it has a trick that is unfamiliar to most square dancers. When I teach this dance, I have the heads step forward to create space for the sides to work. I have the sides walk their part, but I tell the heads to watch carefully.

On the command "sides face grand spin," the sides start off as if they were doing a grand square: they face, back away three steps and face in on the fourth. At this point the figure becomes unfamiliar. The sides move forward toward each other at the head position and do a back-to-back dosado (please, no waist swings), then star thru. In these 16 steps the sides have moved to the head position with their opposite as their temporary partner.

When the sides have completed their walk-thru, I ask them to step back just a little so the heads can do their part. The heads start at exactly the same time as the sides. The heads step forward to pass the ocean (pass right shoulders with the opposite then turn  $\frac{1}{4}$  to the right to step to an ocean wave); Spin the top (heads trade by the right hand, then the men star left  $\frac{3}{4}$  while the ladies move up  $\frac{1}{4}$ ); Star thru (this will catch most square dancers by surprise because they are used to ending a spin the top in a right hand ocean wave; in this case, the men must reach across to the ladies' left hand to do the star thru.

The heads are now facing the side walls with original partner); California twirl (while stepping to the sides' position, the heads do a California twirl to face back in); heads turn to face partner to start the sides' figure.

At the end of 16 beats the sides are in the head position with their opposite as partner, while the heads are at the side position with partner. It may be interesting to note that the

men always work on their starting side of the square, while the ladies cross over and back.

The tune for the figure is the "Colonel Bogey March," which many of you know from the movie *The Bridge on the River Kwai*. If the dancers can do the figure without any cues, they will often sing along with the music.

This dance became so popular in the late 1970s that the figure was put on one of the Callerlab lists, and the callers promptly killed the figure. Dancers liked the dance with the original music; callers figured that they could use it with any music and that they could fractionalize it. Since there are four clear stopping places in the grand spin figure, it was tempting to call "one quarter grand spin" to end up in a square but with the side ladies half way from home and the heads rotated one spot to their right.

So, one more time to the soap box: there is nothing wrong with doing some things in square dancing in the same traditional way. If a figure like grand spin works in its setting, don't break it. There were other dances of that time period that I could not imagine doing to other music or using the music with other figures (such as "El Paso City.") The choreography was written with a specific tune in mind, and we pay respect to the choreographer and to tradition by keeping the music and the dance together.

Write to me at [paulmoore@wildblue.net](mailto:paulmoore@wildblue.net) and share your opinion. Better yet, share with me other tunes that should keep the original choreography. If I get a good list, I will share them with everyone. Be sure to identify the song and the label. Let me know if you wish to remain anonymous. This is open to dancers and callers – in fact, I would especially like to hear from dancers about your favorite pieces.

(See Lloyd Shaw's comments on page 25.)

# CUMBERLAND DANCE WEEK REPORTS

## Ralph Reiley

Cumberland 2013 was my 10<sup>th</sup> consecutive trip to Jabez, Kentucky. I have been on the planning committee for the camp for quite some time. It is safe to say that I am committed, or should be, about the Lloyd Shaw family dance camp. In those ten years of coming to the camp, I have watched a number of kids, including my own, grow up and do amazing things in that week in the middle of nowhere in Kentucky. I have watched myself take on the challenge of mastering the fiddle, a process that is still in progress. Learning to play an instrument would never have happened if not for Camp Cumberland. Also in these past ten years we have forged friendships with people we see only at camp. While we spend only a week a year with these people, the bonds are as real and strong as one has with dear friends in the so called real world. Some of these friends are also my musical mentors, in that they have consistently given me encouragement, kind advice, very patient lessons, and acknowledgement for my progress in learning to play my fiddle. So the legacy of Lloyd Shaw in passing on traditional dance in music is alive and well at Cumberland Dance Camp. This legacy is passed on to young and old alike.

My son was five years old when we first came to camp. He is 15 now. This year was quite a shock, as I began running into him on the dance floor. Somebody there at camp has taught him to dance! And they have done a good job. I have learned enough not to ask too many questions, especially ones that don't really need an answer, but just to let him be and become who he is going to be. This year my daughter, now 12, did not spend a lot of time on the dance floor. She did spend quality time in the creative writing class, and with some new camp friends.

For me, one of the highlights of the camp is the dance band workshop. George Paul and Laura Light are amazing teachers and band leaders. In one short week, they forge an

unlikely group of musicians into a tight and organized camp orchestra. In that week we get a glimpse into how their minds work in putting music together for a dance. At times George and Laura "bicker" like Ricky and Lucy Ricardo about how tunes fit together, or the rhythm of a tune. Their bickering is never mean spirited, and always has a level of humor and affection while they quickly reach a solution. George always auctions off a composition at camp. Last year we won the action, and this year we got the result. We got to stand by and watch George finish up the composition on the piano in the band room. It was a very emotional moment for us, and I think for George as well. I have to say, we got quite a bargain. The waltz George wrote is too wonderful for words to describe. Hearing it played several times during the week by the band is a memory I will cherish forever. My only instruction to George was to write one that I could play on my fiddle, so I got an amazing waltz by George, and one that I can play. It does not get better than that.

I could go on and on, but, Cumberland Dance Camp is the best week of the year for our family, and will continue to be for some time.

### **Carol Ormond**

I was a first-time camper at Cumberland Dance Week this year. I've been to many, many dance and music camps over the years. It takes an exceptional staff to attract me to a new camp. The staff at Cumberland Camp were extraordinary, a suite of multi-talented people whose presence makes the world a better place. What pushed it over the top was Bill Litchman, who called traditional squares and also offered a class in calling them. Camp was everything I expected and more. The sense of community was palpable. I could tell from the moment I arrived that there is a core of people who come to this camp every year and pick up where they left off as soon as they see each other. But at the same time they welcomed me into this community effortlessly. The dancing, music-making and singing were all wonderful, but it is the community that makes CDW a treasure.

## **DANCE IN NEW YORK'S SOUTHERN TIER**

### **REGION: Hilton Baxter**

**By Nancy Kane**

We as dance ambassadors (as Bob Tomlinson likes to refer to us) are always on the lookout for ways to bring dance awareness to the public. One way I hadn't thought about was using a feature article in an alumni magazine. Binghamton University did just that in a recent issue, and through that article I learned about Binghamton Community Dance and their caller, Hilton Baxter.

BCD does contra dance, English Country Dance, Scottish Country Dance, and occasionally Irish or other traditional dance forms. I contacted Hilton to learn more about him and the group, and discovered he'd been to Terpsichore's Holiday last winter and loved it. Here are his answers to my interview questions, with a bonus: a couple of his contras for ADC readers!

*What are the things that surprised you about your first contra experience and made you want to continue?*

I was introduced to contra dancing a long time ago, so it's difficult to say what would entice a person who was like me then (introverted, a bit cautious about unfamiliar things) to try contra dance now. I do remember feeling very disoriented and confused the first couple of times I did this sort of dancing. But, compared to ballroom dance, and popular dance (rock, etc), contra dance appealed to me because I didn't have to think of what to do next. Ballroom was stressful for me because I had to lead my partner - too much responsibility and thinking ahead - and I just wasn't loose and flexible enough to feel comfortable with free-form dances.

In my early experiences of contra dance, the miracle of progression was fascinating to me. Sometimes it was obvious how one got new neighbors (maybe ducking through an arch or passing through to the next couple), but other times it was less clear (yet suddenly, there they were!). The other thing

which was new to me was seeing an occasional man in a skirt, and people dancing the opposite gender role. At that time, society as a whole was more rigid about gender identity. But it was also clear that everyone at a contra dance was accepted as they were, and difference didn't mean what it might have meant outside the dance hall.

*Do you think that traditional (that is, not modern club) western square dance is due for a resurgence for the same reasons people enjoy contra dancing?*

I'm not sure about trends in square dancing (modern, traditional, etc). I know some dancers really don't like squares. I'm sure at least some of that comes from having had poor quality square dance units in public school gym classes. We wouldn't expect someone to coach basketball who knows almost nothing about the game. Unfortunately, too many square dance units are led by teachers who don't understand the dance form or how to make it fun and interesting.

Personally, I like northern squares and 4-facing-4 dances which "trick" contradancers into doing square figures. When I first started calling, a typical evening had contradances only, but now I almost always include a square, a triplet, or something else to spice things up (in a couple of weeks I'll do a program that includes a bit of English dance, as well). So there does seem to be more willingness to at least try some non-contra type dances these days.

*Do you have any philosophical thoughts about how the other parts of your life impact your dance creativity, and vice versa?*

Dance is my favorite form of exercise. It's good for social connections, my musical side, and my analytical side. When I'm dancing with someone relatively new, it brings out a nurturing aspect - I enjoy helping other folks discover the fun of all this. I'm not sure this rises to the level of "philosophy," but I think traditional dance encourages a cooperative spirit that is quite different from the individualistic orientation so common in modern society. We're all in this together, which gives me a bit of optimism for the future and for daily life.

*Some dances commemorate historical events, people, or gatherings. Do you ever compose dances with themes, or are yours mainly geometric artistry in motion?*

A year or so ago, I offered to write a dance as part of a silent auction in support of Hands 4 Dancers of Ithaca [NY]. The person who won the auction wanted a dance that used a particular figure he and his wife had developed as a variation in a previously existing dance. Most of my dances start with an idea like that: a unique figure, a special progression, etc. So at least some of my dances have a connection to a place, person, or event, and the title of the finished dance often refers to its origin in some sense.

I'd be happy to share one or two of my dances. Here's the one that came from the silent auction mentioned above. The auction winner loves intense eye contact, and the single-file gypsy promenade gives lots of opportunity for that.

## **Soulmate Siren**

By Hilton Baxter

Contra: Duple-Improper

A1 Neighbor gypsy

Neighbor swing, face across

A2 Men pass L shoulders then ladies allem L 1x (8 beats)

Partner gypsy 1/2 (on lady's side), single file gypsy  
promenade across (ladies lead)

B1 Partner gypsy 1/2, single file gypsy promenade across (men  
lead)

Partner swing, face across

B2 Pass Neighbor by R, partner by L, ladies allemande L 1 1/2

In A2 - men end in other man's place, ladies allemande as soon as men pass each other. The single-file gypsy promenade (A2 and B1) is like a single-file promenade around the minor set,

but partners look at each other as they cross. The person leading walks backwards.

First danced June 9, 2012.

Smooth not- too-fast jigs work well. The title refers to the auction winner's wife; they had been married less than a year when this dance was created. Unfortunately, it's not really an easy dance (certainly not for beginners). An easier dance that is fun for almost any crowd is:

### **Find You at the Flurry**

Written by Hilton Baxter when the Binghamton dance conflicted with the Dance Flurry

Mixer - a line of three dancers facing another threesome (six dancers in each group)

- A1     Opposite dos-a-dos  
          Opposite allem L
- A2     Opposite swing (or allem R)  
          All six circle L
- B1     Star L (6- hand "snowflake" (hands piled on top of each other)  
          Star R
- B2     Person on top of pile of hands lead 2 dancers (on right) to new 3-some  
          Lines of 3 forward & back (if time)

(B2 can be led by bottom person, tallest, shortest, most hair, least hair, person showing most leg, most facial hair, most jewelry, etc. The LH star is supposed to symbolize a snowflake and should be wrist grip. RH star should not be wrist grip, just a pile of hands.

Any slightly silly tune will do.

For information about the Binghamton dance group:  
<http://www.binghamtondance.org/>  
contra.

# **REPORT ON THE DIGITIZATION OF THE ORIGINAL OUT-TAKES FROM THE MAKING OF A VISIBLE ANTHEM**

**By Bill Litchman**

For a number of years, the out-takes of *A Visible Anthem* have been stored at the Lloyd Shaw Dance Center in Albuquerque and formed part of the Archives collection of the Foundation. There are two boxes filled with 16 mm film (silent and with sound), audio tapes, and typed pages of script which were created at the time of the making of *The Visible Anthem*.

For those who are familiar with *A Visible Anthem*, they realize that the film shows the functioning of the LSF at that time (1972) and has examples of talks by Dorothy Shaw, dancing at the Cheyenne school, teaching by Don Armstrong, and the presence of many personalities connected with the early years of the Lloyd Shaw Foundation.

Formed in 1964 by the core of the "August week" of the summer classes offered by Lloyd Shaw, the purpose was to preserve the teaching methods initiated by Dr Shaw and perpetuated and modified by other dance leaders who followed in his footsteps.

Any film which is created is the result of the editing of many additional feet of film shots which never show up in the finished product but which are all part and parcel of the activities portrayed in that product. These out-takes have sat dormant for all of the 40 years that have passed in the interim. Some of this cutting-room-floor film may contain never-before-seen dancing.

It would be a fine thing to be able to view Dorothy Shaw speaking about subjects important to her but which never made the final cut. Bob Osgood appears in this material as well as other leaders of the time, some who are remembered and others who are nearly forgotten. Everyone in this material

appears 40 years younger than at present and some are gone where we can't, at present, follow.

In a discussion with David Millstone, President of CDSS, following the November 2011 Dare to be Square weekend held at the John C. Campbell Folk School in North Carolina, the idea of digitizing this raw material took some more solid form. Yes, there is some material which will be relatively unimportant, but the possibility of realizing lost experiences in other parts of this collection was sufficient to spark the interest of those in the discussion, sight unseen.

The idea of bringing this material to life through digitizing the original 16 mm film was discussed at the recent board of directors' meeting in Kentucky. At that meeting quotes for doing the work were presented and mulled over. Depending on the quality and level of the digitized product desired, the entire 36,500 feet of film can be digitized and preserved in file and DVD (Blu-Ray) format for about \$6,900 +/- \$600.

For a small foundation like ours, this amount of money is almost pie in the sky. But with a little creative thinking, it may be possible to raise enough which would allow this material to be used to influence the lives of those who came along too late to experience the original setting of the film.

We would like to air this project to the light of day in the hopes that there may be individuals in our audience with skills and interests which might make this project reachable. Donations, grants, talented individuals with the equipment and expertise to bring this project within reach may be lying just beyond our vision at this moment.

What do you think? Can we do it? Are you excited by the possibilities? Contact me at [wmlitchman@yahoo.com](mailto:wmlitchman@yahoo.com)

# **Condensed Minutes of the Annual Membership Meeting of the LSF, Monday, July 15, 2013, Cumberland Dance Camp, Nancy, Kentucky**

President Bob Tomlinson called the membership meeting to order and read the highlights of the minutes of the 2012 membership.

As new business he suggested that there be a follow-up of non LSF members who attend LSF camps. The proposal was passed unanimously.

## **Reports**

**Treasurer's Report.** Lew Cocke reported little change in the treasury. The LSF has \$29,461 in several cash accounts and approximately \$137,000 in investment accounts. Total assets are up, thanks to the stock market.

**Dance Center Report.** Donna Bauer, Manager of the LSF Dance Center in Albuquerque, reported raising the hourly rent by \$2 for use of the large hall in the evening. Economies have been made by installing hand dryers to replace paper towels in the restrooms. The center is gaining new users.

**Membership Report** President Tomlinson read Ruth Ann Knapp's Membership Report. The LSF has 25 Life Memberships, 2 Sustaining Memberships, 11 Supporting Memberships, 50 Couple Memberships, 63 holding individual Memberships, 1 Club Membership, and 3 Complimentary/Reciprocal (e.g. CDSS) memberships. Insurance is available to LSF members via Callerlab.

**Sales.** Lew Cocke reported on sales of LSF materials:

Tunes	\$349.48 (purchased over the internet)
Books	\$167.88

Kits                 \$420.00  
DVDs                \$1209.27  
For net sales of \$2166.63

President Tomlinson acknowledged the work of Cal Campbell and Gardner Patton to copy and digitize all issues of *Sets in Order*. 75 sets were sold at Callerlab and eight were sold via the ADC.

Donna Bauer reported on the **Seed Money** account. There were three requests made in the past year. One stipulation is that the applicant be an LSF member for a year before applying.

Allynn Riggs reported as LSF liaison to Callerlab and the National Square Dance Convention as well as the **Shaw/Folk Rendezvous** held in Denver the previous weekend.

President Tomlinson reported on **Terpsichore's Holiday**. 183 people attended. Organizers are negotiating to have more bedrooms available this year.

Karen Parker reported on the **Cumberland Dance Week** currently in session. There were 105 people attending, 28 of whom were new. The camp is in the black even though the facility now charges the same rate for children as for adults. Camp organizers are looking for a new venue for next year.

President Tomlinson introduced the name of Bill Wellington to fill out the slate for election to the Board of Directors. The slate was accepted.

The floor was opened to public comment. There being none, the meeting was adjourned at 2:25 PM.

Respectfully submitted, Enid Cocke, Acting Secretary

**Minutes of the Annual Board of Directors Meeting of the  
Lloyd Shaw Foundation  
Cumberland Camp, Nancy, Kentucky, July 15, 2013**

Attending were Bob Tomlinson, Bill Litchman, Enid Cocke, Allynn Riggs, Karen Parker, Lew Cocke, and Nancy Kane (by a phone connection), and guest Howard Karlberg.

The minutes of the 2012 Board Meeting were read and approved.

Lew Cocke, presenting the **Treasurer's Report**, recommended that only 5% of each fund should be spent per year. Motion made, seconded, and passed.

Bob Tomlinson reported that Troy Schwartz, President of Folkdancer Recordings, will send over 300 folk dance tunes, including Ralph Page's music for Folkdancer to be available on the LSF website. Bob will work further with Troy. Funding will be sought to complete the project.

For the **Square Dance History Project**, the LSF donated \$2000 for the Dare to Be Square gathering in 2011. Lew said that \$1000 is available to support a traditional Western Square Dance Project. Board members voted to strengthen the programming of traditional western square dancing at CDW and Terpsichore's Holiday (\$500 for each event.)

Bob Tomlinson appointed Bill Litchman to form a committee to pursue the goal of creating an eastern clinic in the calling of traditional western square dancing and also expressed the hope that round dancing could be included at LSF camps.

Lew Cocke is now updating the content and asked that board members review the LSF website and send their recommendations to him. John Fracchia has a website model to share with Lew.

### **A Visible Anthem**

Bill Litchman raised the issue of the outtakes, which he has catalogued and listed, of the 1972 filming for *A Visible Anthem*. Bob asked that Bill and David Millstone confer with Lew about funding for the project. Allyn suggested opening the question with the LSF membership and Callerlab and tying the project in with the LSF 50<sup>th</sup> anniversary. Bill is to be the LSF liaison with David and Allyn.

Discussion turned to increasing **LSF membership**, which has declined to 148 plus the 6 new ones from CDW. Suggestions were to promote gift memberships in the ADC and buying memberships on line.

### **New Business**

Kira Heartsong has indexed the ADC. Lew suggested putting the index on the webpage. He said he can make a DVD of the ADCs.

### **CDW relocation**

The CDW venue now charges children as much as adults although CDW still charges half price for children. They are looking at other sites, including the Hinman Settlement School, which has extended an invitation to CDW: however its one available week is the first week of August when public schools open in Georgia. The CDW committee will continue to seek a solution.

### **Diversity and Nondiscrimination Statements**

It was moved and seconded that the LSF create and publish such statements. The motion passed unanimously.

## **2014 50<sup>th</sup> Anniversary Celebration**

Donna Bauer, Allyn Riggs, and Enid Cocke agreed to serve on a committee to plan the event.

Respectfully submitted,  
Enid Cocke, interim secretary

## **DANCE CRUSH**

**By Christi Bothwell**

One Moment  
Frozen in Time  
When I see you  
Your smile, your eyes

Immersed in the Dance  
In each other  
Everything disappears for one beautiful moment

Wishing this night could last forever  
One perfect dance  
With you

Until next time  
When I see you again  
And we'll pick up where we left off

Dancing beautifully  
Together again

Me and my dance crush

(This is the winning poem in the Cumberland Dance Week's annual poetry contest.)

## **LLOYD SHAW DANCE CENTER CALENDAR**

Sunday:	Waltz Cross Step	11:00 to 2:00 PM
	Alternate dance classes	2:30 – 5:30 PM
	High Desert Dancers	5:45- 7:00 PM
Monday:	Private Practice	5:00 – 6:00 PM
	Yoga	6:30 – 7:45 PM
	Tango	8:00 – 9:00 PM
Tuesday:	Private lessons	12:00 – 2:00 PM
	Karate	5:30 – 6:45 PM
	Tango	8:00 – 11:00 PM
Wednesday:	Private Lesson	12:00 – 1:00 PM
	Scandinavian	7:30 – 10 PM
Thursday:	Private lesson	10:00-11:00 AM
	Karate	5:30 – 6:45 PM
	UNM Ballroom Dancing	7:00-8:30 PM
Friday:	Private Ballroom Lessons	5:00-7:30 PM
	Dance party	6:30 – 10:00 PM
	Two Step	8:00-10:30 PM
	English Country Dance	7:30 to 10:30 PM
Saturday:	Irish Step Dancing	8:00 – 1:00 PM
	Tango	2:30 to 4:30 PM
	Folk Dancing (Live Music)	7:00 – 10:30 PM

## **CANDIDATES FOR THE BOARD OF DIRECTORS**

In September you will receive a ballot to elect two of three candidates to serve a three-year term on the LSF Board of Directors. The three candidate statements follow.

### **Donna Bauer**

I have been involved with the Lloyd Shaw Foundation for about 43 years and have served in different capacities. I have served on the board, assisted in the publication of the Elementary Kit, served as the Seed Committee Chairperson, and managed the LSF Dance Center for over 20 years. Just

recently I was assigned to the committee to plan the 50<sup>th</sup> anniversary celebrations.

I am very active in my hometown of Albuquerque in the arts as I serve as an usher at a major theater at the University. I serve on the board of our annual Folk Festival with an additional task of assistant director with several managers under me for the event.

I enjoy dancing and especially enjoy playing music in a dance band. I have organized a group of musicians here in Albuquerque where I run a beginner jam for folks learning to play an instrument.

I am a retired elementary school teacher where I brought dance to the classroom using the kit and running workshops for teachers at my school. If elected I would continue to serve in the foundation in whatever capacity that is needed to continue our focus to recall, restore, and teach the folk rhythms of the American people, which is our mission statement.

## **Nancy Kane**

Called a “leader and trendsetter” by *Dance Teacher* magazine, I am a strong advocate of dance and arts education. I have been teaching and choreographing since 1986, working professionally in the U.S. and Europe. I am a Past President of the National Dance Association and was the official NDA liaison to Callerlab. For the Lloyd Shaw Foundation, I have taught Irish step dance, Irish song, ceili dance, set dance and couples dance. A New York State native, I currently teach dance and stage combat (armed and unarmed) at SUNY Cortland’s American Musical Theatre program (where my tap students are also required to learn clogging and the folk history of tap), and am director of the dance program at the Trumansburg Conservatory of Fine Arts. I have a second master’s degree in Kinesiology (Exercise Science), and my research projects have helped students and professors understand the physical and psychological demands and benefits of dance. My career has also included work as a versatile professional choreographer, director, actor and singer, and I’ve competed in vocal competitions from opera to Irish singing (qualifying for the Irish World competition in 1996).

While serving as VP on the LSF Board, I helped to craft the non-discrimination statement and have been ready, willing, and able to help wherever needed. I would be honored to continue working on behalf of the membership of this organization on grant applications, a revamped website, and continued outreach efforts.

## **Bill Wellington**

I was born in Framingham, Massachusetts and attended Middlebury College. An artist-in-residency in Grant County, WV began my career as a professional musician, storyteller, and dance caller. In 1985 I moved to the Shenandoah Valley of Virginia and have lived there ever since.

While I was attending Middlebury College I simultaneously took modern square dance lessons and attended the weekly music jam of the Champlain Valley Fiddlers' Association. I called my first dance when the caller I hired couldn't get there. Since that time I have organized, called for, played for, and danced at hundreds of square and contra dances of all descriptions, and I hope to continue doing so for some time to come.

This year will be my sixth year as co-director of Terpsichore's Holiday. For me, this gathering embodies all that is wonderful about the world of folk dancing and folk music. What really distinguishes us is the large group of youngsters who have grown up going to Terpsichore and other family weeks, and this has made a huge difference in their lives.

The Lloyd Shaw Foundation perpetuates folk dance through events like Terpsichore and Cumberland Dance Week. I believe folk dancing is about the best legacy we can give the next generation, and I would like to help make sure that it remains so.

# THE NEW ENGLAND QUADRILLE

By Lloyd Shaw (Excerpted from *Cowboy Dances*)

The New England or early American Quadrille was, of course, an adaptation of a European dance. Usually France is given credit for the origin of this form, although dances executed by four couples arranged in a square figure with a couple on each side of the square are found in the peasant dances of nearly all the European countries. Undoubtedly many of these contributed to the formal Quadrille which was finally perfected in France and in England.

The Quadrille at the height of its favor was usually danced in five parts, with a pause in the music between each part and usually a complete change of the music for each part. This tradition of five parts still persists in our American Quadrille even when two parts are combined. It is amusing to read in the introductions of some of our old call books, that a Quadrille is always danced in five parts, and then to search in vain through the book for a single dance that has all five parts still separate and distinct. Most of them are numbered, "one-three-five," or "one-two-four," still preserving the tradition while saving only three parts of the dance. This probably developed through having only three parts to the music with two pauses. Even then the American forms of the dance retained all five parts, but with two pairs coalesced.

Unlike a Western dance, in the Quadrille the head couple was numbered "one," the opposite couple "two," the side couple to the right "three," and the side couple to the left, "four." In the first figure, after a general introduction, the opposite couples maneuvered with each other in a variety of patterns across the set. In the other figures all four couples maneuvered together around the square which became a circle of dancing action. Only occasionally did the first couple execute a maneuver with the right-hand couple, then on to the opposite couple and finally to the couple on the left, thus working as if it were around the square. In the more formal quadrilles, this movement was always in the fourth part and was named "The Visit." But this pattern of working around the set is the standard form of the Western Square Dance, as we shall later see.

## **STIR THE BUCKET**

We are happy to announce the marriage of **Marie Armstrong** to **David Stewart** on March 9, 2013.

They were high school sweethearts, but their lives went in different directions after the bombing of Pearl Harbor in December of 1941. Marie took a job working in the Civil Service in Washington, DC, and soon thereafter David was drafted and assigned to the Army Medical Corps. In the process Marie and David lost contact with each other for almost 69 years.

During that period, David was posted to Walter Reed Hospital, then to England, Germany, Iran, Taiwan, and Vietnam. After leaving the army, he worked for ten years at the Veterans Administration as a medic.

Marie worked for the Civil Service in Washington DC, Greensboro, and St. Louis, and then went to Alaska with the Cold Weather Testing Detachment of the Army Air Corps. After the war ended, she stayed on in Alaska for a few years before returning to the lower 48 and meeting Don Armstrong at a dance workshop at Emory University. They married and operated a dance venue in Florida. They also ran a radio station and developed properties in Grand Cayman and Costa Rica, and they traveled the world, often leading square dance groups on trips. Upon Don's death, Marie returned to Oak Ridge, NC.

In 2010 David, by then a widower, was celebrating his 90<sup>th</sup> birthday with friends in Bethany, NC when someone gave him a copy of a local newspaper, which included the information that Marie Lowrey Armstrong had recently celebrated her 90<sup>th</sup> birthday in Oak Ridge, NC. David phoned the newspaper and got Marie's contact information. Marie reports that they picked up right where they left off. "We have the same taste in food, music, reading, and history," she says. "We have so many mutual interests that we didn't realize we had when we were younger. . . I'm so lucky. He is such a wonderful person. We have such an understanding of each

other and so many things to talk about—this has just been a miracle!”

Congratulations, Marie!

(And thanks to the *Northwest Observer*, which reported this information in an article on June 7, 2013.)

You can write to Marie Armstrong-Stewart at 1746 Oak Ridge Road, Oak Ridge, NC 27310.

## EVENTS OF NOTE

**Terpsichore’s Holiday**, December 27-January 1, 2014, Stonewall Jackson Resort, Roanoke, WV. Check the Website: [www.danceholiday.net](http://www.danceholiday.net), and see the centerfold in this issue.

Stay tuned for information about **Cumberland Dance Week, 2014**, currently in the planning state. Check the websites:  
**[www.cumberlanddanceweek.org](http://www.cumberlanddanceweek.org) and [www.lloydshaw.org](http://www.lloydshaw.org).**

Also stay tuned for information about the **50<sup>th</sup> Anniversary Celebration of the Lloyd Shaw Foundation**, in the planning process for the summer of 2014.

## **FOUNDATION INFORMATION**

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The Lloyd Shaw Foundation  
2924 Hickory Court  
Manhattan, KS 66503

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# 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](http://www.danceholiday.net)

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

Please Note:

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

<sup>2</sup> 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  
pleas 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.**



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.