



The American Dance Circle

June 2016

Volume 37, 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, and
- preserving dance material of historical interest through its Archives.”

PUBLICATION INFORMATION

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Submit ads and articles to:

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LETTER FROM INTERIM PRESIDENT

By Bob Fuller



Dear Friends,

Welcome to summer! Hopefully many of you are looking forward to attending dance events throughout the summer holidays. Anne and I are off to Cumberland Dance Week (CDW) in June, but there are many, many other opportunities available to all.

Why is that? Good question. First of all the Lloyd Shaw Foundation is only one of many organizations who support and/or organize events that present and share their appreciation of music and dance – in dozens of genre and forms. The LSF is extremely proud of what we do, but we are also aware that you, our membership, are perfectly free to choose your vacation/recreation activity. Also, the leadership of the Foundation and our dance events are always interested in receiving input on how we can improve our own efforts. If you experience “something new and exciting” please share as you can.

Second part of why there are so many choices. Because. Ask the crowd their favorite color – many responses. Ask the crowd their favorite dance – many answers. So, if you look through the catalogues, there is something available for everyone, or at least it looks like it. And do not forget the joy of traveling to new places - across your state, across your country, again, something for everyone.

Final answer. The Foundation encourages you to get out and dance and play. With us or without us, if you are part of us, our hope is that we have prepared you to fully enjoy your experience. We try not to be in competition, but in conjunction with everyone who enjoys and appreciates the lore and history of American dance.

How did I start? My parents made me do it. Margaret and Bill Fuller had five boys, and when the parents went

dancing, the boys came along – cheap baby-sitting. But, we were expected to participate. Especially if we wanted to have any of the refreshments. So we all were given dance lessons. And as you can imagine extra boys, who could dance, were always welcome.

So we wish you an enjoyable summer and are eager to hear about your adventures when we meet again.

Happy Dancing,

Bob Fuller

LETTER FROM THE EDITOR

By Allynn Riggs



Being passionate about an activity means sharing it with others. I thank all those who have shared some personal insights, dances, news, and notes with us in this issue.

We offer several longer articles for your reading entertainment and education. Two excellent articles from Paul Moore – one of historical significance and one on a variety of trios.

Remember that no matter how mechanized and technological our society becomes there will always be room and need for music and dance - humans need both to survive. Let's make sure dance is part of the future. Send me dance related articles, comments, event or book reviews for inclusion in *The American Dance Circle*. Contact me via e-mail at Allynn.riggs@gmail.com or via phone at 303-808-9724.

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

In a Land Long, Long Ago

Moore Thoughts by Paul Moore

In this land of long ago there was a manufacturing magnate who “invited” his corporate officers to his favorite social activity. People dressed in their finest: gentlemen were in tuxedos and women wore their elegant floor length gowns.

They would arrive (punctually of course) at the hall built

specifically for this activity in Dearborn, Michigan. The lights of the chandeliers reflected off the hardwood floor which was polished daily whether it had been used since the last polishing or not.

When the host and hostess arrived, all of the guests were arranged around the margins of the room since no one walked straight across the floor. An orchestra was set up at the head of the hall and the dancing master took his place to announce and prompt the evening’s events. Then the orchestra broke into familiar American folk tunes and the people moved around the hall doing waltzes and contra dances and square dances. The favorite dance of the host was The Virginia Reel.

In our current time we associate old time square dancing with barn dancing. That certainly was not the case at Lovett Hall which Henry Ford built. The dancing was lively, but it was precise and not rowdy. The dancing master was Benjamin Lovett who had been teaching dancing at the Wayside Inn in New Hampshire. Ford liked Lovett’s style so much that he tried to hire Lovett to move to Dearborn to teach dancing at the Hall and to local schools, especially universities so those students could carry on the traditions. Lovett’s salary was unheard of for those days, and he was given room, board, and new car annually. There was a snag in Ford hiring Lovett – Lovett had a contract with the Wayside Inn and did not feel he could break that contract. Ford’s



Photo courtesy of the Ford Museum, Dearborn, Michigan

solution was amazingly simple: he bought the Inn and Lovett's contract.

Instead of a gig of several months as he expected, Benjamin Lovett worked for Ford until Ford's death, about 30 years later. During his time in Dearborn, Lovett trained and hired many young dancers who went out into the local elementary and high schools. He set up dance programs at a number of universities. And he made weekly trips to New York to call dances over the radio waves. However, the Ford influence on square dancing died when he died. Lovett packed up and returned to New England, but Lovett Hall still exists.



There was one man who changed the whole nature of square dancing: Dr. Lloyd "Pappy" Shaw. Shaw was a teacher, principal, and superintendent at a small school just outside of Colorado Springs. To put it mildly, Shaw was a magician with people. His students (his kids) would do most anything for him, and he attracted the friendship and sponsorship of some wealthy and

influential citizens of Colorado Springs.

This next part will sound a little strange, but because his tiny school won the State eight-man football championship, he dropped football from the school. That's right because his team won he dropped the program. As he explained, football was not a program that included all of the students. The girls were relegated to the sidelines and were there just for decoration. The press made the quarterback and running backs into heroes but never mentioned the linemen. Coverage of the games turned the kids into stars simply because they were a little bigger and could push other kids around.

"Pappy" looked for an activity that would involve all students without creating a false sense of pride in any one of them. He tried skiing, rodeo (he even tried to ride a bull), gliders, etc. In his travels around the Eastern side of the Rockies and down into Texas Shaw became aware of square

dancing as versus folk dancing. The kids fell for it. They felt they were doing something that was really fun and meaningful. They worked hard on developing a demonstration team to meet the requests of local, then statewide, then nationwide exhibitions.

Shaw did not teach his kids barn dancing. He taught them to dance lively dances that appeared throughout American history with grace and poise. (There was an old timer who danced back in the early 1900s who said there never was the barn dance as it was portrayed in the movies. Dances were family events where people dressed as well as they could. There may have been a cowhand or two who hit the jug, but they were not welcome.) When Shaw held summer workshops for callers, he taught them to dance tall and well. As his wife Dorothy said, do not measure a dancer by how much he knows; measure by how well he dances what he knows. Smooth dancing to the music was a must. "Pappy" also believed in having variety in dances by including contras and couple dances. At the same time he was not shy about introducing new figures into square dancing. He invented Do-Paso which was a simplified version of the old Texas Do-Si-Do, which was not similar at all to what we know as Do-Sa-Do. He introduced All Around and See Saw, as well as Allemande Thar.

Callers who attended Shaw's summer workshops went home and wanted to share that experience with their dancers, but it was not possible in the format of the time. Bob Osgood recalls having regular crowds of 200 dancers every Saturday night, but he had to teach everything from the very beginning. Many callers told of getting tired of teaching and calling Birdie in the Cage and Allemande Left. Their solution was to start holding classes for dancers who wanted more. Every caller, however, had his own list of figures, and even the names of the calls were not consistent.

Inadvertently callers and dancers began to divide dancers into specific groups. The first division was between "beginners" and "experienced" dancers. The other division was among the calls used by different callers, even in the same area. As early as 1949, a number of callers in greater

Los Angeles got together to agree on a handful of basic calls. They put out a plea to all callers in the area that if they used a particular call to use it the same way as other callers. But there was no attempt to limit what calls could be used.

The seeds of a major problem were sown, but the problem was not yet recognized, so there really was no thought of a solution. We will see in a later column what happened over the next 10-15 years.

First Memories – Donna Bauer

First time doing the opposite role in dancing.

As I began to learn some of the figures in square dancing as a woman I was intrigued about learning the opposite role to be able to dance more.

We were dancing at UNM and we were honored to have Don Armstrong, Cal Campbell and Doc at the dance. One of the squares needed another man so I volunteered to do the man's role in the same square as the three callers listed above. All went pretty well until it came to the grand right and left and as I went merrily along I heard three male voices chime out "Donna, you are going the wrong way" or "Donna, you are the man!" as I was promenading on the outside of the square.

I soon got better in the man's role and so did Caroline Barham and we would dance together and trade genders in the middle of the square. We had a lot of fun with the trading of roles and used an eye signal when we traded. We especially had fun with Linda Plaut who always seemed to be our corner and she would say, "Oh no, not you two!" We would try to assure her that it would all be okay and it would work out just fine.

Share the joy and let only the love show.

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

Type of Membership:

Please indicate if: New Membership _____ Renewal _____

Address change _____ (no charge for current members)

Individual - \$25 _____

Couple/Family - \$40 _____

Supporting/Club - \$50 _____

Sustaining - \$100 _____

Patron - \$250 _____

Life - \$1,000 (a onetime gift) _____

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

Checks should be made payable to **The Lloyd Shaw Foundation**

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

Name: _____

Address: _____

City: _____ State/Province: _____

Zip Code: _____ Country: _____

E-Mail: _____

Phone: _____

Mail copy of form with a check to:

Ruth Ann Knapp

2124 Passolt

Saginaw, MI 48603-4017

You can also go to the website: www.lloydshaw.org. Click on the **Join/Support** tab, select **Join**, scroll to the chosen

membership category and click on the **Pay Now** button. Follow directions from there.

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

Liability Insurance, How to get it

As a member of The Lloyd Shaw Foundation, callers, cuers, and prompters calling in the United States have access to group liability insurance through the Foundation's affiliate membership with Callerlab for \$33.00. They do not need to be members of Callerlab. Please note that this is **NOT** music licensing. Yearly cost is \$33.00 and covers personal liability only. Checks can be sent to Membership Chair, Ruth Ann Knapp, 2124 Passolt, Saginaw MI 48603. Be sure to put "**INSURANCE**" on the envelope. It will alert her to prompt verification of membership and processing.

I believe education in music, theatre, dance, and the visual arts . . . is part of a well-rounded education and can provide so much joy, now and in the future.” – Rudy Giuliani

MUSIC SHOULD EITHER MOVE YOUR FEET OR MOVE YOUR HEART.

70TH Reunion of Calico & Boots

By Kira Heartsong

On October 22, 2016, from about 5-10pm, Calico & Boots square dance club will be having a 70th reunion dance and get together at the Avalon Dance Center in Boulder Colorado. Several callers will hold a review workshop, followed by dinner together so we have time for socializing & reminiscing, after which we will dance again until about 10pm. There will be squares, rounds, contras, & whatever else we decide to do. We are hoping to find other dancers we have known from other collegiate clubs or local groups, including the summer Shaw Rendezvous.

C&B is the second oldest square dance club in Colorado, started in 1946 at Colorado University in Boulder. Graduates from Pappy Shaw's Cheyenne Mtn Dancers brought their style & enthusiasm that still show in both club and exhibition team.

The group also has a long history with the Shaw Foundation. They were the first group to join the Lloyd Shaw Foundation back in the 1960s, and group leaders also participated in the Shaw August Fellowship, including Gib Gilbert, Bill Litchman, Ed Austin, Ken Kernen, Kira Heartsong, Mitch and Peggy Pingel, & William Brearley. Gib Gilbert & John Bradford ran the yearly Shaw Collegiate Fellowships, with the assistance of many C&B leaders. Other Shaw leaders came to help with the collegiate days, including Dena Fresh, Enid Cocks, Mary Jo Bradford, & Bill Litchman. The team represented the Cheyenne Mtn Dancers in several national historical pageants. So there has always been a close interrelationship between the club & the Shaw Foundation over the years.

Please pass the word on to alumni and others you think might be interested, and pass on their contact info to us, especially emails, so we can send further information. For now, you can contact Kira at kheartsong@sprynet.com for further information or to pass on other contacts.



June 19-24

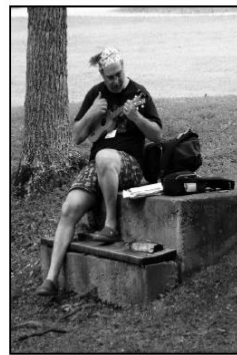


*Dedicated to sharing folk music and dance traditions
across generations*

The Lloyd Shaw Foundation's Cumberland Dance Week is *the* all inclusive dance and music camp of the south. We're known for our hot music, exuberant dancing, and top notch classes.

We have a committment to offer quality programming for all ages and walks of life, including the very young. Because of our affordable pricing, we are also one of the most accessible dance camps of the summer.

So bring your dancing shoes and tunes to Tennessee this June. We've got the camp for you!



www.cumberlanddanceweek.org

Adults' Program (13+)

Morning Classes

Period 1

Appalachian Songs and Ballads -Alice White

Storytelling and Writing -Jim Pfitzer

Navigation and Orienteering -Bill Price

Period 2

TuneWriting -Ben Schreiber

Caller's Workshop -Diane Silver

Enticing English -Jim Morrison

Dance Band -Laura Lengnick

Period 3

Rapper Sword Dance -Jim Morrison

Couple Dance Forms -Lauren Peckman

Afternoon Program

Contras and Squares -Open Mic and Band

-organized by Diane Silver and Laura Lengnick

Community Gathering

Skills Swap -Community led

Swim/Boat/Leisure Time

Evening Program

Community Dance

Evening Dance Party

Late night Dance - swing/blues/fashion,

advanced contra medley, Irish sets, etc



Children's Program

Morning Classes

Period 1

Dances and Games Ages 8 and under

- Drake Meadow & Hazel Jodock

Ritual Dance Ages 10-12

-Emma White & Beth Harvey

Period 2

Crafts Ages 2-5 -Hazel Jodock

Crafts Ages 6-8 -Nancy Meadow

Mummers Play Ages 10-12 -Katie Zukof

Period 3

Circle Stories Ages 2-5 -Nancy Meadow

Ritual Dance Ages 6-8 -Meg Dedolph

Needle Felting Masks Ages 10-12 -Hazel Jodock

Afternoon Classes

Free Time and Games

Community Gathering

Skills Swap

Swim/Boat/Leisure

Evening Program

Community Dance

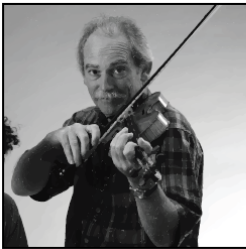
Evening Dance Party (10+)

www.cumberlanddanceweek.org



Nestled in a 600 acre forest, NaCoMe Camp and Conference Center is the historic site of Beaver Dam Springs Resort, where ladies and gentlemen of the 1800s would soak up the “healing” waters of sulphur springs.

Today the camp boasts most of it’s original buildings, now airconditioned and remodeled with wood harvested on site. A stream meanders through the camp, and there is a swimming hole, a lake with kayaks, and canoes, a playground, porches on every building, and an open air “barn” for dancing.



Staff

Meg Dedolph of Cosmic Otters

Beth Harvey

Tim James - Sound Wizard!

Hazel Jodock

Laura Lengnick of Hot Sonata

Jim Morrison

Lauren Peckman

Jim Pfitzer

Bill Price

Ben Schreiber of Uncle Farmer

Eric Schedler of Cosmic Otters

Diane Silver

Jonathan Whittall of Cosmic Otters

Al White of Berea Castoffs

Alice White of Berea Castoffs

Emma White



**For registration,
staff bios, and class descriptions
visit
www.cumberlanddanceweek.org**

TRIOS by Paul Moore

"Trios," used in a technical sense, refers to dances in which there are sets of three dancers working together. Some of these dances are simple – and lots of fun. A great plus for trios is that it solves the balance of men and women problem – the groups of three can be made up of any combination of men and women. One of my favorites is an amalgam of a couple of dances: "Wild Turkey" by Bob Howell and "Theill's Trio" by Jack Theill. I made a couple of adjustments to make the dance just a little easier.

The set up for the dances is three dancers in a line like spokes of a wheel and all dancers facing counterclockwise (Line of Dance, or LOD). All three dances being the same way with the lines of three walking forward eight steps; then they each show their individual characteristics. Howell has the center dancer turn the right hand dancer with a right, then the left hand dancer with the left (8 counts each). The center dancer then goes forward to join the group in front (that I suppose is the turkey of shoot the turkey – sending the center forward).

Theill changes the combination by having the dancers walk forward eight steps then back up four steps. The next two measures have the dancers clap hands three times (quick claps in two beats) and stomp their feet three times. The center, as in Howell's dance, turns right hand dancer right and left hand dancer left then the center moves forward to join the group in front.

My change is that instead of the arm turns, the three dancers circle left eight steps then circle right eight steps back into their lines. After three or four times through, when the dancers are comfortable with the pattern, I stop the music and say, "That's too easy. I'll bet that everyone put the same person in the center every time. Don't." Then the dance changes so that on the circle right the dancers adjust so that a new person is in the center each time.

And again, when they are comfortable, stop the music and "That's too easy. Next time, send the center forward to

the group in front. To remind you I will say 'Shoot the Turkey." For most groups this is as complex as they can get, But with groups that catch on easily, once again stop the music, and "That's too easy. Next time when the you shoot the turkey the other two dancers 'Slam the Door.'" That is, the two end dancers slide together and the advancing dancer from the set behind them must move to one of the end positions.

May I recommend The Piece of Music for this. Lloyd Shaw recording LS E-17 or LS 3323 "Phrase Craze." (If you can find it, it is also a Sets in Order record with the same title.) The fun of the music is that at the time the dancers are clapping and stomping, there is a break in the music – the band plays nothing – and the sound of the dancers dominates the hall.

Another variation of the trio formation is to have two lines of three facing each other like spokes in a wheel, one set facing LOD and the other RLOD. There are many marvelous dances that use this formation, perhaps my favorite is another Bob Howell creation, "Do-Ci-Dizzy."

Intro: _ _ _ _; All six circle left 8 steps

1-8: _ _ _ _; circle right to home

9-16: _ _ _ _; Left ends dosado

17-24: _ _ _ _; Right ends dosado

25-32: _ _ _ _; Centers dosado

33-40: _ _ _ _; Lines of three dosado (16 counts to get back to place

41-48: _ _ _ _; And half way more and move on to the next (the half way more leaves the lines of three back to back and they can move forward to the next group). Music: Kalox 1112 "Colonel Bogey March" (or "Grande Colonel Spin"). That tune plays through five times. Experiment with the music until you find the tune you feel best matches the feel of the dance.

Trios are fun and usually are pretty easy and are ideal for beginner or party nights. Moving up in difficulty a bit are Triplets. Ted Sanella, probably the most prolific writer of triplets described the dances this way in his book "Swing the Next": These three-couple dances have the appearance of miniature contra dances, with three gents in one line facing the ladies in the other line. All three couples are involved in each repeat of the dance pattern, and after each repeat they are arranged in a different order. After three times through the dance the couples will be back in their original order and each will have danced once in each position. Note that the progression differs from that found in contra dances; in triplets, either the top couple moves to the bottom of the set, the bottom couple moves to the top, or the ladies move one of these ways and the gents move the other way (changing partners). The movements and the music used in triplets are the same as those used for traditional squares and contras.

Here is Ted's Triplet #3 (out of approximately 40 that he wrote).

Intro: _ _ _ _; Top two couples make a right hand star (8)

1-8: _ _ _ _; The other way back with a left hand star (8)

9-16: _ _ _ _; First couple go down the center, cross over (8)

17-24: _ _ _ _; Come up the outside to the top place (8)

25-32: _ _ _ _; First couple face down, the others face up, dip and

33-40: _ _ _ _; dive all six (16)

41-48: _ _ _ _; First couple cast down the outside and swing at the

49-56: _ _ _ _; foot of the set (16)

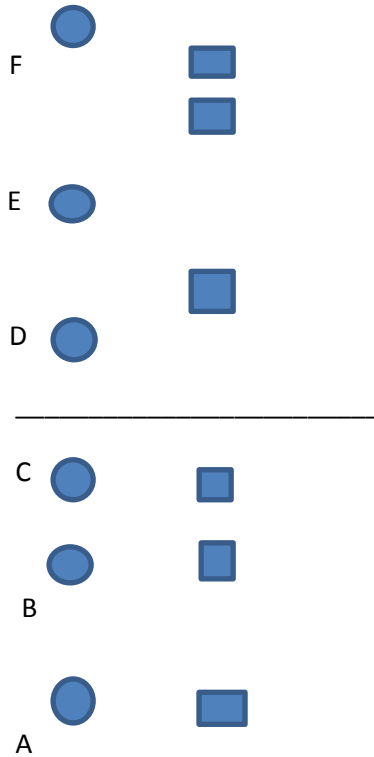
Dancing Tips: In A2 the lady is on the left side of her partner when the first couple goes down the center. They should go beyond the foot of the set and then cross over with

the lady passing in front of her partner. There is plenty of time allowed for the figures in A2, so there is no reason to hurry. The dip and dive figure begins with the first couple moving under an arch formed by the second couple and then raising their joined hands to make an arch for the third couple to pass under. Each couple turns as a couple when arriving at either end of the set so that the ladies remain on the right side of their partners throughout the figure. B1 concludes with all three couples in their original order. As the first couple moves down the outside in B2, the other two couples must move up to fill the first and second places. In terms of the original numbering, after once through the dance the couples are in a 2,3,1 sequence.

Comments: This dance, one of the easiest of the triplets, is ideal for beginners. It has only five segments to remember, unlike some dances that have as many as twelve. They are: stars, down the center and up the outside, dip and dive, down the outside, and swing at the foot. Since it is not a common figure, the dip and dive needs to be walked through carefully. Be sure that the middle couple make the arch each time two couples approach one another, and that the first couple make their final turn as a couple at the end of the figure before casting down the outside. The transition between the turn and the cast will be smoother if the first gent shortens his turn, he and his partner momentarily face each other, and they use their joined arms to lead gently into the cast.

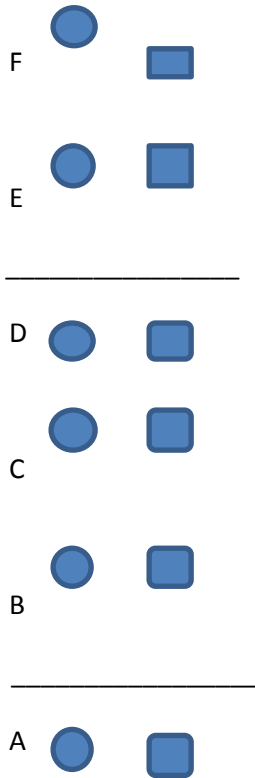
And one more formation for groups of three dancers: triples. Triples are three couples working together through the dance sequence in a longer line. At the end of the sequence, the number one couple moves down the set to join two other couples and leaves the previous second couple to move up the set. And that is as clear as mud until you can see it. So here is a contra line of six couples and the couples are lettered rather than numbered so we can keep track of particular dancers instead of positions.

This is the formation at the beginning of the dance: The line shows which couples are dancing together in the sequence.



CALLER

And here is the formation at the start of the second sequence. This time, since the first couple in each set has moved down and the others have moved up, we can see that Couple A is out at the top with no one to dance with. There is no one past Couple F, but couples E & F must dance as if there was the third couple in the set. Couple A does not get back into the dance until there are two couples for them to dance with.



Triples are pretty exclusive to the traditional contra dance world. Even the modern live music contra groups are unlikely to see a triplet. If anyone wants the description of a triplet, please write and ask for it. I will be happy to send a couple of samples.

DANCE CENTER CALENDAR

By Donna Bauer

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

Once a month dance from 2:30-5:30 PM

High Desert Dancers 5:45-7:30 PM

Monday: Private Practice 5-6 PM

Yoga 6:30-7:45 PM

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

Tuesday: Private lessons 12-2 PM

Karate 5:30-6:45 PM Tango 8-10:30 PM

Wednesday: Private Lesson 12-1 PM

Private Lesson & workshops 3:30-10 PM

Thursday: Private lesson 10-11 AM and 2-4 PM

Karate 5:30-6:45 PM

UNM Continuing Ed. Ballroom Dancing 7-8:30 PM

3X's a year and Tango from 7:30-9:30 PM
every other month.

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

Dance party 8:00-10 PM 1st Friday

Two Step 8-10:30 PM 2nd Friday

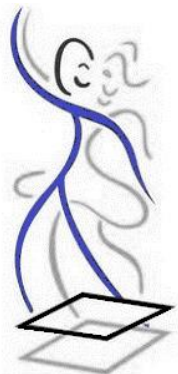
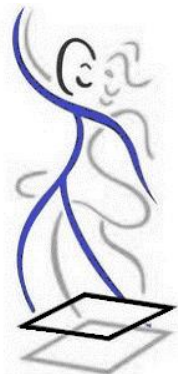
Third Friday open for workshops and special dances

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

Saturday: Irish Step Dancing 8 AM to 1 PM

Tango 2:30-4:30 PM

Folk Dancing 7-10:30 PM



STIR THE BUCKET, news from around the membership

Stanley Brooks Burdick passed away on Friday, April 22. He was born on March 2, 1926 in Westerly, Rhode Island, to Rev. Paul S. Burdick and Hancy Brooks Burdick. He grew up in several towns in RI and New York as his father served churches in the area. Following graduation from Salem College in West Virginia, Stan began a 17-year career with the YMCA that took him from Cranston, RI to Middletown, CT and on to Hamilton and then Sandusky, Ohio. This affiliation with the Y also led him to the Silver Bay Association where he called square dances for more than 50 years.

Stan and his wife Cathie were married at the Silver Bay Chapel in 1955 and celebrated their 60th anniversary last summer. In 1968, Stan left YMCA work and the Burdick's purchased American Square Dance Magazine, which they published and edited for 23 years.

In the heyday of club square dancing, Stan was an accomplished "traveling" caller. He called in every US state, all the Canadian provinces, and twenty countries abroad. Stan and Cathie led square dance tour groups around the world, including China and Africa, which they were able to promote in their magazine.

After the Burdick's sold the magazine in 1991, they retired to their cottage at Silver Bay. Stan continued his lifelong hobby of cartooning, drawing editorial cartoons for stints at the Post Star in Glens Falls, the Press-Republican in Plattsburgh and the Times of Ti in Ticonderoga. He traveled to clubs and nursing homes and presented programs of recitations and rhymes, accompanied by cartoons. He started a cartoon museum in Hague, later moving it to Ticonderoga, before donating the collection to the Pittsburgh Toonseum in 2009. He also taught area children to draw in various area venues.

Stan was one of the three founders of the Northern Lake George Rotary and the organizer of the Ticonderoga Stamp Club. He brought a chapter of Torch International to the area, with help from Cathie; both had been members of Torch in Ohio.

Stan celebrated his 90th birthday last month by going out to dinner with his wife and son. That was his next to last outing. His goal was to celebrate his 60th anniversary and his 90th birthday. He accomplished both.

Stan Burdick is survived by his wife, Cathie; son Bruce Burdick of Rhode Island, son Paul Burdick of California and daughter Susan and her partner Jamie of Washington state; brothers Robert of Syracuse and Roy of California, and sister, Marion Maxson of Geneseo.

A Celebration of Stan Burdick's life will be held at a future date. Cards and notes may be sent to Cathie Burdick, 129 The Portage, Ticonderoga, NY 12883.

Ruth Ann Knapp is retiring as the Foundation's Membership Chair after way more than twenty years of faithful service. Contact LSF President Bob Fuller if interested.

Linda and Frank Plaut have moved to Lakewood after 45 years in the foothills west of Denver. Their new address is 2615 Oak Drive – Unit 41, Lakewood, CO 80215. Everything else is the same.

Rusty Wright announces retirement from calling after 45+ years. He will help the local club, the Silver City Squares decide where to go from here while they are taking a summer break until after Labor Day. Rusty's last dance will be the Southwest District dance in Silver City on July 30th. He wants to take this opportunity to thank everyone for their support over the years.

Allynn Riggs announces the publication of *The Balance: The Stone's Blade, Book Two* and is now available on Amazon as an e-book or in paperback or directly from her. The first book of the series, *The Blood*, has a community dance in it. She encourages all to read it and let her know which dances you think she is talking about. Send her a note with the name of the dance and the figures and she will post the list here in *The American Dance Circle*.

Shaw Folk Rendezvous Family Dance

Dancers and their families are invited to a special dance event sponsored by the Lloyd Shaw Foundation.

Date: Saturday, July 16, 2016

Location: Maple Grove Grange, 3130 Youngfield St., Wheat Ridge, CO 80215

Two Dance sessions:

2:00 to 4:30 PM: a family dance designed for children, teens, their parents, and new dancers.

7:00 to 10:00 PM: A varied program of recreational dances, including big circles, squares, contras, and specialty dances.

Celebrate the rich variety of traditional folk dance.

Admission: Adults \$10 Children \$5 or \$25 per family

Questions? Contact John Bradford, (303) 232-5078

Staff: Randy and Carole Barnes, Buena Vista

John Bradford, Lakewood

Enid Cocke, Manhattan, KS

Bill Litchman, Albuquerque, NM

Questions: John Bradford, 303-232-5078

Sustaining Members - \$100 per year

Joel, Sara, & Michal Bluestein Edward Cordray &

Leslie Dayton

Gaye & Rachel Fifer

David & Melody Glick

Jerry & Marlene Hickman

Jonathan Sivier

Wisconsin Convention Corporation

Patron Members - \$250 per year

Dorothy Shaw Bell Choir

Mark & Dianne Lewis

Betsy Tanabe

Life Members - \$1,000 one-time gift

Events of Note

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

Albuquerque Folk Festival, June 4, 2016 at the Balloon Museum in Albuquerque, New Mexico. There will be a lot of entertainment with music and dance. Folks can go to the website www.abqfolkfest.org

40th Annual Roundalab Convention, June 19-22, 2016, gateway Hotel & Convention Center @ Iowa State University, 2100 Green Hills Drive, Ames, Iowa www.roundalab.org

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

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

Shaw Folk Rendezvous Family Dance, July 16, 2016, Maple Grove Grange, 3130 Youngfield St., Wheat Ridge, CO 80215 See ad on page 21. Information contact: John Bradford, (303) 232-5078

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

70th Reunion Dance Calico & Boots, October 22, 2016, from about 5-10pm, Avalon Dance Center in Boulder Colorado. Contact Kira Heartsong at kheartsong@sprynet.com for further information or to pass on other contacts.

FOUNDATION INFORMATION

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