

Welcome!

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**The  
American  
Dance Circle**

**SEPTEMBER, 2004**

**Volume 25, 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 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.

## PUBLICATION INFORMATION

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**Make checks payable to the Lloyd Shaw Foundation**

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## **FROM THE PRESIDENT**

**By Bill Litchman**

This has been a busy summer for us and I hope you, too, have been able to enjoy dancing wherever you may have been traveling (or staying, if at home!)

The summer began for us early in June when we traveled to Atlanta to participate in a Callers' Intensive Weekend. Sixteen enthusiastic callers came to learn the art of calling western traditional squares. It was a new experience for them because most were contra callers and few had ventured into the world of square dancing. There were some very good callers there, and they all tried very hard to expand their skills.

The National Square Dance Convention was held in Denver this summer, and it was an interesting experience to participate there. I was asked to present two talks, one on the history of western square dancing, and the other on the history or background of the Lloyd Shaw Foundation (and Lloyd Shaw). During the talks we were in competition with about two dances and four other speakers because we weren't really in a room, only a curtain-walled enclosure. The sound level was incredible, and I really couldn't even hear myself speak. Every time I asked if the listeners could hear me, they shuffled a bit which I took to be a positive answer. At least there was some response.

We had about 60 people for the talk on dance history and about 25 or so for the history of the LSF. That wasn't

a very large turnout considering that about 8,200 people were in attendance during that day. That's what the tally sign said at the end of the day.

Several people came forward with interesting stories to tell and I enjoyed making contacts and talking about a favorite subject.

Following closely on the end of the National Convention was our own Rocky Mountain Dance Roundup at La Foret just north of Colorado Springs. We had a wonderful group of people there and the surroundings were just as beautiful as they have always been. It's a great place for our dance camp and I'm glad I was able to go again.

We were able to be at RMDR only for Sunday and Monday this time, so we held the annual members' meeting on Monday afternoon followed by a board meeting. We certainly have a wonderful board. I'm very pleased to be able to work with them and with the officers. Please do vote for new board members this coming fall so that we can continue moving along with strength.

We left Tuesday morning for Denver International Airport to fly to Copenhagen and teach western traditional square dance calling to a group of Danish callers and teachers. This is the third time we've been at the Northwest Camp, held at Skyum, Jutland. There were some 110 people there, 50 of whom were callers. We had live music to work with and enjoyed dancing to some very good callers. The other staff were T. Auxier from Kentucky, and Ted Hodap from Ohio. Patti Kirk, an American who married a Dane, now living just outside Thisted, has organized and conducted these training weeks with the financial support of the Danish government. The LSF is well-known to these callers and leaders, and most of them use our music and dance materials.

Next, we will be going to Elkins, West Virginia, for the Augusta Heritage Dance Week, early in August, and then to Tallahassee, Florida for the Endless Summer dance weekend there in September. Busy, busy, busy.

Western square dance calling seems to be more and more in demand from callers. I hope that dancers will continue to enjoy square dancing wherever they may find it. Don't forget to thank your caller.

# CONVERSATIONS ABOUT CONTRAS

**By Glen Nickerson**

September is the "swing" month between the summer vacation period and the fall and winter period. In the modern square dance activity, September is usually the start of each regular dance season as many groups are quiescent or dance only one or two times during the summer – in this area the usual dance season is from September through May/June. Beginner lessons also begin in the fall. As a result, September is quite often referred to as "square dance month" and in many states the governor issues a proclamation to that effect.

For those of us in the traditional/folk/contra dance activity, September is about the time that such dancers begin to think of the up-coming dance events scheduled throughout the fall/winter/spring that cater to "our" type of dancing. One, which has been well-attended, is the York Contra Dance Holiday which will hold its 29<sup>th</sup> weekend this November. Barring unforeseen conditions, it will celebrate its 30<sup>th</sup> anniversary in 2005. The first weekend (known at that time as the Don Armstrong Contra Dance Holiday) was held in 1976 in Binghamton, NY and continued there until the event moved to the Yorktowne Hotel in York, PA in 1982 – it has been held at that venue since then. In 1999 the name became the York Contra Dance Holiday. The elegance of hotel facilities, especially the ballroom, and the obvious enjoyment by the dancers has led several callers to develop dances that refer to, or honor, the weekend. These include Road to York, (by George Senyk), Visit to York, Eleventh Visit to York (both by Grant Logan), On the Way to York (by Roger Whynot), Yorktown Angels (by Don Armstrong), and York 20<sup>th</sup> Anniversary (by Bill Johnston). The latter is in Scottish style and was developed (as the name implies) for the 20<sup>th</sup> anniversary of the weekend in 1995. There may be additional dances featuring a York theme of which I am not aware.

Two of the above dances will be featured here as they each have "something different" and out of the ordinary in the choreography – if you haven't tried these dances before, you will enjoy them. The first is:

## VISIT TO YORK

Duple improper, by Grant Logan

- A1     8     Actives – TURN PARTNER by the right hand, put the lady on the man's right and join left hands with the lady below to make a line of 3 all facing the inactive man
- 8     The two men – DOSADO (the active man makes two arches by raising his arms and the arm of the lady on either side. The inactive man ducks through one arch and backs through the other arch to end facing the line of three.)
- A2     8     Those four – CIRCLE LEFT (until the actives face down)
- 8     Actives – HALF FIGURE EIGHT (through the same inactives now below and cast in to lines of four facing down)
- B1     8     Lines of four – DOWN and ALL TURN ALONE
- 8     UP and Actives CAST-OFF
- B2     8     Actives – HALF FIGURE EIGHT (through the same inactive couple now above. Progression has occurred.)
- 8     All – FORWARD AND BACK

The right hand turn in A1 should be in the handshake (not pigeon wing or elbow swing) style at about chest level to make the dance as elegant as possible. The elegance can be enhanced by making eye contact with the partner during the turn. As the turn is completed by putting the lady on the man's right, the actives need to change hand holds so the lady's left hand is in the right hand of her partner. At that point the active man reaches out to join his left hand with the right hand of the inactive lady, ready to make the line of three and the two arches for the dosado. To my knowledge this "three-and-one" dosado has not been found in other dances making this one a bit unique.

The two half figure eights, each going through the same inactives that are below the actives one time and above the actives the other time, also add choreographic interest.

The other dance is:

## ON THE WAY TO YORK

Duple improper, by Roger Whynot

- A1     8     Actives with the one below(corner) – DOSADO
- 8     Actives with the couple below – RIGHT HAND STAR 1 & 1/4 X (turn the star once around and then each dancer moves ahead one place more – the men end facing down or up in their starting line, while the ladies move across to the other line and end facing out. Each man is looking at the left side of a lady ahead.)
- A2     8     Men, with the lady you face – TURN BY THE LEFT (until you find your partner)
- 8     All, with own partner – SWING (end facing across)
- B1     8     With the opposite couple – Ladies CHAIN (over only)
- 8     All – FORWARD and BACK
- B2     8     With the opposite couple – CIRCLE LEFT
- 8     The same four – LEFT HAND STAR (to a new one below to begin again)

In A1, after the star 1 & 1/4, an active lady and an inactive man will be at the head of the set with no couple above them; at this point they should not cross over as progression has not occurred. Those two should turn the other by the left (the lady must turn around to face the man, and the man must turn slightly to face the lady) and return to partner; however they may just turn back to face the partner for the swing. If the line is composed of an even number of couples, the couple at the foot will be in a similar

situation and should turn each other (or just turn back) and go to the partner for the swing. If the line has an uneven number of couples, the neutral couple at the foot (lady on the right, both facing up) should join the turn by the left with the adjacent couple, then swing their partner to end facing up, ready for the dosado in the next sequence.

These dances (and others) have been created by leaders after exposure to the York experience and represent the interesting choreography that one finds at the York Contra Dance Holiday. The weekend begins with a dance on Thursday (Thanksgiving) evening and continues with morning, afternoon, and evening sessions until Sunday noon. Meals, rooms, and dancing are provided in the all-inclusive package price, as well as after-dance snacks, after-parties, and a "die-hard" dance Saturday night for those who haven't "had enough." The die-hard dance is after-hours and is called by attending leaders not on the staff. After your first York weekend you may find yourself "hooked" and looking forward to the following year - many of the attendees have attended well over ten and even twenty times

## ***A VISIBLE ANTHEM* ENTERS THE DIGITAL AGE**

As noted in the minutes to the LSF Board Meeting, Cal Campbell proposed to digitize the 16 mm film of *A Visible Anthem*, the film made in 1972 about the Lloyd Shaw Foundation. Cal has wasted no time in carrying out the project. He reports that the digitizing is completed and that he is pleased with the result. There were few scratches on the film used, and the color correction has produced "a very acceptable image," in Cal's words.

Now that the film is in MiniDVD format, Cal will put the film images on the computer and put in scene markers so that viewers can see different parts of the film without starting from the beginning. He expects to finish this task by the time this issue of the *ADC* reaches members.

## **ABOUT OUR LOGO**

**By Enid Cocke**

The LSF logo, the circle of eight dancers, was originally created by Linda Bradford for the cover of *The Class Notes of the Lloyd Shaw Fellowship*, the comprehensive "syllabus" that Dorothy Shaw compiled each year. For each syllabus Dorothy worked out the floor pattern of a dance done that year and produced it as a mimeographed diagram for the cover of the *Notes*.

In 1964 Linda took the project to a higher level, producing an original silk screen print that included a floor pattern diagram and a design related to the dance. In 1965 she chose the Greek-American line dance "Misirlou" for her theme. The floor pattern was a series of figure-eights in a circle. Inside that circle she placed our now-familiar circle of dancers. Linda says that she designed the dancers by making cut paper chains of figures. She then cut apart the chains of men and women and taped them together to make the circle of eight dancers.

The method of creation explains the effect: the essential simplicity and folksiness of the dancers. At the same time, Linda managed to give her figures a lifelike sense of movement and even connection with one another. They are a fine visualization of Lloyd Shaw's theme: keep it simple, keep it folk.

Since the 1970s the Lloyd Shaw Foundation has periodically paid for the services of a patent attorney to keep this design as our official trademark. In this age of clip art you may find that people have helped themselves to our design. If you encounter such a situation, please remind them that this is our officially registered logo and is not available for others to use. And then invite them to join the Lloyd Shaw Foundation, which is so well characterized by its logo!



# **A LOOK AT SQUARE DANCING IN COLORADO**

**By Cal Campbell**

Colorado occupies a unique position in the history of square dancing primarily due to the efforts of one man, Lloyd "Pappy" Shaw and his wife Dorothy Stott Shaw. The Shaws lived in Colorado Springs, and Pappy was the principal and superintendent of the small Cheyenne Mountain School District.

Square dancing evolved a western version probably sometime in the late 1800s when the pioneers moved to settle the states west of the Mississippi. It was a square dance form that was much different from the Eastern Quadrilles and different still from the Kentucky Running Set which was probably the other source. It was more exuberant and much less formal than the quadrilles in the east. Many of the figures came directly from the Kentucky Running Set, but they were done in squares instead of a big circle. For a time, square dances were quite popular in the farming communities throughout the west and even in some of the larger cities.

By the 1920s, the popularity of going to square dances or barn dances had started to fade. The easier transportation provided by the trains and the "tin lizzie" brought in more sophisticated entertainment. There were other things for people to do. (Does this sound familiar?) By the 1930s western style square dancing could be found only in small pockets in rural areas throughout the west.

Pappy coached a championship football team in his small school, but he was unhappy with the arrogant attitude he saw developing in his football players, and he wanted a more inclusive activity. So he turned to dancing as a means of providing a coed physical recreation program for the students. At first he had great success with folk dancing and other dances imported from the eastern U.S. However, when he was introduced to square dancing at a county seed show, he and Dorothy started attending a few dances and discovered a uniquely American form of dance that captured both their hearts.

The students in Pappy's and Dorothy's schools danced from first grade all the way through high school. Pappy started collecting square dance figures (routines) on

scrap pieces of paper and taking them back to teach to his high school students.\* They loved them. Soon square dancing became part of the exhibitions the students were frequently asked to perform throughout the state of Colorado. Everywhere they went, the audience clamored for information and soon square dance groups were cropping up all over. Keep in mind that these dances not only included squares, but also many other dance forms.

In 1939 Pappy published a book named *Cowboy Dances*. It was filled with his observations about square dancing and contained many dance routines. This book became the primary dance resource for callers everywhere because, up until that time, the dance routines had only been passed from caller to caller in oral form. By documenting the dance routines he collected from the old callers, the same knowledge became available to everyone.

During the summer of 1939 the Cheyenne Mountain Dancers took their first trip outside of the state of Colorado and toured several states to the east. Their show included not only square dancing, but also Lancers, Mazurkas, Waltzes, Singing Quadrilles, Mexican Dances, the Kentucky Running Set and other dances. Bob Cook of Boulder Colorado wrote in 1972 in *Square Dance Magazine* about his experiences dancing the with Cheyenne Dancers during these years. Bob attended Cheyenne Mountain schools for 13 years from kindergarden through graduation from high school in 1941. Bob wrote:

"Lloyd Shaw's 'Cowboy' Dance began with all the ruggedly individualistic traits of Frontier Man. No two of his dancers were costumed the same, nor were any two dancing styles the same. Each of us, in those early years, retained his identity both in dress and mannerism, dancing as we pleased so long as our timing was perfect and the patterns exact. Extra spins, jigs, etc. were encouraged so long as the dance formations remained exact at all times. Ours was the day of the garish solid colored satin shirt, the silk handkerchief knotted tightly at the throat and trailing behind us. The girls wore long dresses, full in the skirt and of various colors, occasionally sporting a pair of old-fashioned full length pantalettes, but more often not. We wore genuine high-heeled boots of a type rarely manufactured today and prided ourselves in trying to have

the brightest, most nonconforming shirt or skirt among the eight couples of exhibition dancers. By modern standards, the early Cheyenne Dancers were a somewhat motley crew."

The Cheyenne Mountain Dancers' show was wildly popular, and Pappy started getting requests to open a class where people could come to learn how to teach these dances. The first of Pappy's famous "summer classes" was held in 1940 and had 40 women and one man largely from the Chicago area. Following classes quickly grew to 90 members and then to multiple sessions each summer to meet the demand. Many leaders attended several summer sessions over the years.

As the Cheyenne Mountain Dancers toured all over the United States, leaders flooded in to learn about this great American dance and then go home to start their own square dance clubs. Virtually every popular caller of the time attended one or more of these six-day sessions. They continued to be held each summer from 1940 until Pappy's death in 1958. After that, Dorothy continued with the Lloyd Shaw Fellowship and eventually the Lloyd Shaw Foundation which still holds week-long events to this day. One of the interesting dynamics of the Shaws was that after Lloyd died, Dorothy became a driving force for dancing that was equal, in the minds of many people, to Lloyd's contributions.

The summer classes were not like the "callers schools" of the present day. Bob Osgood, the editor of *Square Dance Magazine*, once told me that they didn't learn dances and calling as much as they learned how to dance. The philosophy behind the recreation. Pappy had a joy for life that extended way beyond dancing. He communicated these ideals to the leaders he taught, and for many years it was communicated on to their dancers. Some of this philosophy can be seen in the following quote by Dr. Shaw published in the November 1963 edition of *Square Dance Magazine*.

"Rhythm is the essence of all true dancing! Without rhythm, you are not dancing! And with poor uncertain rhythm you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with rhythm

with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it secondary, seek for the outward forms of style only, and you will soon tire of the game and quit forever."

In 1948 Lloyd Shaw published a second book titled *The Round Dance Book*. This book enjoyed the same popularity as *Cowboy Dances*. It documented over 100 round dances and mixers. Many of them are still being danced today. In addition, Lloyd Shaw Recordings and the Lloyd Shaw Foundation still produce many books and recordings.

Directly due to the influence of Lloyd Shaw and Dorothy Shaw, the first National Square Dance Convention (NSDC) held in Colorado, in 1959, featured a pageant of dance history covering over 200 years and many square-dance-related dance forms. Dance teams participated from all over the world. The pageant had over 500 people in the cast, and the MC was the great cartoonist Chuck Jones.\*\* Only one other international pageant has ever been held at a NSDC: Anaheim, CA in 1976.

The Colorado connection doesn't end there. By the time you are reading this, the Lloyd Shaw Foundation Archives will be housed in the Carson-Brierly Dance Library in the Penrose Library at the University of Denver. This may be the largest collection of square dance and round dance related material in world. It includes over 100,000 books, magazines, and records.

All of this started with two people's desire to explore a unique American dance form. Their willingness to make the effort to document and then teach others about square and round dancing resulted in seeds being planted that have generated thousands and thousands of dancers over the years.

From one book and a group of enthusiastic kids, a worldwide recreation was resurrected from near extinction and has flourished for many years. Certainly, not all of this was entirely due to the Shaws' efforts, but square dancing and round dancing probably would not have had nearly the impact on the American and worldwide public without their contributions. And it all started here in Colorado.

(Editor's notes: \*While everyone at Cheyenne Mountain School danced, the squares and rounds were reserved for the high school students. The younger children did age-appropriate dances, from singing games for the small ones to Sicilian circle dances and traditional contras for the junior high students. \*\*Chuck Jones and Dorothy Shaw, as co-chairs, carried on a lively correspondence for the year preceding the pageant. It was Chuck who gave us the wise and simple advice: only the love must show. Bob Cook, quoted in this article, was chosen to be the caller for the re-creation of the Cheyenne Mountain Dancers in the pageant.)

## **STIR THE BUCKET**

Our friend and Colorado state judge **Frank Plaut** will be retiring on September 24. He and **Linda** have bought a home in Prescott, AZ, near their daughter Laura. They plan to divide their time between their new home and their current one above Golden, CO. Good luck and happy retirement to both Frank and Linda! They were able to attend part of RMDR this year. We hope their new leisure will permit them to attend fulltime another year.

One of our German caller friends **Heiner Fischle** reports that he has completed the third volume of his *Guide to Contra Dance* and has revised the previous two volumes. He says that his opus is meant as a complement and continuation of Don Armstrong's *Caller-Teacher Manual for Contra Dancing*. You can find a list of contents and a sample page for each volume if you go to Heiner's website: [www.heinerfischle.de/books](http://www.heinerfischle.de/books).

In August **Lew and Enid Cocke**, their daughters **Erica and Meagan**, and their families gathered in Boise, ID to celebrate the 65<sup>th</sup> wedding anniversary of **Don and Doli Obee**. Don was the second president of the LSF. Doli is Enid's mother and the daughter of Lloyd and Dorothy Shaw.

## **ANOTHER GREAT YEAR AT RMDR**

**By Enid Cocke**

Some 60 people gathered at La Foret conference center in the Black Forest east of Colorado Springs for a splendid week of dancing. We enjoyed the teachers, the music, the fellowship – and the coolest week on record. Some of us had to put our warm-weather clothing away as the first days were cool and rainy and the latter part of the week was warm enough but never hot.

We had a wealth of leaders who called traditional squares. Bill Litchman started off the week, and John Bradford, who learned to dance and call under Lloyd Shaw, conducted a session on Wednesday, teaching the docey doe in a record five minutes. These fine callers were supplemented by Paul Moore, a great addition to the week

We also had a variety of dance bands. Our house musicians, Dale Sullivan, Joe Fairfield, and Ron Tomocik, played for contras and traditional squares all week, and Ron also played for my round dance sessions and for some folk dances. We had guest bands on three evenings, first the Sandia Hots, then some of the "Hots" joined by Larry Edelman, and finally on our last night Smash the Windows (and shards, the shards being some younger additions to the group.) This latter band was headed to Ukraine to play for the Rocky Mountain Dancers at a folk festival. Thus this band could even play for the round dance composed by Devin Riggs, a lovely dance that will be performed by Devin and her compatriots in Ukraine.

The children had a varied program, some of it scheduled and some of it spontaneous. With crafts teachers they did Japanese origami and made piñatas. Tom Tsakopoulos and his daughter Taylor taught us all how to twist yarn into rope using a little device that was elegant in its simplicity.

Donna Bauer and Caroline Barham contributed in their usual competent way. Donna arranged for the printing of attractive new T-shirts and for offerings of LSF publications and CDs. She sold over \$1600 worth of shirts, totebags, books, and music, including CDs offered by some of our musicians. Caroline organized a successful silent auction that netted \$794 for the scholarship fund.



Scenes from RMDR:

Joe Fairfield, Dale Sullivan,  
and Bill Litchman

Dancing in Ponderosa Lodge

Marie Armstrong

Ron Tomocik

Jim Thaxter and Linda  
Bradford



As always, we had a wealth and variety of participants. We were glad to see Dick and Bess Haile after an absence of several years. Bess is a tribal mother on the Shinicot reservation on Long Island—bet you didn't know there was a reservation on Long Island! For her work she was recently awarded an honorary doctorate by SUNY at Stonybrook. At the end of the week it was a pleasure to welcome the Hailes and other dancers who were available to join us on Saturday at our family cabin west of Pike's Peak, which was built by Lloyd Shaw in the 1930s.

We benefitted from following the National Square Dance Convention in Denver in that we could have a prominent caller like Paul Moore with us, but we recognized that others didn't attend because they were danced-out after the convention. Plans are under way for another great week next year, for which we will all be fresh and eager.

## **CUMBERLAND DANCE WEEK 2004**

**By Judi Meyer**

The intergenerational dances at Cumberland Dance Week 2004 were a perfect opportunity to see the mission of the Lloyd Shaw Foundation become a reality. As grandparents danced with grandchildren, and babies in the arms of mommies and daddies, we witnessed the sharing of the past, the joy of the present, and the leadership of the future.

Our mature dancers were ensured a diverse and exciting schedule with a very talented dance teaching staff which included Kathy Anderson, Andreas Hayden and Emily Thompson, the Murray family, Marianne Taylor, Seth Tepfer, and Bob Tomlinson.

Al White's guitar & mandolin workshop inspired the continuity of traditional music for adults and teen beginners.

Seth Tepfer's calling workshop provided a special bonus to the week. First-time callers during Thursday evening's dance program included Keith Drew, Kristin Farrier, Dan Foster, Ben Schreiber, Valerie Young, and Tracy Zimmerman.

Multi-talented musicians added a flare unmatched by

The Lloyd Shaw Foundation  
presents the seventh annual

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Terpsichore's Holiday is a folk music and dance camp for all ages. We offer five days and nights of dancing, instruction, live music, meals, and accommodations.

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The collection includes dances from the elementary kit, plus some favorites from the folk dance and community dance programs.

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**Light blue short-sleeved with the LSF logo**

**"Lloyd Shaw Foundation**

**Dancing Our Heritage"**

**\$9, 2 for \$16**

**"Lloyd Shaw Foundation"**

**\$9, 2 for \$16**

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**New dark blue short-sleeved with the LSF logo in green and light blue**

**Regular neck for men, new lower neckline for women**

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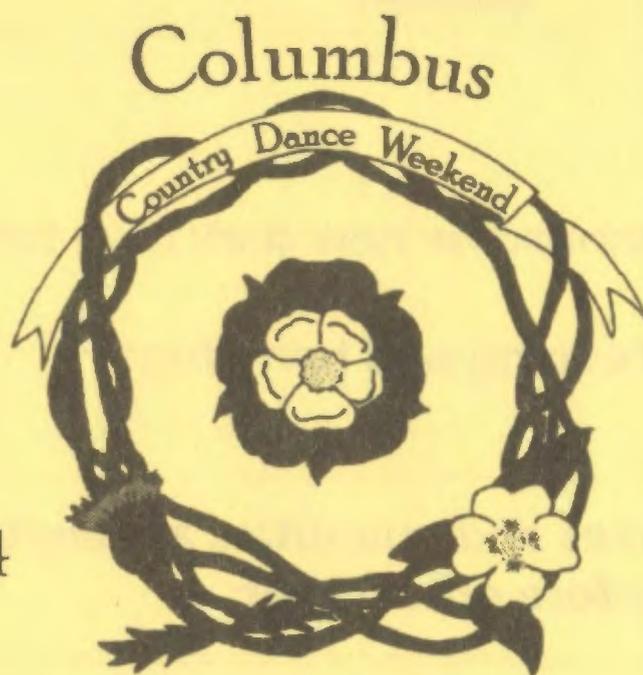
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even the best so-called "big name" bands. The music of Brad Battey; Julie Gorka; Alistair Hayden; Art Mize; Dave Orlin; Neal, Pat & Shelly Rhodes; Kendall & Lisa Rogers; Ben Schreiber; Marianne Taylor; Marty Taylor; and Al & Alice White was thoroughly enjoyed by young and old alike.

The younger generation was blessed by the singing talent of Beth Battey. Beth also taught older children and adults how to make various and intricate paper crafts. Old time fun and traditional crafts & stories for the younger children were led by Celeste & Gene Gryniewicz. Bob Tomlinson's fun and challenging International dance class was once again a big success. The energy of Seth Tepfer captivated our youth through games and dance.

There was a whirl of energy in the Wee Tots Traditional Arts program. Thankfully, our staff of volunteers rose to the task of corralling the little ones, who enjoyed jacks, spinning tops, preschool games, building with blocks, various games using balls, animal parades, crafts, and much more. In addition to the intergenerational dances, our youngest guests were introduced to traditional arts through volunteers who stopped by to share their talents. Our gracious volunteers included Linda Wood, storytelling; Gene Gryniewicz, storytelling; Roxie Siburt, singing; Andreas Hayden, playing the banjo and singing; Logan Schmitt, Indian flute; and Jordan Connor, lap harp; to name a few.

Additionally, requests of guests inspired informal gatherings that popped up through the week during personal time. These spontaneous events included traditional square dancing, hambo, music jams, singing, and a praise & worship service.

The ever popular poetry contest had fourteen entries this year. The winning poem, entitled "Dancing of the Ages," was written by eight-year-old Maria Reising of Wheeling, WV.

In preparation for the future, nearly \$900 was collected for the scholarship fund through donations, the bookstore, and silent auctions.

Our hard working registrars, Eric & Lynn Schreiber, housed a whopping 162 attendees. The virtually sold-out dance camp was welcomed by the professional yet personable staff of the Kentucky Leadership Center under the supervision of Keith & Sue Perry. They provided a

warm and congenial atmosphere for dancers, musicians, and power rockers. All things considered, Cumberland Dance Week 2004 provided a valuable, wholesome experience for all ages. It is no wonder that by Tuesday, guests were already requesting registration forms for next year!

## **DANCING OF THE AGES**

**By Maria Reising**

When I was four  
I stood at the door  
And watched the big kids dance.

When I was five  
Oh my goodness sakes alive!  
It's true! Now I could dance!

When I was six  
What a sad fix  
Candiss would no longer dance.

When I was seven  
I said, "Thank heaven!"  
Mom said, "We're going to Cumberland Dance."

Now I am eight  
And it is so great!  
Candiss and I get to dance.

(Maria was the winner of this year's poetry contest at Cumberland Dance Camp.)

## **SILVER BOOTS AWARDED**

**By Enid Cocks**

As has been reported in previous years, the LSF has a special award to acknowledge exceptional service to the Foundation. It is a silver boot, inlaid with turquoise, modeled after the pins that Lloyd Shaw gave his Cheyenne Mountain Dancers when they graduated. Bill Litchman has found native American artisans in the Albuquerque area who have beautifully reproduced the design as a bolo for a man and as a pin or pendant for a woman. This summer both formats were needed to honor two exceptional members of the LSF: Linda Bradford and Rusty Wright.

Linda was there in 1964 at the inception of the Lloyd Shaw Foundation and she has served in a variety of capacities ever since. You will read elsewhere in this issue about her creation of the Foundation's logo. In addition she has served on the Board of Directors and as secretary. She managed the mailings office, and she has taught at university workshops and at RMDR. Over the years she has arranged for the printing of various brochures, and she arranged too for the creation of the LSF logo belt buckles, which are treasured by those who own them. She served as co-editor of the ADC with Linda Plaut for a number of years. Currently she is the registrar for RMDR and also maintains the electronic mailing lists. For her many gifts of her talents and of herself, thank you, Linda!

Rusty Wright is another stalwart member. He and Lovetta began attending RMDR in 1981 and haven't missed a year since then. They brought their children Guy and Melissa, and now they bring their grand daughters. Rusty was also on staff at LSF eastern camps in Georgia and Kentucky. Rusty has served a number of terms on the Board of Directors and recently agreed to serve a new term. He is one of our technical experts to whom we turn when new equipment is to be purchased, and he helped out many years with the transport and setting up of sound systems. As an adjunct service to the LSF, Rusty and Lovetta have led wonderful tours of New Mexico for European friends who have attended LSF functions. Thank you, Rusty, for being there for us!

# **LINES ABOUT SQUARES**

**By Dick Pasvolsky**

In 1948, when I first picked up a microphone to call, the western do si do\* was just beginning to disappear from the club dancing scene, but the ever popular swing remained as popular as ever. Most of the visiting couple figures contained a swing, usually as a finisher, ie:

Chase the rabbit, chase the squirrel  
Chase that pretty girl 'round the world.  
Chase the possum, chase the-coon,  
Chase that big guy round the room.  
Both couples swing in the middle,  
Then lead on to the next, etc.

Or:

Lady 'round the lady, gent go 'round the gent.  
Gent go 'round the lady, lady go 'round the gent  
Circle four halfway 'round, duck right on through  
Swing your partner 'round in the middle  
And take her on with you.

(Taken from "Swanee River," Lloyd Shaw recording LS 521/522)

Many of the dances for beginners contained little more than circle, swing, promenade, and perhaps allemande left and grand right and left. Two tunes that I used for basically the same set of figures were "Red River Valley" and "Spanish Cavaliero." Because the men were directed to swing their partners, we called the dance to the latter tune "Honolulu Baby," the first dance that I ever called. The call:

Break:

Join all your hands and you circle  
Circle to the left and to the right  
When you get back home, everybody swing  
You swing with your Honolulu baby

Figure:

First couple right and you circle left around  
And you swing the other fellow's lady  
After you are done, go back where you begun

And swing your Honolulu baby  
On to the next, etc

Repeat for couples two, three, and four.

For "Red River Valley" I added a circle right to the figure:

Couple one you lead to the right and circle  
Reverse, go back the other way 'round  
You swing with the other fellow's lady  
Now you swing with your own Red River gal

The break figure was the same as for "Honolulu Baby."

A dance that I liked to call in the swingin' days was a version of "Comin' Around the Mountain," using a figure that I got from Al Brundage in 1950.

The call:

Couple one lead out to the right and circle once  
around  
Then the two little ladies do a do sa do  
Now the gentlemen do sa do, go once around you  
go  
And both couples swing your mountain girls  
Lead to the next and circle, etc.

I used the break that I used for "Honolulu Baby" and "Red River Valley," using appropriate wording for the chorus:

All join hands and make a ring  
And circle left like everything  
She'll be comin' 'round the mountain when she  
comes (reverse)  
She'll be driving six white horses, she'll be driving  
six white horses  
And we'll all go out to meet her when she comes

On the flip side of the record "Spanish Cavaliero" (Folkraft 1280A) that I use for "Honolulu Baby" is a dance that I like called by Dick Leger.

Opener and closer:

Bow to your partner, do sa do that girl around

Bow to your corner, do sa do that girl around  
Then run away back home and swing there with  
your own  
You swing with your Spanish Cavaliero  
Allemande left and a right and left  
First with a right and then with a left  
When you meet your own you promenade her home  
Promenade your Spanish Cavaliero

Figure:

Head ladies lead right out to the gentleman on the  
right

You swing oh you swing with your hero  
After you have swung, go back where you begun  
And swing with your Spanish Cavaliero

Same two ladies lead to the gents across the way,  
etc.

Same two ladies lead to the gents on the left, etc.

Middle break:

Allemande left, a grand right and left  
First with your right hand and then with the left  
When you meet your own you promenade her home  
You promenade your Spanish Cavaliero

Repeat figure for side ladies

Closing break: same as opener

A dance that I liked to call for those who liked to  
swing was "Oh Johnny," which is not a visiting couple  
dance but does include circle and promenade in the call.

The call that I used, with a few variations in the wording:

All join your hands and you circle the ring  
Stop where you are and give your partner a swing  
Swing that corner there behind you  
Get on home and swing your own  
If you're not late, you've got a date  
To allemande left with the sweet corner girl  
Do sa do 'round your own  
Swing that sweet corner maid  
Take her and promenade  
Singing Oh Johnny, Oh Johnny, Oh

Don and Marie Armstrong called a nice version of that dance on Lloyd Shaw label LS 3301, music by Fred Bergin. The figure and the call are similar to the ones above, but the formation is a large Appalachian circle of couples.

Using a big circle for this dance is an excellent technique for teaching a few basic figures to beginners early in your program. If you feel that allemande left might be a bit too much (for most teen and adult groups, it should not be), you might use a do sa do instead.

"Oh Johnny" and even "Comin' Around the Mountain" were used at club dances in the days when we used only 16 to 20 basic figures. "Oh Johnny" was an especially enjoyable dance to do when the dancers did the buzz-step swing. The progression of figures in this dance made for very smooth transitions from one figure to another, especially from a swing into an allemande or another swing. Dancers were taught to keep swinging until the next call was given, and then the gents would roll their partners out to their corners where the men would receive them with outstretched left hands for the allemande or with both arms for the swing.

Contra dancers are familiar with the buzz swing, but here are a few suggestions for a good swing:

1. Step on the right foot on each downbeat of the music and bring the left foot up close to the right and step on it on the upbeat.

2. Do not keep the right foot in one place as you swing. Move it forward and around in a little circle around your partner.

3. Lean slightly away from your partner as you swing to get the feeling of centrifugal force.

4. As you swing, look your partner in the eye to prevent you from getting dizzy.

5. Lift your feet very slightly off the floor as you swing, and if you keep good time to the music, your swing should be very smooth.

\*The do si do (also spelled docey doe) was a series of arm turns with partner and corner, not to be confused with do sa do (also spelled dos a dos—French for "back to back.")

## **CONDENSED MINUTES OF THE GENERAL MEMBERSHIP MEETING, June 28, 2004**

The meeting was called to order by President Bill Litchman at 3:35 PM.

Bill welcomed all the members attending and asked them to participate and contribute. Bill introduced the board members who were present: Bob Riggs, Bob Fuller, Rusty Wright and Dewayne Young. He also introduced the officers (as identified in the Board meeting minutes).

As editor of the *ADC* Enid Cocke reported that the total cost for the year for printing and mailing the magazine was \$1646.27. She expressed her gratitude to the regular contributors, to those who submit occasional articles, and to her husband Lew for his computing expertise. She stated that she would welcome news, comments and letters from all subscribers. The question was asked about putting the magazine on line. Enid replied that we still have members who are not on line and that she likes the idea of having the physical magazine and being able to keep it.

Next Ruth Ann Knapp reported on membership. She reported that individual memberships were down by 24 this year but were up quite a bit last year. We have around 300 members. She explained how she sends renewal reminders and reminded people about becoming a life member.

The next report was from Donna Bauer on the Dance Center. Donna reported that both halls are being well used, the small hall being used about 50 hours in July. She said that mirrors are being installed in the small hall and that they should increase demand for this hall. The outside of the building has been refurbished, including a new sign. The floors in both halls, which have not been refinished for ten years, will be refinished in August at a cost of \$4,320.00 + tax, the cost to come out of the building fund. The building is generating enough income to cover all of the building expenses.

The next report was on RMDR 2004 from Bob Riggs. Bob said there are about 45 people on site and about 20 off site this year. He stated that he thinks the camp will finish in the black this year. He thanked all of the members of the committee for all the work they did to help with RMDR 2004.

The next report was from the treasurer Lew Cocke. He said he gathers the information from all these accounts in the fall during tax time, so the summaries are approximate but fairly close. He said the cash bank accounts currently have \$54,947.00 and the investment funds which include the archives funds, the building fund, and the scholarship funds stand at \$101,456.36. So the total liquid assets are \$156,403.36. The Dance Center is not listed in these assets but is listed on the books at \$125,000 but is worth more. The annual cash flow of the Foundation is between \$10,000 and \$15,000. He circulated a detailed list of income and expenses to the membership.

Bill gave a financial report from the recordings division. He said that most of the recordings have been digitized and that the cost for this should be turning around and the Foundation should be starting to make some profit on the recordings. A discussion on how the recordings can be ordered followed.

Bill gave a report for the nominations committee which is chaired by Gail Ticknor. Bob Fuller's term ends and he is not eligible for re-election. Marie Armstrong and Bob Riggs' first terms are up and they are eligible to be re-elected. New nominations from the committee are: Irene Sarnell and Norma Bowers. There are three positions to be filled. Nominations were opened to the floor but none were made.

There was a discussion of when the officers were appointed. New officers are to be appointed this year by the board during the board meeting following the membership meeting. Bill asked for any volunteers for any of the offices. There were none.

There was a discussion on seed money and how it works.

Allynn Riggs made a proposal to the board to consider putting a link on the web page of the ADC for people to see some of what the magazine is like.

The meeting was adjourned at 4:35.

Respectfully submitted by Lovetta Wright

## CONDENSED MINUTES OF THE LSF BOARD MEETING, JUNE 28, 2004

The meeting was called to order by the President, Bill Litchman at 4:45. The Board Members in attendance were Dewayne Young, Bob Riggs, Rusty Wright and Bob Fuller. All the officers were present.

Bill welcomed all the board members and officers and thanked everyone for their cooperation over the past year. He said that the project of carrying on business via email had been fruitful and helpful. He stated that the board had covered a great deal of business via email. He reminded board members to copy everyone with their replies.

The first agenda item was election of officers. A motion was made by Rusty Wright to keep the current slate of officers. Bob Fuller seconded the motion. The board voted unanimously to keep the officers as follows: Bill Litchman, President; Bob Fuller, Vice President; Lovetta Wright, secretary; Lew Cocke, treasurer; and Enid Cocke, Past President.

The second item was the elementary kit. Bill said that Kristen was ready to finish up the kit. She had put together a motion which was considered by the board via email and had received four affirmative votes, so it had passed. The amount voted was \$3000 to cover everything to get the kit in the hands of reviewers and ready for production. If the job takes less time than projected, the money budgeted would go back to the LSF. If it takes more time, Kristen would have to go back to the board to get approval for more money.

There was a discussion about how long before we expected to get any return on the Elementary Kit or whether we expected to. Bill said we need to look at how many Secondary Kits have been sold. Enid said there have been about 10 sold and that we need to find a way to get the Kits advertised in a better way. There was a consensus that the Elementary Kit would sell better than the Secondary Kit. There was a discussion of whether we have someone in our membership who can help put together a professional ad to help sell the kits. Members please help!!! Bill asked Bob Riggs and Ed Austin to try to help find people to find a better way to advertise our kits. Members are encouraged

to contact Bob or Ed if they can help or know of someone who can.

The next item was the budget for the next year. Lew gave the board a budget proposal to work with and after the board discussed each line item and the amounts for each, they made adjustments and came up with a working budget. Bob Riggs made a motion to accept the budget as adjusted and it was seconded by Rusty Wright. The board voted to accept it unanimously. Lew said he would send corrected copies to all the officers and board members via email.

The next item was the digitization project by Cal Campbell. This is the transfer of *A Visible Anthem* from 16mm film to MiniDV. The board voted to fund the first of three proposals: transfer from film to video at a cost of \$295 per hour. It takes three minutes to digitize one minute of 16mm film. 30 minutes of film would cost less than \$450. Cleaning the film will cost 3¢ per foot. A 30 minute 16mm film is about 2250 feet long. Cleaning is approximately \$75. Total Cost would be less than \$600.

From there Cal will volunteer to prepare a DVD master disk including dividing the film into scenes and chapters so the viewer can skip to or start viewing at multiple points in the film. He will also probably do some color correction if needed. Everything will be done in Finalcut Express or FinalcutPro. Cal would show the video at CALLERLAB, NSDC and other places. He would offer copies for sale at a price that would allow organizations such as the National Dance Association to make a profit and the LSF to also make a profit.

The fifth item, discussion of the board members' portfolios, was postponed to e-mail discussions, for lack of time.

The meeting was adjourned at 5:45.

Respectfully submitted by Lovetta Wright

# HACHITA DANCES WERE QUITE THE RAGE

By Nancy Johnson

When I moved here, the first story I heard about the old days was about the Hachita dances. According to the tale, entire families came to those dances by car or wagon from Lordsburg, Deming, Columbus, Animas, and even Hurley. In a day when babysitters were unheard of, toddlers and infants were put to bed on the floor on blankets folded up and placed under chairs. Older children played, indoors or outside, until they were exhausted, then fell asleep in cars or their pickup or wagon beds.

In the early days of the old west, bad weather, distance, rough roads, or danger were not enough to keep people from a dance. They danced on puncheon floors, or hard packed dirt floors, although the latter required frequent sprinkling to keep the dust down. Music was supplied by anybody who could play any instrument. Fiddles, guitars, and harmonicas all served the purpose and few complained about the quality of sound produced.

Mormons in Utah were enthusiastic about dances, and Grand Balls were held frequently in Salt Lake City, with President Brigham Young leading off the festivities. He danced with each of his wives in turn.

However, some other religions were not so enthusiastic. In *Emigrant Life in Kansas*, Percy Ebutt quotes an Englishman living in Kansas in the 1870s who wrote about some quiet social events which turned into dances "after the Methodists had gone home." He quoted one host: "'Jack, just watch until you see the pious folk about to git, and then you ride off like the dickens for a fiddler, while I walk around and tell the girls that ain't too good that we're going to have a dance. You bet we'll have a high time yet.' And so they do, and keep it up till day light."

At the same time in Montana, a cowboy complained that girls were so scarce up there that engagements to take one to a dance had to be made eight months in advance. When he and some other cowboys tried to arrange a dance, there were not nearly enough women so one of them went into the back room of a local bar and came out with a pair of women's ruffled white bloomers over his pants. "He was the attraction of the evening."

In the cattle country of western Washington one dance was attended by sixty cowboys and three women. Some of the cowboys were forced to tie white handkerchiefs around an arm to mark them as females.

A young woman in eastern Colorado during the 1800's wrote of riding horseback twenty miles to a dance, carrying her new dress in a sack tied to the saddle. From her letter it's impossible to determine which was more important to her, the dance or the new dress. Calico for the dress cost fifteen cents a yard and her skirt, as tightly gathered onto the bodice as she could manage, measured six yards around the hem.

Fear of soiling the dress was only one reason for changing clothes after she arrived. The flapping of a long, full skirt behind her could spook an otherwise calm horse. A billowing skirt was truly impractical out of doors when the wind was blowing across the plains, and she reported that some of the local ladies had taken to weighing down their hems with bar lead. (I wonder what that did to their partners' shins as they twirled to the waltz.)

Make-up wasn't just for women in bawdyhouses and dance halls. Rouge was the delight of harlots and Indians, but nice ladies also yearned to embellish their faces. Buttermilk was applied at night to bleach skin burned and hardened by the sun. Honey, that old cure for softening cows' teats, was the base for beauty soap. Cornstarch doubled as powder or was made into a paste foundation. Gunpowder was used in the same way. Beet juice was substituted for rouge; however, some peculiar results occurred when mixed with melted wax and applied to cheeks. It melted on a warm body in an even warmer room, and the wearer appeared to be weeping blood.

Pat and Ralph Johnson were married in the mid-1940's when both were quite young. They lived on his parents' ranch west of Columbus. Pat was a wonderful dancer; Ralph less adept. At night they danced in their small kitchen as she tried to teach him the latest steps. According to him, he was less than a gifted pupil. However, they went to the Hatchita dances at every chance.

One year they attended a Christmas dance, dressed to the nines. She wore high heels and he wore his new cowboy boots, so new that the soles were still slippery. The

building was decorated for the holidays, including a Christmas tree. As the band played a fast tune - a polka or schottische - Ralph did his best to keep up with Pat. Suddenly the heel of her shoe became caught in the top of his cowboy boot. Both lost their balance, fell, and skidded, still clutching one another, into the base of the decorated tree.

(Editor's note: This article is reprinted with permission from the July 8, 2004 edition of the *Deming Headlight*. Rusty Wright, who forwarded the article, says that Hachita is located in southwest New Mexico, 45 miles from Columbus, 48 miles from Lordsburg, 53 miles from Deming, and 91 miles from Hurley.)



## **WELCOME TO NEW MEMBERS**

Eva Murray and Tom Willats, North Potomac, MD  
Sharon & Worthy Paul, Wheeling, WV  
Marguerite & Doug Swope, State College, PA  
Lovella M. Tonon, Brunswick, OH

A complete membership list will be published in the December issue.

## **SOME THOUGHTS FROM LLOYD SHAW**

Square dancing may be the mortar that will bind all our little stones together, bind our groups together. Its deep folk qualities, working into the cracks and interstices of our fractured lives, may help to bind the nation together.



Then I thought of the Texan who had told us how he tried to get his boy to square dance, and the lad said, "No, Dad, when I walk that far, I want to get some place."

There it is in a nutshell. Actually all his walking gets him no place even when he thinks he is going some place . . . and the rotor of a dynamo or a motor, whirling endlessly between its armatures, gets absolutely no place at all – the crank shaft and the fly wheel of an engine only go 'round and around – and yet, in their swift turning they make the miracle of light, the miracle of flight.

In our square dancing, around and around we go, between the armatures of mutual understanding. And though the lad thinks we are getting no place at all, we have seen the miracle happen, when something somehow was generated, something akin to light, something as miraculous as power, something you have all seen pulsing from the poles of friendship.

My son, remember this: there is no place in the world where you can walk so little and get so far. Let the miracle pour out from all of you.

*(Reprinted from the Class Notes of Lloyd Shaw's Dance Fellowship, 1959)*

## EVENTS OF NOTE

**Caribou Contra Weekend**, September 3-5, 2004, Pioneer Hall, Lac La Hache, British Columbia. Contact: Nick Turner, (250) 392-2432, [nmtturner@telus.net](mailto:nmtturner@telus.net)

**Central Iowa Traditional Dance and Music Festival**, September 10-12, Ames, IA with George Marshall & Wild Asparagus. For information/hospitality: 515-292-8590, [lindasuzan@aol.com](mailto:lindasuzan@aol.com)

**The Sharpes Assembly's Seventh Annual Contra & English Country Dance Festival**, October 1-3, 2004, Kenilworth Lodge, Sebring FL. Contact: George Senyk 4300 North Indian River Drive, Cocoa, FL 23927, (321) 636-2209, [geoandoni@aol.com](mailto:geoandoni@aol.com)

**Columbus Country Dance Weekend**, October 22-23, English, American & Scottish Dancing with Bare Necessities. See ad in the centerfold of this issue.

**York Contra Dance Weekend**, November 25-28, York, PA. Staff: Grant Logan, Tony Parkes, Stew Shacklette. Contact: Barbara Johnston, 402 D St., Salida, CO 81202, or [grant.logan@3web.net](mailto:grant.logan@3web.net)

**Terpsichore's Holiday**, December 27, 2004-January 1, 2005, Rocky Gap Resort, Cumberland Maryland. With Gaye Fife and Joseph Pimentel. Registrar: Jeff Kenton, (301) 587-1525, [jkenton@verison.net](mailto:jkenton@verison.net)

**Cumberland Dance Week**, July 24-30, 2005. Watch the LSF website for details. Contact Eric Schreiber (618) 374-2024, [twoviolins@empowering.com](mailto:twoviolins@empowering.com)

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,  
Email: greyhouse@bellsouth.com.
- Linda Bradford, 15127 W. 32<sup>nd</sup> Pl., Lakewood, CO 80401  
(Mailing List, LSF legal address) (303) 239-8772 Email:  
l\_bradford@comcast.net.
- Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS  
66503. (Enid: Past President; Editor of American Dance  
Circle; Lew: Treasurer) (785) 539-6306; Email:  
ecocke@ksu.edu; cocke@phys.ksu.edu.
- Robert Fuller, 293 Stone Rd., Paris, KY 40361, (Vice President,  
Board of Directors) (859) 362-3950; Email:  
RJF727@aol.com.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,  
(Membership Chair), (989) 792-6196.
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.  
(President, Archives Director) (505) 247-3921; Email:  
wmlitchman@yahoo.com.
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,  
Albuquerque, NM 87108. (505) 255-2661; Email:  
dfbauer@aol.com.
- LSF Educational Resources Division, P. O. Box 11, Mack's  
Creek, MO 65786 (573) 363-5868; Email:  
audiolft@dam.net.
- Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO,  
80112 (Directors of Rocky Mountain Dance Roundup;  
Bob: Board of Directors) (303) 741-6375;  
AllynnR@aol.com, RLRiggs@aol.com.
- Eric Schreiber, PO Box 32, Elsay, IL, 62028, (Board of Directors)  
(618)374-2024; Email: twoviolins@empowering.com.
- Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,  
43935, (Board of Directors) (740) 633-7248, Email:  
bobtomoh@earthlink.net.
- Rusty and Lovetta Wright, 4110 Del Sol Rd. SE, Deming, NM  
88030 (Rusty: Board of Directors; Lovetta: Secretary)  
Email: lovetta@swnm.com, rustywright@swnm.com.
- DeWayne Young, 359 S. Cleveland Avenue, Blackfoot, ID,  
83221-3210, (208) 785-2427, (Board of Directors) Email:  
dyoungifd@aol.com

LSF Webpage: [www.lloydshaw.org](http://www.lloydshaw.org)



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