

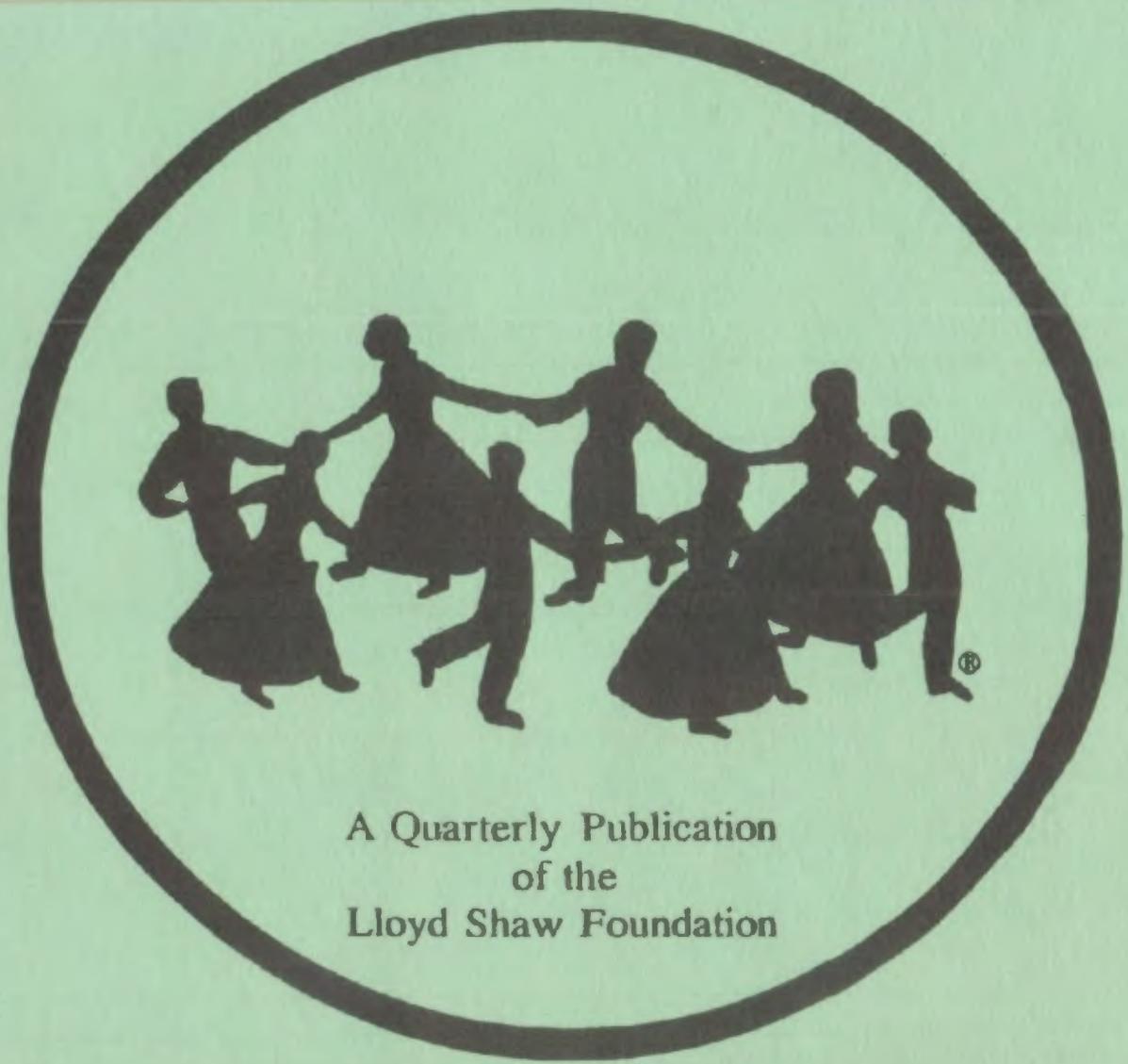
Welcome!

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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

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



**The
American
Dance Circle**

MARCH 2007

Volume 28, Number 1

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 recordings, 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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Ads and articles may be submitted to:

- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.
Telephone (785) 539-6306. Email: ecocke@ksu.edu.

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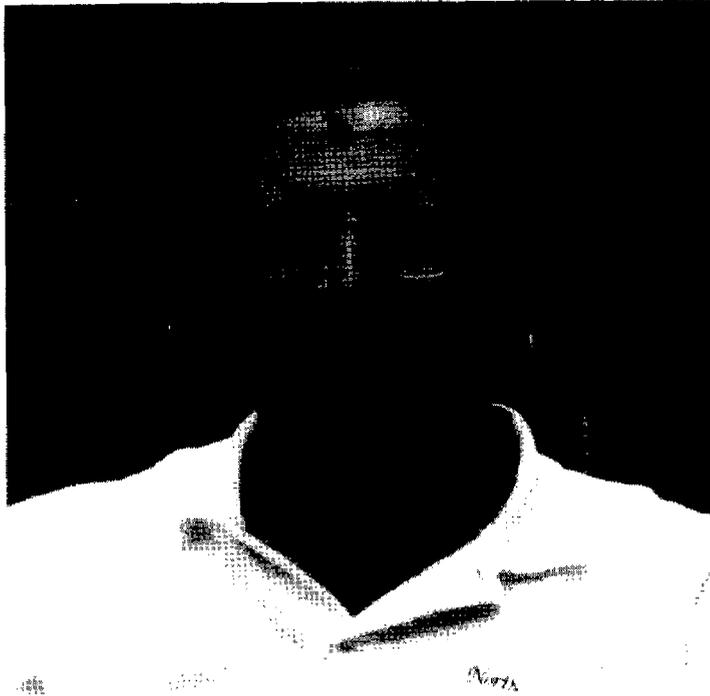
Full page – \$ 60 Half page – \$ 30

Make checks payable to the Lloyd Shaw Foundation

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

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LETTER FROM THE PRESIDENT

Dear Friends,

This year was a first for me as I was able to get to all three dance weeks, although only briefly for Cumberland and Terpsichore. It was wonderful! Terpsichore was held in a new location and Jeff Kenton did a remarkable job in coordinating his committee and the facility staff to provide a memorable event to the participants. Cumberland was cool for a change, but full of joyful dance and music as usual. RMDR will also be moving this year to downtown Colorado Springs at Colorado College. This is an anniversary year for them and we hope for some new participants interested in visiting Lloyd Shaw's home city and the beautiful Rocky Mountains.

After the passing of the old year I am glad to take this time and review with you our Lloyd Shaw activities. We sponsored three successful week long dance events in three areas of the country with participation of all experiences and of many ages. We have been able to have "A Visible Anthem" successfully move into DVD form. This video production from the 1970's visually captured the essence of the Lloyd and Dorothy Shaw teaching methodology and techniques. It also revealed several current Lloyd Shaw Foundation members in their younger days. Lastly, we have updated much of our merchandise line of shirts and tote

bags.

In the coming year we will have a full calendar. We will have our three annual dance weeks, which we are hoping will be as successful as before; our annual meeting of the membership; the election of officers and Board members, and our annual Board meeting.

With all of these events planned, the Foundation will need its members to be involved, informed, and vocal about their opinions and concerns. Please continue to communicate with the Board Members and Officers of your choice. Their contact information is at the back cover of the ADC. All of us value member input as our most important source of "feel" for the health and well-being of the organization.

As the summer approaches, our nominating committee may be contacting you to ask for your consideration to serve the Foundation as a Board Member or Officer. Any organization serves better when its membership is able to participate in its own guidance. In our case the Foundation's Board of Directors is the major focus of changing member participation and input. Please consider carefully your ability to participate and the Foundation's desire to have your voice available to be heard.

In the cold of winter and the green of spring - Happy Dancing!

Bob Fuller



ANOTHER GREAT TERPSICHORE'S HOLIDAY

By Enid Cocke

Terpsichore's Holiday found itself at yet another resort in West Virginia this year. The Stonewall Resort is in a state park just 20 miles down the road from our first site, the 4H camp at Jackson's Mill. But what a difference in accommodations! "Campers" enjoyed spacious rooms, a pool and hot tub, and terrific food. The resort did not have a dance floor, but director Jeff Kenton negotiated for a five-year contract in return for the lodge's purchase of a movable dance floor. We had the use of classrooms and dance rooms in the main lodge until the 30th, and then after the evening dance, the floor, sound equipment, and all our supplies were whisked to another building in the park for dancing on the 31st and the New Year's Eve dance.

But more important than the accommodations were the dancing, the music, the leadership, and the sense of fellowship. What blew this writer away was the dancing of the young people, some of whom have been coming to TH for ten years now. They are not just competent dancers—they are terrific dancers. They are comfortable with themselves, with each other, and with us older dancers too. On New Year's Eve, when the children could stay up and dance (if their parents agreed), it was such a pleasure to have them on the floor among us. During the camp, the sizable group of teens choreographed and performed their own "Israeli hip hop" dance number, and a subset of the teens put together their own band, which played for some of the evening dances.

The dance leaders and musicians were stellar as usual. The musicians played everything from English to swing, from Strauss waltzes to "Louis Louis" (the last one for Shadrach's Delight!) It was a pleasure to have old TH friends Chris Bischoff and Bill Wellington leading the squares and contras. Tom Spilsbury conducted great English sessions, and Renee Camus taught swing to a full floor of adults and teens. My couple dance class danced a Polish Kujawiak for their New Year's Eve exhibition. There was even a digeridoo class! The children were busy all week in their classes. On New Year's Eve, with the help of their great teachers, they shared their artwork, decorated

the hall, and performed their various dances and plays.

When the kids did their Israeli hip hop routine, Bob Mathis mused, "I wonder what Lloyd Shaw would have thought of this." I think we would have heard his hearty laugh, for which he was famous. While he focused on the square and round dances he had found in the western U.S., he was passionate about the folk dance in general and in the folk process. He knew it was a dynamic thing, not an unchanging keepsake to be stored in a museum. He encouraged the kids on the Cheyenne Mountain Dance Team to improvise, some of the moves they created finding their way into their performance routines. (We hear from Michigan friends that the Henry Ford folk were scandalized!)

I think he would have been thrilled with the entire camp. The dance brought us all together, from young children to grandparents. We shared our dances, our music, and our stories. And we watched a new generation growing up embracing our cherished traditions.



FIDELITY REEL

A Contra by Bill Wellington

Duple Improper

- A1 Neighbor gypsy and swing
- A2 Long lines forward and back
Men allemande left once and a half
- B1 Partner balance and swing
- B2 Couples half promenade
Women chain home (into gypsy with new neighbor)

This enjoyable and accessible contra was called by Bill Wellington at Terpsichore's Holiday 06. The name derives from the first move where dancers first flirt with a new neighbor before dancing with each other.

Bill brought his considerable talents as singer/song leader, story teller, and contra and square dance caller to Terpsichore's Holiday this year. With him came two other formidable talents: his wife, Lynn Mackey, a pianist of tremendous versatility and skill, and their daughter Sophie, who at age nine was turning heads with her ability as a singer and performer. You are going to be hearing more from Sophie!

WELCOME TO NEW MEMBERS

Joann Kester, Tulsa, OK

Ann McCracken, Austin , TX

LINES ABOUT SQUARES

By Dick Pasvolsky

Dip and Dive was one of the most popular square dances during the early 1950's. Some callers called the dance as a singing call and others called it to a hoedown record. I used the singing call record Red Wing, MacGregor 640-B. Dr. Dick Kraus, Professor of dance at Columbia University, used the tune Careless Love in his book *Square Dances of Today and How to Teach Them*. He did not include a suggested record for the dance but instead included the music for Careless Love, as he did for all of the dances included in his book.

Dr. Kraus, in 1948, came to Panzer College every Monday evening in the fall semester to teach members of our folk dance club some square dances and a few selected folk dances and play party games. He handed me the mike one evening toward the end of the semester and taught me some of the basic rudiments of calling. It was an ideal situation for me—a college professor to teach and guide me and a group of college students who were all excellent dancers to practice on.

The dance as Dr. Kraus called it:

First couple out and circle four,
And you dip and dive across the floor.
Over and under and don't you blunder,
And lead to the next and circle four,
Duck on through and circle four,
And you dip and dive across the floor,
Over and under and don't you blunder
And home you go and swing your own.
Swing, oh swing your Careless Love,
And you promenade 'neath stars above.
Promenade eight and promenade all,
Promenade your true and Careless Love.

The dance as I called it:

Couple one lead out to the right and circle half way
'round

Dip and dive and away you go, inside arch and the
outside low
Hurry hurry let's go, duck over and then below,
You duck right through to the next old two and circle
half way round
You duck through to the middle and on to the next and
circle half way 'round
Dip and dive and don't you blunder
Inside arch and the outside under
Duck right through to get back home, and everybody
swing
Oh you all swing your pretty Red Wing
You promenade her and serenade her
Yes, you promenade your pretty Red Wing
And bow to her when you get back home

Directions:

First couple lead out to the couple on the right and circle left half way around with them. The first couple ducks under an arch formed by the second couple and moves to the center of the set. Without turning, the first couple raises their hands to form an arch. Couple four ducks through the arch while couple two turns as a couple to face back toward the set, ready to duck through the arch made by couple four. Repeat that whole sequence with couple two making an arch for couple one to duck through, then couple one forming an arch for couple four to duck through. Then couple one ducks to the center made by couple four and leads over to couple three to circle half way around. Couple one then ducks through an arch formed by couple three. Couple one then leads over to couple four to begin the dip and dive series again with couples four and two while couple three simply courtesy turns in place. At the end of the sequence, after couple one ducks through the arch made by couple four, they simply get back to their home position for the swing and promenade.

Note: I doubt that Dr. Kraus called the dance exactly the way he has it written in his book. He allows only about half of the time that I did in his calls. I doubt that dancers could get through the figure in the time he allots.

Sometime during the fifties, somebody added the wrap to the figure and it was so much fun that almost everybody used it when doing the dip and dive figure.

Directions:

As a couple ducks through to the outside, without dropping hands they would turn toward each other and with the gent moving to the outside and the lady on the inside, they would continue turning until they were facing back toward the set with the gents arm wrapped around his partner ready to dive to the center. As they reach the center they would unwrap: still holding hands the lady does a right face turn until she is facing the outside couple and, with her partner, ready to form an arch and continue the action.

I suggest that if you have never danced or called the dip and dive figure, and don't plan to in the future, that the next time you have four couples willing to work with you that you try working out the figure with them. If you do, try it without the wrap first and after the set is getting the hang of it, try the wrap. You might even line up a couple of sets and try the dip and dive with six, or even nine or more couples lined up.

CORRECTIONS

Members were good enough to send in these corrections to the membership roster printed in December:

Jochem Spreter's phone number is 49-7031-413503

Erich Fritz's phone number is 49-7191-84343

Margaret Knight's e-mail is msk57@adelphia.com

DANCING MAY BENEFIT HEART FAILURE PATIENTS

(This article was received through the internet from the American Heart Association Scientific Sessions 2006 Chicago, Illinois: 12-15 November)

Results of an Italian study show that dancing, specifically waltzing, can have significant benefits for patients with heart failure.

Dr Romualdo Belardinelli, from Lancisi Heart Institute in Ancona, and colleagues have already found that slow and fast waltzing benefits patients with coronary heart disease or those recovering from a heart attack.

To see if the benefits of dancing extend to patients with heart failure, the researchers studied 110 such patients who were assigned to take part in either supervised aerobic exercise or waltzing sessions three times a week for eight weeks.

At the end of the study period, the team found that the patients' heart rates were similar in each group, at 110 and 113 beats per minute in the exercise and dancing groups, respectively. Peak exercise capacity, breathing rates, and cardiovascular fitness all improved to a similar extent in each group.

However, the participants in the dancing group experienced significantly greater improvements in their quality of life than those in the aerobic exercise group, particularly in aspects relating to emotions such as happiness.

"Our research suggests that dancing is a new choice of exercise training for patients with heart failure," said Dr Belardinelli, speaking at the American Heart Association Scientific Sessions in Chicago, Illinois.

He added: "This is good news because if we want patients to take part in lifelong aerobic exercise at least three times a week, it should be something that's fun and makes them want to continue."

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

Recently, this series has featured traditional dances; those that have been danced since "heck was a pup," as the saying goes, or as Ralph Page would say "no evening of dance would be complete without it." For a change of pace, this article will be about what could be called a contemporary contra. This one dates from 1983 and was developed by a well-known and popular contra caller in the Pacific Northwest. Here is what he said about the dance in reference 1:

"BACKGROUND: The beginning part of this dance comes from Margaret's Fancy by Roger Whynot. While in the middle of my love affair with heys, I explored here the feeling of a hey along the line rather than across. ... The traditional tune Judy's Reel fits well with the dance."

Here is the dance:

JULIE'S REEL

duple improper contra by Penn Fix of Spokane, WA

A1 Balance the neighbor (4)

Star through (4)

Ladies chain across (8)

A2 Pass through across and cross trail along the sides (4)

Pass the first one by the right shoulder and allemande left the next once around and return passing the first by the right shoulder again (12)

B1 All swing your partner (16)

B2 Right and left through across (8)

Ladies do-si-do 1 ½ (8)

The author offered Dancing Tips as follows: "For the first balance, gents offer their right hands and ladies left. This leaves the ladies right hands free for the chain. After the balance, the lady and the man trade places with the lady walking under the arm of the man and both finish

facing across the set. This move is called a star through. After the chain, the couples pass through across the set. Remind the dancers not to turn; instead, they continue to face out and cross trail; each couple crosses with the lady going left in front of her partner and the gent right. The two now have their backs to one another. With the one they are facing, they pass right shoulders. With the next they allemande all the way around by the left and come back the way they came, passing right shoulders with the first one they passed. This move becomes much easier once the dancers realize that these two people are always the same. Best if dancers waiting out at the top or bottom dance in the weave rather than sit out. The dance ends with the ladies do-si-do 1 1/2. This progression step requires that they trade places."

Analysis of the dance at the end of A1 will show that all actives with their partners (on the man's right) are in one line (the left hand line as viewed by the caller) in 1, 3, 5 order, with the inactives and partners in the other line in 2, 4, 6 order. After the cross trail, the active ladies will be facing down (active men up), while in the other line the inactive ladies will be facing up (men down). For the weave, the #1 lady will then pass right shoulders with #3 man as he travels up and then turn #5 man in the allemande left, pass #3 man again by the right, and meet her partner for the swing. The other dancers follow the same pattern - which some call a weave although it is much like a hey. B2 returns the men to their starting line and the do-si-do 1-1/2 returns the ladies to their starting line ready to face the next neighbor for a repeat of the sequence. As the author indicated, the dance is best when the dancers near the ends of the lines join in the weaving pattern across the ends of the set - this continues their motion, passing and turning left as before, and avoids standing out half the dance. For those who do not like a long swing, Penn changes B1 to Balance & Swing. I have also changed B1 to an 8 count swing followed by a Forward & Back. This is an interesting dance and a good exposure to what some have called interlocking reels (or heys) - a future article will explore interlocking reels.

The author of the dance above (Penn Fix) left

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Adult Program: Our regular program stands on its own whether or not you have children to bring. We have many different styles of traditional dance classes offered, great music, great instructors, and great dancers.

Atmosphere and Fellowship: This is a very relaxed event where you cannot help but get to know people over lunch, where the staff have the time and inclination to help you learn and grow. You will meet some of the best friends you will have here.

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Information can be obtained from:

<http://www.lloydshaw.org/cumbframe.htm>

You can contact the following people for details:

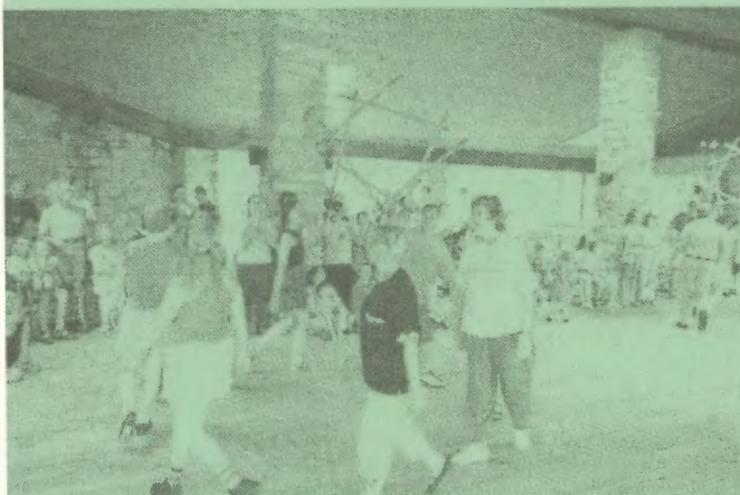
Eric & Lynn Schreiber

618-374-2024 cdw@lloydshaw.org

Neal & Pat Rhodes

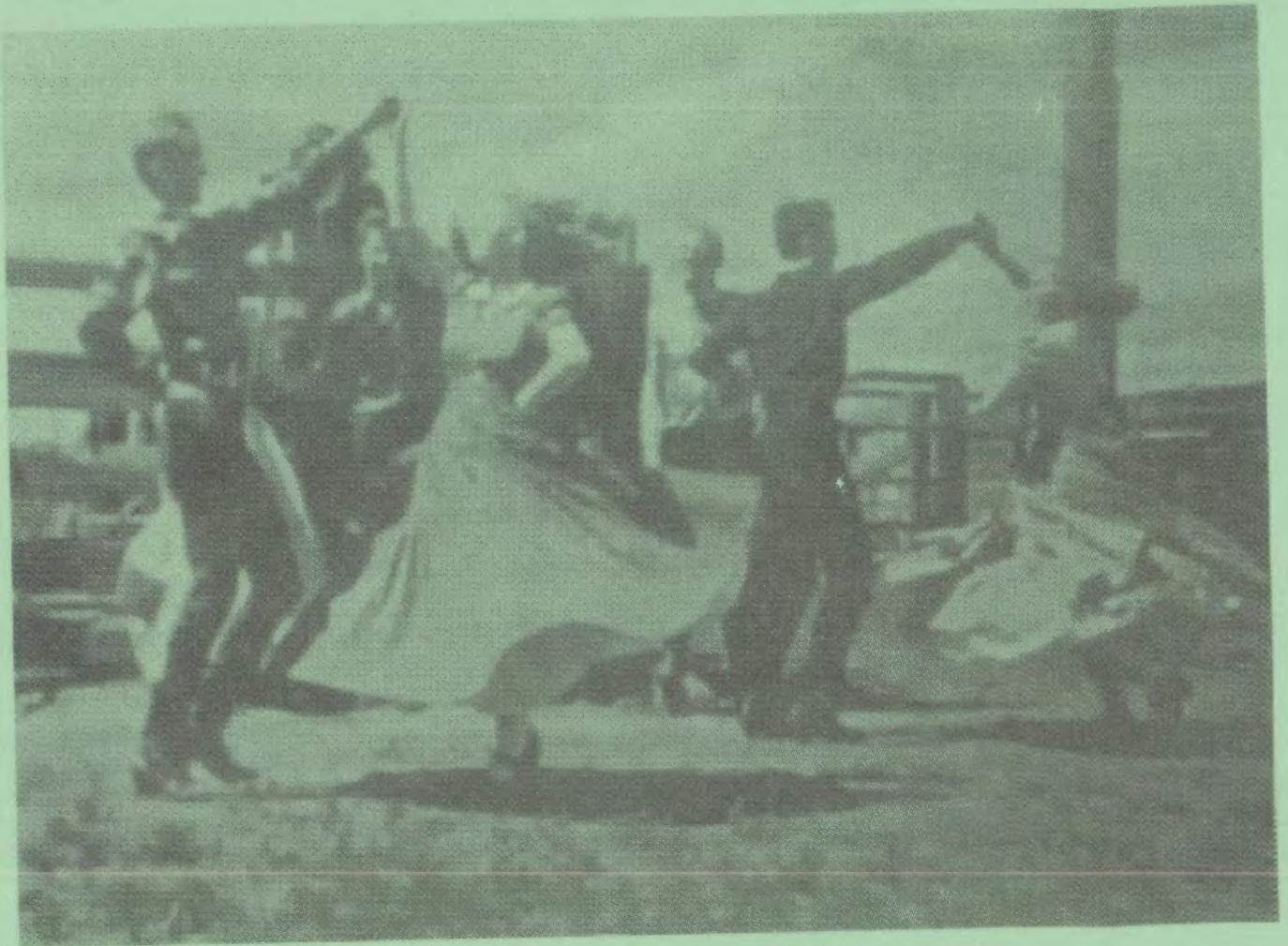
770-972-5430 neal@mnopltd.com

"Wonderful week for us. All 3 family members loved the music, the fellowship, the instruction. The children's program meant a lot to us."



"I really appreciate the friendly and 'wholesome' atmosphere."

A VISIBLE ANTHEM



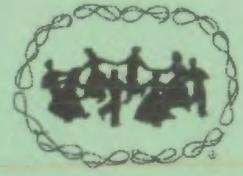
Get your copies of **A VISIBLE ANTHEM** and share the story of Lloyd and Dorothy Shaw and their contribution to Square Dancing and its related forms of Folk Dances. This DVD is an excellent way to preserve and pass along to our families an insight into the wonderful fun and fellowship we have enjoyed as dancers.

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The Price is \$15.00 per DVD for non-LSF members
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Lloyd Shaw Foundation's 30th Annual



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Sunday, June 17th — Saturday, June 23rd 2007

Colorado College, Colorado Springs, CO

New Dates

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

Program: The dance week starts with dinner on Sunday evening followed by the first
of six (6) evening dances. Each day Monday through Friday consists of a series of
sessions that span the diversity of American folk dance and its music. Our staff provides
a wealth of knowledge that dancers and leaders are encouraged to mine through
leadership sessions and casual discussions, which are encouraged throughout the week.
These activities plus other special events will add up to a week of fellowship, fun, good
dancing and terrific music for all dancers. Saturday morning we say our farewells to
return to our individual adventures.

Facility: Colorado College is located near the center of Colorado Springs and
provides an intimate connection with Lloyd Shaw's home. Free local shuttles, easy
airport and highway access, and minutes away from hotspots such as the Air Force
Academy, Cheyenne Mountain Zoo and more, make this the perfect Colorado vacation.

Cost: Adult room, board and tuition \$645.⁰⁰. See registration form for single
occupancy, offsite and teen packages. First 2 adult LSF Members will receive a discount
of \$25.⁰⁰. If you have any questions please contact us.

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



Lloyd Shaw Foundation's 30th Annua



ROCKY MOUNTAIN DANCE ROUNDUP

New Location

Sunday, June 17th — Saturday, June 23rd 2007

New Dates

Colorado College, Colorado Springs, CO

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

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

Adult: _____ M F

Adult: _____ M F

Youth: _____ Age: _____ M F

Youth: _____ Age: _____ M F

(There is no "youth or teen" {5-18} program or supervision - all dancers are most welcome)

Address: _____

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Circle desired option & specify number	Onsite Multi	Onsite Single	Offsite No Meals		
Adult	\$645	\$705	\$220	x	\$
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LSF member discount \$25 "First 2 adult registrations only"				x	\$
After June 1 st Late Registration Fee \$30				x	
TOTAL DUE:					\$

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

To guarantee your participation please remit a deposit of 50% of total due with registration. Balance due June 1st 2007. For further information or custom packages please contact Linda Bradford (303) 239-8772, | bradford@comcast.net or Bob Riggs (303)808-7837, RMDR@SDE-CO.com.

Here are the resources mentioned by Bob Tomlinson on page 20. No dance leader should be without them!

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If you have not renewed your membership, this will be your last issue of the ADC.*

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

Membership Categories:

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

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

Here are some of the benefits of membership in the Lloyd Shaw Foundation:

--Your quarterly *American Dance Circle*

--Discounts at dance weeks

--10% discounts on books and recordings from the Educational Resources Division

--Knowing that you are a member of a community that is working hard to preserve our dance heritage and pass it on to the next generation

When you renew your dues, please consider buying a gift membership for a friend or relative!

Spokane to teach American history in a Boston school. While in the northeast his first contra dance was in June 1976 with Dudley Laufman. On his return to Spokane in late 1979 he initiated a series of contra dances under the auspices of the Spokane Folklore Society with Bob Childs, a caller and fiddler from Maine temporarily in Spokane. When Childs returned to Maine, Penn began calling regularly (although he had guest-called a few individual dances while in the northeast.) In the mid-1980's he published a bi-monthly newsletter called Country Crossroads. Each issue contained an article about country dance along with a schedule of contra dances in the Washington-Idaho-Oregon-Montana-British Columbia areas plus lists of dance organizers, callers and bands. Penn organized the first (1991) Lady of the Lake dance weekend (1st weekend in Oct.), a week-long camp (in 1986) held in the last week of June, and then (in 1992) a Family Week held in August. All are held at a camp on the shores of Lake Coeur d'Alene in Idaho (hence the Lady of the Lake naming.) (Info at www.ladyofthelake.org. Since his first exposure to contra dancing, he has been, and remains, active and involved now as a "linch-pin" of the Spokane Folklore Society. The Lady of the Lake dances continue yearly and feature well-known callers and musical groups from the northeast as well as the west coast and other areas, thanks primarily to his contacts and influence. His weekly contra dances (on Wednesdays) in Spokane now have five callers, including Penn, rotating the calling.

Reference 1. *CONTRADANCING in the NORTHWEST*, by Penn Fix, 1991.

WHAT MADE THE LLOYD SHAW FELLOWSHIP WORK

By Cal Campbell

As most of you know, the LSF transferred the film "A Visible Anthem" to DVD several years ago. In the process of taking the old 16mm film and converting it to digital format and then to DVD I had to view it many times. It brought back a flood of memories. It also made me reflect a lot about what made the Lloyd Shaw Fellowship so special.

Judy and I attended the Lloyd Shaw Fellowship for the first time in 1962. I was fresh out of college and on the way to the Army. We got to attend only two days of the event.

It was an eye opening experience. We were surrounded by dance leaders. People we had read about and heard about, but never met. These were the people who were the famous callers and round dance leaders of the day. We were awed.

As you might expect, the people were wonderful and welcomed us with open arms. We were both very intimidated by being surrounded by all this knowledge, but we survived. The second year and every year after that we were able to arrange to attend the whole week.

The Lloyd Shaw Fellowship was held the third week of August each year. It officially started with a picnic near Divide, CO on Sunday afternoon. The place was called Coombe Corrie and had a rustic log cabin built by Pappy and Dorothy Shaw in the 1930s. It sat on 80 acres with a beautiful view of the Collegiate Peaks.

We would gather at the cabin starting about two or three o'clock in the afternoon. We would hike and visit and play games until dusk when sloppy joes were served. Then we would light the lamps and sing for a while. Following the singing Mrs. Shaw would talk. By then it was long after dark. We would hike down the candle-lit trail to where the

cars were parked and return to Colorado Springs.

On Monday morning we gathered at the flagpole in Mrs. Shaw's yard to say the Pledge of Allegiance and then walk to the dance hall. The hall was on the same property and named La Semilla. This means "the seed" in Spanish. The hall was small and would hold only about three squares of dancers.

At the start of each morning we would gather for singing usually lead by Kirby Todd or Bob Howell. After about five or six songs, Mrs. Shaw would come in and perch on a high stool and talk for about an hour. The subject of the talk could be anything. Sometimes it was about dancing. Sometimes it was about English. Sometimes it was about something she had been reading or that was in the news. It was always moving.

Dorothy Shaw possessed one of the most brilliant minds I ever encountered in my life. She was extremely well read and could quote long passages from books by memory. She had been the librarian at Cheyenne Mountain High School for most of the years Pappy was the superintendent of the school district. She was also a very skilled poet.

So, every morning we started with a dose of philosophy, or poetry, or whatever else Mrs. Shaw thought we needed to hear. And then we danced.

During each year preceding each Fellowship week, everyone would send in suggestions of dances that they had found in some book or danced someplace. These would be loosely organized by category and a program planned. The jewels would be identified and then taught to the whole group. It was like attending a graduate course in dancing and philosophy and folklore all wrapped up into one interwoven bundle.

Lunch was always served on site. It was usually served under an arbor up by Mrs. Shaw's house. To eat, we scattered out under the trees on her property. Lunches were

where you really got to know the other people. At any time, there might be up to a half dozen intense conversations going on around you. After lunch we returned to dancing or perhaps a training session on some topic or a presentation by someone within the group.

Most the dances were square dances, round dances, and contra dances. Some were modern and many were historical. Occasionally we did an international folk dance, but Mrs. Shaw felt the focus of the Fellowship should be the American Folk Dance, i.e. square dancing and round dancing.

Often there would be a daily "shining hour" on a subject not related to dancing. An example might be a talk about local flowers. The topics varied widely, but were always interesting.

Then we would scatter for supper. Most of the time we dined in small groups at restaurants in Colorado Springs. The makeup of the groups shifted and often depended on the continuation of some topic that had come up during the day.

Every evening there was a party of some kind. On Monday and Tuesday evenings we danced material that had been presented during the day. On Wednesday we held a full dress cotillion either at the Carriage Stop and later on at the Broadmoor Hotel and then at Cheyenne Mountain High School. Thursday night was a short dance followed by stunt night with silly games. Then on Friday we went to Austin Bluffs for a picnic and finished by dancing Friday night at La Semilla.

Every night we ended up with singing. La Semilla was small and when all fifty of us crowded into the hall we were shoulder to shoulder. The sounds bounced back from the low ceiling and close walls and surged through us. We had many very talented singers in the group and a lot of close harmony on certain songs.

Then we would all go back to our hotels or motels

and talk and sing for hours. As the number of young people attending the Fellowship increased, we tended to stay in the same motels so we could share baby-sitters and transportation. Most of us were on very tight budgets and thus the motels we picked were usually on the seedy side.

There was usually some kind of an area at each motel where we could gather and share snack foods. Sometimes the talking and singing would continue into the wee small hours of the morning. These were the days when we could thrive on three to four hours of sleep a night.

Notice several things about the pattern of the week. We danced together. We ate together. We sang together. There was planned time for all three and plenty of time for conversations.

I believe all facets were equally important. Each of the three served to draw us together in a different way. Each was essential to make the whole event special.

"A Visible Anthem" gives you a pretty good feeling for dancing, eating and talking, but it does not show how much we sang. It's too bad. I suspect that the quality of the sound was too difficult to capture for the film.

The Lloyd Shaw Fellowship was a unique experience held in a very special place. The friendships we formed there have lasted a lifetime. It's been over 25 years now since it ended. The images in my mind are still vivid, and experiences are still guiding a lot of my life. All thanks to one person: Dorothy Stott Shaw.



A SIMPLE DANCE LESSON

By Don Feenerty of the Heritage Dance Association

The other evening a group of us from the Heritage Dance Association went to a dance at a county fair. It was simply billed as a square dance. None of us had ever been there, nor had we ever heard of the caller. We went, not knowing what to expect. What we found was unlike anything we had ever experienced.

The dance was held in an exhibition shelter for showing fair animals. The floor was dirt, covered with sawdust and wood chips about three inches deep. We were the first ones there and were told that this was going to be a hoe down. There was no band, just a caller with a sound system. It was close to dance time, and still no one was there but us. Then the kids started coming. First there were about ten of them, and we were impressed to see so many young people. Seeing the kids, the caller put on a Tom T Hall song, not a song I would have thought teens would like at all. I was wrong. These kids all started doing line dancing. Within fifteen minutes there were close to two hundred teens and under packing this building and they were all line dancing.

After a half a dozen line dances the caller welcomed everyone, and said we were going to have us a square dance. He asked that we all square up for a few easy dances. We did "Take a Little Peak," "Just Because," and another of the more simple old time hoe down dances. After this we old folks sat down and the kids started lining up again for line dances. The caller asked that anyone who wanted to learn these line dances get up on the floor. He said they all would be easy. He walked everyone through each dance once or twice, and then put the song on. He cued the danced for only a few cycles. After that everyone was on their own.

I couldn't help but notice that though most of these kids already knew these dances many were learning them for the first time. They struggled, and several left the floor. I saw one boy follow his friends off the floor only to pull them back by the arms. He said, "Just try it." And they did.

I watched these kids for much of the evening. They didn't seem to get much better at these dances, but they were having a blast. With close to two hundred teenagers on the floor dancing, there was no way these boys were going to sit these dances out. They were there to be a part of the fun, be a part of the crowd.

After three line dances it was time to square up again. We did another set of the easier old time square dances. The caller quickly workshopped each dance, then put on the music. Again most of the dancers knew the dances, but still many did not. No matter, the dance went on and the weaker dancers either caught on or they didn't. Either way they stayed on the floor.

Next came a few circle mixers, "Jiffy Mixer" and "Patty Cake Polka," all very easy to learn. Being an experienced dancer and a trained plus dancer I feared that this entire dance was too elementary, and that at any moment the floor would become bored with the dance level. After all it was obvious that most of these dancers were experienced. I was wrong. They danced every dance like it was the best dance ever. So did we.

One of the dancers who came with us happened to be Lloyd Shaw board member Bob Tomlinson. He pointed out that what we were doing was one of the early versions of the Lloyd Shaw Program. He told us how this dance, the lines, the squares and the mixers were following almost exactly the early programs that the L S Foundation put together. He told us how these programs were designed to provide dances that any and everyone could do. They required little to no dance experience, and were designed to get new and seasoned dancers dancing with little effort.

When I got a chance I approached the caller, complementing his dance. I asked if he was using the Lloyd Shaw Program, thinking this would make for some interesting conversation. He said he didn't know there was a program, didn't know who Lloyd Shaw was. He told me that he was simply putting on the same dance he danced nearly thirty five years ago. He said that he took over from his mentor about twenty years ago, and that the program has not changed much in that amount of time. He knew of

Western Square Dancing, but didn't know what made it different. He was actually aware of many other types of dance, but always thought that since what he was doing worked so well, why change it?

I spoke with some of the folks who were at the dance. One man informed me that he and his wife had been coming to this very dance for thirty five years. Another fellow told me that he had been doing this once a week for his entire life. I was told that this group dances regularly, and that sometimes they have nearly three hundred dancers in attendance. When asked, each of these people told me this was just square dancing. Not one could tell me the name of their program. There was no basic, main stream or plus, just square dancing.

On the way home we talked about how Modern Western Square Dancing has made it more and more difficult to attract and retain new dancers. We compared it to this group. They have no lessons. They really don't progress to higher and higher levels. They do the same dances over and over week after week, and only seldom introduce new music for the same old dances. Yet these people come back again and again for their entire lives.

I won't pretend that I have the answer for how to save or rekindle the flame of Western Square Dancing. I hate to see it decline, and I am doing all I can do to keep it going. My wife and I love Western Square Dancing, and we are in heaven at a good plus dance. Still there is obviously a problem with our favorite activity.

We need to adapt. We need to identify and make changes. None of us can honestly say that our program is as healthy as it once was. Yet the dance I just described is as healthy now as it was in its beginning. There is a lesson to be learned from the dance we just attended. I'm not sure I can quite put my finger on it, but there is a lesson there. These folks are on to something, and they don't seem to know exactly what it is either. Together we can figure this out. I invite everyone who reads this to think about it. Then email me or your caller, or just talk about it amongst your own club. Whatever you do, don't miss this lesson, even if we don't yet quite understand it.

(Bob Tomlinson forwarded this article to the editor. He had the following comments to add.)

The LSF program referred to in this article can be found in the Secondary Kit; however it more exactly duplicates the programs outlined in Ed Butenhof's *Dance Parties for Beginners*, right down to the solo dances used. Those line dances used in the program above were Alley Cat, Amos Moses, Hully Gully and the like. It was interesting to note that the "folk process" had been at work with these line dances. The basic choreography was the same; however, touches usually were converted to step swings or kicks, obviously reflecting the higher energy of the teenager attached to the feet.

Too often I get caught up in the nobility of dance preservation. I need an evening like this to help me reflect and refocus. Sometimes all that is needed is "just to do the dance." No need to apologize because it is easy. It serves no purpose to even label it easy. More often than not, don't the time-tested, good, sound folk traditions need only to be introduced as "fun"? It requires less effort and yeah, it actually is fun. Bob Howell keeps telling this, as did Jane Farwell and Don Armstrong.

STIR THE BUCKET

DeWayne Young's broken hip had mended enough to allow him to make the trip to the CIOFF conference in Bulgaria in October. He reports, "A delegation of CIOFF-USA arrived in Veliko Tarnovo, Bulgaria to attend the 36th CIOFF World Congress, Oct. 27-Nov. 4, 2006. Delegates included Alexander P. Durtka, Jr, CIOFF-USA Delegate; Sharon Durtka; L. DeWayne Young; Donald E. Silvius; Rolf Kaufman, North American Sector Delegate; Joan Enloe; Jamye Cooper, director of Folkmoot USA; and Clayton Handy, NFO and CIOFF North American Youth Delegate. The USA delegation was treated to several Bulgarian State folk ensemble concerts, as well as tours to historic and ethnic venues."

Mary Bee Jensen, USA Delegate to CIOFF for 14 years (1974-1988), was honored in July 2006 at the 50th Anniversary of her founding the Brigham Young University (Provo, Utah) International Folk Dancers. She was also honored as Grand Marshall at the BYU Homecoming Week. On December 1 and 2, 2006, she was honored at the 50th Anniversary of her founding of the annual "Christmas Around the World" Folk Dance concert in Provo.

LSF Dance Center Manager **Donna Bauer** reports that she now has 13 nieces and nephews, eight of them five or younger. Since Donna has promoted the LSF elementary kit *Let's Dance* and is also the LSF T-shirt impresario, we trust the little ones will wear LSF T-shirts and learn to dance as soon as they can walk!

TRANSITION

We are sorry to report that Joe Fairfield died in early February. He fell on some ice and suffered a cerebral hemorrhage. Joe was the house pianist at RMDR for many years. While Joe played, his wife Lois filmed all the activities at RMDR. A month later a videotape (later a DVD) would come from Joe, a beautiful editing job of the week.

Joe worked many years as an engineer for a Public Broadcasting Television station in Nebraska. He was a member of the Oregon Trails Association and always attended the annual meetings at cities from Oregon to Missouri. He first learned of the Lloyd Shaw Foundation when he attended a meeting of the Oregon Trails association at St. Joseph, Missouri, where the Missouri Town Dancers performed under the direction of Diane Ortner. He taped ethnic musical events and later wrote the music score to the tunes. We will miss him.



EVENTS OF NOTE

English & American Dance & Music Weekend, March 23-25, Illini Student Union, 1401 W. Green Street, Urbana, on the campus of the University of Illinois, with Friday night contra dance, Saturday night English Country Dance Ball, and Saturday and Sunday workshops and Sunday Farewell Dance. With Carol Kopp and music by Dr. Grangelove (including CDW fiddler Brad Battey.) www.prairienet.org/ciecd/weekend.html.
Registration: \$45. For information e-mail Jonathan Sivier, jsivier@uiuc.edu.

Rocky Mountain Dance Roundup, June 17-23, 2007, Colorado College, Colorado Springs, CO. Information: Bob Riggs, 303-808-7837, RLRiggs@aol.com Registration: Linda Bradford, 303-239-8772, l_bradford@comcast.net. See ad in the centerfold of this issue.

Cumberland Dance Week, July 22-27, 2007, Nancy (South central Kentucky). Information: Eric & Lynn Schreiber, 618-374-2024, cdw@lloydshaw.org and Neal and Pat Rhodes, 770-972-5430, neal@mnopltd.com. See ad in the centerfold of this issue.

York Contra Dance Holiday November 22-25, 2007. Contact Barbara Johnston, 402 D St., Salida, CO 81202 or Grant Logan at grant.logan@3web.net

Terpsichore's Holiday, December 27, 2007-January 1, 2008, Stonewall Resort, Roanoke, WV. Registrar: Jeff Kenton, 301-587-1525, jkenton@verison.net. Watch the Terpsichore webpage: www.dance-camp.net

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

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