

Welcome!

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The American Dance Circle

September 2011

Volume 32, Number 3

THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Chair, back inside page.)

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

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

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Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

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Make checks payable to the Lloyd Shaw Foundation

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LETTER FROM THE PRESIDENT

By Bob Tomlinson

Greetings,

My name is Bob Tomlinson and this past Annual meeting of the Board of Directors I accepted the nomination as President of the Lloyd Shaw Foundation and was subsequently elected . . . As I was typing the last sentence, I had to take a pause to absorb it. I was fairly certain it was coming since my election for Vice President three years ago, but I must admit that I am rather awestruck by the trust placed in me by the Board of Directors for the Lloyd Shaw Foundation Inc.

I am grateful for the service and support of our immediate past president, Rusty Wright, especially for extending his service for the past year. Now that I have retired I can devote more time to serve this organization and its members. I am also extremely grateful to Nancy Kane for accepting her nomination and subsequent election as Vice President. Her experience as a dance educator and connection

to several dance education organizations should be invaluable in the coming years.

Three years ago my nomination for Vice President did, indeed, take me by surprise. I was just completing my second term on the board of directors. I could not run again and was looking forward toward new avenues to assist the foundation and stepping away from direct involvement. I happened to mention this to Bob Fuller, outgoing president right before the meeting. His only reply was to not get too comfortable with the "stepping away" part and that those new avenues would become evident in the not too distant future. Please excuse the quaintness of the next famous statement, but "now you know the rest of the story."

I have been "folk" dancing with Oglebay Institute Folk Dancers since 1967. I place the word folk in quotation marks because having grown up as a folk dancer in the shadow of Jane Farwell, "folk dance" for me, includes square, contra, international, English, Scottish Irish, etc. It is all folk dance. While traveling in the US Navy, I visited any group I could find. I was amazed and somewhat disappointed to find that certain dance groups specialized in certain genre of folk dance exclusively. Some of you may have had the delight of knowing Jane or at least have known of her. She was a noted recreational dance leader and had philosophies that strongly influenced many of my mentors. Subsequently she influenced my own philosophy as a dance leader. Jane recognized the social value of folk arts and successfully used those arts to bridge gaps between many different groups of people. During our 29 years of marriage my partner Kathy and I have continued to participate in all various types of folk dance forms, including American and Traditional Square Dance, Contra, Clogging, Round, Irish Step, International, Ceili, and some others I can't think of at the moment.

I hope to meet and talk with many of you about the work of the Lloyd Shaw Foundation. Please feel free to e-mail me or any officer or board member with any questions or concerns. If I feel others may have the same question or concern I may respond in this space. Keep watching.

GEORGE WASHINGTON THE DANCER II

By Dick Pasvolsky

[Editor's Note: Here are some more dances that were done in Washington's time—and presumably by him. These descriptions will be helpful for those who want to lead a class or performance of colonial American dances.]

Definitions:

For CHASSÉ A LA MARQUISE, couples chassé past each other holding inside hands, left-hand couple passing in front (4 beats).

CHANGE is a standard set of figures (verses) that precede the main figure (chorus) of a cotillion and are danced to the A strain of the music, usually repeated. With each repetition of the dance, a different change is used. A dance may be lengthened or shortened by selecting more or fewer changes. Usually the first change, the Grand Round, begins and ends the dance, regardless of the number of changes performed in between. The double setting steps that begin most changes could be performed as

- 1) Balance (4 beats), set (4 beats), or
- 2) Balance (4 beats), rigadoon (4 beats), or
- 3) Balance (4 beats), pas de basque (4 beats)

THE CHANGES

1. Grand Round: All join hands, set twice (8 beats), and circle around to the right halfway (8 beats). Repeat back to the left (16 beats). For cotillions in two lines, circle four hands with opposite couple.

2. Right-hand turn: Face partner, set twice (8 beats), turn right hand (8 beats). Repeat with left-hand turn (16 beats).

3. Two-hand turn: Face partner, set twice (8 beats). Turn two hands around to right (8 beats). Repeat with left-hand turn (16 beats).

4. Women hands across: Women set forward (4 beats), right hands across (8 beats) and fall back (4 beats). Repeat with left hand across (16 beats).

5. Men hands across. Men repeat #4.

6. Women Circle: Women set twice (8 beats), Circle four-hands around to the right (8 beats). Set twice and circle back to left (16 beats).

7. Men Circle: Men repeat #6.

8. Allemande: Allemande right, then left with partner.

9. Grand Chain: Face partner and pass by right hand, pass contrary corners by left, pass next dancer by right, meet partner and rigadoon (16 beats). Pass partner by right hand and continue passes, meeting partner in original place and rigadoon (16 beats).

10. Promenade: Partners set, rigadoon, and promenade to right half-way (16 beats). Repeat, ending in original place (16 beats).

11. Grand Round: Repeat #1.

LAFAYETTE FOREVER (Cotillion: Four couples in a square)

A 1-8 Honor partner and corner A 1 and 2

1-16 Change

B-1 1-8 Head couples chassé apart, men to left, women to right, and rigadoon, chassé together again, rigadoon.

B-2 1-4 Head couples half right and left

5-8 All face corners and set and turn two hands halfway, opening into lines of four on side of set, women on right.

C-1 1-4 All set twice

5-8 Couples chassé a la Marquise, left couple in front, then all chassé across partners (men behind women) to reform square in new positions (heads on sides).

B-3 1-8 Repeat B1 with new head couples (former sides) leading.

B-4 1-8 Repeat B2 with same couples leading and lines forming across the set.

C 2 1-8 Repeat C1 ending in original positions.

(A) 1-8 At end of dance, honor partner, then corner.

RIGADOON: Begin in 1st position (heels together, toes pointing diagonally out). Sink, weight on left foot, then spring up. Land on left foot, at the same time extending right foot to side, keeping it close to the floor.

Return right foot to 1st position, right heel next to left heel, putting weight on it and at the same time, extending left foot (NO HOP), keeping it close to the floor. The right foot appears to "shoot" left foot out to the side, but action comes from the hip.

2. Return left foot to 1st position putting weight on it. sink on both feet.

1. Hop in place on both feet, maintaining 1st position.

2. Hold. Sink in preparation for next step.

DANCE CENTER CALENDAR

By Donna Bauer

Sunday: Alternate dance classes	2:30 – 5:30
High Desert Dancers	5:45 – 7:00
Monday: Private Practice Ballroom	5:00-8:00
Tuesday: Private lessons Ballroom	10:30-1:00
Karate	5:30 – 6:45
Tango	8:00-11:00
Wednesday: Irish (2 nd and 4 th)	6:30 7:30
Scandinavian (1 st , 3 rd & 5 th)	7:30-10:00
Thursday: Karate	5:30 – 6:45
Tango	7:00-11:00
Friday: Private Ballroom Lessons	4:00-6:00
English Country Dance	7:30-10:00
(Live music: Mad Robin 4 th Friday)	
Saturday: Irish Step Dancing	8:00-1:00 PM
Tango	2:30-4:45
Folk Dancing	7:00-10:30

CUMBERLAND DANCE WEEK REPORT

By Michael Loiacono

As you wend your way down the miles of sinuous highway, on the edge of convincing yourself that you're thoroughly lost, you round the last bend and pass through the arches that welcome you home to Cumberland Dance Week. It is akin to entering a new world, even for our family, "the locals," who live a mere hour's drive around the shoreline of Lake Cumberland.

The excitement begins well before the initial day, as our children count down the weeks and the days: "How long until Dance Camp?" is the nightly bedtime refrain. "Will my friends be there this year?" and, "What will I wear for Fancy Dress Night?" are the questions that build the anticipation, peaking as you approach the rustic wooden entrance porch and the beckoning line of rocking chairs at the "4-H Leadership Center" in Jabez, Kentucky.

The welcome you receive, whether you're a ten-year veteran or a first-timer, is what hooks you. I have met dancers rich and poor, liberal and conservative, ½ a year old to 4 score and 7, but the commonality I've found is that dancers are an inherently welcoming and accepting community. The staff, particularly, is genuinely overjoyed to see you.

Having had the merest peek into the inner-workings of the CDW board this year, I know what kind of thought they put into making this an exceptional experience from arrival on Sunday night all the way through the next Saturday morning. After three years of putting them to the test, we can honestly say that the food, the camaraderie, the children's classes, the teaching staff, and (most especially) THE MUSIC AND DANCING are consistently extraordinary.

As we exit the magical world of CDW and pass back out from under the 4-H arches, the adults' attempted reverie of favorite dances and newly found friendships is interrupted by the children's chatter centered around sentiments like, "We found a waterfall on our hike with Sam!" and, "Can we play the Four Corners game that Ruth taught us when we get home?" For adults and children alike, however, most sentences simply begin with, "Next year..."

Below: Dancers and Motley Crew



Here is the winning poem from the CDW Poetry Contest

Babies on the Dance Floor

by Rene Williams

Babies on the dance floor.
What will they think of next?
The first time I remember
Was when Seth came here with Jex.

Since then, there have been one or two
Or sometimes three or four.
But I've never seen this many
Babies on the dance floor.

Love, love, love those babies.
Keep them close to you.
If you show them that you love to dance,
Then they might love it, too.

Dance, dance, dance with babies.
We enjoy them, too.
We're having fun. They're having fun.
It's the best thing we can do.

You can dance with a baby on your hip.
You can call with one in a sling.
You can play in a band with your baby close.
You can do most anything.

You can put a baby on your back
Or front or on your shoulder,
Then take them by the hands to dance
When they get a little older.

Dance, dance, dance with babies.
Keep them close to you.
If you share the joy of dance with them,
They will dance with you.

LLOYD SHAW FOUNDATION ANNUAL MEMBERSHIP MEETING

July 18, 2011

The annual membership meeting of the Lloyd Shaw Foundation was called to order by President Rusty Wright at Cumberland Dance Camp. The minutes of the annual meeting for 2010 were read by Secretary Anne Fuller. Minutes were approved as read.

The financial status of the Foundation was presented by Treasurer, Lew Cocke. The net worth of the Foundation has increased slightly over the previous year mostly due to the recovering stock market. Our endowments continue to provide enough income to fund scholarships for both camps.

Ruth Ann Knapp sent a written report on the membership of the Foundation. She writes, "It seems to be better than last year." Her report indicates at least 186 individuals paying annual dues with 47 others supporting the Foundation at other rates.

There was no formal report from Donna Bauer, manager of the LSF Dance Center in Albuquerque, NM. Other members had spoken with her recently and reported that the Center is still doing well. Dance groups and other activities fill out the weekly calendar. Enid was very complimentary of Donna's work. Editor Enid Cocke reported for *The American Dance Circle*. Our long time contributing columnist, Glen Nickerson has retired from writing his column, *Conversations about Contrasts*. She would appreciate some assistance with future articles about contrasts. Also, any member is welcome to contribute an item for "Stir the Bucket" that might be of interest to the membership.

Terpsichore



Dance Holiday 2011

An Intergenerational Dance Event!

*December 27, 2011
to*

January 1, 2012

*Stonewall Resort
Roanoke, WV*

~ With ~

*David Millstone, The Avant Gardeners,
DeLaura Padovan, Steve Hickman,
Leslie Milbourne, John Devine,
Lynne Mackey, Bill Wellington
Renee Brachfeld, Jessica Fitzwater,
Josh Van Vliet, Tresne Hernandez,
Kappy Laning, Gaye Fifer,
Mia Bertelli, and more!*

Terpsichore Dance Holiday 2011

Terpsichore was the Greek Muse for "The Delight of Dance," and Terpsichore Dance Holiday is delightful chance to dance indeed!



For five nights and four days we ring in the new year with dancing, singing, music-making, crafts, nature walks, swimming, and fine dining at the beautiful, four-star Stonewall Resort in Roanoke, West Virginia.



We offer programs, activities, and classes for campers ages four and up. This year we will feature contras and squares, English Country Dances, swing dance, couple dances, and Israeli Dances.

Camp begins on December 27 with dinner followed by singing and an evening dance. The next four days are filled with daytime classes in dance, crafts, and singing. Every night after dinner there is a group sing around the beautiful stone fireplace in the resort lobby.



Evening dancing, beginning with family dances, follows the group sing. By 9:30 pm the younger campers are snug in their beds, and the adults are free to dance the night away! Babysitting is provided.



On New Year's Eve we have a special dance party to celebrate our time together. On New Year's Day we bid each other farewell...till next year!

For more information go to www.danceholiday.net



Terpsichore Dance Holiday is sponsored by the Lloyd Shaw Foundation

Terpsichore's Dance Holiday Registration Form 2011

Rates: All rates increase after December 1

1 Adult, solo or with children in a single room	\$580
Suite Upgrade: 2 sleeping areas plus kitchen	\$600
Adjoining Rooms Surcharge	\$200
Teens (13-19)	\$350
Children (4-12)	\$260
Commuter Adult (meals and activities)	\$385
Add 6% sales tax	
Subtract \$10 per adult LSF member	

Family Name(s) _____

Adult _____

Adult _____

Child/teen _____ age _____

Child/teen _____ age _____

Child/teen _____ age _____

Child/teen _____ age _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____

Total due _____

Return this form with your check, payable to the Lloyd Shaw Foundation, with a \$100 deposit **per person** (or full fee) to Gaye Fifer, 1125 Laclair St., Pittsburgh, PA 15218.
Questions: Contact Gaye Fifer—(412) 731-3436
Or gayefifer@gmail.com

Balance of all registration fees due by December 1, 2011

Dance Camp Reports: Darrell Webb reported that Cumberland Dance Week has 121 campers in attendance, many of whom registered in the last weeks before the camp began. Nineteen people are attending for the first time, some with scholarship aid from CDSS. Twenty-five members of LSF are in attendance and the camp generated six new LSF memberships.

Bob Fuller and Enid Cocke, attendees at Terpsichore Dance Holiday, 2010, reported that there were approximately 100 people in attendance but several folks, including some staff were unable to get to the event because of winter storms. Lots of local visitors attended the New Year's Eve dance. It is believed that the staff has negotiated a new long term agreement with the Stonewall Jackson Resort so that the camp will continue in its current venue.

Allynn Riggs reported that the Shaw Folk Rendezvous has enjoyed a second annual weekend, with dancing on Friday evening and all day Saturday. The consensus of the attendees was to do it again.

President Wright presented the report from the Nominating Committee. One board member, Enid Cocke, will complete her term this year. The committee presents the following slate for this office: Enid Cocke and Kari Freiz

There being no other business for the membership to consider, President Wright adjourned the meeting.

Respectfully submitted

Anne Fuller

Secretary

MINUTES OF THE ANNUAL LSF BOARD OF DIRECTORS MEETING

July 18, 2011

The annual Board of Directors meeting of the Lloyd Shaw Foundation was called to order by President Rusty Wright on July 18, 2011. In attendance were: Rusty Wright, Bob Tomlinson, Anne Fuller, Lew Cocke, Enid Cocke, Bob Fuller, Allynn Riggs, and Howard Karlburg. Nancy Kane attended by phone.

The minutes of the Board of Directors Meeting for 2010 were read by the Secretary, Anne Fuller. Minutes were approved as read.

The financial status of the Foundation was presented by Treasurer, Lew Cocke. The net worth of the Foundation has increased slightly over the previous year mostly due to the recovering stock market. Our endowments continue to provide enough income to fund scholarships for both camps. A question was raised about the money left in the RMDR account. Of the nearly \$13,000.00 in the account, about half of it is scholarship money and therefore restricted. President Wright appointed a committee of Bob Riggs, Allynn Riggs, and Lew Cocke to ascertain how much of the scholarship money might be moved to the Dorothy Stott Shaw scholarship fund and how much of the general funds might be moved to the LSF general funds. Some funds might be left in place for the Shaw Folk Rendezvous. Lew asked for guidance with regard to the expenditure of funds from the endowment funds for camp scholarships. President Wright charged the Endowment Committee with creating some guidelines for the annual funding of the scholarships.

Old Business: Bob Tomlinson reported that due to the current economic situation there are no grants available in the Wheeling area.

There were no reports from Neal Rhodes or Palomino Records with regard to LSF music and education kits. It was decided that President Wright would send a written memorandum of understanding to Palomino Records concerning the sale of the education kits.

On the status of the camp business model: through the discussion it was decided that a camp business model was not necessary at this time but that as camp planning committees evolve and personnel change, the LSF needs to be able to provide information of interest to the camps, especially with regards to seed money, scholarships and other types of support. Bob Tomlinson was asked to continue to work in this area.

LSF Publicity: CDSS will still be putting out a physical newsletter and an on-line version will also be available. We will continue to advertise in the newsletter and hope that our printed ads will also be carried on-line. AAHPERD has two publications, one hard copy and one on-line. Nancy Kane will find out about advertising rates and work with Karen Parker to place ads in those publications. Nancy will also check on the purchase of the mailing list of the National Dance Association.

The Board voted to accept the slate presented by the Nominating Committee. Running for one position on the board will be Enid Cocke and Kari Frenz.

The Board elected the following officers for the next year:

- President: Bob Tomlinson
- Vice President: Nancy Kane
- Secretary: Anne Fuller
- Treasurer: Lew Cocke

New Business: Letters from Pappy Shaw to Poncho Baird, a caller in New Mexico, have been found by Poncho's daughter, Robbie Baird. She would like to give LSF the letters.

Enid is archiving all things Pappy Shaw and will be delighted to look at the letters. Allynn suggested scanning, digitizing and then offering the letters to Denver University to be added to the Shaw Archives.

Bob Tomlinson saw Stew and Kathy Shacklett recently. Their health is improving. KDI will continue under the capable guidance of its current planning committee. The KY Dance Foundation runs the Folk Dance Center, and there is a sense of some urgency especially with regard to the Michael Herman collection. The collection has been digitized and KDF owns the copyright. Bob Tomlinson will propose to Stew that LSF carry the collection on our website. He proposed that an 80/20 split be used to ensure that the majority of the funds go back to KDF, that is, LSF will represent KDF as a distributor of the KDF materials. Allynn moved and Enid seconded that the Foundation do so. The motion carried.

The Foundation owns some video and sound equipment that is out of date. Video equipment is stored at the Dance Center and the sound equipment is stored by Bob Tomlinson and Bob Riggs. Rusty will ask Bill Litchman to research e-bay prices for the video equipment and we will first offer it to LSF members through the ADC. Any equipment not sold through the ADC will be placed on sale through the website.

Nancy Kane will take care of advertising in teacher's journals.

Bob Tomlinson wants to form a committee of representatives from each camp to create a vehicle for communication of FAQs. It was suggested that a retreat or weekend gathering might be a good way to accomplish this.

Other Business: Insurance: Bob Fuller will continue as our liaison for getting insurance certificates for our camps. A question about coverage for children during "free-time" activities was raised by the KY Leadership Center. Technically,

the children's free-time activities are to be supervised by their parents, but the free time is a part of the camp program. Therefore, LSF insurance would be expected to be the primary payer. Bob F. will contact Dale Sullivan, LSF member and a lawyer, about appropriate wording for a camp policy.

Allynn presented two DVDs from Cal Campbell. He and Gardner Patton have digitized the complete collection of *Sets in Order* as a searchable pdf file. Cal would like to know if LSF would like to do anything with it. The Foundation would need to get permission from the estate of Bob Osgood. There was great interest expressed to do so. Cal recommends offering it to colleges with dance programs as a historical resource. Allynn will ask Cal for his recommendations for the logistics of shipping the DVDs. Cal has also indicated that Gardner would be willing to digitize the ADC.

There being no other business for the board, the meeting was adjourned at 4:20 p.m.

Respectfully submitted

Anne Fuller

Secretary



BOARD OF DIRECTORS ELECTION

In September LSF members will receive a ballot to elect one person to the Board of Directors for a three-year term. The statements of the two candidates are below.

Kari Frenz

I feel that dance is an important way to keep hold of past traditions, and connect with people in today's busy world. I first became introduced to folk dancing while in college by a class taken to fulfill general electives, and have been dancing ever since. That class presented me the opportunity to learn both with Gail Ticknor and Irene Sarnelle. Through that introduction, I have helped plan historic balls, taught dances in the preparation workshops, called at the events, gone into elementary schools and preformed and taught the dances to the children, I've been involved in folk performances for different communities as part of a group, and have had the opportunity to teach some waltz and contra basics to college students where I now work. Whether it is English Country, contra, old or new squares, circles, lines, international, folk, or, most recently, US style clogging, I dance at least once a week, more often if possible.

Although I have only been a member of the Lloyd Shaw Foundation for a short time, I am very enthusiastic about the mission of the Foundation. I think it is especially important that the younger generations are exposed to dance, because that is how it will continue to be passed down through the centuries. Through my master's work in general education, I found that though some teachers would be interested in incorporating dance into the school day, the majority felt they lacked the ability to do so. I would love to see the educational component of the foundation grow to aid these teachers.

I would bring to the board a love of dance, experience with the community of higher education, and a desire to see new people welcomed into the world of dancing. I am able to attend every board meeting. Thank you for your consideration.

Enid Cocke

I have served as President, ADC Editor, and Board Member of the LSF. I am committed to the LSF and to ensuring its future. I believe that our current strength lies in our outstanding family dance camps and in our instructional kits for teachers.

Terpsichore's Holiday and Cumberland Dance Week have enriched the lives of so many. In both camps we see young people growing in their dance and musical skills, but also in their ability to interact with people of all ages. The sense of fellowship and sharing engendered in our camps creates an experience that young and old alike treasure. One young woman at Terpsichore's Holiday said, "When I marry and have children, I want to bring them here," revealing the importance of this event and her unspoken hope that Terpsichore's Holiday will be there for her and her loved ones in the future.

Our Elementary and Secondary Dance Kits are a marvelous resource for school teachers, dance teachers, and recreation leaders. Last year we sponsored a successful workshop for teachers in the Colorado Springs schools. There they learned much more than dances. They learned how to decipher dance instructions, how to teach dances, how to call and cue them, and how to plan a curriculum appropriate to the age and ability level of their students. We must look for opportunities all over the country to offer such workshops.

The LSF is blessed with the talents and commitment of many wonderful people. It will be the Board's responsibility to continue its present programs and extend such opportunities to more and more people around the country. If re-elected, I commit to attending all board meetings.

OXO REEL

Editor’s Note: Here is a useful dance for dance parties. It’s popular in the British Isles as a Ceilidh dance. I believe that Bill Litchman was the first one to introduce it, about ten years ago, to an LSF dance camp. The original author of the dance appears to be unknown. If any readers know about its authorship, please contact the editor.

The name Oxo (or OXO for our purposes) has a couple of sources. OXO is credited as being the first computer game, developed in Cambridge, England in 1952. It was essentially a game of tic-tac-toe, or “naughts and crosses” as the Brits call it. Oxo is best known as the name of a popular bouillon cube in Britain. Here of course it describes the distinguishing figure of the dance.

The challenge in the dance is for the couples to recognize their position in the line, which changes with each repetition of the dance.

OXO REEL

Formation: Six-couple longways sets

- | | | |
|----|---|---|
| A1 | 8 | Long lines go forward and back |
| | 8 | Top couple joins hands and slides to the foot |
| A2 | 8 | Long lines go forward and back |
| | 8 | New top couple slides to the foot |
| B1 | 8 | OXO: The top two couples and the bottom two couples circle LEFT while the middle two star RIGHT |
| | 8 | OXO: the top two couples and the bottom two couples circle RIGHT while the middle two couples star LEFT |
| B2 | 8 | The bottom couple slides back up to the top |
| | 8 | All swing partners |

STIR THE BUCKET

Long-time LSF member **Margaret Fuller**, widow of LSF board member William (Bill) Fuller, celebrated her 100th birthday on August 11, 2011. Her son and daughter-in-law, Bob and Anne Fuller, arranged a celebration to honor this event on Saturday, August 13th. Joining Margaret in her celebration were her sister Betty Kygar Ratliff, three sons, four daughters-in-law, two granddaughters, and many nieces and nephews. Many longtime friends in the Lexington area also came to help mark this milestone. Margaret remains active and would enjoy correspondence with her LSF friends across the country and overseas. Her address is: 3051 Rio Dosa Dr, Apt 127, Lexington, KY 40509.



Ann, Margaret, Bill, and Bob Fuller in Germany in 1989 where they were dancing with Don Armstrong and Diane Ortner in the Black Forest.

EVENTS OF NOTE

Terpsichore's Holiday, December 27-January 1
Stonewall Resort, Roanoke, WV. With David Millstone, the Avant Gardeners, Kappy Laning, Gaye Fifer, Bill Wellington, Steve Hickman, and other great musicians and leaders. See centerfold for more information and registration form.

The Shaw/Folk Rendezvous, Watch this space for the dates next July. For information, contact Bob Riggs, bob@sde-co.com.

Cumberland Dance Week, July 15-21, 2012. A week of sheer joy with great music, dance, people, and facilities near the beautiful Lake Cumberland in Nancy, Kentucky.
www.cumberlanddanceweek.org

NEWS FLASH!

We have received word that the Board of Directors of the Kentucky Dance Foundation just approved the LSF's proposal to host the Michael Hermann Folk Dancer collection on our website. Soon a rich collection of folk dance music will be available to you. Stay tuned and watch the LSF website: www.lloydshaw.org.

FOUNDATION INFORMATION

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

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

Robert Fuller, 293 Stone Rd, Paris, KY 40361, (Board of Directors) (859) 362-3950; RJF727@aol.com

Anne Fuller, same address. (Secretary) ARFuller@aol.com

Nancy Kane, 2735 Slaterville Road, Brooktondale, NY 14817, (Board of Directors, Vice President)
(607) 539-3096, nancykane@frontiernet.net

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

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

LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661;
dfbauer@aol.com.

Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO, 80112
(Board of Directors) (303) 741-6375; AllynnR@aol.com

Lynn Schreiber, PO Box 32, Elsah, IL, 62028, (Board of Directors) (618) 374-2024; lynn.schreiber@gmail.com

Bob Tomlinson, President, 71628 Treadway Road, Martin's Ferry, OH 43935, bobtomoh@earthlink.net

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