

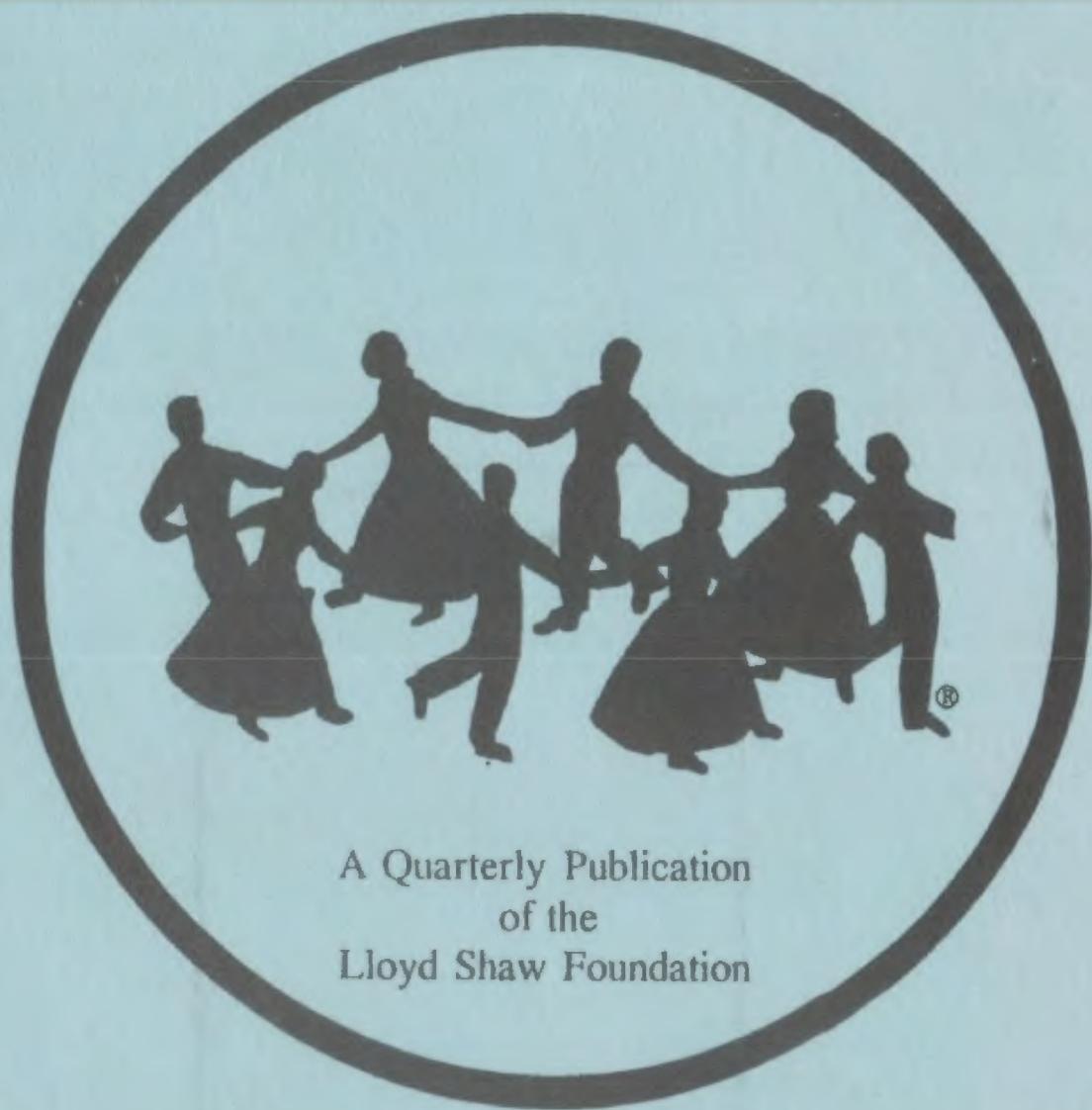
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The American Dance Circle

December 2011

Volume 32, Number 4

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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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:

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

By Bob Tomlinson

Dear Friends,

I am starting, now, to settle into retirement. In recent months . . . actually years I've postponed starting a number of projects until after I retire. I've had a very productive summer making impressive dents in those "lists." (I wasn't aware that Kathy had been making a "list" too.) I would finish a project, ceremoniously cross it off the list, and immediately start on the next one.

Some of you may know that another one of Kathy's and my passions is horses. We had previously boarded our show horses at a local equestrian facility. Part of our retirement plan was to build a horse barn and fences and bring our horses home. Most of the construction was completed prior to my retirement, except for that last "list" that I said I'll complete after I retire. Another list!

With all our critters (our two show horses plus two more horses that we rescued last year, three dogs and four cats) Kathy or I can't stray too far. One of us has to stay home to tend to their needs. Occasionally, though, we started taking vacation days from "my retirement." Kathy and I would go to a movie and dinner, or take day trips to local attractions that we

never had time for before. This has been ongoing for a few months now. I'm at the point now where I realize that there doesn't have to be a schedule for starting most of the projects on the lists . . . at least my lists. I don't have to start or finish any of the myriad of projects today. I'll keep you posted on my progress.

Speaking of lists, the Cumberland Dance Week committee is in the midst of making their list for next year's dance activities. This is a very cumbersome process, even with the advances of communicational technology. The model that we use calls for a one-third rotation of staff each year. This includes committee members as well. We are up against a self-imposed but important deadline to have this information out as soon as possible. As I continue to monitor and make an occasional comment, I marvel at how well the model continues to function considering the flux of personnel involved. I am thankful for the foundation that Don and Sylvia Coffey built in the late 1990's.

Terpsichore's Holiday has been using a similar model. Their committee's "list" has been finalized for some time now and it is as dynamic as ever. I'm sure, though, that they are working on that "list" of last minute details that separates a really fine dance event, from one that is simply OK. The devil is in the details and then may throw in a blizzard for good measure. Here is hoping that is not the case, this year. Registration information can be found online at www.lloydshaw.org. Please consider attendance this year especially if you have never attended before.

As Thanksgiving approaches, at this writing, I am thankful for all the contributions of all those who have embraced the mission of our foundation in the past, enabling all of us, right now, to continue that mission into the future. Please remember to feel free to email me or any officer or board member with any questions or concerns. Kathy and I extend our best wishes for a happy holiday season to the Lloyd Shaw Foundation's membership. We'll talk again next year.

DON OBEE, 1912-2011

By Enid Cocke

Don Obee, President of the Lloyd Shaw Foundation from 1965 to 1979, son-in-law of Lloyd and Dorothy Shaw, and father of your editor, died in Colorado Springs on August 19, five months short of his 100th birthday. He was born in Clio, Michigan, where he spent the first years of his life. His family then moved to Kansas City, KS where his father had a college teaching job.

A pivotal event occurred when Don was about 18 and his father insisted that he attend a YMCA conference in Estes Park. Thrilled by the Rocky Mountains, Don skipped the conference, and found summer employment working at a grocery store. He would spend the next 15 summers there. After he earned his Bachelor's Degree in biology at the University of Kansas, he served as a ranger naturalist in Rocky Mountain National Park.

Don was always small of stature, and he had been promoted twice in his schooling, so he was two years younger than his peers. To add to his social difficulties, he came from a conservative Methodist family that disapproved of dancing. At the end of one of his first summers in Estes Park, he had a few days to spare and some money in his pocket, so he went down to Denver, found a hotel room, and checked into a dance studio. Once he could dance, his social life took off. It was the era of the great dance bands. He and his friends would go into Kansas City to dance to the music of Benny Goodman, Duke Ellington, Sammy Kay, and Glen Miller.

In the summer of 1938 a fellow park ranger and friend, who had been teaching biology at Cheyenne Mountain School, told Don that he was moving on to be principal at another school. He said that Cheyenne was an exceptional place and that Don should apply for the position he was vacating. Don said that he was not interested, that he was well on his way to completing his Ph.D, and that his goal was to teach on the college level. The friend was so insistent that Don finally did arrange to go down to Colorado Springs for an interview.

He didn't get the job. The superintendent, Lloyd Shaw, chose another applicant who had more teaching experience. Don was actually relieved—until Christmas time when he got a call from Dr. Shaw saying that he needed Don to come and take the teaching position after all. The man who had been hired could not maintain discipline in the classroom and had to be let go. Don explained that he was deep in his research and wanted to stay at KU to finish his degree. The next morning he received a four-page telegram explaining in detail what an exceptional opportunity this was and why he had to come to Cheyenne School. Don talked it over with his advisor. It was in the depths of the Depression, and the advisor thought he would be wise to take the job and finish the degree later. So Don headed for Colorado Springs.

He had been working there only a week or so when Dr. Shaw met him in the hallway and said that he was calling a square dance that night at the American Legion hall. Wouldn't Don like to come and try it? Don replied, as he told his children dozens of times, "I wouldn't know a docey do from a garden hoe." Dr. Shaw replied, "Well I have a daughter who could help you through the figures." The two dated that spring and were engaged by the time Don headed for his summer ranger job and Doli took a job in Estes Park working as a wrangler at Cheley Summer Camp. They were married on August 31st, the day before Hitler's Panzer troops invaded Poland and World War II began. Don and Doli stayed in Colorado Springs during the war and had their family—a son, Kent, and a daughter, Enid.

When the war ended, Don, having completed his Ph.D, took a position in the Biology Department at what was then Boise Junior College and is now Boise State University, where he served as Chair of the Division of Life Sciences for 30 years. By the time he reached Boise, he was a skilled square dance caller. He got the students at the college dancing. A 1949 college year book shows a huge room full of happy students doing traditional square dances.

In his retirement Don conducted summer "conservation workshops" to school teachers, teaching about environmentalism before many people knew the word. He also went to Washington, DC, at the request of Senator Frank Church, to

testify before a Senate committee about preserving wilderness areas in Idaho.

Don and Doli used their retirement years to travel extensively. They visited their daughter Enid and her family in Denmark and their son Kent and his family in various countries where he was posted as a USIA director: Tanzania, Pakistan, and Nepal, where they went trekking. They also traveled to Australia and New Zealand on a dance tour organized by Bob and Phyllis Howell.

Seven years ago they relocated to a retirement home in Colorado Springs where Kent lives. Doli died five months later, but Don gradually emerged from mourning to start a new chapter in his life. He became a favorite of the staff and residents, participating in all the activities. He was happiest when the Soft Tones, a little swing dance combo, came to play each month. He taught the staff and the few mobile ladies all of his favorite dance moves.

A celebration of life was held at the retirement home. Family members reminisced, a friend described the remarkable changes that had taken place during Don's long life, the staff talked about how well Don had used his last years, and former college students came forward to say what an exceptional teacher he had been. And the Soft Tones played for him once more. Don set an example for all in leading a rich, generous, and full life.

It's Time to Renew Your Membership

Individual - \$25 Couple - \$40 Supporting - \$50

Sustaining - \$100 Patron - \$250 Life - \$1000

Send your payment to Ruth Ann Knapp, Membership Chair
2124 Passolt, Saginaw, MI 48603

MARVIN SHILLING, 1925-1962: SQUARE DANCE CALLER FROM NEW MEXICO AND COLORADO

By Bill and Kris Litchman

Marvin Shilling was born in Clayton, NM, and began calling squares under the mentorship of caller Terry Golden in 1949. He also lived in Raton, NM, Trinidad, CO, and finally on his guest ranch outside of La Veta, CO, the Lightning S Ranch.

Marvin was a master at traditional western-style calling skills such as calling across the phrase; improvising and playing around with figures; and using patter to emphasize the rhythm of the music. He was very well-known, calling for clubs, festivals, and conventions all around the country from about 1949 until he died when his small plane crashed in 1962.

Eighteen dances, called by Marvin Shilling to music by the Schroeder's Playboys band, are available online at the LSF website (<http://www.lloydshaw.org/>). Digitized from a series of Western Jubilee records made between 1951 and 1956, the dances are *Sally Goodin'*, *Arkansas Traveler*, *Star Hash*, *Trinidad Twister*, *Wright's Star*, *Out You Go*, *Allemande Breaks*, *Sunflower Square* (a singing call), *Sunflower Square* (instrumental), *El Paso Star*, *Lowdown Hoedown*, *Wheelbarrow*, *Allemande Breaks 2*, *Allemande Breaks 3*, and *Steppin' High*. The written calls for each of these hash recordings are also available.

Marvin's patter is fun to listen to. Here are some samples from the dances above. I've often heard Gib Gilbert and other Colorado callers use some of this patter:

[From a static square]

Now join your hands and circle out wide
All the way `round on the ole cow hide

Now join your hands and circle south
Let a little moonshine in your mouth

Now everybody run to the middle

Pat your foot to the time of the fiddle
And a one and a two and a three and a four
Now rare right back and stretch your vest
You swing with the gal you like the best.

[For a promenade or a do-si-do]

"I've got an old cow, she's black as silk,
She eats green grass and gives white milk,
The more you squeeze, the more you pull,
The quicker you'll get that bucket full"

"If you want to get to heaven, I'll tell you how to do it,
Just grease your feet with a little mutton suet,
Slide right out of the devil's hands,
Slide right in to the promised land."

"I have a honey both long and tall,
Sleeps in the kitchen with her feet in the hall."

"I have a honey both short and wide,
She fits entirely on the ole cow hide."

"Down in the henhouse on my knees,
I thought I heard a chicken sneeze,
But it was just the rooster sayin' his prayers,
Thankin' the Lord for the hens upstairs."

[From a grand right and left]

"Corn in the crib and wheat in the stack,
Meet your honey and turn right back [dancers R&LG in
reverse direction]

. . . .

Steamboat a'comin' around the bend,
Meet your honey and turn back again" [dancers R&LG in
original direction]

[Lead-in to a daisy chain]

"Rope that heifer and brand that calf,
Treat your honey to a once an a half."
Or - "Meet your honey with a once and a half."

Here are three of the Marvin Shilling dance recordings with nice western-style figures that you can play around with or use as-is. The figure do-si-do as given in these calls is the do-paso, also called a Texas docey-do: turn partner by the left, corner by the right, partner by the left.

Sally Goodin' with a Do Si Do

(after Herb Greggerson)

Western Jubilee 570A

Introduction:

1. *All join hands and circle out south
Get a little moonshine in your mouth
'Round and 'round and 'round you go
Take your partner by the left and do a do-si-do
Partner left and corner right
And do-si-do with all your might
One more change and back to your honey and
promenade
You promenade with your own little girl
Promenade eight go 'round the world and promenade all
Promenade eight and promenade all
Get along home, don't you fall*
2. *No. 1 couple bow and swing and
Lead right out to the right of the ring
Swing the Goodin's with a right for a do-si-do*
(1st gent swings 2nd lady or right hand lady with right hand,
while 1st lady swings 2nd gent with right hand at same time)
Partner left and don't you know
(1st couple swing with left hands while 2nd couple are now active
and also swing with their left hands)
Take the next give right for a do-si-do
(1st gent goes across hall and swings opposite girl with right
hand; at same time, gent 3 swings lady 2 and gent 2 swings
lady 1 with right hands)
Back to your honey and you should know
(Gent 1 goes home and swings partner with left, while gents 2
and 3 swing own partners with left)
Then grandma right for a do-si-do

(gent 1 swings lady 4 with right, while at the same time gent 4 swings lady 3; gent 3 swings lady 2; and gent 2 swings lady 1; thus, all four couples are working or doing a do-si-do; continue do-si-do at least twice or until caller calls promenade)

3. Repeat No. 2 above leading with couple no. 2
4. Repeat No. 2 above leading with couple no. 3
5. Repeat No. 2 above leading with couple no. 4

Arkansas Traveler

(with variations)

Western Jubilee 570B

1. *All jump up and never come down
Grab your honey go 'round and 'round
Then allemande left with your left hand
Partner right and right and left grand
Meet your partner and promenade
Now form a ring, a great big ring
Then allemande left and allemande thar
A right and left and form a star
Shoot that star to the heavens whirl
With a right and left to the next little girl
Swing right around and find your own and promenade*
2. *Head two gents swing your maids,
Then into the center and don't be afraid
Back to the ring and into the center and
Turn the opposite lady with a right hand 'round
Partner lady with a left hand 'round
And everybody corner with a right hand round
Back to your honey with a once and a half
Go all the way around
To the right hand lady with a right hand 'round
Back to your partner with a left hand around
Go all the way around, pick up the corner and
promenade*
3. Repeat No. 2 above
4. *Allemande left and a right and left grand and
Rope that heifer and brand that calf*

*Meet your honey with a once and a half
With an elbow swing and an elbow hook
The more you swing the better you look
(turn all ladies with a once and a half)
Meet your partners and promenade*

5. Repeat No. 2 above lead with side couples
6. Repeat No. 2 above lead with side couples
7. *Promenade in single file with the lady in the lead Indian style
Gents turn back and swing a little while
Promenade in single file, new girl in the lead Indian style
Gents turn back and swing the girl behind you
Allemande left from where you are
Go right and left and form a star
Now swing right around and find your own
Promenade eight and get along home
Form a ring and around you go
Break it up with a Do-si-do*
(Do-si-do until the caller says to promenade)

Note: (Do-si-do and do-paso are the same)

Trinidad Twister

(Original dance called by Marvin Shilling)
Western Jubilee 572A

[This dance uses many figures of the 1950s. It's a tad more difficult so be careful:

Introduction (Triple Allemande)

Now all join hands and circle out wide – round and round on the old cow hide

All the way round 'til you get back home and you swing yours leave mine alone

Allemande left and the ladies star and the gents run around but not too far

Then allemande left and the gents all star, the gals run around that outside bar

Then allemande left with your left hand, a right to your honey, right and left grand

*With a right and left go hand over hand, then
promenade to the promised land
You promenade go two by two and you promenade
home like you always do*

Figure

*One and three you bow and swing, and lead right out to
the right of the ring*

*And circle half and don't you blunder, the inside arch
and the outside under*

*The head ladies chain in the middle of the floor, turn to
the outside and circle up four*

*Change that ring to a right hand star and keep on going
the way you are*

*Turn the other way back to a left hand star, around you
go but not too far*

*The same ladies chain in the middle of the floor, turn
back outside and circle up four*

*You circle four on a heel and toe, get your back to home
and do a do-si-do*

*With your partner left and your corner right, do-si-do
with all your might*

*Back to your honey like an allemande thar and back
right around in your right-hand star*

*Now swing right around to the next little girl, give 'em a
whirl, give 'em a spin*

*Then star by the left and you're gone again, it's 'round
and 'round and 'round you go*

*Then the hub flies out and the rim flies in, you balance
right and you're gone again*

*With a left and a right and you turn 'em around like a
wagon wheel, you're going to town*

and you star by the left and you don't fall down

*Now the hub flies out and the rim flies in, you balance
right and you go on again*

*With a left and a right and you promenade now, single
file, the lady in the lead*

Go 'bout a mile, the gents turn back and swing awhile

*The you promenade in single file, ladies in the lead,
Indian style*

*Then the gents turn back and swing awhile
Allemande left only one, then promenade the one you
swung*

*You promenade 'em two by two and get along home like
you always do*

*Two and four you bow and swing and lead right out to
the right of the ring*

*You circle half and don't you blunder, the inside arch
and the outside under*

*The side ladies chain in the middle of the floor, turn to
the outside and circle four*

*Change that ring to a right hand star and keep on going
the way you are*

*Turn the other way back to a left hand star around you
go but not too far*

*The same ladies chain in the middle of the floor, turn to
the outside and circle four*

*You circle four on a heel and toe, get your back to home
and do a do-si-do*

*Its partner left and your corner right and do-si-do with
all your might*

*Partner left like an allemande thar and back up, boys, in
a right hand star*

*Now swing right around to the next little girl for a wagon
wheel and give 'em a whirl*

*Then star by the left and go 'round the world, the hub
flies out and the rim flies in*

*You balance right and go on again, with a left and a
right and turn 'em around*

*Then you wagon wheel and you star again, then the hub
flies out and the rim flies in*

*You balance right and you're gone again, with a left and
a right and promenade*

*Promenade now with that pretty little girl, promenade
eight go 'round the world*

Ending (Triple allemande)

*Allemande left and the ladies star, the gents run around
but not too far*

*Then allemande left and the gentlemen star, the gals
run around but not too far*

*Then allemande left with your left hand, a right to your
honey, right and left grand*

*With a right and left go hand over hand, then
promenade to the promised land*

*You promenade go two by two and your promenade
home like you always do*

MORE ABOUT THOSE BABIES

By Donna Bauer

I received my ADC yesterday in the mail and I am sure you have no idea as to why it was perfectly timed to be in my mailbox. Inside was a beautiful poem written by Rene Williams and titled "Babies on the Dance Floor."

If you remember we had a benefit dance and auction at the dance center for a caller stricken with cancer who had five daughters. He passed away on August 4, and tonight we had a memorial service for him at the dance hall in Santa Fe.

Yesterday when I read the poem I just knew I had to share it with the group and hoped the author would not mind. It fit the occasion perfectly as it had an impact on the attendees and a bigger impact when the kids joined the adults on the dance floor including his grand kids.

Special thanks to the author and for the perfectly timed delivery of the ADC.

ELECTION RESULTS

Election Committee Chair Dale Sullivan reports the results of the election for LSF Board of Directors:

Enid Cocke was elected to another three-year term.

MORE ABOUT OXO REEL

LSF member in England, Ronald Harriers, wrote with some information about OXO Reel, which was described in the last issue of the ADC:

"Instructions for OXO Reel are also contained in Don Armstrong's *New Century Collection*. He mentioned Jack Hamilton as author as the dance was published in Jack's book *Caller's Choice 2*. However, the original version goes back to John Tether's *Barn Dance Book* of 1972. There are several popular versions of the dance which have the OXO figure in common (B1) but differ in the A1+2 and B2 parts. Even your version and Don's version differ in this respect. The original version by John Tether is as follows:"

OXO – Reel

- A1: Lines fwd and back. Forward again, men arch, women duck under. (Women pass under partner's right arm.)
- A2: As in A1 but men duck under, also under partner's right arm.
- B1: Top 2 couples circle L; bottom 2 couples circle R; middle 2 right hand star. OXO ! Then back the other way.
- B2: Top couple gallop to bottom; all swing.

"This is the version we mostly dance over here."

David Millstone wrote as well: "In the recent issue of *The American Dance Circle*, you asked readers to let you know about authorship of OXO Reel. The sources I've seen credit the idea to John Tether, who published it in *Caller's Choice 2* and also in *Let's Dance - Country Style: A Handbook of Simple, Traditional Dances*, edited by Tether and Ronald Smedley. His version goes like this:

- A1: Lines go forward and back; all cross the set, with the men making arches and the women ducking under
- A2: Repeat, this time with the women arching and the men ducking under
- B1: OXO Same as in the version you published—1 and 2, 5 and 6 circle L while center two couples star R

B2: Top couple gallops to the bottom and all swing partner

"The variation you printed, with the top couple slipping to the bottom in A1 and the next top couple slipping in A2, may have been devised by John Reay, author of the *Barn Dance Book*.

"I've also seen directions that read:

A1: In lines, go forward, clap partner's hands, and back; Do-si-do

A2: Repeat

"Hugh Stewart includes OXO Reel (with the directions as at the top) in *The Country Dance Club Book* (published in Cambridge, England, in 2008) and adds this note: 'For the benefit of foreigners ignorant of British cuisine I should explain that OXO cubes are a form of dried beef stock that come in 2cm size cubes and can be crumbled into gravy, soup, stew, meat pie or practically anything else to add flavour. In the 1920s the manufacturers built an art-deco warehouse in London with a tower on top. They wanted to spell OXO in lights on the tower, but were told that the rules banned riverside advertising so instead the architect "just happened" to put big circular windows on each side of the top floor of the tower, ones in a diagonal cross on the next, and circular ones on the next. The OXO tower is still there, even though the warehouse has been converted to housing.'

"You can find a photograph of the building here: http://www.vam.ac.uk/vastatic/microsites/1157_art_deco/about/buildings/oxo.htm"

Cal Campbell wrote with a different version:

A1 Top couple (sashay) down the inside, bottom couple (sashay) up the outside
Forward & back

A2 Top couple (sashay) down the inside, bottom couple (sashay) up the outside
Forward & back

Join us for

**Doc Litchman's
Traditional Western Squares Workshop
Albuquerque NM, May 24-25, 2012
Thursday 2-5 PM – Friday 9-3 PM**

Leading into our annual Memorial Day dance camp, FolkMADness

William 'Doc' Litchman is a caller with 55 years experience. His Traditional Western Squares workshop will introduce new and experienced callers to the now-traditional dances and calling style of southwestern America.



The workshop will cover five areas -

- 1) Western square dance roots, development and style
- 2) Music: terms, types of music, and working with musicians
- 3) Qualities that improve the craft of calling: lucidity, command, enunciation, vocal rhythm, inflection
- 4) Leadership skills: personality, programming, teaching, sounding the hall
- 5) A sampling of traditional western-style square dance figures.

What: Doc Litchman's Traditional Western Squares Workshop

Who: New and Experienced Callers interested in learning to call squares

Where: Lloyd Shaw Dance Center
5506 Coal Avenue Southeast, Albuquerque, NM 87108

Cost: \$60 per person covers the Workshop, Friday lunch and
Doc's book "Rocky Mountain Caller," 2005, 98 pages, ISBN 1-890034-18-5.

Register: Donna Bauer @ 461 Cordova NW, Albuquerque, NM 87107
Minimum class size is 9, maximum is 16. Deadline April 16, 2012

Housing: Will you need housing? Contact Donna: dfbauer@aol.com

Schedule: Thurs 24th 2-5pm Workshop (Evening open if needed)
Fri 25th 9am-3 pm Workshop

Come for the workshop, stay for the FolkMADness dance weekend.

FolkMADness dance camp is Friday afternoon through Monday 5/28.

SALE! ON REMAINING STOCK
POSTAGE INCLUDED

**Contra Toons CD with Don
Armstrong and the
Heartlanders - \$10**

**Don Armstrong's Dance
Workbook with 231 dances \$10**

**An Elegant Collection of
Contras and Squares
by Ralph Page - \$10**

**Cowboy Dances, the seminal
book by Lloyd Shaw - \$10**

**The Round Dance Book
by Lloyd Shaw - \$10**

**The Story of Square Dancing by
Dorothy Shaw - \$3**

**Send your check to
the Lloyd Shaw Foundation
2924 Hickory Court, Manhattan, KS
66503**

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'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

- B1 Circles and stars
Reverse circles and stars
- B2 All face up and promenade single file (cast) to the foot
First couple arch and others duck through and all others
promenade single file to the head of the set (as in the
Virginia Reel.)

Glen Nickerson also wrote to remind your editor that he had published a "Conversations about Contras" article about OXO Reel in the March 2000 issue.

Thanks to all for sharing!

DANCE CENTER CALENDAR

By Donna Bauer

- Sunday: Alternate dance classes 2:30 – 5:30 PM
High Desert Dancers 5:45- 7 PM
- Monday: Private Practice 6-8 PM
- Tuesday: Private lessons 10:30 – 1 PM
Karate 5:30-6:45 PM
Tango 8 – 11 PM
- Wednesday: Irish 6:30 – 7:30 PM (2nd and 4th)
Scandinavian 7:30 – 10 PM (1st, 3rd & 5th)
- Thursday: Karate 5:30 – 6:45 PM
UNM Country Western Swing 7-8:30 PM
(Six week classes with breaks in between)
- Friday: Private Ballroom Lessons 4-6 PM
English Country Dance 7:30 to 10:30 PM
once a month
- Saturday: Irish Step Dancing 8 – 1 PM
Tango 2:30 to 6:45 PM

Folk Dancing 7 – 10:30 PM

A SQUARE DANCE HISTORY PROJECT

The Square Dance History Project, a joint undertaking of the University of New Hampshire and organizations representing the traditional and modern square dance communities, is building a digital library and a web portal to make available a variety of media—moving images, photographs and other still images, audio files, and text—to illustrate the historical development and regional styles of square dance in North America. Throughout the 19th and 20th centuries, square dances were an important focus of community social life. Today, dancers and musicians continue to keep those traditions alive, with changing times inevitably bringing innovations to a traditional art with deep roots in our American cultural heritage.

The project is being coordinated by LSF member David Millstone. Project consultants, who are knowledgeable in many different styles of square dance, include Bill Litchman, Tony Parkes, Bob Dalsemer, Phil Jamison, Larry Edelman, and Jim Mayo. An outline of the project's goals and more information about the organizers can be found at www.SquareDanceHistory.org

The website will be hosted by Special Collections at the UNH library, home of the Library of Traditional Music and Dance, one of the finest collections of square dance material in the world. The Square Dance Foundation of New England is providing extensive materials from their holdings, and archivists at the University of Denver will provide access to their collections after library renovations are complete in another year and a half.

Our project has two areas of focus. For earlier historical forms of square dance, including the cotillion and the quadrille, we will film reconstruction groups. The bulk of the project, though, will present the many regional forms of square found throughout North America. When possible, we feature footage from actual social dances. This includes sets from Newfoundland and Cape Breton, New England quadrilles, singing squares, squares from West Virginia and western Pennsylvania, Kentucky set running, southern Appalachian big

circles, Missouri jig dancing, traditional western squares, and modern square dance at all its levels.

It is not possible to discuss square dance without celebrating the landmark contributions of Lloyd Shaw. His Cheyenne Mountain Dancers played an important role in bringing square dance to public attention, and his summer workshops were the training ground for hundreds of square dance callers. We have located footage of the Cheyenne Mountain Dancers, and we have also negotiated for the rights to newsreel footage of the 1950 Santa Monica event where Pappy Shaw was the master of ceremonies for a five-hour square dance involving 15,200 dancers.

Funds are needed to create the website, to pay for rights to copyrighted material, to digitize archival films and transfer video footage, to offer author stipends for essays on different aspects of dance, and to cover other technical costs.

If you would like to make a contribution to this exciting effort, please contact David Millstone, 176 Farnum Hill Road, Lebanon, NH 03766, millstone@valley.net

DO YOU HAVE COPIES OF THESE ADCs?

Cal Campbell is digitizing all the issues of the *American Dance Circle* and will put them online where they will be available to all. He is still missing two issues:

May, 1983
September, 1989

He would be grateful for the temporary use of these issues if you have either one. He will of course return them to you after making a copy.

You can contact Cal at cal@eazy.net or by phone at
(303) 790-7921

His address is 343 Turf Lane, Castle Rock CO 80108

STIR THE BUCKET

Flo Nickerson, 1923-2011

We are sorry to report the passing of **Flo Nickerson**, charming wife of our contra authority and writer, Glen Nickerson. Flo was born in Tallahassee, FL and earned a BS in Chemistry in 1945. She was working as a medical technician in a hospital when she met Glen. They married in 1948. She followed Glen first to Gainesville where he studied engineering and then to Seattle where he worked for Boeing. They moved to Slidell, LA in 1962 where Glen worked with the Apollo program. It was there that they were introduced to square dancing. That interest followed when they returned to Seattle. Flo shared Glen's love of dance and attended various dance camps with him: Asilomar, the Lloyd Shaw summer classes and dance weeks, and Ralph Page's Year End Camps. They led contra and round dance groups for many years in Seattle. We will miss Flo's warmth and kindness. We send our loving thoughts to Glen.

On a very different note, we are happy to congratulate our Membership Chair **Ruth Ann Knapp** on her election in November to serve on the Saginaw Board of Education. Ruth Ann could not serve on the board while teaching for the school district, but with her retirement in June, she began organizing her campaign. She was the top vote getter, earning 200 more votes than the sitting board president! You can be confident that there is now a forceful voice for the arts, particularly music and dance, on the Saginaw School Board. Congratulations, Ruth Ann!

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.

Bill Litchman's Western Squares Workshop

May 24-25, Lloyd Shaw Dance Center, Albuquerque, NM. \$60 (includes lunch Friday and a copy of Bill's book, *A Rocky Mountain Caller*.) See centerfold for more information.

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



Membership list page
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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, (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.

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