



# The American Dance Circle

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# 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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## **LETTER FROM THE PRESIDENT**

Dear Friends,

Last time I had the pleasure of informing you of the work of Cal Campbell and Gardner Patton regarding the digitization of the *American Dance Circle*. I also mentioned that 444 digitized issues of *Sets in Order*, and *Square Dance* magazines were now available at Denver University. I can now announce that through special arrangements with Wendy Hubenthal and Linda Anderson, the daughters of Bob Osgood, the Lloyd Shaw Foundation is offering a memorial DVD set of these digitized issues. Please see the ad later in this issue.

Last June at our annual Spring Ball that our local (mostly) English Country Dance group holds, we had some guests attend. It was their first time to see, let alone attend an English Country Dance. A week or so in advance, the hostess of the dance had informed me that some new people from Steubenville might attend the dance just to see what it is all about. Steubenville is about thirty-five miles north of Wheeling, WV, where the dance was being held. Of course, all of you

reading this know that "doing the dance" stands a better chance of leaving a lasting impression, than "seeing the dance." As I looked over my previously published list of potential dances I had selected, I didn't see any good candidates for "first timers."

Up until this point our English Country dances were attended by the people that were attending, or in the past had attended the Tuesday night classes held at Oglebay Institute. I've been teaching these classes now for about five years, building our repertoire. For this ball I had planned to eliminate most of the easier dances that we had always done. (Will I ever learn?) I conferred with the hostess and we cautiously agreed to include them in a couple of easier dances that we added at the last minute.

As the dance proceeded it was clear that the new dancers were enjoying themselves immensely. But they were not content with just a couple of dances. They were eager to do more. Fortunately, most of the dancers in our regular group have adopted a mentor attitude. They partnered with the new dancers or gently advised them that this may not be a good dance to try. As the evening continued, smiles and laughter prevailed, new friendships were forged, and everyone left with the warm glow of an evening well spent.

We had invited them to come to our weekly meetings. I had discussed going to Steubenville, if a place could be found to have a dance. But that was the last time I heard from the dancers from Steubenville. The schedule began to fill up with summertime activities, and I started planning for the Fall classes I would be offering in September at Oglebay Institute.

I try to poll the local Tuesday night dancers to see where their dancing interests lie. We started out with English, but I've exposed them to contra, square, Scottish, Irish and

some international dances. More often than not, they have been requesting a diversified program of dances which delights me to no end. I have grown to expect that most of the dances I select for the weekly meetings will be highlighted at the Balls we hold at the end of the sessions.

Fall activities proceeded as expected and it was now time to plan for our Twelfth-night (after Christmas) Ball in January. In preparation for the Ball, I've decided to get an early start and select the dances for the event. So, right before Thanksgiving, I provide a list of dances to the group. My intention is to meet with the hostess and interested parties in a mini-workshop setting to explain what elements need to be considered when planning the program for a dance evening.

Meanwhile the hostess is searching for a suitable venue for our dance. Past dance halls are too small or too large for forty people. One was no longer available. After looking at several possibilities she finds a relatively new venue that isn't too large but will give us "room to grow." We start advertising our dance and "out of the blue" we now hear from the Steubenville dancers five weeks before the ball. The spokesperson for the group states that they had such a good time and they would like to attend again, but they are not sure how many will come this time. They also wonder if I might be available to come once a week for the remaining time and introduce the dances so they could dance them. I look at my schedule and fortunately my teaching commitments are lighter between Thanksgiving and New Year's. We decide to meet on Wednesdays, at 7:00 PM, That was to include the days (Wednesdays) after Christmas and New Year's.

We met for the first time. I really had no idea how many to expect. I had brought four young adult dancers from the Wheeling group with me to assist. At 6:50 there were maybe ten teen-agers, mostly women. In the next ten minutes dozens

of teens entered. I quit counting after forty-five. I was stunned: Those that had come with me were stunned as well, especially when we heard that in two weeks there would more. It seems that some had to finish a previous commitment before starting.

Remember that list of dances I had gotten an early start in selecting? Well, it became apparent to me and to those helping me that most of those dances were not going to work. The list was scrapped and we selected some easier dances and proceeded to teach beginner dances that they would be doing at the Twelfth-Night Ball. We did keep a few of the originally planned dances

On the way home from our meeting with the new dancers, the teens were discussing many of their experiences of that evening. They said that they really didn't expect things to go as well as they did. They also mentioned that they really felt good about helping the new dancers. I commented that it is that feeling that sustains me during the 121st time I teach Galopede and will continue to sustain me beyond. I added that sometimes I think I should feel guilty: I leave these teaching events feeling that I gain so much more than I have spent. I was quickly reassured by my young passengers that as long as everyone mutually benefitted, that I should not feel guilty. I am also reassured that they're getting the big picture when one describes it as a symbiotic relationship.

Of the Twelfth-night Ball, I was certainly glad we had "room to grow" for we doubled our usual attendance. Once again, as the evening continued, smiles and laughter prevailed, new friendships were forged, and everyone left with the warm glow of an evening well spent. I must also mention that after the second session with the new dancers they approached with a proposal to continue regular dance evenings after the Ball. I'll try and keep you posted as to how things proceed.

I had the opportunity to visit Terpsichore's Holiday this year, if only for a few hours. The last time I could commit to being on their staff was in 2000. Since that time I always had to work. Now in retirement I had the chance to go down and see how the event has evolved. Please read the report that will appear later on in this issue. I want to extend my personal congratulations to Gaye Fifer, Bill Wellington, and the rest of the committee. I highly recommend your attendance at this fine event. You might want to register early, though. With this year's attendance of 186, they may not have room for everyone next year.

Congratulations are also sent to Bob Mathis and Jeff Kenton. Bob is one of the charter founders and Jeff didn't come in too far behind. These two dedicated individuals directed Terpsichore's Holiday through some turbulent times. "Terp" was relocated 3 or 4 different times trying to find a home before landing at their present location. For their dedication the new Mathis/Kenton Scholarship Fund was formed to honor their contributions. Congratulations.

As always, I also invite your comments and concerns regarding the Lloyd Shaw Foundation, Inc. or American folk dancing in general. Kathy and I extend our fondest regards. May the newness of the coming spring season, bless all your days, and may your dancing reflect your celebration of New Life.

We'll talk again, next time.

*Bob*

# **A DREAM COMES TRUE**

**By Bob Mathis**

This fall I was talking to my elder daughter, Miriam, and asked, "So do you want to go to Terpsichore this year?" She responded immediately with a somewhat agitated voice, "Of course – what do you mean?" I explained that her mother and I thought we might consider something else when Miriam said sternly, "I have been going to a dance camp to bring in the new year for my entire life. There is no place I would rather be than at Terpsichore for the New Year!" With that admonishment – I knew where we would be spending the New Year and I'm glad we did!

So how did this dance tradition start? How did 185 people come to an event this year that brought people from several states. The seeds of this event began many years ago from an event known as Winter in the Woods that was held in Kentucky. Tali, Miriam and I were looking for a dance camp over the holiday season. Beria Christmas dance school advised us that there wasn't a children's program and suggested we contact Winter in the Woods. We had a wonderful time in Kentucky and returned to several more camps. However, the journey was long (eleven hours from the D.C. area) and with two young children in the car we began to dream about a dance camp that was closer to our home in the DC area.

In the September of 1997, I spoke to Don and Sylvia Coffey about starting a new camp. Don suggested that the Lloyd Shaw Foundation might be interested in sponsoring such a camp. A few phone calls later we agreed to rendezvous in West Virginia to try to create a camp. The key people who attended this initial meeting were Warren Doyle (our host), Don and Sylvia Coffey (long time creators and participants of Winter in the Woods and Kentucky Summer Dance School), Diane Ortner (a long time member of the Lloyd Shaw Foundation),

Chris Bischoff (a wonderful caller from Kentucky) and myself. The first day was spent in several hours of discussion: what would be the philosophy of the camp and the program? Who would be the leaders? What would they get paid? Around the table there was a wealth of talent and a variety of dance experiences. I had the east coast bias of the Country Dance and Song Society camp models from attending Pine Woods and other dance camps. The Lloyd Shaw model of fellowship and sharing was also raised. Don and Sylvia brought their Kentucky model of dance camps. After hours and hours of discussion we addressed all of these issues and settled on a program. On Sunday we drove to WVU's Jackson's Mill State Park for a tour of this 4H facility. The dates and prices were reasonable and this committee decided to go forward with a dance camp in December of 1997. The only thing that was needed was a name. Several were tossed out when Chris Bischoff suggested, "Terpsichore's Holiday!" Once it was explained that Terpsichore was the Muse of Dance we agreed on the camp name.

The first few camps were a huge financial success with over 200 participants! There were the usual debates on program. How much English? What should be on the evening dance program? Who should be on staff? What should be on the children's program? Are we going to have "hot contras"? Who will do the baby sitting? Then the camp went from three days to four days. However, finding the right facility became a challenge. Terpsichore moved to Lake View in 2001, then Rocky Gap and finally to our "home" at Stonewall Jackson. The leadership also changed. Jeff Kenton became the camp director after me and then was succeeded by Bill Wellington and Gaye Feiffer.

So what has been a constant and what has changed since this "dream" was launched? An old fashioned sing-along with participants calling out page numbers from *Rise Up Singing* for such classics "The MTA song," "Waltzing Matilda," and "This

Land Is Your Land" to name but a few. Every camp has had crazy hat night and Hawaiian night. You can also count on a pretty wild rendition of Sasha. Just announce that the next dance is the "Salty Dog Rag" and people grab their partners and the place goes wild with folks clapping and dancing. Edelweiss, the magical round dance, taught by Enid and Lew Cocks on New Year's Eve is a staple of the New Year celebration. The candle dance performed on New Year's Eve has roots that transcend Appalachian and Jewish cultures. Finally, the most important constant has been the participants who come every year to share their talents, energy, laughter and thoughts. It's been a place for people to recharge their batteries as we ring and sing in the New Year.

So what has changed? Singing now closes each segment of the evening program with the little ones escorted to bed under the melodic voice of John Devine's rendition of "Morningtown Ride." We have also seen children grow from "wee little tots" to high school, to college students and finally to young adults! We have also been witness to many camp gatherings where people of all ages share their talents be it in dance, song, instrumental, or some other talent. In recent years the camp has embraced a late night evening of techno contra dancing – a series of dances that are not for the weak or timid! Close your eyes and open them quickly to see the magic of the Abbots Bromley Horn dance with deer that clash their antlers in a dance that involves a hobby horse, Maid Marian and a Fool.

As for the future of Terpsichore, it will continue to evolve. One thing is for sure – our family will continue to return because as my daughter reminded me, "Where else would be this time of year?" See you next year!

## **A NEW CONTRA DEBUTS AT TERPSICHORE**

One evening at Terpsichore's Holiday, Gaye Fifer called a new contra. It was a very special one because Gaye's daughter, Rachel, had written it and dedicated it to her mother. The title is a pairing of phrases that Rachel says she often heard Gaye say. Rachel is currently a student at Wesleyan University where she is majoring in Environmental Studies and Latin American Studies.

### **If I Was Dead and It Wouldn't Go to Waste**

By Rachel Fifer  
Becket

- A1 On the right diagonal, men allemande left 1/2 and pick up the lady for a star promenade (no time for butterfly whirl); Ladies chain (back to partner).
- A2 Turn away from partner, and join hands in ring of 4 to balance, gents stay put & roll shadow from your side of set to across set (nicest if you gently pull shadow towards you and then push her away) Ladies are essentially trading places); balance the ring again & all twirl one place to right.
- B1 Look behind you for partner to gypsy 1x until ladies face in, ladies into center to ricochet back to the right; gents begin 1/2 hey passing left shoulder
- B2 Partner balance & swing.

# **THE KENTON-MATHIS SCHOLARSHIP FUND**

**By Bill Wellington**

Terpsichore Dance Holiday is proud to announce the creation of a new scholarship fund. The Kenton-Mathis Scholarship Fund is named in honor of Jeff Kenton, Bob Mathis, and their families, who have been attending Terpsichore for many years. In fact, Bob's family has never missed a year, and Jeff's family has only missed one!

Both Jeff and Bob have served as camp directors for Terpsichore and more importantly, they guided the way for the camp some years back when Terpsichore was without a home. For its first few years Terpsichore was held at Jackson's Mill, a large 4-H facility in West Virginia. Then about ten years ago the camp had to leave this facility due to cost considerations. Over the next three years Terpsichore was held at two different locations that proved to be unsatisfactory, and so Jeff and Bob undertook the task of finding a new home for the camp.

They sought information on every possible venue in West Virginia, a location convenient to both the mid-Atlantic and the Midwest. They thought "outside the box" and did not limit their search to the merely rustic. Bob and Jeff included resort facilities in their search, reasoning that many resorts would welcome a large group during Terpsichore's time (December 27-January 1), which is a slow time for such places.

Bob and Jeff were right. They discovered the Stonewall Lodge, a brand new resort built by the state of West Virginia. Stonewall offered comfortable rooms, a swimming pool, beautiful surroundings, and a dining room with a fantastic buffet. The only problem was that the ballroom had a carpeted floor.

So Jeff and Bob asked the managers of the resort if they would consider buying a hard-surfaced floor to cover the

carpet, and they agreed, provided the camp would agree to stay for five years.

Terpsichore just completed its seventh year at the Stonewall Resort, and we are happy to say that this camp is thriving! We had over 185 staff and campers at our camp, by far our biggest turnout at the Stonewall Lodge. Much of our success is due to Jeff and Bob's visionary leadership. Everyone who comes to Terpsichore falls in love with our cozy home, the one Jeff and Bob found for us.

Under the guidance of Rachel McCandliss, a young woman who grew up going to Terpsichore, our auctions have raised significant amounts of money in the last two years. This year alone the live and silent auctions raised over \$5,000. And so Gaye Fifer, Lew Cocke, Enid Cocke, and I determined that the money from these auctions would become the basis for a new scholarship fund named in honor of the Kentons and the Mathises.

The Lloyd Shaw Foundation has provided many Terpsichore campers with scholarships. These scholarships make it possible for many folks to attend and contribute to our camp. We are happy to add this new scholarship fund to those already available through the Foundation. If you would like more information on receiving a scholarship to Terpsichore, please visit our website: [www.danceholiday.net](http://www.danceholiday.net).

## *The Kenton Family*



*Hannah    Karen    Jeff    Maddie*

## *The Mathis Family*



*Bob    Miriam    Hannah    Tali Stopak*

# **DANCE CENTER CALENDAR**

**By Donna Bauer**

Sunday: Waltz Cross Step 12:00 to 2:00 PM

Alternate dance classes on Sunday afternoons 2:30 – 5:30 PM

High Desert Dancers 5:45- 7:00 PM

Monday: Yoga

Tuesday: Private lessons 10:30 – 1:00 PM

Karate 5:30 – 6:45 PM

Tango 8:00 – 11:00 PM

Wednesday: Irish 6:00 – 7:00 PM

Scandinavian 7:30 – 10:00 PM (1st, 3rd & 5th)

Thursday: Karate 5:30 – 6:45 PM

UNM Continuing Ed. Ballroom Dancing 7:00-8:30 PM

Friday: Private Ballroom Lessons

Two Step 8:00-10:30 PM 2nd Friday

Heart Dance 7:30 – 11 PM 3rd Friday

English Country Dance 7:30 to 10:30 PM 4th Friday Live music

Saturday: Irish Step Dancing 8:00 – 1:00 PM

Tango 2:30 to 4:30 PM

Folk Dancing 7:00 – 10:30 PM

Eric Erhardt and Gary Diggs are offering a new session called Cross-step Waltz. This is a newly popular  $\frac{3}{4}$  time dance with many variations danced in continuous steps of the same length with no closing step. With the arrival of Richard Powers and Angela Amarillas from Stanford University to Albuquerque to teach a cross-step waltz workshop in October, cross-step immediately became Eric's favorite dance form!

For a beautiful preview, search online for "Richard Powers Cross-Step Waltz."

# THE DEVELOPMENT OF CALLER LEADERSHIP

By Bob Osgood

In tracing the "why" and "how" of the beginnings of an international caller-leadership organization, we need to go back to the start of the period of contemporary western square dancing. Square dance history includes the names of pre-war pioneers. All of them were performing callers. Few, if any, would have been considered "leaders." There is, however, one exception—one name that stands out. He was a leader.

That man was Dr. Lloyd Shaw. He researched the western square dance and introduced it to his high school students and others in his community in the 1930s. His first wide-spread recognition came in 1939 with the publication of his book *Cowboy Dances* and with the start of cross-country tours with his Cheyenne Mountain Dancers. All this, just a few years before America's entry into WWII, lit the fire that would eventually propel square dancing (as a household term) into neighborhoods across the country. Shaw's methods and philosophy would make square dancing accessible to all.

Prior to this, in rural communities across America, people enjoyed this form of dancing as an occasional activity. While there were a few itinerant callers who could handle a whole evening's program, much of the calling was done by individuals who might know only one or two calls. There were a limited number of books with calls available but fewer than a handful explained how the calling was to be done. The dances themselves were uncomplicated when compared to today's square dancing and, without sound amplification, the calls also were simple.

During the war, service personnel and defense workers moved from one area to another and, if a square dance was available, anyone who knew how to call would likely share in the program. It was during this period that many of the post-war dancers and callers had their first taste of square dancing, but the role of developing leadership would fall to Lloyd Shaw. His early cross-country tours and his book created great interest among school teachers and others. It wasn't long before he began receiving requests to set up a master class and

teach callers. Summer classes started in Colorado Springs a year or two before the war, but had to be suspended during the emergency. In 1946 they began again and the following year Shaw also revived his tours and the big boom of square dancing was under way.

Requests to attend the week-long callers' sessions were overwhelming. The available dancing space in the small cafetorium of the Cheyenne Mountain School would permit only 96 registrants and, with an eye toward ensuring that a wide variety of geographic areas was represented, each class filled rapidly.

Curiosity along with a desire to collect written dance material may have been the initial reason many enrolled, but what Shaw taught went far beyond calling. Among other things, callers learned how to work with people, how to be leaders, and how to ensure that the wholesome qualities of the activity would be preserved and protected. The opportunity to call for evaluation and the learning of more dances was just part of the curriculum. The "caller's tripod," based on the essentials of clarity, rhythm, and command, was a launching pad. The importance of "dance" to an individual with movement-to-music and comfortable dance styling showed the participants that Lloyd Shaw aimed to develop leaders who could carry the torch into the second half of the 20th century.

When each class ended, many of these "students" returned to their home areas, started classes, became leaders themselves, and soon began teaching others to call. To the best of their ability they passed along what they had learned.

Shaw continued to hold twice-yearly summer master classes into the mid-1950's, and from each class came new leaders who went out and taught dancer classes, formed callers schools, and helped create callers associations in an effort to carry on leadership training. At first, essentially those who had trained directly under Shaw trained others. Eventually those who were training new callers were several generations removed from Shaw. The cloak of leadership had been passed from a single individual to many.

With the steady growth of the square dance activity, individual areas came up with their own guidelines and some created their own codes of ethics. For a time, there was little coordination other than that collected and published by *Sets In Order*. This magazine, originally inspired by Lloyd Shaw, broadcast much of the Shaw philosophy, carried articles by the leaders of the day, took the lists of basics from square dance centers around the country, combined them, interpreted their styling to come up with a coordinated list and, in general, became a representative "voice of caller leadership."

On this framework individual callers and the various areas went their own way, but there was an ever-growing urgency for callers to work more closely together for the advancement of the activity. A need for some sort of consolidated leadership became more and more apparent through the 1950's and in August, 1960, a group of caller-leaders from several different areas met in Glenwood Springs, Colorado, to search for solutions to the escalating need of unifying terminology and styling, to create a universal moral code for callers and to offer needed leadership for the activity. Ed Gilmore, Bruce Johnson, Jim Brooks, Don Armstrong, Frank Lane, Bob Osgood, and their wives attended the several days of meetings.

In July 1964, *SQUARE DANCING* Magazine (Formerly *Sets in Order*) working with Southern California callers, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page, Bob Ruff and Bob VanAntwerp, and in conjunction with the extension division of the University of California at Los Angeles, presented a two-day on-campus caller-leadership conference utilizing a combined university and caller faculty which attracted callers from across North America. The success of this conference prompted a second session the following year.

As a result of leadership guidance in these ventures and because of the continuing growth of caller-interest, it became increasingly apparent that a close association of callers was long overdue. It was further felt that experienced, proven individuals working together could form and realize such a type of leadership.

During this time *SQUARE DANCING Magazine* continued to reach out to more and more caller-leaders. Articles by top leaders disseminated on-going square dance leadership information. How-to-do articles were shared and callers around the world had an increasing influence on each other. Codes of ethics were published and adopted by various associations as were consolidated lists of the basics along with styling notes. Even though it reflected a true composite, all of this was done in an independent, somewhat detached manner. There still was a need for the existing leadership to work closely together.

## The Start of CALLERLAB

In 1961 *Sets in Order* inaugurated the Square Dance Hall of Fame as a means of honoring leaders who had left their mark on the world of square dancing. Over the following decade a number of outstanding individuals were added to the list. Anyone looking at these names would recognize them as representing the ultimate composite of square dance leadership of the time. Any single one of these men might not alone be able to capture the respect of all callers, but, with all Hall of Famers working together, they presented a "body of knowledge" that a great percentage of callers could respect and follow. Their backgrounds and accomplishments formed an impressive foundation for square dance caller-leadership.

"Body of Knowledge" is the keystone of any profession. It must be unique to the field and is the basis (or bible) on which a profession is formed. The "Unique Body of Knowledge" is that which distinguishes one profession from another and therefore one activity from another.

Plans for a meeting of the members of the Hall of Fame were begun in 1970 with a founding committee made up of Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob VanAntwerp. Summaries from the past ventures were studied and, following a lengthy preparation period, eight major discussion topics regarding the nature and needs of the activity were prepared as a partial charter framework for the potential new organization. These were the topics: (1) Let's put the dance back into square dancing; (2) An accepted form of standardization is vital to the

growth and continuation of this activity; (3) Caller-teacher leadership training is the responsibility of the callers and teachers; (4) Professional standards for callers and teachers need to be established and maintained; (5) Today's square dancing is due for a reappraisal; (6) The combination of the various parts of the square dance activity (squares, rounds, circle mixers, quadrilles, contras and related forms) should be encouraged; (7) The selfish exploitation of square dancing should be vigorously discouraged and (8) The over-organization of dancer-leader groups can pose a problem to the future progress of the activity.

Invitations were mailed to fifteen members of the Square Dance Hall of Fame to attend a meeting in February 1971, as guests of The Sets in Order American Square Dance Society, to take part in an "Honors Banquet" and to discuss the "State of the Square Dance Nation."

Eleven of the invitees were able to attend: Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Frank Lane, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor and Bob VanAntwerp. When the meeting, held at the Asilomar Conference Grounds in California concluded, the group enthusiastically and unanimously signed the eight-point charter and began planning for the future.

It was decided that initial growth of the organization would be on a gradual basis and that each person selected for membership would be personally invited to attend one of the meetings and, having attended, would be included as a member.

This was the start of CALLERLAB.

A second meeting was held in July of that same year. Don Armstrong and Earl Johnston were included as new members at that session. The total membership had now reached thirteen.

Meeting number three was held in February, 1972, with Jerry Haag, Jerry Helt and Jim Mayo present as new members. The fourth of the Asilomar meetings was held in July, 1972,

when Al Brundage and Manning Smith became members. By this time the total membership had reached eighteen. At this meeting it was decided to enlarge the group while still retaining the personal invitation method of increasing the size of membership.

The February, 1973, meeting included seven new members: Stan Burdick, Cal Golden, C.O. Guest, Jack Lasry, Johnny LeClair, Melton Luttrell and Bill Peters. This session concentrated on plans for the 1974 CALLERLAB Convention.

By this time the total "founding" and "charter" membership had reached 25 and this body was designated the CALLERLAB Board of Governors. Jim Mayo was elected the Association's first Chairman of the Board.

In those formative years the group named itself "CALLERLAB -- the International Association of Square Dance Callers" and started *Direction*, as its official publication. Arnie Kronenberger served the early sessions as chairman pro tem; Bob Osgood served as executive secretary. It was decided that during these early stages CALLERLAB would conduct business under the "wing" of The Sets in Order American Square Dance Society, and that CALLERLAB's home office and staff would be provided by SIOASDS, without cost to CALLERLAB.

A description of the formation of CALLERLAB would be incomplete if it didn't recognize the contribution and pivotal role played by Bob Osgood. His unique position as editor of *Sets in Order (SQUARE DANCING) Magazine* and his broad contacts with the callers, teachers, and leaders in the square dance field, linked with his strong, enthusiastic leadership allowed him to truly become the moving force behind the birth of CALLERLAB. Bob was an innovator and a superior leader, and without his tireless drive and skill to organize the effort, there would not be a CALLERLAB today.

In the time period, 1971, '72, '73 the members organized the structure of CALLERLAB:

■ the concept of a Board of Governors

- the need for members to attend yearly meetings at regular intervals
  - the need for communication between the Board and the members
  - the concept of an Executive Secretary
  - the concept of professional standards and the adherence thereto
  - the concept of incorporation to protect from liability and for tax purposes
  - the concept of disciplining members (later modified)
- organization followed generally that of the American Medical Association (a concept suggested by organizing member, Lee Helsel, who had been working in the health field).

Committees were started from the first meeting and within a year, a Code of Ethical Behavior had been created. The Sets In Order Basics and Extended lists of basics were endorsed by CALLERLAB as being representative of the movements currently danced in the activity. These made up the first CALLERLAB basic movement lists.

With the help of a professional artist, the CALLERLAB logo, DIRECTION newsletter heading, and other artwork were created, approved by the members and put into use. The legal firm of Paul, Hastings, Janofsky and Walker prepared by-laws and papers of incorporation for CALLERLAB.

The gradual growth, the in-depth planning of goals and the strength of its leadership propelled CALLERLAB securely into its next big step, its convention in 1974. The groundwork would be tested; its membership would be quadrupled and the "baby" would be ready to stamp its mark on the future of caller leadership.

[Bob Osgood (1918-2003) first attended Lloyd Shaw's summer class for callers in 1947. Bob quit his day job a few years later to devote himself fulltime to producing *Sets in Order*.]

## **STIR THE BUCKET—Transitions**

**Rusty Wright** reported, “**Tom Dillander** of Sheperds-ville, KY, passed away on February 7, 2013. Tom (along with his wife Pam) owned and ran Palomino Records. He was killed in an accident when a boiler in his production plant exploded.

“Palomino Records is THE place to buy anything (except clothes and shoes) related to square dancing: music, sound systems, books, computer software, lists of world-wide square dance clubs and callers, anything. Palomino Records also sells LSF music and the LSF Educational Kits.

“When I worked with Tom over the phone to set up his handling the LSF kits, he bent over backwards to get everything coordinated and in place so they could assemble the kits for sale. Tom will be missed. Please keep his family in your prayers.”

**Susan Burt** wrote at Christmas time that her husband **Larry Stout** of Normal, IL had died on October 19, 2012, after a 15-month struggle with Stage IV lung cancer. Larry, Susan, and their son **Andrew** were welcome participants at Terpsichore’s Holiday for a number of years. Larry was a full professor of mathematics at Illinois Wesleyan University, but we knew him as an avid English country dancer and musician. He played the fiddle as well as the concertina, viola d’amore, mandolin and penny whistle, and he even made some of his instruments. We will miss Larry and his dancing and his music, but we hope to meet Susan and Andrew again on the dance floor. We hold them in our hearts.

## EVENTS OF NOTE

**62<sup>nd</sup> National Square Dance Convention**, June 26-29, 2013, Cox Convention Center, Oklahoma City, OK.  
[www.62nsdc.com](http://www.62nsdc.com)

**Shaw/folk Reunion**, July 12-13, 2013 at the Outpost, Denver, CO. Contras, rounds, squares, triplets, grand circles, folk, etc. plus evening party and singing. Plan to spend the weekend in Colorado, dancing with your friends. More information in the next issue.

**Cumberland Dance Week**, July 14-20, 2013, near Nancy, KY. Go to [www.cumberlanddanceweek.org](http://www.cumberlanddanceweek.org) for information about CDW 2013.

**Dance on the Water**, India's Golden Triangle, September 3-19, 2013, (\$3299 + international air fare) and Prague Three Rivers Cruise, June 26-July 10, 2013, (\$2798 plus international airfare). Mel Mann, owner of Dance on the Water, reports that this summer, his 29<sup>th</sup>, will be the last summer that he will lead international folk dance tours. (510) 526-4033 or [meldancing@aol.com](mailto:meldancing@aol.com)

**Terpsichore's Holiday**, December 27-31, 2013, Stonewall Jackson Resort, Roanoke, WV. This LSF-sponsored family camp is for ages 4 and up.

## Have you renewed your membership for 2013?

Send your check to Ruth Ann Knapp, 2124 Passolt,  
Saginaw, MI 48603.

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

**Notice of the Annual Membership  
Meeting**

**of**

**The Lloyd Shaw Foundation**

**Monday, July 15, 2013**

**1:00 PM**

**At Cumberland Dance Week**

**Kentucky Leadership Center**

**Near Nancy, KY**

**The Board of Directors Meeting to follow**

**LSF Members are cordially invited  
to attend.**

## **FOUNDATION INFORMATION**

Linda Bradford, 15127 W. 32<sup>nd</sup> 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.

Anne Fuller, (Secretary), 293 Stone Road, Paris, KY 40361  
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 and Board of Directors) (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.

Karen Parker, 359 Triborough Hollow, Lawrenceville, GA 30044  
karenbparker@gmail.com, (Board of Directors)

Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO, 80112  
(Board of Directors) (303) 808-9724;  
Allynn.Riggs@gmail.com

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

The Lloyd Shaw Foundation  
2924 Hickory Court  
Manhattan, KS 66503

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As a tribute to the life and work of Bob Osgood, the Lloyd Shaw Foundation is proud to present to its membership an opportunity to be among the first to purchase this Memorial DVD set containing the most complete assembly of the Sets in Order and Square Dance magazines available.

Only \$20.00 plus \$5.00 postage and handling

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Send a check for \$25.00 **made out to the Lloyd Shaw Foundation** and the above information and to:  
Bob Tomlinson  
71628 Treadway Rd.  
Martins Ferry, OH 43935-9711

Order now and reserve your copy. Be among the first to enjoy searching through the pages of the magazine that was instrumental in shaping the early American Square Dance scene.

This summer, join the Lloyd Shaw Foundation at  
**Cumberland Dance Week 2013**



**July 14 – 20, 2013**  
**Nancy, Kentucky**

Join us for six days and nights of music and dance in beautiful, south central Kentucky. Your registration includes all meals from Sunday evening to Saturday morning; air-conditioned, hotel-style residence rooms with private bath; and all workshops and dances.

### **Staff**

Diane Silver  
Bill Litchman  
Kris Litchman  
Laura Light  
George Paul  
Al White  
Alice White  
Eric Schedler  
Bob Tomlinson  
Ruth Pershing  
Hazel Jodock  
Beth Harvey  
Tim James

... and more!

[www.CumberlandDanceWeek.org](http://www.CumberlandDanceWeek.org)

## What is Cumberland Dance Week?

Cumberland Dance Week (CDW) is an all-inclusive music and dance event on the Cumberland plateau in south central Kentucky. It is a truly unique experience, creating a community of dancers and musicians of all ages and providing a nurturing environment in which to learn, share, and grow. Dancing, singing, story-telling, music-making, laughing—all are a part of daily life at camp.

Age-appropriate classes are offered during the morning, afternoon, and evening for children, teens, and adults. Live music is featured throughout the daily schedule. Three times a day, everyone comes together to share dance and music in the tradition of our ancestors. During the evening dance, parents enjoy themselves while their children are tucked away in bed, with staff monitoring the halls.

## What goes on at CDW?

*Adults & Teens* choose from a variety of exciting dance and nondance classes: contra, English, squares, callers workshops, clogging, waltz, swing, rapper, crafts, yoga, etc.

*Children (5-8) & Youth (9-12)* activities include nature walk, traditional games, crafts, ritual dance, and singing games.

*Wee Tots* (4 and under) enjoy singing games, outdoor play, gardening, arts & crafts, and more.

## Location

The Lake Cumberland 4-H Center is a spacious, modern facility remotely located near Nancy, Kentucky. Two wooden dance floors, classrooms, residence rooms, dining hall, large covered porch with rockers, **and** a cozy fireside lobby with areas for fellowship, relaxation, & impromptu jam sessions are all located under one roof. Residence rooms provide hotel style accommodations with air conditioning and private baths. Parents feel comfortable knowing this is a safe environment for their children. WiFi internet is available in central areas.

For more information or to register, visit [CumberlandDanceWeek.org](http://CumberlandDanceWeek.org), email [registrar@CumberlandDanceWeek.org](mailto:registrar@CumberlandDanceWeek.org), or call **888-913-6013**.

*Scholarships are available. See website for details.*

## Registration - CDW 2013

Register online at [CumberlandDanceWeek.org](http://CumberlandDanceWeek.org) or use the form below. This form is for one room. Most rooms accommodate up to 4 people. Larger groups should contact the registrar for accommodation options and pricing. Single-occupancy rooms cannot be guaranteed. Contact registrar for roommate requests.

Enter names as you want them to appear on ID badges.

**Sex**  
**(M / F)**    **LSF**  
**Member?**

Adult: \_\_\_\_\_

Adult: \_\_\_\_\_

**Sex**    **Age**

Youth: \_\_\_\_\_

Youth: \_\_\_\_\_

(attach additional page if needed)

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Reserve vegetarian meals for these campers: \_\_\_\_\_

## Cost

Includes tuition, lodging (1 room), all meals from Sunday supper to Saturday breakfast.

Age / Occupancy	Fee	#	Persons	=	Cost
Ages 3 & under	\$99	x	_____	= \$	_____
Ages 4-12	\$275	x	_____	= \$	_____
Ages 13-17	\$325	x	_____	= \$	_____
Adult (2+ adults in a room)	\$725	x	_____	= \$	_____
Adult (1 adult in room)	\$925			= \$	_____
LSF Member Discount (per adult; 2 max.)	-\$25	x	_____	= \$	_____
<b>Total</b>					\$ _____

**Examples: 1 adult & 1 child aged 8 pay \$925 + \$275; 2 adults & 1 child aged 8 pay \$725 + \$725 + \$275.**

I would like to apply for a work scholarship. (See website for details.)

Names of those applying: \_\_\_\_\_

Submit a deposit of \$100 per person (for campers ages 4 and up). Balance due July 1, 2013.

Make check payable to "LSF Cumberland" and mail to: **CDW Registrar, 359 Triborough Hollow, Lawrenceville, GA 30044.**

Refund policy: Except in the case of an emergency, \$50 deductible for cancellation after June 1<sup>st</sup>, redeemable within one year at any Lloyd Shaw Foundation event.