



# **The American Dance Circle**

**September 2014**

**Volume 35, 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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## **LETTER FROM THE PRESIDENT**

Dear Friends,

Summertime is a time for travel for many people. So it was for me. It is also a very busy time on the farm. The grass just keeps on growing and farm equipment rarely operates without some maintenance. Add to that the responsibility of caring for aging parents and the calendar tends to fill up quickly.

I had the opportunity to attend the Shaw Folk Rendezvous this year. I made it a special effort to attend this year as it is LSF's fiftieth anniversary and we were presenting some special awards to some special people. My traveling companion, Mary Beth Chiazza, and I drove out west and were delighted with a full schedule of dancing and fellowship.

As I stated, among the reasons for my trip was to participate in the presentation of several Silver Boot awards. My congratulations are extended to Ruth Ann Knapp, John Bradford, and Cal Campbell for the receipt of the LSF's most prestigious award. The "boot" committee, comprised of former awardees, recognized each for their unique and numerous contributions to the Lloyd Shaw Foundation. It was really great meeting everyone and finally having faces to associate with all the people I previously corresponded with by email or by telephone. I was surprised to so quickly feel a sense of belonging. I knew some people from previous events we attended together "back east," but very quickly, I felt at home

with everyone. Although initiated and nurtured from a different source, the effect of Jane Farwell on my life philosophy with respect to dance and fellowship ends up being very similar to those influenced by Pappy and Dorothy Shaw.

That really struck me when, after the dance, we circled the benches and started singing. As we continued singing requests, my emotions overwhelmed to the point where I could only mouth the words as I concealed my flooding emotional upwelling. I managed to suppress my emotions enough to not make a spectacle. At that time, I have to admit to being somewhat confused as to what was happening to me. The next night though, when it came time to circle the benches, Mary Beth and I quickly excused ourselves early stating that we needed to get started early the next morning for our return trip. While this was true, I admit to feeling a sense of relief at not having to deal with the possible emotions of the previous night.

I wish now, we had stayed. I now realize that my emotions were simply reminding me that it is not just about the dance. I was revisiting all those great times we would sing each week after the dance was over. I had somehow forgotten that dance and music were not the only vehicles for fellowship in this type of setting. I had to travel clear to Denver to be reminded.

The Saturday historical introspective that Cal Campbell led only reaffirmed my feeling of "being home" with the LSF and its underlying philosophy. It causes me to ponder what a meeting between Lloyd and Dorothy Shaw and Jane Farwell would have been like. Maybe in some small way they met that weekend. The two philosophies, when compared, are almost identical. In a poignant condensation of Pappy Shaw's philosophy, Cal Campbell aptly stated that Pappy wasn't as interested in teaching people "how to dance" as he was teaching them "why to dance."

My trip to Cumberland Dance Week was cut short due to responsibilities at home, but we had our annual membership meeting followed by our annual Board of Directors meeting. Please see the minutes of the proceedings that follow in later pages. Two of our board members were able to attend from

their homes via an inexpensive voice conferencing service allowing them to participate in all the proceedings. These services open up the possibility for other meetings throughout the year. It also makes it possible for people to serve on the board that might be otherwise restricted by the travel involved, allowing a greater cross-section of new ideas. I am grateful to all the members of the board, the officers, and the committee chairpersons that continue to do the work of the LSF.

I am truly inspired as I become more aware of all the specific contributions of time and talent that continue to be made toward the work of the Foundation. I am grateful to all of you. As always, I invite your anecdotes, comments and concerns regarding the Lloyd Shaw Foundation, Inc. or American folk dancing in general. Continue sending me your thoughts; I promise they will be considered.

Kathy and I extend our fondest regards. Oh yes... I almost forgot...Mary Beth Chiazza told me on the way home from the Shaw Folk Rendezvous, that she now knows why she is a member of the Lloyd Shaw Foundation.

Bob

### **Needed: a Secretary**

The LSF is looking for a new secretary. The chief responsibility is taking the minutes at the annual board and membership meetings and keeping the minutes well filed. If you could assume this responsibility, please contact President Bob Tomlinson. His mailing and email addresses are on the inside back page.

# THE SHAW/FOLK RENDEZVOUS

By Allynn Riggs

The Shaw/Folk Rendezvous was held July 11-12, 2014 at The Outpost in the Denver, Colorado area. Built over fifty years ago specifically for square dancing, the location offered a unique ambience that enhanced the celebration of the Lloyd Shaw Foundation's 50th Anniversary. Leaders presented numerous dances which were considered staples of the early decades of the summer institutes and the LSF fellowship weeks. Thanks to each of the leaders who embraced Pappy Shaw's interest in the variety of dance forms and rhythms by presenting contras such as "Hills of Habersham," folk dances from the middle east and Mexico, traditional visiting squares, unique formations found in Levi Jackson Rag and Levi Jackson Rose, and rounds and mixers such as "Light in The Window."

Saturday afternoon a special hour-long panel session was held at the suggestion of Cal Campbell. The panel consisted of those attendees who had participated in the original summer institutes under Pappy Shaw's direction and most importantly the fellowship weeks presided over by Dorothy Shaw prior to and during the early decades of the LSF's Rocky Mountain Dance Roundup. It became evident how difficult it is to describe the impact Pappy and Dorothy Shaw had on people. Each person's experience was different even under similar circumstances, and everyone in the room became more aware of "Why We Dance" and that it was and is more than the dancing. Thank you, Cal, for suggesting this session. We hope similar panels can be shared at Cumberland and Terpsichore.

We were delighted to welcome LSF president Bob Tomlinson and Mary Beth Chiazza, who took the time to trek out to Colorado to attend the Rendezvous. While here, Bob was able to preside over the presentation of the LSF's highest honor, the silver boot, to John Bradford, Ruth Ann Knapp and Cal Campbell during the Saturday evening dance. Thank you, both, for sharing and celebrating the 50th Anniversary with us.

The Rendezvous made a small profit and had over forty unique attendees over the day and a half event. One of the highlights was the BBQ dinner on Saturday night. Also presented on Saturday evening was the anniversary quilt pieced together by Allynn Riggs. She designed the wall hanging using blocks created by LSF members representing their parts

of their dance experience either in fabric or block design. Allynn created the corner blocks specifically representing the four LSF-sponsored dance events: The Rocky Mountain Dance Roundup, Cumberland Dance Week, Terpsichore's Holiday, and the Shaw/Folk Rendezvous. The quilt hung above the stage during the event. A notebook containing a photograph of each square with the maker's comments accompanies the quilt.



## THE SILVER BOOT AWARDS

When Lloyd Shaw was traveling across the country with his Cheyenne Mountain Dancers, from the late 1930s to the early 1950s, he developed an award for his dancers upon graduation from Cheyenne Mountain School. It was a silver cowboy boot pin embedded with a turquoise stone for each year the student danced on the team. Some years after the founding of the LSF, the board decided on a similar silver boot, with three turquoise stones, as a way of thanking its members for extraordinary service to the Foundation. This summer the recipients of previous silver boots agreed on presenting silver boots to three people who have performed long and exceptional service to the LSF. The awards were made at this year's Shaw/Folk Rendezvous in Denver in July. The words of each presenter are given below.

**John Bradford** first met Lloyd and Dorothy Shaw in 1946 at the age of 13, when he went with his family to the large summer class for callers held in Colorado Springs. Even though he was considered underage, he was allowed to be a full member of the class. He and his family continued to attend the class each year as long as it was held. For a few years, John and his sister Mary Jo were the demonstration couple for the round dances. After Lloyd's death, Dorothy continued the tradition of a summer get-together with a smaller group of callers. John attended those meetings for many years.

In 1964, The Lloyd Shaw Foundation, Inc., was formed and became legally registered as a non-profit corporation in the State of Colorado. John was an active member of the first Board of Directors and he served as the new organization's first treasurer.

During the first years of the LSF, John taught at many of the summer university workshops to instruct teachers in how to use dancing as a part of the physical education curriculum. Many of them were held at Colorado State University, as well as several in other states. He helped write the materials for the classes, which resulted in the development of kits, consisting of a text book and accompanying 45 rpm records (now a CD). For at least three years, John attended the National Square Dance Conventions to staff a booth showing the educational dance kits. He danced at one convention, having instructed the demonstration group to present the dance style and

movements used by the original Lloyd Shaw exhibition team, the Cheyenne Mountain Dancers, when Dr. Shaw was its leader.

During the 1970's, the Recordings Division of the LSF was housed in John's home, and operated from there for several years.

John's long connection with Lloyd and Dorothy Shaw, commencing when he was a youth, strongly influenced the way he has conducted his life and the way he has worked with his students as a classroom teacher.

*By Linda Bradford*

### **Cal Campbell**

The gentleman to whom this next award is going is a complex individual, and so an introduction for him may take a little time but that's all any of us ever get. To begin, I must say that the award that the LSF offers for years and years of selfless devoted service in no way matches the skills offered or the time so liberally spent by those who receive these awards. But, like all other aspects of service in the field of folk music, dance, crafts, or culture in general, there is no earthly reward other than the quality of the people who are served. This award is a token which stands for far more than its intrinsic beauty, value, or worth - it is a symbol of much, much more than what you see on the surface, whether of the award or the recipient.

I have known this man for well over 55 years and one might think that length of time is sufficient to get to know the person. But he surprises us over and over again. He is well known in the field of American dance, particularly modern western square and recreational dancing.

His LSF activities:

- Digitized the Visible Anthem for DVD

- Created the Sets in Order CDs

- Director of the Leadership Training Institute (Cañon City)

- He and his wife were editors of the ADC

- On the LSF Board of Directors several times

- Assembled ADCs for digitization

- Leader of Aggie Haylofters, Fort Collins

- Danced the Royal Lancers at 1959 National Convention, Denver

- Called at Swing Club dances in La Semilla

- He was on staff at many LSF functions

- And the list goes on and on

He's a publisher, a writer, a choreographer, a leader, a teacher, an expert caller, and he's a devoted follower of Lloyd and Dorothy Shaw. He has promoted them and sponsored them and the Foundation throughout his long career. He says that Dorothy Shaw changed his life - well, he's not alone in that. In addition, he is a highly skilled and talented scientist, veterinarian and balloonist. He's opinionated and sometimes irascible but then, who isn't. I think that he's earned the right to be all that he is. I'm proud to have known him as long as I have as I have learned from him, and I'm extremely pleased to offer to him this belated award which only expresses the surface of a much deeper respect for his accomplishments and value. The LSF gives this award to Dr. Calvin Campbell who wouldn't have accomplished nearly what we have seen and heard about without his faithful and devoted wife, Judy Campbell. She deserves a huge share. Please accept this award with the love and respect for you that it represents.

*By Bill Litchman*

**Ruth Ann Knapp** attended the first LSF Elementary workshop at Central Michigan University. She subsequently took the Special Education workshop in Colorado under John Bradford and Don Trummel. Thereafter she began assisting at the LSF workshops and was in charge of the Special Education Workshop at Oshkosh and of various elementary workshops held around the country. She worked with Carol Howard of Central Michigan University on revisions to the LSF Elementary and Special Education Kits.

She came to the last Lloyd Shaw Fellowship, which was held in 1978 and subsequently came for 15 years in a row to the successor dance week, the Rocky Mountain Dance Roundup.

She served two terms on the LSF Board of Directors and was Vice President of the LSF from 1977 to 1978. She has performed invaluable service to the Foundation by serving as Membership Chair since 1989.

Ruth Ann is a life-long educator. She taught for 40 years in the Saginaw, MI school system and currently serves as a member of its Board of Education. She has twice been president of the Michigan Music Educators Association and has conducted dance workshops for that organization.

*Enid Cocke*

## A LETTER FROM MARIE ARMSTRONG

*Marie Armstrong could not come to the Shaw/Folk Rendezvous, but she sent a letter, which arrived after the event. Here is her greeting to all who attended.*

This is Marie Armstrong Stewart in Oak Ridge North Carolina. You cannot imagine how much I would like to be there with you today. Vertigo has robbed me of dancing and impaired my walking, but nothing can diminish my memories.

I first heard the name Lloyd Shaw in 1944. I was in civil service attached to the Army Air Corps stationed at Ladd Field in Fairbanks, Alaska. A young airman in my office had been a Cheyenne Mountain Dancer; he gave me his own copy of *Cowboy Dances*. Some dozen or so years later I met the legend himself, and became a fan forever.

I was a charter member of the Lloyd Shaw Foundation. I was privileged, along with many others, to be included in the unique traditions of the Shaw legacy—sitting on the lawn at La Semilla\* singing “If I Had a Hammer” with John Bradford; sitting on the crags at Austin Bluff enjoying the vista to the west and the stories of how the west was won; picnics, lummi sticks, and sing-alongs at Coombe Corrie, the Shaw cabin; supper at Juniper Valley Ranch; and of course the fun and fellowship of the summer camps in Colorado and Kentucky.

Time has reduced the roster of charter members, but Pappy’s kids have kept the faith, and the philosophy of the Lloyd Shaw Foundation has made captive new names, new faces, new talents, new venues, so that its goal to recall, restore and teach the folk rhythms of the American people will be preserved.

Cor meum dabo,\*

Marie

\*This line is part of a round that was always sung at the Lloyd Shaw Fellowship:

Pauper sum ego

*I am poor*

Nihil habeo

*I have nothing*

Cor meum dabo

*I will give my heart*

\*La Semilla, the seed in Spanish, is the name of the dance hall that Lloyd Shaw built across the driveway from his home in Colorado Springs. You can see a partial picture of the dance hall in the quilt pictured on page 5 under the word “Shaw.”

## WHO WINS?

By Paul Moore

Several years ago Mary and I went to a really fun dance called by the late Bill Kramer of Santa Barbara, CA. Bill had a reputation for keeping the dancers slightly off-balance while still keeping them dancing. During one tip that night he started calling runs, and trades, and circulates – all from standard positions, but no one could anticipate what Bill would call next.

Those squares that were complacent quickly found themselves standing. Within 10 to 20 seconds Bill moved the floor back to lines and had everybody dancing again. As soon as everyone was straightened out, he challenged us to a contest to see what squares could go the longest without making a mistake. The first squares to break down became the judges for those still moving. The contest lasted about a minute and a half. Those still dancing were sweating it out hoping no one goofed. The others eagle-eyed the squares still moving to spot the slightest misdirection in a square still up.

If there were to be a competition in a square dance, Bill did it right. The figures were defined and had been practiced before the challenge was set up. Those who did not make mistakes were rewarded by still being on the floor. Those who did goof were involved by being the judges: the “losers” did not have to leave the floor or just stand in their squares until the “hotshots” finished. Bill ended the competition before a single square could be declared the winner, and everyone had a good laugh.

Still, there is a problem with competition in square dancing, and the old timers going back to close to 100 years ago understood the problem: competition identifies winners and losers, and there are always more losers than winners. Even in the light-hearted competition that Bill called, most of the squares lost. Most of the people who ended up on the sidelines just laughed it off. But people who were thin-skinned, or were attending their first club dance, were humiliated. The sensitive people felt that everyone was looking down on them. The new folks were scared that the more experienced dancers would see their mistakes and not want to dance with them.

Back in the 1920s and 1930s, Dr. Lloyd (Pappy) Shaw of Colorado was principal/superintendent of the small Cheyenne Mountain School in Colorado Springs. He was a very demanding educator who loved his students beyond anything, and he wanted all of his students to succeed in some way. One season Cheyenne Mountain won the state 8-man team championship, but Shaw felt he had betrayed his kids. The football players were hailed as heroes on campus and in town. The papers were full of articles about--not the whole team, but the stars. And no girls were praised in the press except as sideline ornaments.

There was no football at Cheyenne Mountain School the next year. Yes, some football-crazy parents transferred their boys to other schools, but most of the students stayed. Shaw tried many other activities for the students, but most of them involved competition or excluded some of the students. Finally he introduced international folk dancing. The students were receptive, but they were not fired up, until he brought in western style square dancing. The music and energy of the dances provided exactly what Shaw was looking for.

Square dancing was done at all grade levels. Sometimes square dancing was done at lunch break. In bad weather, the indoor "sport" was square dancing. On some evenings, Pappy called square dances for the whole community. Shaw saw the enthusiasm of his students, and their families, so he created exhibition teams which performed at the school, then at the county fair, eventually at local colleges. There were more requests for performances than one team could fill, so there were additional teams. To cut the story short, the kids toured the East Coast in the spring and the West Coast in the fall. No location was booked for his dancers unless it offered a unique educational experience for his students. That meant turning down many lucrative offers, but the students came first.

Some reporter asked about the publicity the dancers got: Wasn't it as bad as the publicity for the football players? Shaw answered that there was a world of difference because no dancer was singled out. All articles were about the team, and all dancers were of the same value on the team. But most importantly, the only way anyone on the team "won" was completely by team work.

The disparagement of competition in square dancing carried on through the next generation of dance leaders – those who formed CALLERLAB. They believed that dancing should be done for the joy of dancing well with other people. When an element of competition is introduced, most dancers end up as losers instead of being winners just for dancing.

Formal competition (and even some “high level demonstrations”) is the visible tip of the proverbial ice berg. The most costly competition is buried in the structure of square dancing. We blithely talk about “programs” in square dancing, but we are lying to ourselves. They are levels. No one ever stepped into square dancing at the Challenge “program.” To make a bad analogy, it would be like taking calculus before you had studied arithmetic.

There are many stories of marriages breaking up because one partner did not want to compete or was not a flashy dancer. Clubs broke up because of arguments over who should be on the team. Worse, clubs broke up because people put the blame for losing a competition on one person or one couple.

Have you heard dancers brag about what level they dance? The implication is always that people who dance Mainstream are not as good as those who dance Challenge.

My challenge is: who is the better dancer? The person who claims to know 6,000 moves, but has to dance stop and go or scramble to the open spot so he/she doesn't break down the square? Or the person who dances 50 basics with style, and grace, and makes everyone in the square feel the joy of dancing well?

We do not need to add formal competitions to square dancing. We have enough built in.

**Have you visited [www.LloydShaw.org](http://www.LloydShaw.org)  
lately?**

**Many resources await you there!**

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600 of the most popular LSF tunes are available.

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# *Terpsichore*



## *Dance Holiday 2014*

*December 27, 2014 ~ January 1, 2015*  
*Stonewall Resort, Roanoke, WV*

*~ Featuring ~*

*The Cosmic Otters, Adina Gordon, Janine Smith,  
John Devine, Steve Hickman, T. J. Crow,  
Gary Aurbach (The Frisbee Guy),  
DeLaura Padovan, Leslie Milbourne,  
Lynne Mackey, Gaye Fifer, Bill Wellington,  
And more!*

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*Presented by the Lloyd Shaw Foundation*

<b>Registration Form 2013 Rates</b>	<b>Before 12/01</b>	<b>After 12/01</b>	<b>Your Cost</b>
<b>Adult - Solo or with children in a Standard Room</b>	\$600	\$620	
<b>Suite Upgrade: Additional sitting room + kitchen <sup>1</sup></b>	\$630	\$650	
<b>Adjoining Rooms each equals the cost of a standard Room</b>	<b>Please add a \$200 sucharge for adjoining rooms</b>		
<b>Teen - ages 13-19 <sup>2</sup></b>	\$375	\$395	
<b>Child - ages 4 - 12 <sup>2</sup></b>	\$280	\$300	
<b>Commuter - Adult meals + activities</b>	\$405	\$405	
<b>Subtotal</b>			
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<b>Subtract \$10 per adult member of The Lloyd Shaw Foundation</b>			
<b>Total Due</b>			

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<sup>1</sup> Suite upgrade fee is in addition to a Standard Room Rate. There are a limited number of suites available.

<sup>2</sup> A child or teen must lodge with a paying adult in each rm.

**Balance of all registration fees  
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*If you have any questions regarding registration  
pleas contact Gaye Fifer ~ (412) 731-3436 or  
gayefifer@gmail.com*

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**Child/Teen** \_\_\_\_\_ **Age** \_\_\_\_\_

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**Number of vegetarian diners:** \_\_\_\_\_

**Please return this form with your check payable to the Lloyd Shaw Foundation, with a \$100 deposit per person (or the full fee) to:**

**Gaye Fifer  
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**We are not able to accept credit cards. All deposits are due by December 1, 2014 to secure a space.**

**Cancellation policy: For cancellations before Dec. 20, all fees will be refunded minus a \$50 processing fee. After Dec. 20, cancellations result in loss of all fees.**

# TERPSICHORE'S HOLIDAY

By Bill Wellington

Terpsichore's Holiday 2014 promises to be another fabulous festive frolic, as we ring in the New Year with dancing, singing, and fun in wonderful West Virginia from December 27 until January 1. Our program will feature some exciting new additions including Scandinavian dance for teens (taught by Ann Percival and David Canteini), Kerry sets featuring the Cosmic Otters, and Frisbee tricks taught by a World Champion Frisbee artist! We will have all this in addition to contras, squares, English, singing, crafts, swimming, and more in the cozy Stonewall Resort, where the views are beautiful and the food is delicious.

The staff for this year will include several new additions, as well as some favorites from years past. Terpsichore 2014 will welcome for the first time:

**Adina Gordon** from Burlington, VT, calls contras, squares, and English. Adina is noted for her beautiful, clear voice, her excellent teaching skills, and her enthusiasm for dance. She has called in 37 states, as well as in Canada and Israel.

**Janine Smith** from Gaithersburg, MD calls contras and squares. Janine is a wonderfully fun caller who brings a sparkle to the dance floor. She is a leader in the DC Square Dance Collective, and one of her specialties is writing new singing squares.

**Gary Auerbach** from Winchester, VA is a champion freestyle Frisbee player who has performed Frisbee tricks to over half a million people nationwide over the last 17 years. His specialty is teaching awesome juggling-style tricks using a Frisbee. Gary is also an avid square dancer.

Returning to Terpsichore will be:

**Seth Tepfer** from Atlanta, GA will be returning to teach a calling class for teens. He is also coming as Co-Director-in-training as he and his wife, Pam Eidson, will be taking over as our leaders in 2015.

**The Cosmic Otters** from Chicago, who were a huge hit at TDH in 2013. This band of four great musicians plays beautiful music for contras, squares, and English. They are also great Irish players, and after the dances were over last year they hosted great late night sessions.

**Steve Hickman, John Devine, T. J. Crow** and **Lynne Mackey** will also play for various dances, including contras, square, English, and Scandinavian. Pianist Lynne Mackey was not at Terpsichore in 2013, and we are very happy to have her back. Her dynamic style for English and American dances is unparalleled.

**Ann Percival** and **David Canteini** will also be returning to Terpsichore. Together they will teach a Scandinavian dance class for teens and a wood-working craft class for the 10-12's. Ann will also lead a singing class for everyone, and David will play in the evening dances.

**DeLaura Padovan** and **Leslie Jeanne Milbourne** will also be back. DeLaura will call dances, lead children's classes, and bring her unique spirit. Leslie Jeanne will also lead children's classes and lead our daily nature walk.

**Bill Wellington** and **Gaye Fifer** will return for their final year as camp Co-Directors.

So as you can see, we have a lot to look forward to at Terpsichore's Holiday in 2014. Please join us! For more information on registration, camp schedule, and scholarships visit : **[www.danceholiday.net](http://www.danceholiday.net)**

# **TEACHING FOLK AND SOCIAL DANCE TO MUSICAL THEATRE MAJORS**

**by Nancy Kane**

The great theatrical and ballet choreographer, Agnes de Mille (niece of the famous film director, Cecil B. DeMille), considered the study of folk dance to be an essential part of a choreographer's training. Folk dances teach forms, relationships, steps, rhythms, and cultural values, all of which are valuable materials in the choreographer's toolbox. I've introduced them to my students and incorporated them into my choreography since the beginning of my career; in fact, the need to know more about them was what led me to my first Lloyd Shaw Cumberland Dance Camp in 1997.

In theatre, you never know where the need for understanding of folk dance forms will be useful. While most people probably associate tap and jazz dance with musical theatre, the fact is that musicals more often call for social dances, partnering, and a facility with moving groups of people in interesting patterns.

In choreographing for musicals, I often found performers with years of dance training to be unprepared for the new challenges of partnering and understanding the geometry of spatial relationships. This is a natural consequence of dancers' spending years working on their own individual technique while watching themselves in the mirror.

I began teaching a Folk and Social Dance course at the State University of New York, College of Cortland, to help pre-professional students in the musical theatre program gain a better understanding of the vast domains of dance beyond the other necessary studio classes in ballet, tap, jazz, and theatre dance. The students were warned not to underestimate the challenges they would face. I used terminology from their other dance classes to help them bridge the gaps, demonstrated interrelationships between movements, and made sure they understood which musicals or plays would likely use the different dance traditions, and how they might be modified. It was a small class, made up entirely of females.

Doing my best to respect the differences in the dances and to highlight nuances in the limited time allocated, we covered different social dances, historical dances, and folk dances, all with an eye toward preparation for careers in musical theatre. The students, some of whom had been taught that their ballet training would prepare them for anything, were often surprised to find that they did not immediately succeed in mastering the new dances. They had to learn how to use the tools ballet gives them in an entirely new context, and sometimes they had to learn to let go and immerse themselves in very different movement experiences.

They quickly learned to pay attention to leading and following each other, gaining facility with learning both sides of partner dances. They encountered, for the first time in their dance education, the concept of weight sharing. Without realizing it, they were not only improving their dance skills, but also causing their brains to build connections that would help them in myriad ways.

Their mental and physical understanding of social dance soon came to their aid in a remarkable opportunity. The class was invited to perform a Viennese waltz to part of Strauss' Blue Danube Waltz as part of a concert by the college/community orchestra. We found willing male partners and a dance captain in Cortland's physical education department (which, to its credit, teaches fantastic rhythms classes to accustom P.E. majors to teaching recreational dance forms).

We modified a round dance to fit the small space in front of the orchestra and worked with the conductor to be sure the rubato moments in the piece were not so extreme as to be undanceable. The theatre costumer lent costumes and allowed alterations so that the dresses would not be too long, for safety's sake. The women in the folk and social dance forms class used their understanding of theatrical space and their ability to make instantaneous adjustments where necessary, helping the men to enjoy the thrilling experience of performance. It was an all-too-rare example of intra- and interdepartmental cooperation, and the results were both charming and exhilarating for performers and audience alike.

Throughout the course, I used knowledge and materials from the Lloyd Shaw Foundation, and made sure the students knew where to turn for resources if they ever need to pursue further study, or choreograph for musicals, or simply to continue to dance throughout their lives. Odds are that not all of them will go on to professional careers in musical theatre, and dance careers often change course as the performer ages. I hope that having had an introduction to folk and social dance forms will deepen their understanding of all their dance training.

Perhaps it may even open other avenues of professional opportunity for them, as their dance horizons have been expanded forever by the experience.

*"Now and then they would reach for a beauty that was beyond all understanding. They would simply thrill me with their dancing. They would venture far up on their way to the stars. And the beauty of their striving would make my pulse beat faster and my heart open with an unknown joy."*

*Lloyd Shaw, writing about the performance of the Cheyenne Mountain Dancers.*

# THE JOYS OF QUEBEC

By Chip Hendrickson

Here is a thoroughly satisfying contra that has a traditional flavor and is beautifully wedded to the music of the same name.

Triple Proper formation (a contra line of three-couple sets, not crossed over)

16 counts: Ones turn out and go down the outside and return

16 counts: Ones cross over and circle left with the couple below; then circle right back to place

16 counts: Ones swing their neighbor

8 counts: Long lines go forward and back

8 counts: Ones turn partner once and a half to place

This is the dance as published by the LSF in *An Elegant Collection of Contras and Squares* by Ralph Page.

Contemporary contra dancers have made some changes to keep everyone involved. It works well as a duple rather than a triple. In addition, the number two couple can balance and swing (or gypsy and melt down to a swing) while the ones are going down the outside and coming back. The B part of the music tells everyone when it is time to balance and swing the neighbor. Done to any other music, this dance would lose a great deal of its appeal.

# CONDENSED MINUTES OF THE ANNUAL LSF MEMBERSHIP MEETING Nancy, KY, July 21, 2014

President Bob Tomlinson called the meeting to order. With one correction, the minutes of the 2013 membership meeting were approved.

**Treasurer** Lew Cocke presented his report. Seven cash accounts total \$33,548.31. Investments, including the LSF Building fund and various endowed funds total \$140,600.10, with total assets of \$174,148.41.

Enid Cocke, Editor of the *American Dance Circle*, encouraged all at the meeting to submit articles, reports, and questions to make the ADC an effective medium for sharing information. President Tomlinson said that we need to use the ADC to keep new members, to show them the value of what we do, not just dance camps, but what makes us unique, that we teach not just how but also why to dance.

Donna Bauer presented her **Dance Center Report**. It was suggested to have an accident report procedure in case someone takes a fall. Bob Tomlinson will look into it. Excess funds from the Dance Center are sent to the general LSF treasury. President Tomlinson thanked Donna for managing a valuable resource for the LSF.

Ruth Ann Knapp's **Membership Report** was submitted. Our membership continues to decline. The Board will discuss various strategies for increasing membership. Currently the LSF pays dues to be a member of CDSS and Callerlab, but those organizations don't reciprocate.

**Sales** Bob Tomlinson reported that *76 Sets in Order* CDs have been sold to date, giving the LSF a surplus of \$1500, a lucrative investment.

The **Seed Money** report was given by Donna Bauer. Bob Tomlinson and Lew are on her committee. One grant was awarded this year. She and President Tomlinson agree that an event qualifies only the first time, not for successive years. Lew Cocke reported that the treasury has received \$400 back.

The seed money is to get an event started and publicized, and when all bills have been paid, the event should repay the money forwarded by the LSF.

President Thomlinson said he will release ***Sets in Order*** DVDs to David Wellstone, CDSS and Callerlab. A royalty payment of \$200 has been made, and more will be owed next year. Bob and Allynn Riggs represent LSF at Callerlab.

**Cumberland Dance Week:** Elizabeth Loiacono presented the Cumberland Dance Week report: 95 attendees, among them 20 new campers, 61 adults, 21 current LSF members. Karen says they have produced a CDW CD, which is bringing in some money.

**Board Nominations:** President Tomlinson announced that Karen Parker will be resigning after the meeting. He nominated Bob Fuller to succeed Karen. Nominations were closed. Bob Fuller was unanimously approved. Kris Litchman asked about the current status of the Sales Division. Lew Cocke reported that LSF offerings are available through the LSF website. Neal Rhodes takes orders for LSF tunes and sends them electronically. The few books in stock are mailed out by Lew and Enid Cocke. The kits are assembled and sent out by Palomino Records. Bob Tomlinson said that other publications are being digitized. Lew Cocke posts links to the LSF webpage. Currently the ADC is not available electronically.

The Meeting was adjourned at 2:20.  
Respectfully submitted,  
Enid Cocke

# Minutes of the Annual Board Meeting of the Lloyd Shaw Foundation, July 21, 2014, at Cumberland Dance Camp, Nancy, KY

President Bob Tomlinson called the meeting to order at 2:30 PM. Board Members physically present: Bob Fuller, Bill Litchman, Enid Cocke. Bill Wellington and Nancy Kane were present through a telephone hookup.

Treasurer Lew Cocke presented the **Treasurer's report.**

Total Cash and Bank Accounts	\$33,548.31
Total Investments	\$140,600.10
Total Assets	\$174,148.41
Liabilities	0.00

Donna Bauer reported on the status of the **Lloyd Shaw Dance Center** in Albuquerque. Total reserves are \$174,148.

Bob Tomlinson asked for Lew Cocke's recommendations concerning LSF scholarships. Lew recommended that no more than 5% of Scholarship funds be spent in a calendar year.

**Board members unanimously approved such a policy.**

Old Business: Bob Tomlinson reported on the **Kentucky Dance Foundation music** status: they are waiting to download the data base to the LSF collection, but the project is not currently going forward because of health issues with Stu and Kathy Shacklette.

The **Sets in Order DVDs**: Bob Tomlinson said there are 68 copies left. 210 copies have been sold with \$1492 in the account.

Bill Litchman reported that the **project to digitize the outtakes from the film, A Visible Anthem** is going forward. One film has been processed with 55 to go. All films are silent.

Nancy Kane reported on the cost of **placing ads in dance teacher journals**: the range is \$25 - \$15,000. JOPHERD is a good option. Nancy said that AAHPERD would help design an ad for \$50. Home schoolers are another target audience.

Bill Wellington reported that he has lined up a traditional square dance caller for **Terpsichore's Holiday**. The camp can cover the expense. Bob Tomlinson noted that the LSF wants to highlight Western style square dance, which is different from New England style. He proposed a caller workshop to develop western style square dancing. Bob Tomlinson and Bill Wellington agreed that Seth Tepfer would do a good job. Bob Tomlinson mentioned the commitment to round dance as well.

Lew Cocke said he would ask Nancy Kane's husband John to be the LSF webmaster. Lew asked if the LSF needs a facebook presence. Nancy said yes. They agree a young person is needed to manage it. Perhaps someone from Terpsichore's Holiday or CDW can collaborate.

Bob Tomlinson brought up **Membership development** for the 50<sup>th</sup> anniversary. A variety of suggestions was offered.

There was a request for a PDF of a Ralph Page book. Bob Tomlinson did it in a searchable PDF form. He also made a PDF file of Don Armstong's Contra Dance book. Lew asked about making digital versions of the kits. Bill Litchman asked about providing mp3 kits, which Lew Cocke said he could do. Bill Wellington mentioned that the Virginia Coalition for the Arts supports such things as dance workshops for teachers. He said he was willing to work on a committee to look into such workshops.

Lew suggested looking into marketing the Elementary Kit for \$30 – it would make the task much easier. There are 88 tunes, so it's a bargain. Bob Tomlinson said when he got home he would get together with the Bill Wellington, Bill Litchman, and Nancy Kane and Lew Cocke. The discussion is to be continued by email.

**Relocation of Cumberland Dance Week.** The camp is running a sizable deficit because of the facility's current fee structure and may need to come to the LSF to pay all their bills. Bob Tomlinson has told CDW leaders that the LSF can't support another year at the current venue. **It was moved that the LSF pay from its central account this year's CDW bills such that it leaves at least \$2000 in their account so as**

**to start a camp elsewhere. The motion was approved unanimously.**

**Grant Applications** Bob Tomlinson said he has worked to qualify the LSF to apply for grants and will continue our registration. We need a project to propose. Bob Tomlinson asked Bill Wellington to see what is available in WV.

**New business** Lew Cocke asked if the LSF would be the publisher of **a book about Lloyd Shaw** without having to pay for it. Amazon can produce the books one at a time as needed. An ISBN costs about \$100. It was agreed to table the issue until the book is fully finished (cover etc.)

**Board and Support Positions**

Bob Tomlinson noted that his term has ended and Karen Parker has resigned, leaving two slots to fill on the board. Bill Fuller and Donna Bauer have consented to run. Enid is eligible to run again. A motion to approve these nominations passed. There should be a call for a secretary in the ADC.

The Nominating Committee will be Bob Tomlinson, Enid Cocke, and Bill Wellington to nominate future board members. As for Membership: Ruth Ann Knapp will continue. Seed Money: Donna Bauer will continue. Elections: Dale Sullivan will continue.

Other issues:

Nancy Kane proposed increased publicity about our 50<sup>th</sup> year, suggesting that we feature dancers and musicians. She asked that everyone send her photos if they have them.

Bob Tomlinson thanked all for their time and service. Enid Cocke moved and Bill Litchman seconded that the meeting be adjourned. The vote was unanimous. Submitted by Enid Cocke, Acting Secretary

## COMING SOON: LLOYD SHAW'S STORY

By Enid Cocke

In 1952, a year after Lloyd Shaw had retired as superintendent of Cheyenne Mountain School, he received a letter from a former student who asked him to write his autobiography. Lloyd started on the task, assembling dates and writing about some of the trips taken by his Cheyenne Mountain Dancers. He was at the same time very busy conducting dance classes and traveling around the country. Thus he had not gotten very far with his story when he died suddenly in 1958 of a stroke. His soul mate and wife, the poet Dorothy Stott Shaw, took on the task of completing the book. She wrote with insight and eloquence about the many exceptional activities and traditions that Lloyd initiated during his 36-year tenure at Cheyenne School. But she too did not live to finish the task.

Their manuscripts have come down to me, their granddaughter. When I retired from my position at Kansas State University a few years ago, I finally had the time to try to complete what they had started. I have assembled their chapters and filled in the gaps in the story, bringing the reader up to the present with Lloyd Shaw's legacy as it is honored by the Foundation that bears his name.

I have learned that proposals to publishers can wait for months before a response is forthcoming. My husband Lew and I feel a sense of urgency to get the manuscript out to the public, and so we are looking at electronic publishing. We find that with Amazon people can have the option of ordering a hard copy of the book if that is their preference.

This message is not an announcement that the book is available, but it is a commitment that we will make it available as soon as possible. If some of our members have suggestions about publishing, I would welcome them. In the meantime, stay tuned. Readers of *The American Dance Circle* will be the first to know.

# DANCE CENTER CALENDAR

By Donna Bauer

Sunday: Waltz Cross Step 11 to 2 PM

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

High Desert Dancers 5:45-7:00 PM

Monday: Private Practice 5:00–6:00 PM

Yoga 6:30–7:45 PM

Ballroom 8:00–9:00 PM

Tuesday: Private lessons 10:00 - 3 PM

Karate 5:30 – 6:45 PM

Tango 8–11 PM

Wednesday: Private Lesson 12:00–1:00 PM, 2:30-3:30,  
and 4:30–7:30

Scandinavian 7:30 – 10 PM (1<sup>st</sup>, 3<sup>rd</sup> & 5<sup>th</sup>)

Thursday: Private lesson 10-11 AM

Karate 5:30 – 6:45 PM

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

Friday: Private Ballroom Lessons 10:00 AM–4:00 PM 5:30 –  
6:30 PM

Dance party 6:30 – 10 PM 1<sup>st</sup> Friday

Two Step 8-10:30 PM 2<sup>nd</sup> Friday

Special workshops or Dance party 8 – 10 PM

English Country Dance 7:30 to 10:30 PM 4<sup>th</sup> 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

## EVENTS OF NOTE

**Country Dance Tour to Prague and Czech Republic with David Millstone**, October 3-16  
[Millstone@valley.net](mailto:Millstone@valley.net) or  
<http://tinyurl.com/o87jxqw>

**Pourparler**, the annual meeting to discuss the teaching of folk dance by folk dance leaders. of the National Folk Organization (NFO) November 13-17, at Folklore Village, WI  
<http://nfo-usa.org/pourparler.htm>

**Terpsichore's Holiday**, December 27, 2014 to January 1, 2015, Stonewall Jackson Resort, Roanoke, WV, [www.danceholiday.net](http://www.danceholiday.net)

The December issue will have information about next summer's Shaw/Folk Rendezvous and Cumberland Dance Camp. Stay tuned.

## **FOUNDATION INFORMATION**

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

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