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of the
Lloyd Shaw Foundation

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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,

Today, as I'm writing, is the day of the big game. Earlier last week the weather forecasters were calling for seven to ten inches of snow today. That seems to all be passing north of where I live so our local square dance group will be dancing after all (yes even on the day of the big game.) I guess I and many people in our dance group are rare birds, so to speak. We would rather dance than watch baseball today... or is it football?

There is a lot happening behind the scenes right now. I'll highlight just one of those projects. First, I would like to thank Ruth Ann Knapp for her gift of "*The Selected Poems of Dorothy Stott Shaw.*" I was familiar with two of her poems that I had read before. They had been reprinted from an old religious publication. I was not aware of any collection such as this. In the card that accompanies the book Ruth Ann states, "Every LSF President should have one of these." I couldn't agree more. In fact, I think every member should have one. Thank you, Ruth Ann, I shall enjoy it.

I wanted to give everyone a heads up regarding the LSF website. I'll highlight some of the early general evolution that I'm aware of, but I'll refrain from listing too many details lest I leave something out. Also in my explanation I'll use layman's

terminology so as to not reveal my lack of expertise of the subject matter.

Many years ago the web site was started by Lew Cocke as a ".com" or ".net" with a rather large web address. Later it was redesigned into its present format and given its present address: lloydshaw.org. This professional-looking design was the work of Bill and Kris Litchman's daughter, Megan. It has continued to serve us for many, many years.

Problems arose when information on the site started to change. It became very hard to keep up those changes. When our recording division ceased operation, all of our sales information was obsolete. About that time Neal Rhodes volunteered to provide the physical space needed to run the website. He also agreed to do a limited amount of editing. I should point out that Neal with the assistance of some other members set up the system whereby we offered our music online and he continues to handle that distribution process.

When I became president, the renewal of our website name www.lloydshaw.org came up for renewal. The agent in the Albuquerque area that held all the "keys" to our website informed us that he was going to charge us for a multi-year contract. The price for his services, while not outrageous, was on the higher side of fair. After some council from Neal, concerned members, and then some deliberation by the board of directors, it was decided that I was to write a diplomatic letter to this agent. In this letter we basically said that his services would no longer be needed. We also requested that all the "keys" be transferred to Neal who further volunteered to take on the task as webmaster.

Neal, the officers, and the board, thought it best to distribute the three sets of "keys" to different people so that if something happened to one or even two of those persons, the third person would still have access to maintain the page. It became apparent that the amount of work needed to maintain the site and correct all the obsolete information was too much for one person. At this point two volunteers stepped forward to share this burden.

In the many years that the original web site served us, the technology of web design surpassed what had originally been designed into our site. It was pointed out that this seriously hampered our ability to market the LSF on all of today's modern media. Member, John Fracchia, the husband of vice president and board member Nancy Kane, volunteered to start working on a redesign that would make use of this modern technology. He was given a key to the existing website. In the meantime Lew Cocke, who had been previously designated to hold one of the "keys" to the website, decided to revisit his earlier position as webmaster. He started the task of corrections, incorporation of new material, and maintenance of the existing site while John continued to work on the redesign. Just lately, Cal Campbell has contributed a reorganization of our recordings list that categorizes each selection and makes finding suitable dance music easier.

At this point I must mention the effect of what I call the "Volunteer Waltz." If this waltz were to ever be notated, I envision much fancy footwork as to cause one to worry about stepping on your partner's toes or even the toes of surrounding dancers. These movements would be coupled with many hesitation movements that would cause the dancers to wonder if this dance will ever be finished. Of course, I jest, but often, especially in volunteer organizations we worry about hurting the feelings of someone that poured their heart and soul into a project many years ago. With simple direct honest communication we typically find that the person not only welcomes additional help, but may have been feeling overwhelmed at the continued burden of maintaining a project. Those involved in this redesign project have been mastering the intricacies of the "dance" and we are nearing the final tag. This project was started three years ago and I dare say could have been ready in a month or two had it not been for the "dance."

I prefer to view the "dance" in a positive light, though. Throughout the "dance" all of us involved in the redesign have had some time to really reflect on what the site needs to do. I believe John has captured the essence that the foundation needs to be promoting. Much thought has gone into its design and the technical aspects. At this writing there are some of those technical aspects to work out. The website design will be

submitted to the board for final approval. The site will be extensively tested to make sure all the automatic features work and that all the information is correct. Once these tests and any changes or additions are made, the site will be opened for business. John Fracchia will then serve as webmaster for this new site.

Social media have opened up tremendous opportunities in marketing, promotion, and advertising that were simply beyond the capabilities of the LSF ten or fifteen years ago. Most of this advertising is inexpensive or even free. Although we may still need to spend some money on well-placed ads in some selected dance media, our job will be much easier. Once we start these efforts, I believe this new website can become the gateway to the future of the Lloyd Shaw Foundation. In fact by the time you read this, that new gateway should be open. If not, then very soon.

Well, as you've probably surmised from the length of my column, I've cleared up all the problems my computer system had that I referred to in the last issue. I am writing from the comfort of my home, but I need to get ready for the dance tonight. Our family has been experiencing the continued blessing of physical health although it requires increased visits to doctors, therapies, etc. Cognitive issues continue to slowly degrade for Kathy's parents as we were told to expect. We have started slowly incorporating the outside professional assistance that will be needed to maintain the comfort, health, and safety of Kathy's parents in their home. Kathy and I continue to cope with a thankful heart.

I know I have said and written this many times, but I continue feel grateful for all those efforts past and present, spent on all those projects that now position the LSF for a positive and fruitful future in the twenty-first century. I especially appreciate the contributions to the present project of John, Lew, Neal and Cal. As always, I continue to 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.

REPORT FROM TERPSICHORE'S HOLIDAY

By Imogen Mill

Though I have been dancing for most of my life, this year was my first year at Terpsichore. Upon arriving I immediately knew that I would feel at home, and that I would have a wonderful time. The first night was filled with seeing old friends from other places, dinner, and meeting new people. The dances that night and every other night were great. As a scholarship recipient, I was given the job of assisting with the auction. This turned out to be a great deal of fun. I helped with the children's dollars for scholars auction and then with the live and silent auctions. I had attended many auctions at camps like Terpsichore, so it was great to see the other side of the auction and all the hard work that goes into it.

One of the very special things about Terpsichore is that everyone is there to have fun and is very considerate of the other people there. Even the children tend to take care of one another. I came to Terpsichore without my own family, but I immediately found people who volunteered to be my "family" for the week. Being 18, I didn't technically have a guardian, but my "family" made sure that I was feeling happy and getting enough sleep: a thing that, like all teens, I tend to struggle with.

The staff at Terpsichore also do a fantastic job. I was placed in a room with three other teens, one of whom I knew already, and the other two that I had never met. We all got along immediately, and were close friends by the end of the week. The program staff were wonderful as well. They made sure camp ran smoothly and that gatherings were fun for everyone. Each day there were new people performing at gathering, singing songs, leading dances, and telling stories.

My favorite part of the week was the night of New Year's Eve. With everyone dressed up and excited, the atmosphere was wonderful. Every night there are two closing songs. On the final night at the moment of the new

year everyone stood in three concentric circles for the songs. It was enchanting. Singing together as a community is so powerful, and standing next to old friends and new, I was blown away by how lucky I was to be there and how lucky I am to have a community like this in my life.

THE ANNIVERSARY QUILT COMES HOME

The quilt that Allynn Riggs assembled traveled last year from the Rendezvous in Denver to Cumberland Camp in Kentucky to Terpsichore's Holiday in West Virginia. It has finally come home to stay in the Lloyd Shaw Dance Center in Albuquerque. Donna Bauer, the Director of the Center, sent a picture of the quilt as it is now installed there.



CORONADO QUADRILLE

By Don Armstrong

Cal Campbell submitted this quadrille, saying, "It flows smoothly and adds variety to a program of patter squares and singing calls. It can also be used with inexperienced dancers. Quadrilles used to be part of every square dance program. They were used in class to teach timing. They were used at regular square dances to give the crowd a chance to relax. This quadrille also enables the caller to use Ladies Chain in a way that is now seldom used at modern western square dances.

Formation: Four couples in a square formation.

Music: "Coronado Quadrille"

Prompts

Intro - - - -, Heads Promenade 1/2 (outside)
1-8 - - - -, Head Ladies Chain to the right
9-16 - - - -, Sides Promenade 1/2 (outside)
17-24 - - - -, Side Ladies Chain to the right
25-32 - - - -, All join hands & Circle 1/2
33-40 - - - -, - - 4 Ladies Chain
41-48 - - - -, - - All Promenade
49-56 - - - -, - - Full around
57-64 - - - -, Heads Promenade 1/2

Description

- 1-8 Head or side couples Promenade outside the square halfway around and stop in the opposite position.
- 9-16 From this position the same Ladies Chain with the couple on their right.
- 17-24 The other couples, sides or heads, Promenade outside the square halfway around and stop in the opposite position.
- 25-32 These same couples Chain the Ladies to their right. Everyone has their own partner back and are halfway across from home.

- 33-40 All 8 dancers join hands in one circle and Circle Left halfway around the ring to man's original home position.
- 41-48 4 Ladies Chain across the set.
- 49-64 All four Couples Promenade once around the set and back to the man's home position. The ladies will end up with their opposite on the first time through the dance and their partner on the second time through the dance and so on.

Note: After two times through the routine, repeat two more times but begin with the side couples. When the Head Ladies Chain to the right, the Sides should turn to face them as a couple and then finish with all four couples facing into the center of the square.

STIR THE BUCKET

Ruth Ann Knapp reported that "Creative 360 in Midland Michigan is honoring community leaders who continue to create. LSF member **Jerry Hickman** will be honored on March 8th as a part of their "Yes We Can...Continue in Creativity." According to the program "We will pay special tribute to founding member and 'caller', Jerry Hickman. Still at the helm of The Midland Traditional Dancers, Jerry calls for these invigorating, fun gatherings. Jerry retired as an electrician at Dow Corning, finishing as an engineer in the Midland Plant Engineering. The Midland Traditional Dancers are part of the Folk Music Society of Midland. There will be a demonstration and you will be invited to join in for a pleasant dance experience for beginners as well as experienced dancers."

This is the same organization that honored **Carole Howard** last year. Jerry is a long time member of the Lloyd Shaw Foundation. Creative 360's program "Yes we can!" honors people who are 80 years and older.

BUGS IN SQUARE DANCING

By Paul Moore

Back in 1948 or 1949 a young couple joined a square dance club in Los Angeles, Rip and Snort. They danced joyfully for many years and cheerfully held offices. After a couple of years as Presidents of Rip 'n' Snort (the President's new spelling), the club managed to lose its constitution so there was no established way to remove these folks from office.

Rip 'n' Snort had a custom of dancing for about two hours then having their refreshments, not just food, but comradery and entertainment. Every dance night there were skits, jokes, music, and appreciation of good friends. No doubt the dancing was the main attraction because the club had one of the best callers--Bob Osgood. Even though he was the publisher of *Sets in Order* magazine, the most widely-read square dance magazine, Bob kept calling simply because he loved square dancing.

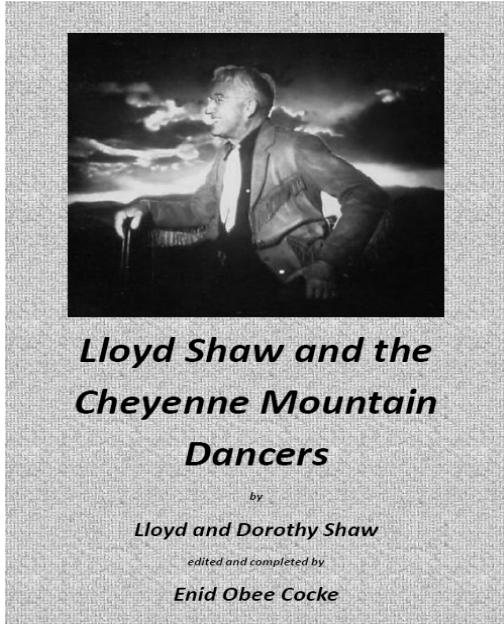
Now, *Sets in Order* had about the best staff a magazine could want. The first attribute of everyone was a love of square dancing. The other major attribute was loyalty and devotion to Bob. For those of you who have ever seen a copy of *Sets in Order* (later the name changed to *Square Dancing*), you will remember the number of photographs of how to do the figures. Joe Fadler was the staff photographer, and he also did the camera work for a film about square dancing that *Sets in Order* produced. Starting with the first issue of the magazine, the back cover cartoon was drawn by Frank Grundein, a professional cartoonist in the Disney studios. (Frank drew all 444 cover cartoons over 37 years.)

One day this club president asked Bob if he could draw a cover for the magazine. Bob was astonished. Why would this man want to draw for a square dance magazine?

The reason for Bob's astonishment was that the club President was none other than Chuck Jones, one of the principal cartoonists and directors at Warner Brothers. Chuck was awarded three Oscars for his cartoon work. Everyone recognized his main character: Bugs Bunny. Chuck also created Roadrunner, Wiley Coyote, Pepe LePew, and more. One of the most iconic artists in the world wanted to do a cover for *Sets in Order*.

"It is a fantastic work as a novel, as a guide to educators, and as an insight to the growth and evolution of folk and square dancing from 1924 to the early 1950s."

**Ron Houston, Founder and Director of
The Society of Folk Dance Historians**



**Available on Kindle
or from Amazon as a digital download
or a softbound book
Ask your public library to stock it!**

This summer, join the Lloyd Shaw Foundation at

Cumberland Dance Week 2015



**June 27 – July 2, 2015
Pleasantville, Tennessee**

Cumberland Dance Week is five days and nights of dance and music for all ages. Join us in our new home at the lovely NaCoMe Camp and Conference Center near Pleasantville, Tennessee. Your registration includes all meals from Saturday evening to Thursday afternoon; semi-private room with private bath in an air-conditioned cabin; and all workshops and dances.

♦ Staff ♦

Diane Silver

Seth Tepfer

The Coffee Zombies: Tom Cunningham, Dianna Davis, Bob Douglas
Ben Schreiber

Al White

Alice White

Beth Harvey

Hazel Jodock

Tim James

Drake Meadow

Lauren Peckman

www.CumberlandDanceWeek.org

♦ Staff Highlights ♦

The Coffee Zombies have rocked dancers from Wisconsin to DC, Ann Arbor to Atlanta. Tom Cunningham's swing, old-time, and bluegrass backgrounds influence his fiddle and guitar playing. Drawing on her passion for Roma, Celtic, and Balkan dance music, Dianna Davis brings her keyboard, accordion, clarinet, and foot percussion to the stage. Playing percussion and guitar, Bob Douglas infuses the band with years of experience in world beat, punk, and prog rock. The Coffee Zombies make everyone want to dance!

Seth Tepfer is "Atlanta's Dance Magician," calling dances for adults and children like you've never seen before. Known for his infectious energy, short walk-thru's, and 'hash-contras', Seth's warm enthusiasm gets everyone moving and having a great time!

Diane Silver has been a contra dancer, swing dancer, kitchen flat-footer, caller, and teacher for more than 15 years, calling across the US & abroad. Highly acclaimed for her positive energy and spirit of community-building. Her motto: "I can't believe this much fun is legal!"

♦ Something for Everyone ♦

Adults and Teens will find a diverse and exciting program with classes that allow everyone to learn something new. Whether you're looking for high-energy dance, relaxation, or the chance to call dances or play music with some of the best, you'll find it at CDW. The camp typically features classes in contras, squares, English Country Dance, ritual dance (e.g., rapper, Morris, garland), international, partner dances, music, crafts, and nature.

Youth (ages 5-8, 9-12) explore America's rich heritage through music and dance and find out about other cultures in a way they'll never forget. The program is fun and challenging and takes place in a warm atmosphere of friends and family. Typical class offerings include folk dancing, ritual dance (rapper, Morris, longsword), music, crafts, nature, and traditional games.

Childgrove (ages 0-5) is a gem of a program for the youngest campers. Daytime activities include outdoor movement, circle time, focused craft, and interactive creative play. They'll explore folk arts and traditions such as gardening, baking, fiber arts, and more through story, song, craft, and play. At the end of camp the kids return home with new crafts in their hands, new songs in their heads, and new friends in their hearts.

Families are welcome at Cumberland Dance Week! CDW is ideal for parents, grandparents, aunts, uncles, and friends who wish to spend a meaningful and relaxing vacation with children. Not only can adults dance all day while the kids enjoy themselves in age-appropriate classes, they can continue to dance in the evening after the children are tucked away in bed, with adults and older teens monitoring the cabins.

◆ Cumberland Dance Week Venue ◆

Nestled in a 600-acre forest, NaCoMe Camp & Conference Center is the historic site of Beaver Dam Springs Resort where ladies and gentlemen in the 1800's would travel to bask in the "healing" waters of Sulphur Springs. Today, the camp boasts most of its original buildings, upgraded and remodeled with wood harvested on site. A creek meanders through the camp, and there's a swimming hole, a lake with kayaks and canoes, a playground, porches on every building (replete with rockers), a huge "barn" for dancing, world famous cinnamon rolls, and a welcoming staff.

Each cabin is air conditioned and has four bedrooms and four private bathrooms. Bedrooms sleep 5-9 people in a combination of full and twin beds and bunks. Larger cabins have a common area and mini-fridge.

◆ How to Register ◆

Register online (with Paypal option) at CumberlandDanceWeek.org. Cost includes five nights' lodging, fifteen meals, and all music and dance classes. Adult craft classes may require a small, additional fee for materials.

Scholarships are available through the Lloyd Shaw Foundation. To apply, visit the CDW website or e-mail Registrar@CumberlandDanceWeek.org.

Adults save \$50 by registering early.

CDW 2015 RATES		
Age	By March 1	After March 1
Adult (18 & up)	\$525	\$575
Work Exchange Rate*	\$400	\$450
Ages 13-17	\$300	\$300
Ages 3-12	\$225	\$225
Ages 0-2	\$90	\$90
Subtract \$25 for each adult LSF member		

*Adults (ages 18+) can save \$125 in exchange for one to two hours of easy tasks each day.

For more information or to register:

Visit CumberlandDanceWeek.org

Email Registrar@CumberlandDanceWeek.org

Call 888-913-6013



An unpublished drawing of Bugs Square Dancing

Chuck and his beautiful wife Dorothy did much more than draw for the magazine—they both wrote articles. Some articles were entirely tongue-in-cheek, poking fun at square dancing. Some were more serious. Here is one that is entirely sentimental.

Is Square Dancing Coming of Age?

By Chuck Jones

"I can remember the last time I fell in love. I can remember that I married the girl I fell in love with. But I cannot remember why I fell in love, nor can I conjure up the feeling, the emotions that arouse young love. I do know this: they were not the same reasons that I love that girl now. I

have, over these twenty-two years, climbed a long ladder of experience and I now love her for what I know her to be—not what I suppose her to be, or what I expect her to be.

"I think this may be the difference between adolescence and maturity. An adolescent loves what he dreams; an adult loves what he knows. I can remember a little more clearly the hot rush of my first love for square dancing. Callers were God-like creatures, and experienced dancers had omniscience far beyond the realm of mere human beings; the grace of their movements, their easy familiarity with the strange garments, billowing petticoats, teetering boots. I moved in a happy haze, unreal and delightful, satisfied that I had found a way of life, almost a religion. Square Dancing! I looked with pitying contempt on my earth-bound friends, with the surprise of a religious convert for the ignorant masses.

"The reason why Dottie and I are still dancing eight years later, is because we still love dancing, but for different reasons than those given above. I believe that today we are adult square dancers. We love it now not for what we hope it to be, or require it to be, but for what we know it to be: a happy adult recreation. We love it, because like books or music or art or just conversation, it increases our knowledge of mankind and of each other. It develops our tolerance and our understanding and broadens our horizons immeasurably. We know its faults to be the simple history of all human frailties and that we are a part of that history. We like square dancing because the people in it are fun and we are happier when we are with them.

"How does the square dance picture look to me today? It looks healthy. Why? Because the attitude of those in it is healthy. I think most of us have long since found what square dancing can do for us; we are now concerned with what we can do for square dancing."

I can believe Chuck Jones.

Footnote: Chuck did not direct "HillBilly Hare" which is available on YouTube. Just go to the You Tube home page and type in HillBilly Hare. You will have several choices.

SEMINAR FOR DANCE LEADERS

By Cal Campbell

The Community Dance Leaders Seminar (CDLS) started life as the Beginner Dance Party Leaders' Seminar in 2000. It is held each year just ahead of the annual CALLERLAB Convention and is sponsored by the Committee for Community and Traditional Dancing. The seminar is all day Saturday and half a day on Sunday. It is composed of ten presentations by recognized leaders in beginner dance parties and community dancing. You do NOT have to be a member of CALLERLAB to attend the seminar.

The site for this year's seminar is Springfield, MO, March 28 & 29 at the University Plaza Hotel and Convention Center 333 John Q Hammons Parkway, Springfield, MO 65806.

The start time is 9:00 AM Saturday morning. The cost is \$50 for each leader. Dance partners for the leaders are admitted free.

This seminar is a wonderful place to learn new dances. It is also a wonderful place to meet other dance leaders with similar interests and to make new friends and contacts.

Further information about the CDLS can be obtained from Calvin Campbell at <cal@eazy.net> or Bob Riggs at <Bob@SquareDanceEtc.com>.

DANCE CENTER CALENDAR

By Donna Bauer

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

Once-a-month dance on Sunday 2:30-5:30

Scandinavian Dancers 3:00-5:30 3rd Sunday

High Desert Dancers 5:45-7:00 PM

Monday: Private Practice 5:00-6:00 PM

Yoga 6:30-7:45 PM

Tango 8:00-9:00 PM 1st, 2nd and 3rd 8:00-10:00 PM
4th

Tuesday: Private lessons 12:00-2:00 PM

Karate 5:30 – 6:45 PM Tango 8:00-10:30 PM

Wednesday: Private Lesson 12:00-1:00 PM

Private Lesson & workshops 3:30 – 10:00 PM

Thursday: Private lesson 10:00-11:00 AM and 2:00-4:00 PM

Karate 5:30-6:45 PM

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

3X's a year and private lesson 7-8 when UNM is off.

Friday: Private Ballroom Lessons from 9:00-12:00, then 3:00-7:30.

Dance party 8:00-10:00 PM 1st Friday

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

English Country Dance 8:00 to 10:30 PM 4th Friday

Saturday: Irish Step Dancing 8:00 AM-1:00 PM

Tango 2:30 to 4:30 PM

Folk Dancing 7:00-10:30 PM

The small hall is even busier with a large number of private lessons going on all the time. All is well at the Dance Center with all of the repairs completed that had to be made with the roof leak, the drinking fountain, the phones and the one heater. With the leak in the roof I was concerned about the dance floor but that did not need to be repaired.

A BIG THANK YOU TO DONNA FOR HER SKILLED MANAGEMENT OF THE LSF DANCE CENTER!!

NORMA BOWERS, AKA ROSIE THE RIVETER

By Enid Cocke

My husband Lew and I were impressed recently when we opened our Sunday issue of the *Kansas City Star* and found our LSF friend Norma Bowers featured in an article about the women who earned the title of "Rosie the Riveter" for their service during World War II.

The article reported, "Few stayed as closely linked to their wartime work as 88-year-old Norma Bowers. The Carroll County woman went to work at Pratt and Whitney, which produced the R-2800 Wasp engine used in several Navy and Army Air Corps fighters, as well as the DC-4 cargo/passenger aircraft.

"Bowers and two other women in one tiny room sharpened all the tools used to craft the smallest component parts of those engines.

"Upon being laid off in September 1945, Bowers answered an ad from Pennsylvania Central Airlines. She was trained to take reservations and work the ticket counter in the fledgling commercial flight industry.

"'Airplanes always fascinated me,' Bowers said. 'Even as a child on the farm, whenever a plane would fly over, I would stop what I was doing and just stare.'

"Bowers worked her way up from customer service to inventory control, where she realized the DC-4s were using the Wasp engines. Then as assistant to the buyer of aircraft engine parts, Bowers was assigned the R-2800. She finally got to see her past work up close.

"I realized I'd helped build those engines," Bowers said.

"Like all the women interviewed, Bowers spoke fondly of the lessons learned during her days as a Rose the Riveter.

"That time at P&W gave me a lot of confidence, and it was a pleasure to know I was a part of something important. It certainly was an interesting life."

SOME REMINISCENCES OF LLOYD SHAW AS A TEACHER

By Mary Jo Bradford Brearley

Editor's Note: Mary Jo shared some reminiscences with your editor before the 50th anniversary celebration for the LSF last year. They shed some light on Lloyd Shaw as an educator. As a young college graduate Mary Jo taught English in a small school in Lamar, Colorado, and was able to visit Pappy and Dorothy Shaw frequently.

They tried to help me become a better disciplinarian, for discipline was my big problem that first year of teaching. Pappy told me that the reason I was having such a hard time with discipline was that I had always been such a good girl in school. I couldn't, he suspected, imagine what the unrulier students might be up to. He, he claimed, never had that trouble. Having made some trouble himself, he could foresee what they would try and figure how to prevent or counter it.

I have been thinking about what an irrepressible teacher he was. He taught all the time, with every breath or motion. When we came to study dance, he taught us that, but so much more, much more: history (particularly of Colorado and the Pikes Peak region), geology (again, particularly of the region), botany, ecology, a relationship with the earth (remember the Nature Preserve across the street from the school), a respect for Native Americans and their traditions, his philosophy of education, and his philosophy about life and the universe and its patterns and rhythms.

In the case of John [her brother] and me, he even introduced us to the stars. He loaned us a copy of a book by H. A. Rey, whose funny pictures would help us to locate stars and find our way around the sky.

Of course he was a completely wonderful teacher of dance, and I feel he is responsible for the great skill square dance callers and teachers, even ones who never knew him, have to this day. It became a tradition which has persevered, being able to teach from the mike without getting down and

pushing people around. It accounts for the great growth that took place in square dancing in the late '40s and early '50s, and for the fact that thousands still call themselves square dancers.

Just one example: he came to a state square dance convention in Oklahoma in 1949 or so, and photographers were there from *Life Magazine*. In Oklahoma we were still dancing Six to the Middle, Down the Center and Split the Ring, and even Take a Peek. He taught a new dance. I suspect he invented it as well. For us it was quite different and complicated. The head couples dos-a-dos-ed to a line of four, turned 180 degrees, picked up the side couples (who had been doing an elbow turn) and broke in the middle at the same time they picked them up, so that there were "Two lines turning side by side," then dropped them off and re-formed as four, turning, etc. He had analyzed the dance and devised a teaching sequence for it (as he had taught us to do in our own teaching), and he used the sequence, walking them through only once. ("Don't keep them standing or walking through long," he used to tell us. "They came to dance.")

Then he looked around the huge floor, packed with squares as far as the eye could see. "Do you need another walk through or can you do it?" he asked. "How many are ready to do it—hold up your hands." I was down on the floor in a square shaking my head vigorously, hoping he would see me, sure that those Oklahomans (who I knew from my own teaching experience had at least two left feet apiece) could not do anything so advanced with just one walk through. But he saw enough hands to satisfy him. "You can do it," he cried, "here we go!"

And he called the dance. And they did it. They *all* did it! I looked out in every direction through that sea of squares, and I could not find even one set not doing it. It had been a perfect job of teaching—so beautiful that I burst into tears just from realizing the perfection of it.

DANCE ETIQUETTE FROM YESTERYEAR

(The following passage comes from a book in Lloyd Shaw's library, *The Complete Guide to Dancing, Ball Room Etiquette and Quadrille Call Book*, by Helene Davis, published in 1923. It's interesting to see how rigid ballroom decorum was so recently and to remember that Lloyd Shaw had already been superintendent at Cheyenne Mountain School for seven years and his students were already performing lively international folk dances. Similar decorum was expected at the dances hosted by Henry Ford in Dearborn, Michigan. The Cheyenne Mountain Dancers, when they performed in Lovett Hall, reportedly scandalized the Henry Ford folk.)

Asking a Lady to Dance

In asking a lady to dance, take position directly in front of her, bend the body slightly forward, and respectfully say: May I have the pleasure of this dance? Or, May I have the pleasure of a number on your programme? Should she answer "she is engaged," he should thank her and ask for some other dance for which she is not engaged. No lady will refuse to dance without giving some good reason for her refusal. In taking place, a gentleman should offer the lady his arm.

If a gentleman wishes to dance with a lady with whom he is not acquainted, he should politely ask the hostess or the master of ceremonies for an introduction.

One of the first duties of every man at a ball is to invite the hostess, the hostess' daughter or special guest to dance.

If it is a ball where programmes are used, it is quite proper for a man, after having been introduced to a woman, to ask her for a dance, register her name on his card and vice versa, and excuse himself to go on to others to ask dances of them.

It is both indiscreet and ill-mannered to dance too frequently with one man, or to sit with a man in an obscure corner. The ballroom is not designed for the purpose of making love.

PRESERVING OUR PAST WHILE EMBRACING THE NOW

By John Fraccia

One of the joys of traditional American folk dance is its ability to keep us connected to our roots while allowing us to disconnect from the frenetic nature of the modern world. While spinning and whirling around the dance floor, in seemingly perpetual motion, we connect with each other in a tactile, kinetic and very human way. When the dance is over, however, we go back to our lives, and in the case of Cumberland Dance Week or Terpsichore's Holiday, may not see each other in person again until the next year.

While living in the information age at times can be overwhelming, and the need to unplug very real, it does offer us gifts: the ability to learn and share information, preserve traditions and history, and sustain friendships we have made in ways once not possible. This year, the Lloyd Shaw Foundation is working to better leverage the potential of the information age by rebuilding its online presence. As this is written we stand poised to launch a thoroughly modern website, which is being built from the ground up.

As the LSF works to keep the legacy of Lloyd Shaw and American Folk Dance forms alive and thriving in the 21st Century, our website will not only serve as an important resource to our members, but to dancers and historians everywhere. By utilizing current technologies, people wishing to study traditional folk dance forms will be able to view and freely download dance terminology, cue sheets, and patterns. By linking it with Paypal, they'll be able to purchase books, educational resources, and music. They'll also be able to join or renew their membership and make donations to the Foundation. The new site will be easier to navigate than our present one and fully searchable!

The Lloyd Shaw Foundation is committed to preserving, restoring and teaching the folk dances of America. We believe that our new website will play an important role in ensuring

that this mission is achieved well into the future. We hope that you'll check it out when we announce its launch.

(John is the husband of LSF Vice President Nancy Kane. We are grateful for John's work in creating the handsome up-to-date web page for the Foundation.)



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