



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

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LETTER FROM OUR PAST PRESIDENT

By Bob Tomlinson

Dear friends, I've given much thought to the future of the Lloyd Shaw Foundation, Inc. during the past fifteen years I've been serving in one capacity or another. I know from my own experience as a dance leader, regulations and requirements demanded by today's social and educational institutions have increased. I have had my fingerprints recorded as well as enduring a background check. My credentials to teach dance are reviewed whenever I encounter a new dance education situation. I doubt that my mentors were faced with these situations.

Dance education is a huge part of the mission for the LSF. Not just a dance educator, Lloyd Shaw was the penultimate life educator. So it is just natural that the LSF should follow his example; however, most of our formal efforts are restricted by regulations. I first encountered these restrictions when I tried, unsuccessfully, to get Kentucky State University to offer continuing education credits to PE and Art teachers for attendance of Cumberland Dance Week. I sent the university a package containing syllabus, objectives, evaluation standards, etc. The rejection was based on the fact that no KSU faculty would be present even though we were using a KSU facility.

Our educational endeavors were again dealt a blow when the AAHPERD, the former association of Physical Education teachers, transitioned into SHAPE America. The "D" in AAHPERD is noticeably absent in SHAPE. As some of you may have guessed the "D" stood for Dance. Some of our most lasting work in education was achieved through enlightened PE teachers.

There are other examples I could site but the real point I want to make is that while our formal efforts may seem thwarted, there are no restrictions on the one-on-one encounters that occur

at our dance events. The experience as well as the values we have as a group are passed on to new people all the time. Both of our eastern camps currently use a strong Contra Dance program as a lure to give new people a chance to experience the well-rounded Anglo/Celtic Traditional American Dance, Music and Arts Program that the LSF has become known for. And incidentally, both of these events have a very successful dance leadership development program.

These dance events are still unique in many ways from the typical dance weeks that exist today. They are of extreme value in serving the LSF. In some ways I see the LSF reverting back to its roots; developing dance leadership through its dance events that are steeped with . . . well . . . I can only think of one word for it. . . Fellowship.

Now as just a member,

Bob Tomlinson

CUMBERLAND DANCE WEEK REPORTS

As ADC readers will know, we changed venues for Cumberland Dance Week this summer. The Kentucky Leadership Center had raised their prices to a point where it was impossible for the dance week to come out in the black and still keep fees at a manageable level. Directors Karen Parker and Liz Loiocano and their husbands faced the task of visiting various camps in the multi-state region and deciding where CDW 2015 would be held. They finally settled on NaCoMe Camp and Conference Center near Pleasantville, Tennessee. As evidenced by the following reports from two newcomers, the new camp was a success and CDW has found its new home.

The first article is by Meg Dedolph from Naperville, IL

It's safe to say that we're a music-and-dance family. My husband and I met at a contra dance in Chicago, and about a year after that, he proposed to me on stage during the announcements. I remember him, ring in hand, kneeling on a snaky mess of sound cables, looking hopefully up at me as the room full of our Monday-night friends waited for me to say "yes."

After our child was born, the first people who came to our house - bearing dinner - were dance and music friends. Dancers held our baby before his grandmother did (Please don't tell her that.) We didn't want our son to feel like an add-on to our own band and calling gigs, always the one being shoved under the soundboard on a camping pad to sleep while we jammed and danced. We want him to have his place in the community the way we do. So we started taking him to family dance camps. Where we - I'm not sure why I thought it would be otherwise - met a bunch of families that are like us and not like us, but we all dance and love music, so how important is the rest of it?

So this summer, we loaded the van with clothes and sunscreen and musical instruments and another family we persuaded to come to Cumberland Dance Week with us, and drove through Illinois from north to south, which is the most boring way to traverse our glorious state, if you ask me.

We reconnected with old friends, we made new friends, (This sounds so trivial, but isn't connecting with people the reason to dance? To play music?) We fell asleep exhausted every night. We waded in the creek and played tunes. We played a lot of tunes with a lot of friends, on stage and off-stage. We played on porch swings and porches and covered bridges late at night. We watched lightning split the sky, we went for a paddle on the lake. We pointed at bats and laughed at the bass frogs.

We sang silly songs with small people and big people, we sang silly songs until after-lunch sleepiness kicked in and small people fell asleep, face down, on the rug. We sang silly songs even though we got told that these were “baby songs,” and we needed to improve our repertoire. OK, we said, we will, but let’s do this thing about two blackbirds first?

We swam in a cold creek and we danced. We danced the way we used to dance before we had a kid and got tired. We pretended, for about ten minutes, that we could keep dancing like that all night if we wanted to.

We played foursquare, we sashayed up the set and cast off, we met a seniorita with flowers in her hair, we chased other kids around outside in the sun and got hot and sweaty as you’re supposed to in the summer.

And now we are home again, and the constellation of bug bites dotting my legs is faded and the laundry pile is defeated, and I can say honestly to anyone who asks me in September, that yes, we did summer right, the way music-and-dance families do.

We swam in a cold creek and we danced. We danced like we used to dance before we had a kid and got tired. We pretended, for about 10 minutes, that we could keep dancing like that all night if we wanted to.

The second article is by Sharon O’Connell from Carmel, IN

Have you ever wanted to step into a postcard picture? I did...a glowing valley of various summer-green shades nestled in the hills of Pleasantville, Tennessee was partnered with a shallow but wide-winding, babbling brook which traveled right down the center of Cumberland Dance Camp and continued under the walk bridge (which, by the way, led to a beautiful, giant barn used as the dance hall adorned with quilts and strung lights). A beautiful

picture any way you look at it. The brook hosted several foot soakers planted willingly in their camp chairs and the trees were welcoming of a bright colored, occupied hammock. The camp was spotted with various rustic meeting structures and lodging cabins. A beautiful scene any way you look at it. This was my home for a week.

"Dance Week"... hmmm... my extent of dancing has been the Indianapolis contra dance evenings and weekends at Sugar Hill in Bloomington. I thought dancing for a week would be great. I had no idea what I was entering into. My thought was my new acquaintances and I would dance, eat, sleep, repeat. No - far more.

The team of people who plan, design, organize, arrange, schedule, create, market this week have one thing deeply incredible - their heart. This was not a "throw it together!" event. It was a "how can we make it the best for everyone?" event.

I must admit, I stay pretty busy and didn't take time to read the week's description in detail before arriving. The schedule unfolded after I settled in to my bunk area. I was amazed at the variety of classes offered during the day hours such as dance lessons, learning to call dances, learning to play with other musicians for a contra dance, orienteering (yes, really), jewelry making and more. The beauty of the week though, from my perspective (as one who adores children so much I've chosen a career to be with them as a teacher), was the arrangement to involve children of any age in all dancing activities and to design a set of classes for children that would both continue the knowledge of dance types, dance and acting, history, music activities, nature activities, educational and social play, artful creativity and the best part - simply pausing to count their questions, comments, emotions as worthwhile.

This was my first time attending so I chose to wander and visit several classes and get a feel of the dance week as a whole. My favorite was learning to call a dance. I figured there had to be an organized strategy in the timing and choice of words to specific types of tunes and now I fully understand! I honestly wanted to be about three people at the same time and attend all classes at each hour! I took advantage of their scholarship program which allows for a lower rate in exchange for being involved with the children's classes. This was a win-win situation! Thank you!

So - the evening begins and the barn is now filled with faces young and... well.... not too much older than that at heart. This is always an awkward situation for anyone to step into when most everyone was a stranger the day before. Smiles typically create a bridge of warm welcome. There was a room full of warmth and welcome - not just that night but every hour following. The evening closed in and the barn had a glow from the inside out as the happy, live music began. Families were everywhere but easily formed into dance position according to the caller's prompting. I was amazed to watch children of all ages follow along, listen, think and move on their own accord with gentle direction as needed. I was amazed as I studied the crowd inquisitively to see that all generations represented in the room showed no regret or dismay of the inclusion of the little ones. How impressive. That truly is a rare but treasured find! As the evening hours reached bedtime for those 9 and under, the large dance slowed to a sweet sway and soft melody with harmony to settle the little ones into a familiar, slow parade that led them out the door and into their cabin beds. Adult monitors engaged in walk and chat time as they carried their light from cabin to cabin checking in on the slumbering children. The same was repeated a bit later as the full moon rose higher in the warm summer sky for the older group of children.

The barn now was full of happy adults who fully engaged in the quick step of contra! The electricity began... people stepped into position, the music kicked off and the feet were moving to the beat! Hours of fun!

What a wonderful day! THIS IS WHAT WAS REPEATED!

As scheduled, the children and adult classes had opportunity through the week to display what they had been learning. What an insight to see all that had been taught to different ages and covering different topics! Each afternoon in the large open pavilion, the gathering time included samples of classes. Oh, the talent that also stepped up to share with the audience; voice solos, instrument solos, group singing, group dancing... the listeners were well entertained!

The days of the week got lost in time and the last day eventually made its way to the clock. It dawned on me that though the week started with strangers, the end of the week held treasured new friends that I would enjoy keeping in touch with and deeply hope to see again. I was quite amazed that all this could progress to this depth of enjoyment in such a limited amount of time. I asked the parents how the kids handle the week so well. The answer was always that this dance camp was one that they (the parents) grew up with and has now become familiar to the children. It's an active, non-dying tradition thanks to all those who administer the dance camps and to all those who attend!

Special thanks to all involved to make this week a success for me, a newcomer.

THE DANCE AND THE MUSIC

By Paul Moore

A few years back I was teaching a new dancer class and it was going beautifully. I had never had a group that learned the figures so quickly and they shuffled right on time. Nothing could have been better.

Except one night, about eight weeks into the class, one of the best dancers came up to me and said, "Paul, "I am having a great time square dancing until you get into a singing call (I didn't think I was that bad, but I was willing to listen to constructive criticism). Then something just doesn't feel right."

"What do you mean 'doesn't feel right'?" I asked.

"Well," he said, "I was a marching band director at a local high school, and whenever we marched we started on the first beat of the phrase."

"I know exactly what you are talking about," I said. Then I explained what we do to singing calls.

If the Opener starts with circle left, callers are silent for the introduction, then on beats 7 & 8 we say "Circle Left." Everything is great. We then use the next 16 beats (8 measures or bars) to sing the lyrics. Then we use the next 32 beats (16 bars) to do whatever it is we do to mix the dancers up. Then just before the chorus, on beats 7 & 8 of measure 24 we say "Swing and Promenade."

Everybody is happy, except the marching band teacher and callers who understand how long each call is supposed to take to dance. First things first. At the opening, almost all callers can find the end of the phrase so they get to start singing on the first beat of the first phrase of the song. Everybody, the caller and dancers got to start on the first beat. If the dancers moved in time to the music and shuffled the correct length of step and the square was the right size, everybody got back home at the end of the singing opener.

Then the callers steal the music from the dancers. We are not about to stop singing before the end of the lyrics, so we cannot possibly give the next command until beats 1 & 2 of the next phrase, and therefore the dancers do not start moving until beats 3 & 4. The dancers, not starting on beat one now chase the music all the way through the figure.

Look at this: Each beat is signified by a dash or a word. In almost all square dance music there are eight phrases of eight beats each. So the caller waits until the instrumental introduction is done then gives the first command.

Musical Intro: — — — —, — — Circle Left

Phrase One: Caller starts singing and dancers start on beat one

Phrase Two: And everyone is happy until the last word of the lyric

Phrase Three: Allemande Left Your Corner, Dosado your Partner

Phrase Four: Left Allemande and a Right and Left Grand,
— — — —

Phrase Five: Caller sings eight beats of the song while the dancers keep moving

Phrase Six: When You Meet your Partner, Swing and Promenade that Honey right back Home

Phrase Seven: Caller sings for eight beats, dancers swing for 4 (maybe) and

Phrase Eight: Caller finishes lyrics and dancers hurry home so they can twirl at home

Only during the opening two phrases and the last two phrases are the dancers dancing entirely to the music. Most dancers (I mean this sincerely) will dance in time to the beat, but few will realize that they are not with the rest of the musical structure. There are both advantages and disadvantages to this system. The biggest disadvantage is that dancers and callers lose track of the whole musical structure. The biggest advantage is that the dancers get a bit of relief on the last two phrases because they are in sync with the music, and (if the caller can sing) they get the entertainment of a pop tune.

After my last singing call record was released I got quite a lecturing from "Decko" Deck, of Baltimore who was known as one of the most fun callers of his era, but who also published numerous articles on phrasing and timing in square dancing. Decko demanded to know why I turned traitor to the music. That I just kept stealing that first beat for me. I, somewhat humbly, went back to review the call I had used. Decko was right. Even though I had the right amount of dance for the amount of music, the only time the dancers were in sync with the music was on the ending chorus of each figure. My only excuse was "Dumb Caller!"

Not long after CALLERLAB was formed it tried to standardize the calls by name, starting and ending positions, and the amount of time it took dancers to do each call. Hall of Fame caller Dick Leger headed the committee that came up with the recommended timing for each call (so many steps if the call is done from a square but so many steps if called from lines of four). Those of us who were lucky enough to dance to Dick know how exciting it is to dance entirely to the music and that our first step was always on the first beat of the phrase.

Another great caller, this time Walt Cole who spent his winters in Yuma, Arizona, and his summers in Salt Lake City wrote a regular column for American Square Dance that emphasized

calling and dancing to the music. Walt told me that if a caller showed up in town, Walt would go out to dance to him/her. If the caller rarely accentuated the first beat, he (Walt) would stay for two or three tips. If the callers most often kept the first beat to himself, he would dance happily all night. But if the caller almost always gave the first beat to the dancers he would dance to him every night of the week.

Those are pretty high standards for any caller to meet. But it can be done. The first step is for the caller to totally immerse himself in every piece of music he uses, to the point if someone started the record, he could tell you exactly what part of the recording was playing. The next trick is to thoroughly know and understand (have a gut feeling) for how many steps each call takes. Put the music and the dance together and you have magic.

MINUTES OF THE ANNUAL BOARD OF DIRECTORS MEETING

July 11, 2015

Golden, Colorado

President Bob Tomlinson called the annual meeting of the LSF Board of Directors to order at 1:00 p.m. MDT (3:00 p.m. EDT). In addition to President Tomlinson those in attendance were: board members Enid Cocke, Bob Fuller, Bill Litchman; treasurer Lew Cocke; acting secretary Anne Fuller; Dance Center Director Donna Bauer; Frank Plaut, and Kris Litchman. John Fracchia and Nancy Kane joined via telephone conference call.

Minutes of the 2014 board meeting were read and approved. The treasurer's report was accepted as presented. The treasurer recommended using 5% of the income from the endowment for operational expenses. The recommendation was approved by the board.

Old Business:

Twenty copies of the CD "Sets in Order" have been sold in the last year. Lew Cocke will be the new project manager.

Audio tapes have been digitized and transcribed for the Square Dance History project.

Nancy Kane reported that *Shape America* may be the best venue for advertising the Foundation and our materials and camps. The magazine is written for educators. Nancy will send information to Lew so the ads can be placed.

The Traditional Western Square Dance project is currently inactive. Although on the back burner the recommendation from Bob Tomlinson is to continue the partnership with the program, "Dare to be Square."

The new website setup is complete. John Fracchia reported that it needs to be "living." Functional components currently are the LSF catalogue and a searchable ADC, which adds value as a research site.

Bill Litchman will be the liaison with Denver University on archiving *A Visible Anthem*.

The consensus of the board was that all attendees at our two main events, Cumberland Dance Week and Terpsichore's Holiday, be enrolled as members. Updated membership lists from the camps need to go not only to Ruth Ann Knapp but also to Enid Cocke so that they can be included in the ADC.

The Elementary Education Dance Kit is available electronically. The Secondary Education Kit is being worked on. A committee is needed to make the Secondary Kit as user-friendly as the Elementary Kit.

CDW has found a new home. Camp NaCoMe in central Tennessee is a charming, if somewhat more rustic facility with a great dance floor and management that seem to really like us.

Bob Tomlinson will continue to ensure that our registration as a Writer for Federal Grants stays current.

New Business:

Article XI Section 7.7 of our bylaws deals with the process of distribution of endowment funds. Because the process is no longer applicable, Enid Cocke moved that Section 7.7 be deleted. Bill Litchman seconded the motion. The motion passed.

A Square Dance Callers workshop has been proposed for east of the Mississippi River. It has been suggested that the Foundation support having Bill Litchman travel to CDW to do so.

From the floor: the issue of insurance for LSF events was raised. Caller Lab and CDSS both provide liability insurance for events. It is recommended that camp directors go to the websites in the spring and renew the coverage for the upcoming event. Caller Lab seems to have the better rates but requires that the event include a square dance session. The treasurer ensures that our affiliation with both organizations is kept current.

Lew Cocke reminded us that the Dance Center still houses the McGregor music collection. We may want to have it archived at Denver University if we can still maintain the rights to it.

It was suggested that announcements for our annual meetings appear in the March edition of the ADC as the June edition may not give folks enough lead time to plan to attend.

Election of Officers for Board of Directors:

Bob Tomlinson resigned as president. Bob Fuller was elected as an interim President until elections are held and a new board can be seated. Other officers elected: Vice President, Nancy Kane; Treasurer, Lew Cocke; Recording Secretary, Anne Fuller; Archivist Secretary, Lew Cocke. There is only one opening this year for board member and Bill Litchman consented to run for another term. There were no other nominations from the floor.

The proposed committee chairs agreed to continue as listed with the following exceptions: Bill Wellington will no longer chair the Nominations committee. Bob Fuller, as interim President will serve and Bob Tomlinson has charged the entire board with coming up with names for nominations.

A discussion about the financial future of the Foundation and the trending deficit we seem to be operating with ensued. For any decisions to be made, a better understanding of the net worth of the Foundation is needed. In order to truly know our net worth we need to know, in addition to the money we have in the bank, the value of the dance center. The only appraisal we have was done many years ago when the building was purchased. Some strategic planning, as well as an actual appraisal of the dance center, was suggested.

There being no further business the meeting was adjourned at 3:25 p.m. MDT.

Respectfully submitted,
Anne Fuller
Secretary Elect

BOARD ELECTIONS

LSF members will be receiving ballots to elect two members to the Board of Directors. The statements of the candidates follow.

Pam Eidson

I started dancing in 1992, about the same time I began my career in public health and moved to West Virginia. I was looking for something fun to do and found out about contra dancing. Since then I've co-run Florida Rhapsody, produced an Atlanta dance weekend, and been president of the Chattahoochee Country Dancers. By day I direct a nonprofit association for physical activity professionals, which I prepared for by spending 11 years with a different public health nonprofit association. This year, my husband and I took over directing Terpsichore's Holiday. The first time I attended, in 2010, I told him I never wanted to miss it again. Our two boys turned 10 and 7 this year, and we love living in Decatur, Georgia. I'd like to see the teaching traditions of the Lloyd Shaw Foundation continued with wider recognition across the U.S.

John Fraccia

I am pleased to be a candidate for the Board of Directors of the Lloyd Shaw Foundation. I have been a member of the foundation since 2006 and have volunteered as a videographer and designer of the new LSF website. I am very familiar with the workings of non-profit organizations and currently serve on the boards of the National Dance Society, Twin Tiers Honor Flight, the Greater Tompkins County Municipal Health Insurance Consortium, and One World Market. Additionally, I have been a member of the Board of Trustees of Ithaca College (2008-2011), President of the Eastern Association of Colleges and Employers (2011-2012) and Executive Director/Chair of Harpers Ferry Student Volunteer Ambulance (1986-1987). From 2006-2012 I was an active volunteer with the National Dance Association and

served as co-editor of the NDA proceedings on two occasions. In addition to my non-profit experience, I have worked in higher education, full-time, since 1992 in Residential Life and currently in Career Services, where I serve as Associate Director at Ithaca College. From 2006-2012 I lectured part-time in the Ithaca College School of Business. In 2013, I was elected to a four year term on the Town Council in Caroline, NY.

I am a graduate of the State University of New York at Binghamton, where I earned a Master of Business Administration degree from the School of Management and a Bachelor of Arts degree in Psychology and in Cinema.

The arts play a core role in my life on several fronts: Comedy, Film, Music, Dance, and Writing. I am a founding member of ComedyFLOPs, an improv comedy troupe, which performs free shows to raise money for organizations such as Hospice, Healthy Food For All and the community School of Music and Arts. I am an experimental film artist who has had the good fortune to have works exhibited at galleries and festivals. In 2011 my band Loose Change, for which I am a primary songwriter, released the song, Carry On, (iTunes, Amazon, CDBaby) as a fund raiser to help address the unmet and often catastrophic health care needs of 9/11 first responders. We are currently working on our first album, which we hope will be finished in late 2015. I am co-author of the play, Club Hell, which was most recently performed by Harlequin Productions of Cayuga Community College, as well as a sci-fi/fantasy novel, Cataclysm, which is currently in final edits for publication.

I am passionate about preserving traditional art forms and believe that the Lloyd Shaw Foundation is a key player in ensuring that American folk dance traditions are alive and available to future generations. As a board member, I will work to leverage my experience in the arts, education and non-profit world to help the LSF preserve these traditions while utilizing 21st century technologies to deliver them to a world-wide audience.

Bill Litchman

My experience with the LSF dates from 1969 when I attended the Shaw Fellowship that August. What a life-changing transformation that was, meeting dance leaders from across the country and being able to share that week with them was a wonderful experience. The best part of the week was learning to know Dorothy Shaw and share in her personality and philosophy. I had been calling squares in the western style since 1957 and was about to quit when I experienced the joy and the variety of dance offered at that Fellowship. I've been involved in community dancing ever since.

I've served the LSF in a variety of places including teaching dance in Foundation educational seminars, workshops, courses, and dance weeks. I was the Director of the Archives Division from 1972 until it was merged with the dance collection in the special collections library at Denver University. With my wonderful wife, Kristin, I co-edited the American Dance Circle for several years and with Sharon Kernan ran the sales division from Albuquerque. I have served on the board several times and acted as president of the Foundation for a few years. With a very generous donation from Rus Acton, I was able to purchase the Dance Center here in Albuquerque. We have certainly had our ups and downs as a foundation but I have faith that we will get over the current humps and be able to carry the torch for a while longer.

Our greatest asset is our faithful membership and our greatest need is to increase that number. I'm pleased to be a part of this wonderful activity.

HOW'D HE DO THAT

By Paul Moore

There are times that my imagination leads me down strange roads. For example, recently I have been reading about some of the legendary callers from the 1950s. In that era callers had to learn whole dances then call them from memory. How did they do that?

The great Joe Lewis of Texas, who was a superb musician said that he couldn't call a dance as it was originally written because he had his own style and calling a dance exactly the way Rickey Holden called a dance was impossible. Joe said that all he needed was the idea of the dance, then he would rework it in his mind to fit his style.

Another caller wrote that he would write the dance out on 3x5 cards and carry them next to him whenever he drove somewhere. When he had to come to a stop he would pick up the card and read it aloud. He claimed that by the end of the round trip he had the dance memorized. Of course, I have to wonder how many other drivers he angered because he was reading his card at an intersection and did not see the light change...or, I wonder if he ever took a chance on a straight section of road to read the card while driving. That would have been the equivalent of texting while driving now.

Going into the late 1950s and early 1960s handling choreography changed drastically. Callers such as Les Gotcher and Al Brundage saw that a basic could be taught independently from the routines they were originally written into. Even more, they saw that some calls could be fractionalized. For example, in those days a ladies chain meant over and back without the caller having to tell the dancers so. Something as simple as ladies chain over but no back changed how choreography worked because the relationship of dancers in the square changed.

In that same era, callers felt that the way to fame was to write a great dance sequence; if they could do that, their name would be mentioned along with Fenton "Jonesy" Jones or Ed Gilmore. Mix that creative energy with the calling basics out of context and you have callers writing new basics. Hash calling was invented.

Delivery of the material was still a problem because callers did not want to make it up as they went. They wanted to call

smoothly what they knew worked. So memory was still important. Or, the caller could read the dance from his cards. Some of them set up their sound system so that they could stack the cards behind their record case or somewhere else so they could see them without giving the notion that they were reading. Others brazenly held the cards up to read. Unfortunately some of those readers did not watch the dancers and the whole floor could crash before he looked up to see the disaster.

Some of the "readers" got so good at it that you could not tell they were relying on written material. The trick was to practice the material so much to music that the card was almost memorized. A glance at the opening of a sequence was enough to remind the caller of what was on the entire card. One of the great advantages of reading is the choreography could be really exciting because the caller could write it out and test it before presenting it to live dancers. I recall one caller who always asked for two tables on stage: one for his sound system and the second to spread his cards out on. As he called one sequence he went back to his cards and quickly perused them to find the next sequence he wanted.

Finally it dawned on callers that they could mix the calls up as they went along. All they really had to know was what formation a call started from and where it ended. It was also nice to know which way the dancers were turning and what hand they had just used. Two new types of calling came out of this process: sight calling and burnt image calling. Sight calling was watching the dancers to see where they ended up after each call then figuring out what to call next. It led to a lot of repetition or stop and go dancing. There were some standard phrases that callers could use to give themselves some thinking time: "lines forward and back" and "check your wave." (My personal note: no caller really uses sight calling exclusively because it is not smooth. The good callers know what each call will do to the squares and plans it in his head two or three moves before he needs to call it. Sight is used to make sure the dancers are being successful.)

Burnt image calling asked the caller to look at one or more squares and identify a dancer in each square (same position, the number one man, for example). Then as he was calling, the caller could picture in his mind exactly where that dancer was supposed to be at all times. It was easy to check if the squares were doing it right by cross referencing what he saw and what he pictured to be correct.

A couple of more ways of handling choreography were developed. One was "equivalents," or substituting one or more calls that did exactly the same thing as one other call. An example, for all practical purposes, is *load the boat*, which does what *star thru* does. The choreography feels fresh if the dancers get to the same place but by a different route. We so often start a sequence with *heads (or sides) square thru four*; another way to get there is *heads (or sides) promenade half; into the middle and star thru; pass thru*. Equivalents give the caller a lot of material to change the feel of a dance without really changing the pattern.

Another system is the use of "modules." Modules take a dancer from one known formation to another known formation. They are similar to equivalents, but they can be more complex and can be used to fill out the choreography. Lee and Steve Kopman are masters of the module. They often give a series of calls to get dancers to a known position. Then they look at the variety of things that can be called from that position that will take the dancers to another known position.

The point is: no one system is the best. What is important is how well each caller uses his/her system to call a good dance.

Another point: choreography is not the most important element in a dance.

DANCE CENTER CALENDAR

By Donna Bauer

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

Once-a-month dance Sunday afternoons 2:30–5:30 PM

Scandinavian Dancers 3:00 to 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 on 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

Karate 5:30–6:45 PM

UNM Continuing Ed. Ballroom Dancing 7:00-8:30 PM 3 times/year and private lesson 7:00-8:00 when UNM is off.

Friday: Private Ballroom Lessons from 9:00-12:00 and 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 8:00-10:30 PM 4th Friday
with Live music

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

Tango 2:30-4:30 PM

Folk Dancing 7:00–10:30 PM

ABOUT OUR LOGO

The LSF logo, the circle of eight dancers, was originally created by Linda Bradford for the cover of *The Class Notes of the Lloyd Shaw Fellowship*, the comprehensive “syllabus” that Dorothy Shaw compiled each year. For each syllabus Dorothy worked out the floor pattern of a dance done that year and produced it as a diagram for the cover of the *Notes*. In 1964 Linda took the project to a higher level, producing an original silk screen print that included a floor pattern diagram and a design related to the dance. In 1965 she chose the Greek-American line dance “Misirlou” for her theme. The floor pattern was a series of figure-eights in a circle. Inside that circle she placed our now-familiar circle of dancers. Linda says that she designed the dancers by making cut-paper chains of figures which she then cut apart and taped together to make the circle of eight dancers.

The method of creation explains the effect: the essential simplicity and folksiness of the dancers. At the same time, Linda managed to give her figures a lifelike sense of movement and even connection with one another. They are a fine visualization of Lloyd Shaw’s theme: keep it simple, keep it folk.

Since the 1970s the Lloyd Shaw Foundation has periodically paid for the services of a patent attorney to keep this design as our official trademark. In this age of clip art you may find that people have helped themselves to our design. If you encounter such a situation, please remind them that this is our officially registered logo and is not available for others to use. And then invite them to join the Lloyd Shaw Foundation, which is so well characterized by its logo!



FOUNDATION INFORMATION

Linda Bradford, 15127 W. 32nd Pl., Lakewood, 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
eocke@gmail.com; cocke@phys.ksu.edu.

Robert Fuller, 293 Stone Rd, Paris, KY 40361, (Board of
Directors) (859) 362-3950; RFJ727@aol.com

Nancy Kane, Board of Directors, Vice President, LN22735
Slaterville Road, Brooktondale, NY 14817, (607) 539-
3095, 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.

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

Bill Wellington, 20 Frazier Street, Staunton, VA 24401-4202
Board of Directors

LSF Webpage: www.lloydshaw.org