



The American Dance Circle

September 2016

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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, and
- preserving dance material of historical interest through its Archives.”

PUBLICATION INFORMATION

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Submit ads and articles to:

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LETTER FROM INTERIM PRESIDENT

By Bob Fuller



Dear Friends,

Recently I have been demonstrating why no one should select a procrastinator for a position of power, or decision making. However many fine qualities I may possess, being decisive, (and on time) has not been one quality evident to many of you these past months.

I do want to salute a few of the many individuals who have carried the Lloyd Shaw Foundation name forward these past months. Terpsichore's Holiday at New Year's was led by Pam Eidson and Seth Tepfer; Cumberland Dance Week was led by Hazel Jodock and Beth Harvey; John Fracchia worked on keeping our web site and services active and accurate, and Linda Bradford kept us legal by renewing our Colorado Certificate of Incorporation. And there are so many, many others who assisted in their own ways to support LSF goals and projects.

I write these words are to remind myself, as well as all of you, of one interpretation of the LSF logo. The logo is a **circle**. This newsletter is a circle. Our supported events are circles. The Foundation's efforts have been, and continue to be, to "pass it on". "Grand right and left". Welcome stranger; let us show you how this dance goes; take what you learned and share with others, and please join us again. (p.s. bring the children).

"Passing it on" is an activity scheduled for Terpsichore's Holiday in December. There will be a Member Meeting and a Board of Director Meeting on Wednesday December 28. The first Meeting provides members with a review of LSF status, and offers opportunity to place into nomination individuals for the Board of Directors and Foundation officers. The Board of Directors currently has five members and will need to replace two this year. The Board is also charged with selecting our officers. Any current Member interested in serving on the

Board of Directors should contact me or any individual listed at the back of this newsletter prior to the December meeting.

The circle of dance continues. I have enjoyed the LSF family since my college days when I joined with my parents in dance and fellowship and service. I continued after I talked Anne into being my partner. If you have found a similar connection, please consider offering to serve with the staff of one of our camps, or on the Board of Directors.

Personal adventures. Anne and I made it to CDW and truly enjoyed the experience. True to form the weather was **warm!** The music was hot, and the dancing was joyful. We plan to be at Terpsichore's Holiday again. Perfect way to end the year.

Happy Dancing,
Bob Fuller

LETTER FROM THE EDITOR

By Allynn Riggs



Welcome to my favorite time of year. Autumn brings changes in weather, a settling-in and preparation for the cooling off, as well as refocusing on regular events such as that weekly or bi-weekly dance group that took the summer months off, band practices, dance classes, etc. Please let me know what the fall and winter schedules are bringing into your life. How are you celebrating this special time of year that I always think of as invigorating? Any new music, new or different dances, new events, callers, or prompters you would like to share with the membership?

Send me dance related articles, comments, event or book reviews for inclusion in *The American Dance Circle*. Contact me via e-mail at Allynn.riggs@gmail.com or via phone at 303-808-9724.

NOTICE OF THE ANNUAL MEETING OF THE LLOYD SHAW FOUNDATION

The annual membership meeting of the LSF will be held during the Terpsichore's Dance Holiday, Wednesday afternoon, December 28, 2016 at Stonewall Resort, West Virginia. All LSF members and other interested parties are cordially invited to attend.

The Lloyd Shaw Foundation's Board of Directors will meet directly after the membership meeting. All are welcome to attend this meeting as well.

If you received an extra copy please pass it on to a dance friend, organizer, or leader and encourage them to join the Lloyd Shaw Foundation. JUST ASK, a personal invitation shows how much you enjoy this activity and that you want to share it.

Moore Thoughts by Paul Moore

That Land Long Ago Revisited

In the time after World War Two America was in a state of chaos. There really was nothing wrong, but so much was different. Women who had held jobs in the defense industry during the war were released. Other women, who held jobs in the civilian sector, found themselves displaced by men returning from service. Many people and businesses had discovered the West Coast after the war, and there was a great population shift.

And almost everyone was looking for a healthy form of recreation. There was radio, but that was something a person could do alone. TV was just getting started, but more than three people had trouble seeing the black and white images on the 11" (that was a big one) screens. Also, TV broadcasting had pretty limited hours since most of it had to be done live. Professional wrestling went through a huge boom because it was easy to shoot with a single camera. The same was true of football and baseball.

"Pappy" took his kids on tour in the years following the war. They were young and vital and exciting. They showed how much fun people could have working together. The smiles on those young faces were genuine and infectious. If people did not get to see one of the Cheyenne Mountain Dancers shows, they certainly heard about it. By the time the traveling for the kids ended, they had played live shows from San Francisco to San Diego to Dallas to New York and beyond.

The callers caught the bug from "Pappy" also. In the late 1930s there were only a handful of callers in the Los Angeles area. By 1950 there were several hundred. Many of them tried to find callers schools or a seasoned caller who could mentor them. There were also a lot who thought that calling did look all that hard, so they bought a sound system...then they discovered that the good

musicians were already booked. The solution, of course, was records, and that industry was born.

Most callers started off doing the old classic dances, which were whole sequences that had to be memorized, the filler patter included. And the dancers needed to be taught each of those dances so they could do them. If a dance included a Right and Left Thru, then it was taught as part of the sequence, not as an independent call. The rhymes callers came up with did not necessarily mean anything by themselves, but once dancers had done a dance, the calls were pretty much unnecessary.

Two short stories: a caller who was known for a particular dance was calling at a festival with several hundred dancers. Half-way thru the sequence, the power went out. There was no sound at all. That did not stop the dancers for a second. They all picked up right where the caller left off and finished the number for him. I do believe the caller packed up, went home, and never called another dance.

The second story is of a couple traveling from the East Coast out to California where they were visiting friends, but they came prepared to dance also. They went to a big dance called by one of the famous California callers. They never got onto the floor. When asked if they didn't know the dances, they replied that they knew them all, but by different names. They did not want to get into a square and make mistakes.

Most everyone was getting tired of the complete walk through of dances, and of the same sequences. There was a demand for something fresh. The first big change was when some callers began to "hash" the breaks. The breaks were made of a relatively few figures and were done in a particular sequence for given dances. To provide variety and a little surprise callers began to mix the break figures to create new patterns. The next step, of course, was to make all the figures work independently. Nonsense rhymes went out the window and the caller focused on just the calls themselves. The calls could come in any order that the caller made up – though in the early days of hash, the caller worked out the patterns so he knew they worked and were smooth. Later callers began to improvise, and that is a lot of what we have now.

Sets in Order magazine was started by Bob Osgood in November 1948 as a way for callers and dancers to communicate with each other. As Osgood said, the magazine was an ombudsman for square dancing – it was not his intention to set policy, but to present what people were saying across the country about square dancing. He accumulated friendships with many callers and used

them as a sounding board. After a lot of correspondence, SIO came out with a list of the calls being most used around the country – there were two lists: Basic 50 and Extended 25. Since much of the square dance world read SIO, these lists became pretty much the standard for square dancing.

At the same time, though, there were four major note services for callers which included experimental calls that were being invented. In a given year there could be as many as 200 new calls written up in the note services. Callers could pick and choose which ones they wanted to use, and there was no filter on the calls to indicate whether they were really good or not. It was possible for a dancer who went to two or three workshops of dances a week to be introduced to two to four new calls each week. That meant that they could be exposed to as many as 100 new calls in a year. The callers could blithely say that they had introduced only four each month, but that was compounded by each caller the dancers worked with.

This was an era when many callers wanted the reputation of being the inventor of a new call. Unfortunately many of the new calls were simply jamming several basics together and giving it a name. The whole sequence could have been done to cues better, but the callers loved to see their names in print in a note service. This was also the era when many of our standard calls were invented. These were calls that fit the definition of basics – that is they move the dancers from one formation to another in a way that cannot be called directionally in the amount of time allowed to dance them.

A prime example is an old call “barge thru.” From two facing lines the dancers do a Half Square Thru then the couple on the outside does a partner trade while those in the center simply Pass Thru. (The call Trade By, which constitutes the greater portion of the Barge Thru movement, did not exist at the time the sequence was created). Since Trade By was developed, it was easy to call the Square Thru portion independently and the Partner Trade and the Centers Passing Thru can be incorporated as a Trade By. Before the advent of Trade By, it was impossible to directionally call Barge Thru, so in its time, the single call served its purpose. With Trade By describing most of the action, the call Barge Thru died a peaceful death.

Other calls showed up that were completely new, such as Spin the Top. And others changed the way we looked at square dancing. Star Thru was an absolute standard, and required the starting position of a man facing a woman. They would touch, man’s

right and lady's left, arch, and turn one quarter. The motion always had the man quarter turn to his right and the lady to her left. Ducking under figures were becoming less popular, partly because of having to raise the hands to high and partly from mussing up the hairdos of the ladies. So a no hands star thru was developed. All of a sudden the call did not have such a restricting starting position – it could be done with men facing men, etc. All Position or Dance by Definition came into vogue.

So, besides being over burdened by the number of calls, dancers needed to learn them from different starting positions. Callers also started putting in fractional calls, such as Square Thru but on the 3rd hand...The number one complaint expressed in letters to the major square dance publications was about too many figures to learn (number two complaint was about the speed of the dancing).

As early as 1961 some callers began to see the problem. They saw that dancers were being driven out of the activity and something needed to be done. One of the best teachers of dancers and callers was Ed Gilmore of Yucaipa, California. Ed held caller's schools throughout the US, often traveling 50,000 miles during a year (before the Interstate highway system was built). He invited a handful of nationally known callers to meet in Glenwood Springs, Colorado to discuss the problem and look for solutions. It took ten years of callers cogitating before action was taken, but at least the problem was defined. There needed to be some way to sort the wheat from the chaff of new calls, and callers needed to agree on what calls to use and the definition of the calls.

First Memories – Allynn Riggs

We were introduced to The Lloyd Shaw Foundation in 1989. Cal and Judy Campbell had invited Bob and me up to the Foundations' western camp, Rocky Mountain Dance Roundup at Snow Mountain Ranch near Grandby, Colorado to be the modern round dance instructors for the week. We were a bit leery of all the contra sessions on the schedule because our previous experiences with contra had been less than positive. However, we decided that as leaders we should attend every session whether we liked it or not. Besides, we knew we'd learn some new things and we were always eager for that.

Don Armstrong insisted that we get into the first dance of the morning and told us not to worry about a thing. He talked the participants through the dance sequence and then started the band. By the end of that first dance we were hooked. I wish I could remember which dance it was. I was intrigued by contras enough to try my hand at choreographing my own. So in 1991 I showed Don a contra written in Becket formation (at the time I was more comfortable with being next to my partner rather than across from them). Don said it looked good and suggested that I present the dance during one of his sessions. So with our one-year-old daughter crawling around the stage and my feet and Don standing behind me whispering encouragement I walked the dancers through. Don helped me start the band and off we went. When the dancers appeared to struggle Don whispered, "Keep going, they'll get it." I stumbled over the timing for a few measures but was able to get straightened out about the same time the dancers figured it out. It was delightful to see the dancers moving exactly how I saw them move in my head when I wrote the dance. I named the dance Snow Mountain Reel in honor of the location of the Rocky Mountain Dance Roundup.

In December of 1991 I was surprised when Don called me and asked if he could share Snow Mountain Reel with dancers in New England while on his holiday tour. When he returned he reported that the dance went over very well and that it was one of the smoothest contras he'd seen. Don also asked how I would change it if the dancers did not know how to do a hey. He said he'd tried a circle left and right with some degree of success but wanted my opinion. I felt that the circling upset the body flow I had envisioned and decided to substitute a ladies do-sa-do and a men do-sa-do for the hey. Don liked it and said that I now had a second dance. He suggested I name it Allynn's Mountain Reel. This version can be found on page 198 in *Dancing for Busy People* by Bob Howell, Ken Kernan, and Cal Campbell. Check out the original dance in this issue's Contra Corner.

How do I become a member of the Lloyd Shaw Foundation and subscribe to The American Dance Circle?

Type of Membership:

Please indicate if: New Membership _____ Renewal _____
Address change _____ (no charge for current members)

Individual - \$25 _____
Couple/Family - \$40 _____
Supporting/Club - \$50 _____
Sustaining - \$100 _____
Patron - \$250 _____
Life - \$1,000 (a onetime gift) _____

****Caller Group Liability Insurance* - \$33** _____

Checks should be made payable to **The Lloyd Shaw Foundation**

Sustaining, Patron, and Life members (names only) will be listed near the back of each ADC issue.

Name: _____
Address: _____
City: _____ State/Province: _____
Zip Code: _____ Country: _____
E-Mail: _____
Phone: _____

For Snail-Mail send a copy of the above form with a check to:
Lew Cocke
2924 Hickory Court
Manhattan, KS 66503

You can also go to the website: www.lloydshaw.org. Click on the **Join/Support** tab, select **Join**, scroll to the chosen membership category and click on the **Pay Now** button. Follow directions from there.

Caller Group Liability Insurance is **NOT music licensing and is available to LSF members calling in the U.S.A. through The Foundation's affiliate membership with Callerlab.

Liability Insurance, How to get it

As a member of The Lloyd Shaw Foundation, callers, cuers, and prompters calling in the United States have access to group liability insurance through the Foundation's affiliate membership with Callerlab for \$33.00. They do not need to be members of Callerlab. However, you must be a current member of The Lloyd Shaw Foundation. Please note that this is **NOT** music licensing. Yearly cost is \$33.00 and covers personal liability only. Checks can be sent to Lew Cocke, 2924 Hickory Court, Manhattan, KS 66503. Be sure to put **"INSURANCE"** on the envelope. It will alert him to verify your membership and send information to Callerlab for processing.

POSITION AVAILABLE

The Lloyd Shaw Foundation's incredibly wonderful and long term Membership Chair, Ruth Ann Knapp, has decided that after over twenty-seven years it is time to pass on her position. This volunteer position entails working with the Foundation's treasurer, Lew Cocke, on updating current database program to include website transactions & share info with the editor of the American Dance Circle, Allynn Riggs, in maintaining both the membership and mailing list. For a more detailed job description send e-mail to **Allynn.riggs@gmail.com**.

If you are interested please contact Bob Fuller, President LSF President at **RJF727@aol.com** as soon as possible.



Terpsichore's Holiday

Sponsored by the Lloyd Shaw Foundation

December 27, 2016–January 1, 2017
Stonewall Resort, West Virginia

*Spend the last week of the year in an all-ages
community of dancers and musicians at a
picturesque mountain lodge, miles from the bustle
of normal life*

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Terpsichore's Holiday is going digital!
Online registration with credit card is preferred.

<i>Adults 19+ early bird until 11/15/16</i>	<i>630</i>
<i>after 11/15 add \$50/adult</i>	<i>50</i>
<i>Teens 13-18</i>	<i>375</i>
<i>Kids 4-12</i>	<i>271</i>
<i>LSF members -20 flat discount</i>	<i>-20</i>
<i>Extra room or private room through the 31st</i>	<i>200</i>

Prices are double+ occupancy and include all meals, classes, dancing, and fun. Tax is 6%. Singles can pay \$200 extra for a private room Dec 27-31. Families of 4 or fewer may have a 2nd room from Dec 27-31 for \$200 extra. We cannot guarantee private or second rooms on New Year's Eve. Pricing policies on website. Scholarships for work and dance leaders & musicians cover partial cost.

To pay by check or if you need a paper registration form, ask registrar for instructions.

Registration opens in September
Registrar: Pam Eidson • 770-314-7765 •
pameidson@gmail.com

www.danceholiday.net

70TH Reunion of Calico & Boots

By Kira Heartsong

On October 22, 2016, from about 5-10pm, Calico & Boots square dance club will be having a 70th reunion dance and get together at the Avalon Dance Center in Boulder Colorado. Several callers will hold a review workshop, followed by dinner together so we have time for socializing & reminiscing, after which we will dance again until about 10pm. There will be squares, rounds, contras, & whatever else we decide to do. We are hoping to find other dancers we have known from other collegiate clubs or local groups, including the summer Shaw Rendezvous.

C&B is the second oldest square dance club in Colorado, started in 1946 at Colorado University in Boulder. Graduates from Pappy Shaw's Cheyenne Mtn Dancers brought their style & enthusiasm that still show in both club and exhibition team.

The group also has a long history with the Shaw Foundation. They were the first group to join the Lloyd Shaw Foundation back in the 1960s, and group leaders also participated in the Shaw August Fellowship, including Gib Gilbert, Bill Litchman, Ed Austin, Ken Kernen, Kira Heartsong, Mitch and Peggy Pingel, & William Brearley. Gib Gilbert & John Bradford ran the yearly Shaw Collegiate Fellowships, with the assistance of many C&B leaders. Other Shaw leaders came to help with the collegiate days, including Dena Fresh, Enid Cocks, Mary Jo Bradford, & Bill Litchman. The team represented the Cheyenne Mtn Dancers in several national historical pageants. So there has always been a close interrelationship between the club & the Shaw Foundation over the years.

Please pass the word on to alumni and others you think might be interested, and pass on their contact info to us, especially emails, so we can send further information. For now, you can contact Kira at kheartsong@sprynet.com for further information or to pass on other contact

Moore Thoughts by Paul Moore

Are there alternatives in our music? I am probably going to run myself right through a buzz saw on this.

First I need to tell a story. I went to a dance a while back to a caller I had never danced to before. I knew he was relatively new to calling, but he was beginning to get some regular bookings in the area and I had to find out what he was like. His first patter of the evening was a little rough, but what new caller doesn't have problems with timing. He can learn. Then his first singing call was a nice old tune, and a lot of people were singing along. But the figure had the same problem as the patter, it did not flow. It was all stop and go. Then the coup de grace. The music said "swing and promenade," the figure said "swing and promenade," but the caller said "pass thru, allemande left, come back swing you corner and promenade."

Wha' hoppeded?

Second tip: really lively music which made everyone jump up and want to dance. All of a sudden the callers says "join hands and circle left," but the music said "young man..." And later he says "heads square thru four" and the music says "YMCA." Do you have any idea how hard it is to square thru while making the arm motions for YMCA? Then the second singing call had the same basic problem as the first.

During a break I thought about the experience. I was willing to let the stop and go action of the first patter tip because he was new (and he was reading). But the singing call should have been right on the money. Why didn't the figure fit the music? Three things come to mind: 1) he was reading the figure but watching the dancers for his timing; 2) he did not really know how many beats each basic took; 3) he did not know how to make the calls fit the music.

I hoped that this really personable guy would learn how to make the figures and the music match on the singing calls...it seemed to me that that was absolutely basic to

calling. As far as the patter went, I felt that the vocal on his music interfered with the dancers hearing and understanding the calls, and the music was not built into phrases that the caller could recognize where the dancers should be.

This was the first time I had encountered callers using the original release of a song as patter music. I read some articles and I talked with some other callers who advocated "alternative" music. Most of the advocates talked about unusual rhythms that still had the steady beat underneath, such as Latin music. Of course square dancing has used a variety of rhythms. Most hoedown music is written in 2/4 (or as some describe it: boom/chuck) or in 4/4 (march rhythm, or shuffle). Then on top of the basic rhythms lead instruments and additional percussion can add the melody and complexity of rhythm that makes a tune interesting. What all of the standard hoedown music has in common is the overall structure of eight beat phrases and usually eight phrases per melody. Count out most country/western tunes and a lot of pop tunes and you will find that same structure. A handful of callers get away with calling jig time (6/8) but word metering is tough.

Then along came singers/songwriters who did not follow the pattern. One of the most notable was Roy Orbison who could give you nine beats in a phrase. OK by me, somewhat. I had some unusual Celtic music that had four nine beat phrases followed by four eight beat phrases. I loved the melody, and that extra pick-up note was kind of fun, but there was no way I could use it for dancing.

Then a couple of things happened in pop music. One was the live DJ who could mix one tune with another, he could twist the record backwards, and with the turn of a dial make all kinds of changes to the vinyl record. In the music studios, the engineers found that they could sample a sound then recreate it and slip it, two beats at a time, into recording. Exciting stuff, and great for club dancing, but what happened to those eight beat phrases?

Good callers have the timing of each basic just built into their brains. They do not rely on the dancers to figure out how long to give for each figure. Rather they tell the dancers

how much time they have. Time equals the number of beats of music equals the number of steps dancers should take to complete the figure. Those callers who have internalized the timing of the basic calls keep the dancers moving smoothly from one call through to the next. There is no stop and go dancing. Part of the way those callers get the timing right is hearing the phrase of the music. But what if the phrases are irregular?

So what had happened to our new caller? I suspect the callers schools he went to did not emphasize timing but only choreography. Also, he had the vocals off the radio or from iTunes or some other source. He did not have the first beat of the phrase pounded into his being.

Recently I watched a CALLERLAB session on alternative music. I will give Paul Cote credit for describing what traditional square dance music does. And he worked with it well in his demonstration. Then he went on to some unusual instrumental tunes, including Celtic music, Latin music, etc. They all had distinctive sounds and feelings. Paul showed how he could meter the calls to fit the changing rhythms.

Then he went into using vocal releases, such as Michael Jackson, Village People, etc. Exciting stuff, and Paul could work with it because he knew timing. And he did not worry about first beat for the dancer. The other thing was that Paul used very simple opening choreography...stuff even first night students could do. But what happens when there is a rowdy chorus and the caller is trying to get the people dance smoothly through a series of short calls...that is, calls that take only four beats of music.

I talked to a square dance music producer or two and got basically the same answer. They believe, as I do, that using the vocals of pop music creates a great distraction for the dancers and they are less likely to succeed. The vocals also distract the caller and he cannot establish the constant rhythm at the right tempo to keep the dancers moving smoothly through the calls. Vocals create what Buddy Weaver called "white noise" – the kind of noise that cancels other sounds around it. People who want to seriously concentrate on something will use devices to block out other sounds

(earplugs, etc.) or they have “white noise” programs they can play through head phones to cancel out distracting sounds.

Why would callers use a vocal for patter rather than an instrumental? I think Cote covered that in his presentation. He said you could get any of the original tunes off the internet for only 99¢. He did not explicitly finish the implied comparison, which is: why spend \$6.00 on a square dance tune when you get the tune for 99¢?

There are good reasons to spend the money on square dance music.

If we want our dancers to concentrate on dancing smoothly to the beat of the music, we must first make it possible for the dancers to hear the beat. And we must encourage them to use the music for success. If people are randomly walking from Point A to Point B with no consideration of stepping in time to the down beat of the music, they are not dancing. As a matter of fact, why put music on at all; let them move purely in time to the caller's commands.

I believe in using alternative music...jigs and reels; sambas and even cha-chas; jazz, Western swing. But do not drown out Michael Jackson or Bob Wills with calls. Do not let Beyonce or the BeeGees drown out the calls either. Use big bands, string bands, harmonica solos, whatever, but leave the vocals at home.



CONTRA CORNER

As stated earlier in this issue's First Memories section here is Allynn's first contra.

Snow Mountain Reel

Beckett Formation: Contra Lines with couples facing couples across the set. The formation requires an even number of couples. For music try Saint Anne's Reel or any other smooth reel. Randy Barnes wrote a dulcimer reel for this dance. If you would like the lead sheet for it contact Allynn for a copy at allynn.riggs@gmail.com.

Prompts

Intro - - - -, Across 2 Ladies Chain
1-16 - - - -, Ladies lead a Hey for Four
17-24 - - - -, 2 Ladies Chain and turn a quarter more
25-32 - - - -, Promenade go up & down
33-40 - - Wheel Around, - - come back to place
41-48 - - - -, Find those two and Half Promenade
49-56 - - - -, Slant right and Right & Left Thru
57-64 - - - -, Straight across 2 Ladies Chain

Description

1-8 2 Ladies Chain across the set
9-24 With the ladies leading and passing right shoulders execute a full hey back to starting position ladies across from partner
25-32 2 Ladies chain and the men Courtesy Turn the ladies ¼ more to face up or down the hall. The couples on the prompter's left will be facing down the set and the couples on the prompter's right will be facing up the set
33-40 Couples Promenade in this facing direction curving around the ends of the set as needed.

49-56 When each couple is across from the original opposite couple in the foursome, the two couples Half Promenade across, men passing left shoulders.

57-64 Each couple will finish the Half Promenade to face the couple diagonally to the right and Right & Left Thru to finish facing straight across to find new opposite couple. Two couples, one at each end of the set, will have no couple diagonally to their right. They should face across the set and wait in place for 8 beats of music for the new couple to arrive to start the dance.

Note 1: A point of confusion in this dance may occur after the slant right and Right & Left Thru. Be sure new couples are facing across the set before the 2 Ladies Chain.

Note 2: You may simplify the dance by substituting the Hey for Four with a Ladies DoSaDo and a Men DoSaDo. This version is named Allynn's Mountain Reel.

Here's another Beckett for your dancing pleasure. This one is by Cal Campbell – also in *Dancing for Busy People*, page 199.

Chain Reaction

Suggested recorded music: Folkcraft 1151 "Paddy on the Turnpike" or ESP 141 "I'm Confessin"

Prompts

Intro - - - -, Ladies Chain diagonally left

1-8 - - - -, Ladies chain diagonally right

9-16 - - - -, Facing couples Promenade Half

17-24 - - - -, 2 Ladies Chain across

25-32 - - - -, Circle Left once & a quarter more

33-40 - - - -, Weave by two

41-48 - - - -, Swing your partner

- 49-56 - - - -, Everybody Forward & Back
57-64 - - - -, Ladies Chain diagonally left

Description

- 1-8 Ladies that can, Chain with the lady diagonally to their left in the opposite line. Two ladies on the ends of the lines will not be able to Chain.
- 9-16 Ladies that can, Chain with the lady diagonally to their right in the opposite line. Two ladies on the ends of the lines will not be able to Chain.
- 17-24 Facing couples Promenade Half across to the opposite side of the set. Men pass left shoulders.
- 25-32 Two Ladies Chain across the set.
- 33-40 The same two couples Circle Left once around and then continue circling $\frac{1}{4}$ more to finish facing up or down the set.
- 41-48 Weave by two people by passing right shoulder with the first person and left shoulders with the next. As couples reach the end of the lines they should exchange sides of the line & face the opposite direction.
- 49-56 Swing with your original partner and finish facing across the set. At this point each couple has moved one place to the left in the formation.
- 57-64 Long lines go Forward & Back.

On with the dance! Let Joy be unconfined. - Lord Byron

To be fond of dancing was a certain step towards falling in love. - Jane Austen, *Pride and Prejudice*

DANCE CENTER CALENDAR

By Donna Bauer

Sunday: Waltz Cross Step 12:15 to 1:45 PM

Once a month Tea Dance on Sunday afternoons from 2:30 – 5:30 PM (usually 2nd Sunday)

High Desert Dancers 5:45- 7:30 PM

Monday: Private Practice 5 – 6 PM, Yoga 6:30 – 7:45 PM

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

Tuesday: Private lessons 12 - 2 PM, Karate 5:30 – 6:45 PM

Tango 8 – 10:30 PM

Wednesday: Private Lessons 12 – 1 PM and 3:30 – 5:30 PM

Tango 6:30 to 9 PM

Thursday: Private lessons 10-11 AM, 11 to 1 and 2-4 PM

Karate 5:30 – 6:45 PM, UNM Continuing Ed.

Country Western Swing 7-8:30 PM 3X's a year and ongoing in between UNM.

Friday: Private Ballroom Lessons 9-12 and 3 to 7:30 PM

Dance party 8:00 – 10 PM 1st Fri

Two Step for a Purpose 8-10:30 PM 2nd Fri

Third Friday open for workshops & special dances

English Country Dance 8-10:30 PM 4th Fri Live music

Saturday: Irish Step Dancing 8-1 PM, Tango 2:30 - 4:30 PM

Folk Dancing 7 – 10:30 PM

In between the day and evening the large studio can become very busy with private lessons. Those lessons continually change times due to people's schedules.

STIR THE BUCKET, news from around the membership

Bob and Allynn Riggs' daughter, Kristina, will marry Dave Book on September 23 in Ridgway, Colorado. Many friends and family from across the country will celebrate the occasion with a BBQ Potluck including an open pit pig roast, cornbread, baked beans and many side dishes. Then we will spend the weekend in the southwest part of Colorado hiking, fishing, biking, and shopping, and taking lots of pictures. The couple

will be headed to the northwest where Dave will be in charge of building a new hospital in a small town about an hour away from Spokane, WA. Kristina will be setting up business as a consultant in corporate team building and leadership facilitation with a focus on youth camps here in the U.S.A. and in Europe.

Linda Bradford and granddaughter Brett Wilsey spent a month in Colombia this summer. Linda had lived there in Medellin for several years as a young child, and worked in Cartagena as a school librarian in the late '90's. (She reminds us that Colombia does not have a "u" in it.) They enjoyed their vacation in a marvelously interesting and beautiful country.

Sustaining Members

Joel, Sara, & Michal Bluestein - Edward Cordray & Leslie Dayton - Gaye & Rachel Fifer - David & Melody Glick - Jerry & Marlene Hickman - Jonathan Sivier - Wisconsin Convention Corporation

Patron Members

Dorothy Shaw Bell Choir - Mark & Dianne Lewis - Betsy Tanabe

Life Members

Marie Armstrong - Cathy Burdick - Lew & Enid Cocke - Coy & Wini Cowan - Barbara Johnston McCoy - Ruth Ann Knapp - Leslie Lewis - Andrew Moffitt - Harry Monnier - Glen & Flo Nickerson - Diane Ortner - Linda & Frank Plaut - Dick Singer - Dale & Darlene Sullivan - Eve Ware - Martha Yeager - Ronald Zuckerman

Events of Note

Contrashock, September 30-October 1, 2016, Brooklyn/Manhattan, New York. Caller(s) Gaye Fifer & Will Mentor; Band(s)/Musician(s) Barefoot and The Mean Lids (Miriam Larson, Ben Smith, Matt Turino). More information is available at <http://cdny.org>

Mountain Madness Contra Dance Weekend , October 14-16, 2016, Jonesborough, Tennessee. Caller(s): Will Mentor and Beth Molaro; Band(s)/Musician(s): Sassafras Stomp, The Stringrays and Toss the Possum. More info is available at <http://www.historicjonesboroughdancesociety.org>

70th Reunion Dance Calico & Boots, October 22, 2016, from about 5-10pm, Avalon Dance Center in Boulder Colorado. Contact Kira Heartsong at kheartsong@sprynet.com for further information or to pass on other contacts.

Dare to be Square West, November 11-14, 2016, Seattle, Washington. Caller(s) Susan Michaels, Bill Oshe and others. info at http://www.daretobesquarewest.org/dare_to_be_square_west/home.html

Rochester Thanksgiving Dance Weekend, November 25-26, 2016, Rochester, New York Caller(s): David Smukler and Mary Wesley; Band(s)/Musician(s): Pete O's Posse (Tristan Henderson, Oliver Scanlon, Pete Sutherland) and Tempest (Chuck Abell, Tim Ball, Eric Metzger). Info at <http://www.cd-rochester.org>

Terpsichore's Dance Holiday, December 27, 2016 -January 1, 2017, Stonewall Resort, West Virginia. Sign up is online at www.danceholiday.net. For questions or more information contact event Registrar: Pam Eidson • 770/314-7765 pameidson@gmail.com

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