



The American Dance Circle

June 2017

Volume 38, Number 2

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

The American Dance Circle, ISSN: 1529-417X, is published quarterly (March, June, September, and December). Deadline for articles or advertisements for dance-related materials, activities, and events of a nonprofit nature is four weeks prior to the publication date. E-mail is preferred and camera-ready ads may be attached. Mail checks to address below. Advertising rates: Full page (4.5” wide x 7.5” tall) - \$ 60 Half page (4.5” wide x 3.5” tall) - \$ 30. Please make checks payable to “The Lloyd Shaw Foundation.”

Submit ads and articles to:

Allynn Riggs, 7683 E Costilla Blvd, Centennial, CO 80112.
Telephone (303) 808-9724. Email: Allynn.riggs@gmail.com

Articles in this publication not specifically copyrighted or taken from another source may be reprinted without obtaining permission as long as credit is given to “*The American Dance Circle*, quarterly publication of the Lloyd Shaw Foundation.”

TABLE OF CONTENTS

Letter from the President	1
Letter from the Editor	2
Membership/Board of Directors Meeting	3
How to Become a Member	4
Liability Insurance, How to get	5
In Memory of Irene Sarnelle	6
“Hoe Me down With a Docey-Doe”	10
Cumberland Dance Week	12
“As I Saw It” Bob Osgood book ad	15
Moore thoughts – The Man in the Middle	16
Dance Center Calendar	18
Contra Dance Teaching Material -1972, D Armstrong...19	
“Swinging Through American History” – Ad	22
Contra Corner	23
Stir the Bucket	24
Events of Note	25
New Members & Updates	26
Special Members	27
The LSF Officers and Camp Directors	28

© 2016 The Lloyd Shaw Foundation

LETTER FROM PRESIDENT

By Bill Litchman

The Lloyd Shaw Foundation, a collection of very dedicated volunteers who see dancing as a way into people's hearts. Children, teens, young adults, and mature adults alike enjoy the music, movement, and social interactions that dancing can deliver. In my experience, there is no other organization in this country who has more experience and success in bringing these joys to families regardless of their life's stage than the LSF. What a remarkable organization. If only we could interest others in joining with us to support this wonderful activity. Think about your own family involvement in dancing. Let's come up with some ideas about gathering more like-minded individuals and families into the fold. What do you think you could do to help make sure that the LSF survives through the next generation of dancers? If you and I could somehow bring the feelings that dancing gives to us within the grasp of others who have not yet become part of the LSF, we might have an improved chance to continue. Please write to the editor of the ADC with your ideas and thoughts about increasing our membership.

The board of directors has just finished revitalizing the bylaws of our organization. A mundane task, I'm sure, but our bylaws have been languishing almost in stasis (at least online) for over 10 years. Through the efforts of Lew Cocke and Bob Fuller, this important document has now been updated to meet the demands of our day. Thank you both for your hard work and thanks to the board for following through.

Even though there has been an over-all improvement in the availability of live music across the country over the past 30 years, the broad variety of dances which family dancing incorporates is very difficult to supply by a single group of musicians. Few modern dance bands could play D'Hammerschmieds Gesell'n, The Dance of the Little Birds and Turning by Threes in the same evening. For that reason it

remains important for us to be able to supply the broad range of music which intergenerational dancing requires. Again, our wonderful volunteers come to the fore by keeping our repertoire of recorded dance music open and available to the whole world of dancers. Many thanks to John Fracchia for his expert work with the LSF web site.

To mention everyone involved with volunteering in the LSF would take more space than is available so for those of you whose names haven't been mentioned, never fear that you are remembered, respected, and honored. All dedicated members of this volunteer organization are esteemed for their direct involvement in dancing, whatever that may be. Thank you for what you do!!

Bill Litchman
President, LSF

LETTER FROM THE EDITOR

By Allynn Riggs



Whew! Halfway through the year already and a lot has been happening. We elected two new Board of Directors, Michael Loiacono and Eric Schedler in January and are gearing up for the annual meeting in July at Cumberland Dance Week in Tennessee. *The American Dance Circle* is one of the benefits of membership in the Foundation along with discounts in event fees and affordable liability insurance for dance leaders and instructors.

I have also included a listing of new members who have joined since the March 2017 issue was published. A few corrections have also been received so check those out. I hope you enjoy this issue. Also, send me dance related articles, comments, event or book reviews, and the latest news from our members to share. Contact me via e-mail at Allynn.riggs@gmail.com or via phone at 303-808-9724.

ANNOUNCEMENTS from the Foundation:

The 2017 Membership and Board of Directors meetings will be held during the Cumberland Dance Week, July 2-7, 2017 at NaCoMe Camp and Conference Center near Pleasantville, TN

Nominations for the Board of Directors are being accepted at this time. Nominations will close at the end of the annual meeting (see above). Please consider participating in the leadership of the Lloyd Shaw Foundation by stepping up and serving. Bios will be collected and printed in the September issue of *The American Dance Circle*. You must be a current member in order to vote. Membership deadline is August 1, 2017. Voting will take place via mail. Be sure your mailing information is up to date.

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.**

How do I become a member and subscribe to *The American Dance Circle*?

Sign up on 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.

If you must use snail mail please use the following form:

<i>Member Information</i>			
Mark One: <input type="checkbox"/> New Member(s)		<input type="checkbox"/> Renewing Member(s)	
<input type="checkbox"/> Change in Contact Info			
Name:			
Address:			
City:	State:	Zip:	Country:
Phone:	Email:		
<i>Spouse/Family Information – If joint membership</i>			
Name(s):			
Phone:		Email:	
<i>Membership Type (Please check one)</i>			
<input type="checkbox"/>	Individual Member (\$25)	<input type="checkbox"/>	Family Member (\$40)
<input type="checkbox"/>	Supporting Member (\$50)	<input type="checkbox"/>	Sustaining Member (\$100)
<input type="checkbox"/>	Patron Member (\$250)	<input type="checkbox"/>	Life Member (\$1000) 1 time pmt
<i>Interested in paying Multiple Years?</i> <i>How many years would you like to renew? _____ years</i>			

<i>Email preferences</i>	
Would you like to receive Membership Information through E-mail instead of through mail? (Check here)	
<i>CallerLab Liability Insurance (Dance Leaders Only)</i>	
Yes, I want to sign up for Liability Insurance <i>See below for payment requirements</i>	<input type="checkbox"/> Please send me information on liability insurance.
<i>Payment Method</i>	
Pay Online (PayPal) – Visit website: http://lloydshaw.org/join.html	Click on the <i>Buy Now</i> next to the designate membership type. This will direct you to PayPal for checkout.
Pay by Mail: Lew & Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503	Check # _____ Total Amount _____ <i>Payable to Lloyd Shaw Foundation</i>

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

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. 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. Payable to CallerLab. Write **"INSURANCE"** on the envelope to alert treasurer to verify your membership and send information to Callerlab for processing.

In Memory of Irene Sarnelle

By Beverly Seng

With deep sadness we report the death of former Board member Irene Sarnelle on January 23, 2017, after a valiant struggle with lung cancer. Irene taught dance at Mary Baldwin University in Staunton, Virginia, and she previously taught elementary school in California and Virginia. She is mourned by her loving husband and dance partner of 35 years, Dean Sarnelle, and by hundreds of students, colleagues and friends.

In 2002, when asked how she wished to be remembered, Irene replied, "That I listened and was willing to go the extra mile." These she did, and gloriously.

Addressing first that second goal: Beginning in 1980 with her first elementary teaching job, at a low-income school near Los Angeles, Irene taught folk dance to her classes, pushing back the desks to clear the space. But she did far more. Along with another teacher, she created a folk dance troupe of 30 to 60 fourth graders who performed at local nursing homes. She sewed their costumes, created programs (hand-colored with crayons), prepared meals, and ensured newspaper coverage. All of these extra steps told the children that they were valued. Her fellow teacher still says of her, "She was like an angel, a gift from heaven." The old newspaper photos of exuberant young dancers confirm his words. One student found her on Face book 40 years later and wrote to thank her.

Irene taught these young dancers that serving the community is part of living. She continued to teach that principle throughout her long career. As a college professor, she took her dance students with her on visits to schools, nursing homes, retirement centers, and even the state psychiatric hospital. The students performed and also brought audience members into the simpler dances. Thus Irene taught simultaneously how to teach dance and how to value service. Over the most recent ten years, she and her students gave

workshops at 20 different elementary schools across the state of Virginia, visiting many of them more than once, all free of charge. She continued to snare newspaper coverage of these events, giving her students public validation of their efforts. One elementary teacher wrote this program note: “a special thank-you to Irene Sarnelle for all of her *gratis* help. Real friends are true and dear.”

For Irene, walking that extra mile also meant showing us vistas surrounding the world of dance that we would not have noticed but for her. She always taught dance as a liberal art, portraying historical and cultural contexts for each dance or dance style. She taught her modern dance troupe to include poetry and short stories in their performances, showing audiences that dance is part of a continuum of human creativity. While teaching ballroom or Victorian or vintage dance, she attended to etiquette and deportment. (One former student wrote Irene that learning gracious behavior and elegant carriage in Irene’s classes had given her a solid edge in job interviewing and working with people. “I have applied these teachings with great success—much to my shock and amazement each time—and I still say I owe it all to ballroom dance!”) Every class syllabus and written examination from Irene included drawings and quotations about dance, calling us always to deeper reflection. Irene’s balls and folk festivals at Mary Baldwin (she organized at least one large event each semester) included recitations and group singing—such as “Button Up Your Overcoat” at a Roaring Twenties ball and “Danny Boy” at one featuring Irish music and dance. Irene further embellished all of these grand occasions with sparkling decorations, lavish refreshments, elaborate costumes that dancers had borrowed from her magnificent collections, and hand-decorated dance cards, complete with ribbon-attached miniature pencils. No wonder that her colleagues, evaluating her for tenure, called her “the quintessential liberal arts teacher.”

She served holistic education with amazing creativity. She once parlayed a mere \$300 grant to an elementary school into a semester-long series of workshops on birds, with guest scientists describing the physics of flight and the natural

history of migration, and seamstresses teaching quilt-making, each class completing a bird-themed quilt square. Irene herself taught choreographed dances (such as Blue Bird and Old Grey Goose) as well as improvisatory movement. All of this culminated in performance that included a dance that the children had devised about the Elwedritsche (a German mythical bird), the performance complete with an 8-foot bird, plus live German accordion music from master musician Ron Tomocik. To help Ron afford his trip from Colorado, she arranged supplementary gigs for him at folk and contra dances and even at a church service. Yes, Irene travelled that extra mile.

She was determined to enlarge our horizons. She taught dance at children's summer camps organized by the Woodrow Wilson Presidential Library. She taught German dance and folk traditions at the Museum of American Frontier Culture. Over the years she and Dean took students to workshops, contra dances, and historical balls at about a dozen colleges in Virginia and the D.C. area, providing transportation and meals along the way and even the entrance fees. She brought students to Maine Woods and Lloyd Shaw folk dance camps. At Mary Baldwin she offered free workshops for weeks before every ball and folk festival, to encourage non-dancing students and the general public to join in. Casting her net widely, she procured local newspaper coverage for these events and even official declarations of support from several Mayors of Staunton.

And yes, she listened. Her students over the years wrote notes to her thanking her for her "kindness ... compassion ... time ... hard work ... positivity ... dedication ... encouragement ... nurturing ... love." Irene offered tea in her office, ice cream parties after long rehearsals, and, along with Dean, evenings of music and dance and laughter at their home. She helped many students through hard times in their lives. One student recalls, "I had a difficult loss while a student, and this amazing friend who was my dance instructor was a source of encouragement, and made a point to remind me how valuable this hard change would be to me once I was through it." Another wrote, "She was kind and concerned for

the well-being of everyone she knew. She always had time for me, and for everyone else! I don't know how she did it! I think she ran on coffee and dance, and didn't need as much sleep as the rest of us."

Irene went the extra mile in her listening, too. She was able to discern what students needed, beyond their ability to know themselves. One student told her, "You could look into the souls of your students and teach us so much about ourselves." She prodded her students far beyond their comfort zones. Said one former student, "As many times as I insisted that I was not a dancer, and it wasn't my thing, Irene countered every thought with 'you can do it,' 'you should try,' or 'we need another dancer.'" Another student had a similar experience: "She told me one day that she had promised the theater group that I would teach them a dance and give a speech on 18th century etiquette—oh, and it was going to be presented in a week. I spent hours researching for this, and when it finally came together, as I watched them on the stage performing the dance, I felt proud to have done it." Another student recalled, "Irene built up my confidence to teach the Mazurka to a room full of strangers, something that I remember whenever I feel daunted by the prospect of public speaking." Still another summed up: "She always believed in me and what I could do. She had a way of getting people to do things that they were unsure of, and in the end, it ended up being a great experience for all. Plus, she was a little stubborn and did not like taking "no" for an answer!"

Above all, she taught the importance of loving one another, within our dancing communities and person-to-person. A student from a decade ago reflected on the love that Irene brought to all gatherings: "In this digital age, we face a paradox of increased opportunities for connecting, amongst growing isolation and loneliness. Countering this was Irene's gift of bringing people together across a variety of backgrounds. She invested time in getting to know people and accepted people despite their flaws." A grateful elementary teacher wrote to Irene: "If I could bottle up how they feel after they have completed a session with you, there would not be a child left who does not feel wonderful about themselves."

A student in Irene's last class wrote to her: "What you said about paying attention to everyone and every moment really stood out for me. Now I know that I can learn something from everyone and every moment."

Thank you, Irene.

A note from Cumberland Dance Week: Sue Howdyshell and her granddaughter Abby will be attending Cumberland Dance Week this year in honor of Irene Sarnelle.

[Memorial donations may be made to the Lloyd Shaw scholarship fund in honor of Lee and Gail Ticknor, longtime dance leaders, which was set up by Irene Sarnelle.]??? Not sure that this fund still exists.

Memorial donations may be made to the Irene Sarnelle Memorial Scholarship Fund for educational travel abroad, care of Mary Baldwin University Development, P.O. Box 1500, Staunton, Virginia, 24402].

**From *The Saturday Evening Post*, 16 Jul 1949, p 38.
Though the following is not politically correct in today's society here is an example of the rhyming patter calls that were common back in the 1940s.**

"Hoe Me Down With a Docey-Doe"

Honor your partners, balance and whirl,
A right-and-left grand with an elbow twirl;
And here comes the city gal six bars late,
Wrong way round, at a Conga gait.

Oh, they chased pore Bossie from the big red barn;
They lassoed a fiddler quick as Billy-be-darn;
Now it's everybody swing, and allemande ho!
Down the rattlesnake's hole with a docey-doe!

Oh, dance with the dolly with the hole in her stockin',
Though her brakes keep a-lockin' while her engine's a-knockin'

Oh, dance with the dolly with the hole in her head.
Drop the gent a curtsy, Yah, drop down dead!

Spin that little dear through a seesaw reel.
Drag her round back by the blister on her heel.
Ain't this fun, Granny" No, chile no,
Whoever called this dancing' was a Cotton-Eyed Joe.

City gal can't tell a left-hand mill.
From a swift right cross, and she never will.
So poke her with your spurs, boys, boot her through the air,
Ketch her on the fly by the braid in her hair.

Sling her by the ears till she flaps like thunder!
Sashay to the horse trough and hold her noggin under.
Hurry up fireman, don't be slow.
Where's the inhalator" Where's the Old Crow?

Oh, one yank her this-a-way, t'other yank that.
When she comes apart, gents, all fall flat,
Then wring out that dishrag and chassé four.
Go chassé yourself out the old side door.

Birdie in a cage keeps turnin' mighty green!
Who spiked the applejack with Benzadrine?
Oh, some bring a shovel and some bring a hoe
And bury me, boys, where the locoweeds grow.

City gal's got such spindly legs.
Her ribs bash easy as banty eggs.
Pop! Go her buttons and her eyeballs, Yipe!
City gal sore is the puny type;

All bogged down like the old mess wagon,
Hind wheel broke and her petticoat draggin'
Slap-silly, staggerin' to and fro
In a bolt and half of calico.

Keno! And home, gents, heel-and-toe,
While Mayhem p'menades with Vertigo!

– Ethel Jacobson.

This Summer, Join us at...

Cumberland Dance Week 2017

July 2nd -7th

Pleasantville, Tennessee

Cumberland Dance Week is six days and five nights of dance and music for all ages at the lovely NaCoMe Camp and Conference Center near Pleasantville, TN. Your registration includes all meals from Sunday evening to Friday afternoon, semi-private room with private bath in an air-conditioned cabin, and all workshops and dances. This year, we even have an exciting 4th of July celebration planned!

About CDW

The Lloyd Shaw Foundation's Cumberland Dance Week is *the* all-inclusive dance and music camp of the south. We are famous for our hot music, exuberant dancing and top-notch classes. We are committed to offering quality programming for all ages and walks of life, including the very young. Because of our affordable pricing, we're also one of the most accessible dance camps of the summer. So bring your dancing shoes to Tennessee this July. We've got the camp for you!

About our Location

Nestled in a 600-acre forest, NaCoMe Camp and Conference Center is the site of the Historic Beaver Dam Springs Resort. Today the camp boasts most of its original buildings, now air-conditioned and remodeled with wood harvested on-site. A stream meanders through the camp, and the cool waters of the swimming hole beckon on a hot afternoon. Porches with rocking chairs grace every cabin, and the open-air "barn" lends a picturesque site for dancing.



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, dance calling, ritual dance (e.g., rapper, morris, garland), tune writing, and dance band.

Mummers (ages 9-12) program provides a stimulating and focused week for our pre-teen campers. They work throughout the week to prepare a traditional mummer's play, complete with hand-made costumes and stunning dance choreography. The result is an end-of-the-week performance of which they can truly be proud.

Revelers (ages 6-8) program gives space and outlet for the exuberance of youth, while also providing structure and focused concentration. Classes will include dance, nature exploration, and traditional crafts.

Childgrove (ages 2-5) is a gem of a program for the youngest campers. Daytime activities include singing, stories and movement, and focused craft. They 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.



Register for Cumberland Dance Week 2017!

Two ways to register:

Register online at
www.CumberlandDanceWeek.org.
 Cost includes five nights' lodging,
 fifteen meals, and all music and
 dance classes;

Or, print and mail a registration
 form from our website:
www.CumberlandDanceWeek.org.

Age	Rate Before 3/15	Rate After 3/15
Adult (18 & up)	\$575	\$620
Work Exchange*	\$450	\$495
Work Crew**	\$350	\$350
Teen Rate (ages 13-17)	\$395	\$395
Teen Work Exchange*	\$345	\$345
Ages 3-12	\$295	\$295
Ages 0-2	\$90	\$90

Four Great Ways to Save!

Early Registration: Register by March 15th to save \$45 off our normal adult rates.

Work Exchange*: Campers aged 18 and up can save \$125 in exchange for an average of one to two hours of light work each day. Types of work include: assisting with the silent auction; helping set up or take down sound equipment, lights, etc.; preparing children's or adults' snacks; serving as cabin monitor after children's bedtime. *New this year: Teens can also participate in our work exchange program, saving \$50 for up to 1 hour of lighter-duty work tasks per day.*

Work Crew:** Campers aged 18 and up can save up to \$270 by joining our Work Crew! Requirements are: coming early and staying late (for dance hall set-up, tear-down) and 1-2 hours of daily assigned work during the week.

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

Visit www.CumberlandDanceWeek.org Today!



Interested in dance history? Book on Bob Osgood now available!

As I Saw It by Paul Moore

"[This] is truly the only book about the whole of MWSD and it is certainly the most complete (and accurate) book that will ever be written about this huge activity."

Jim Mayo
First Chairman of
CALLERLAB



Columnist for *American Square Dance* and *The Northeast*

Square Dancer, Paul Moore had access to all of the material that crossed Bob Osgood's desk at *Sets in Order / American Square Dance Society*.

This book tells, in a very readable style, the story of Bob Osgood and his role in Square Dancing from the late 1940s through 2003. This is the story of MWSD (Modern Western Square Dancing) as told by the man who was there and made it happen.

Every caller and dancer should read this book to know what happened during the boom era, the creation of CALLERLAB, the start and growth of the National Square Dance Convention, and more.

There will be a limited number of books for sale at the CALLERLAB Convention in Mesa, AZ, at a substantially reduced price. It is also available at www.Amazon.com for \$24.95 plus shipping.

Please contact Paul Moore at paulmoore@wildblue.net if you would like a copy waiting for you at CALLERLAB.

Pre-order deadline is March 10.

Moore Thoughts

by Paul Moore

The Man in the Middle

Bob Osgood was born in New York City in 1918. In the early 1920s his dad, an architect, accepted a job with a major firm in Los Angeles.

The Osgoods moved into a home in Beverly Hills within walking distance of Hollywood. Bob doesn't tell much about the Hollywood scene other than he went to the premiere showing of "All Quiet on the Western Front" and got to see the set used for the movie. While still in grade school he and a friend used to make a few dollars telling tourists how to find the movie stars homes.

Bob does tell a funny/sad story of falling for a girl in junior high. He knew that at the end of the school year there would be a class party with dancing. Since he did not know how to dance, he looked for a way to learn. Strangely enough, the mother of the girl he fell for was a dance teacher. After school Bob would walk the girl to her house, but she immediately disappeared upstairs, leaving Bob alone with her mom for the dance lessons. Spring came and so did the big day of the class party. Bob got up the nerve to ask the girl to dance with him. She gave Bob a kind of sorry look and said, "I don't know how to dance."

Several years later Bob was invited to the home of one of his college buddies...it was convenient that Bob owned a car because his friends' home was in Phoenix, Arizona. When they arrived in Phoenix they found that the parents had gone to their retreat near Kohl's Ranch in the Rim country of northeastern Arizona. Bob soon found himself helping to dig a new pit for the out-house. While digging he dislodged a rock that landed on his foot. That, thankfully, ended his digging, but it also kept him from joining on the hikes through the forest of the rugged mountain region. On that Saturday morning, as the family was heading out on another trek, they dropped Bob at the small store at Kohl's Ranch when a wedding was going on. The main floor of the store was cleared for the ceremony and for dancing. When the "I do's" were said, a dance started to the squeaking of a solo fiddle. There was a lady standing beside the fiddler, and while he

played the melody she tapped the strings with a pair of knitting needles, adding another level of rhythm to the music. She was playing the straws, a technique of adding to the fiddle music. In older times, they used straws plucked from an old broom.

As the dance progressed, people brought in presents for the new couple: a new shovel, a sack of potatoes, a small keg of nails, a wash basin; all things necessary to start married life. The young couple was kept busy dancing by men who would buy a dance with the bride by pinning a piece of paper money on her dress and the women would deposit a few coins in a sack attached to the groom's belt. The whole community paid the dowry for the young bride. Bob experienced first hand the warm-hearted hospitality of the Arizona mountain folk.

A couple of years later after the Kohl's Ranch episode, Bob went to a student leadership conference at Asilomar Conference Center near Monterey, California. Students came from campuses from across the country to work on leadership skills and to share ideas. Obviously, not many of the students knew each other. Bob was wandering the campus and was attracted by the sound of music. When he entered the gymnasium he saw a man on the stage chanting in an unknown language to a floor of energetic young folk doing fascinating patterns in time to the music and the chanting. When the music stopped, the people did not leave the floor, but they scrambled to find a new partner. Bob found himself on the floor with a pretty lady who would not take Bob's "no."

At the ripe age of twenty, Bob was introduced to square dancing. He was impressed with the movement and was overwhelmed by the music; but most of all, he fell in love with the comradery of the dancers on the floor. This experience, and the wedding at Kohl's Ranch, helped set the direction of his life.

Time for the advertisement: please go to Amazon and buy a copy of "As I Saw It": the story of modern square dancing as told by the man who was in the middle of it all.



DANCE CENTER CALENDAR

By Donna Bauer

Dance Center Calendar for the large dance space

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

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 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

Tango - 6:30-9 PM

Thursday: UNM Continuing Ed. Country Western Swing - 7-8:30 PM

Friday: Private Ballroom Lessons – 10:00 AM - 6:30 PM.

Children’s Ballroom Dancing – 4:00 – 6:00 PM, ages 5-8 years

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

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

Third Friday open for workshops and special dances

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

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

Tango - 2:30-4:30 PM

Once a month Tea Dance on the 1st Saturday - 4:30-6:30 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.

New guidelines for scheduling workshops with out of town instructors: All correspondence needs to be handled by e-mail before the dates can be approved. Please contact Donna Bauer at dfbauer@aol.com.

Contra Dance Workshop Material **from 1972!**

Conceived and presented by Don Armstrong in 1972. Discovered by Bill Litchman while cleaning out remnants of the Archives at the Dance Center.

Lecture Material:

The instructor should be prepared to lecture, with suitable blackboard diagramming and recordings especially suited to the purpose, on at least all of the following:

1. A brief presentation on the background of American contra dancing including how it remains a bridge between traditional and contemporary dancing as well as between square and round dancing. (Limit lecture to 10 minutes or less)

2. The sound (and diagram) of the musical phrase, indicating the full-phrase, half-phrase, quarter-phrase, strong & weak beats as well as the prompter's use of the 3, 5, and 7 counts (beats) in conjunction with the dancers' use (as a starting beat/count) of the 1, and sometimes the 5, counts.

3. The sound (and diagram) of the reel, jig, and hornpipe (American) with class participation in determining which is which.

4. How to diagram the prompts for a contra (or quadrille) with special reference to the diagram of a simply-phrased contra, such as Homosassa Hornpipe. Work out with the class assisting, a complete diagram for a second simply-phrased contra, such as Broken Sixpence. If the class copy these prompts into their notes, they will have two completely diagrammed contras for their use.

5. Considerable time should be spent with the class practice-prompting, in unison. Use every dance presented in the workshop as examples for these exercises. Individual practice teaching of basic dance figures/actions and dances should be stressed throughout the course. Build confidence in their ability to teach.

Keep lectures brief. Use lecture items 1 and 2 in the initial lecture period early in the workshop, item 3 in the second lecture, items 4 and 5 in the third lecture, and use number 5 at every other opportunity, including the utilization of "rest-time." The unused portion of the second lecture can be used to discuss, demonstrate, and class practice in, the teaching of basic dance figures and actions.

Unison practice and individual practice calling and teaching is vitally important. Constant repetition will produce total

understanding and confidence. Re-use the “required” materials over and over again. Stress teaching points (the difficult parts of explanation and demonstration).

Contra Formations:

Required: Basic lines for Thady You Gander and Virginia Reel (both proper). Alternate (improper) and proper duple minor as in Homosassa Hornpipe, Broken Sixpence, or Jefferson's Reel. Couple-facing-couple as in Slauch to Donegal. Mescalanz (two couples in a single line facing a similar line – either up and down the floor or in a circle formation as in spokes of a wheel). And a double circle formation couple-facing-couple alternating directions around the circle.

Desired: Alternate (improper) triple minor. A brief; demonstration of the duple-minor and triple-minor formations, supplemented with blackboard diagrams.

Optional if desired by the instructor: Proper duple and proper triple formations.

Note; The basic lines for Virginia Reel is a “play-party” formation. A dozen dancers are required for the mescalanz formation. 32 dancers are necessary to make the couple-facing-couple in a circle formation work well. If the workshop has fewer people, then demonstrate and diagram these formations and explain their application, using the evening programs to teach them if other dancers are invited to join the group then.

Contra Rhythms:

Required: Reel/Hornpipe. Jig. Singing call (square) showing the use of the whole tune to complete the figure. The instructor shall use each of these during dancing periods, pointing out each one when applicable. All participants should practice prompting to each in unison. Each participant shall be required to call as an individual to either a reel, hornpipe, or jig (though not a singing call instrumental).

Desired: It is hoped that each participant will have the opportunity to practice individual calling to each “required” rhythm with dancers on the floor. The use of cue-sheets or cards is recommended as familiarity with each rhythm is far more important than memorization of the call.

Optional: Waltz.

Contra Basic Figures:

Required: Bow (honor). Forward and back (8 counts). Do-sa-do (back to back). Walk-around swing (either with two hands or

ballroom hold). Promenade & half-promenade. Right and left hand stars for four dancers. Circle (right and left). Ladies' chain. Right and left through. Left hand turn, right hand turn. Down the set four-in-line, turn alone. Bend the line (couples face). Single-file promenade.

Desired: Down in twos, turn alone. Cast-off. Balance (step-swing). Buzz swing (take the time to ensure that all students can do this).

Optional: Balance (ocean-wave line). Right and left through (men-with-men, women-with-women). Down the set four-in-line, centers wheel, ends turn alone. Down the set four-in-line, couples wheel. Pass through, turn alone. Star-through. Square through. Turn contra corners.

Contra Teaching:

Required: Initial basic contra formation (as if couples came up the hall in pairs, lady on the right, faced partners, and back away two steps). The directions "up" and "down." "Head" and "foot." "Actives" and "inactives" (or "1s" and "2s") and the direction of travel for each. Progression. What to do when reaching either end of the set. The call "cross over at the head" which creates an "active" couple. The dancer action of crossing at the foot creating an "inactive" couple to prepare to re-enter the dance. The no-twirl swing. The traditional (or New England) right and left through in which dancers do not touch right hands as they pass their opposite (partner). Dancing and the musical phrase.

Desired: Dancing with a "ghost" couple at the foot in triple minor contras. Using "open" position for "down-in-2s" in contrast to "minuet" position. Cast after down in fours or down in twos, using small steps down and normal steps back to case with inactives acting as a pivot. [Also discuss dancer timing to keep to the phrase if other hand or body positions are used for the down the set and back actions.] Stress smooth and easy balances (step-swing) as well as other variations. Stress a smooth flat (not bouncy) buzz swing emphasizing teaching points.

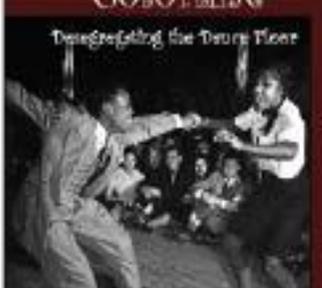
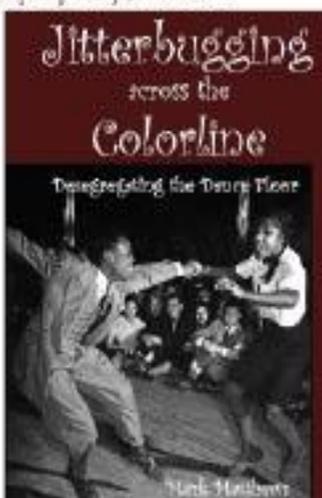
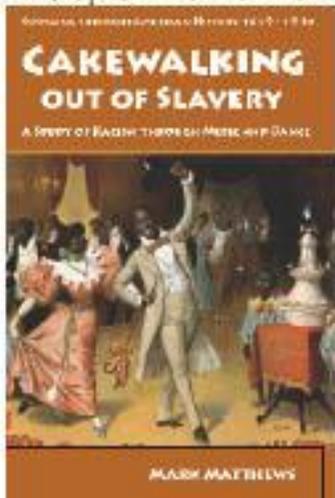
Optional: The on-at-the-head call, and becoming inactive at the foot (in duple-minor and triple-minor dances). Hands-up, elbows-down for balances in lines (ocean-wave, etc). In the same-sex right and left through, the dancers pass through followed by wheel as a pair with the left dancer backing up, the right dancer walking forward. (Cont'd page 23)

SWINGING THROUGH AMERICAN HISTORY



The *Swinging through American History* book series is now available. These rarest of books (only 200 copies-softcover) are selling for \$30 apiece; the whole set for \$100. *Square Your Sets* covers European-based dancing from 1651 with publication of Playford's *The English Dancing Master* to Henry Ford's attempts to revitalize interest in "American" country dances during the 1930s. *Promenading Toward Democracy* investigates the postwar western club square dance phenomenon. *Cakewalking Out of Slavery* provides a study in racism through music and dance from 1619 to 1910. And *Jitterbugging Across the Colorline* traces how African-based dancing helped bring the races together and give desegregation a chance during the 20th century. Although the books chronicle the technical changes of dancing, the main focus is on the social impacts of The Dance. To order, please email Mark Matthews at peacejumper@yahoo.com.

To order, please email Mark Matthews at: peacejumper@yahoo.com.



(Contra Dance Workshop Material cont'd)The man always back up in a "wheel-turn." Stress the cooperation and pro-active involvement of the inactive dancers in spacing the set and keeping it positioned in the room.

Contra Dances:

Required: Thady You Gander. Virginia Reel. Broken Sixpence. Slaunch to Donegal. Dumbarton Drums. Marching to Pretoria (circle with 32+ dancers). Aston Polka Contra.

Desired: Homosassa Hornpipe. Cast-off Sixpence. Contra Rotation. All the Way to Galway. Terry Lynn's Jig. Yucca Jig. Lonesome Shepherd.

Optional: Queen Victoria. Hills of Habersham. Spanking Jack. Quiet Contra. Needham Special. Happy Wanderer. Ottawa Special. Maverick (32+ dancers). La Semilla Hornpipe. Sackett's Harbor. Slant Pretoria.

Note by Bill Litchman: The dances in this selection were almost all written by Don Armstrong specifically for this teaching program to show the gradual development of difficulty and to provide the student with a ready-made program of dancing which could be used for almost any group of almost any age from twelve up to adult. Ralph Page said of this selection that he would have included more New England dances with fewer by Don Armstrong. Use your judgement if you are presenting this type of program.

CONTRA CORNER

A good basic contra for your next party dance or introduction to contras. The intriguing part is that after the circle right the dancers will continue to turn in the same direction for the star left.

ONE HORSE REEL – by Bob Howell

Formation: Contra Lines. Couples 1,3,5, etc. active and crossed over.

Prompts:

Intro	- - - -, Allemande Left with the corner
1-8	- - - -, Actives to the center for a DoSaDo
9-16	- - - -, with the corner DoSaDo
17-24	- - - -, - - Corner Swing
25-32	- - - -, Put her on your right & Circle Left
33-40	- - - -, - - Circle Right
41-48	- - - -, Same four Star Left
49-56	- - - -, - - Star Right
57-64	- - - -, New corner Allemande Left

Note: If the set has an even number of couples, everyone will get to dance the routine the first time through. If the set has an odd number of couples, the foot couple will not start the dance until the second time through the routine.

Have you written a dance or a piece of dance music? Send us the cue and/or lead sheet so we can share with the membership.

STIR THE BUCKET

news from around the membership

Irene Sarnelle, We are sorry to report the passing of Irene Sarnelle, whom many of us met through her friends Gail and Lee Ticknor. A professor of dance and physical education at Mary Baldwin College in Staunton, Virginia, she died on January 23 at the age of 61 after a battle with lung cancer.

She was born in Greece but lived most of her life in the U.S.A., earning her undergraduate degree at California State University in Los Angeles and later a master's degree at

James Madison University in Virginia. Her students enjoyed her dance classes, especially the elegant balls that she organized. A longtime member of the Lloyd Shaw Foundation she was on the Board of Directors from 2006 through 2008. We send our condolences to her husband Dean. Send cards to Dean Sarnelle, Once Upon A Time, 25 W Beverley St., Staunton, VA 24401. (Please see the article by Beverly Seng on page 6)

Events of Note

Albuquerque Folk Festival: June 3 from 10 AM to 11 PM. One main tent for performances and lots of small tents for jamming and singing. A day filled with music, dancing, and singing. Activities for the kids like a petting zoo, instruments to play, and a children's tent managed by **Kris Litchman**. One of the main headliners will be Carrie Rodriguez. Check out the website at: www.abqfolkfest.org

Colorado State Square Dance Convention: June 9-11, Greeley, Colorado. www.coloradosquaredance.com

Roundalab Convention: June 17-21, 2017. Cincinnati, Ohio - The Queen City Millennium Hotel. 150 West Fifth St. Cincinnati, Ohio 45205
<http://www.roundalab.org/convention/2017>

National Square Dance Convention: June 21-24, Cincinnati, Ohio, <http://66nsdc.com> On Tuesday, June 20 Tony Parkes will call/prompt a contra dance prior to the convention.

Cumberland Dance Week: July 2-7, Pleasantville, Tennessee. www.CumberlandDanceWeek.org

USA West Square & Round Dance Convention: August 16-19, 2017, Rock Springs, Wyoming.
<http://www.wyoming.usawest.net>

NEW MEMBERS & UPDATES

NEW MEMBERS and UPDATES from March 2017-May 2017

PLEASE WELCOME NEW MEMBERS:

Arenas, Nancy ..9621 Shoshone Rd NE, Albuquerque, NM
87111-4730 .. (505)332-0446 .. heartnsol@yahoo.com

Baden, Marina ..3 Mill Rd NW, Albuquerque, NM 87120 ..
(505) 710-8860 ..

Calvert, Jim ..1195 Chiquitos Rd,, Bosque Farms, NM 87068
.. (505) 869-6391

Griswold, Richard (Griz) & Senda .. 7883 W Mansfield
Pkwy, #106, Lakewood, CO 80235 ..
sendameanote@gmail.com

Kellogg, Gary & Susan .. 917 La Charles Dr NE,
Albuquerque, NM 87112 .. (505) 299-3737 ..
gkellogg@comcast.net

Macmillan, Richard 1026 N. Hobson, Shawnee, OK 74801-
5011 .. leemacl@yahoo.com

Mayhew, Gary .. 5312 Euclid Ave NE, Albuquerque, NM
87112 .. mittenhandmayhew@hotmail.com

Olson, Craig .. 7628 Rio Grande Blvd NW, Unit 4, Los
Ranchos, NM 87107-6400 .. clolson66@msn.com

Pike, Cristel .. P.O. Box 20759, Albuquerque, NM 87154 ..
(505) 681-1294 .. pikecristel@gmail.com

Schreiber, James & Lisa Mondy .. 405 Live Oak Loop NE,
Albuquerque, NM 87122-1406 .. jdschre@comcast.net

Thomson, Mary Ann .. Somataic & Movement Education,
721 Valencia SE, Albuquerque, NM 87108 .. (505) 265-5052

Torrez, Regina .. 8616 Tia Christina NW, Albuquerque, NM
87114 .. reginatorrez33@gmail.com

CORRECTIONS & UPDATES in info are bolded:

Lewis, Leslie .. 601 N. Atlanta Ave., Apt #109, New Smyrna
Beach, FL 32169 . **(386) 426-1355** LLewis75@cfl.rr.com

Stanley, Terry A .. 8034 Pasadena Drive, Port Richey, FL
34668 .. (573) 317-7798 .. **TASTANMO@yahoo.com**

Sustaining Members \$100

Edward Cordray & Leslie Hyll - Mark & Dianne Lewis -
Jonathan Sivier - Betsy Tanabe -
Wisconsin Square Dance Convention Corporation

Patron Members \$250

Dorothy Shaw Bell Choir

Life Members \$1,000

Barbara Allender - Marie Armstrong Stewart – Peter & Lynn
Arts – Cathie Burdick - Lew & Enid Cocke - Coy & Wini Cowan
– Robert & Anne Fuller - Ruth Ann Knapp - Leslie Lewis -
Andrew Moffitt - Harry Monnier - Diane Ortner - Linda & Frank
Plaut - Dale & Darlene Sullivan - Eve Ware – Adolph & Anne
Weinstock - Martha Yeager - Ronald Zuckerman

DANCE FOR THE HEALTH OF IT!

*Did you know that dancing burns
250 to over 400 calories an hour,
strengthens your hips thighs, and
calves, and like weight training,
builds stronger bones?!*



FOUNDATION INFORMATION

- Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401 (LSF legal address), (303) 239-8772, l_bradford@comcast.net
- Enid and Lew Cocks, 2924 Hickory Court, Manhattan, KS 66503. (Enid: Board of Directors, Lew: Treasurer) (785) 539-6306, eococks@gmail.com cocks@phys.ksu.edu.
- Pam Eidson, 125 Russel St, Decatur, GA 30030-4843 (Board of Directors, Co-director of Terpsichore's Dance Holiday), (770) 314-7765, pameidson@gmail.com
- Robert & Anne Fuller, 293 Stone Rd, Paris, KY 40361, (Bob: Board of Directors & Past President, Anne: Executive Secretary) (859) 362-3950, RJF727@aol.com
- Beth Harvey, 86 Wood Avenue, Asheville, NC 28803 (Cumberland Dance Week Program Director) (828) 424-1214, Beth@cumberlanddanceweek.org
- Nancy Kane, 2735 Slaterville Road, Brooktondale, NY 14817, (Vice President), (607) 539-3095, NancyDancer2K@yahoo.com
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (President, Archives and Board of Directors) (505) 247-3921, wmlitchman@yahoo.com
- Michael and Elizabeth Loiacono 4535 Keno Rd, Burnside, KY 42519 (Michael: Board of Directors, Elizabeth: 2017 Cumberland Dance Week Camp Director) (606) 392-3431 mjloiacono@yahoo.com elizabethloiacono@gmail.com
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661 dfbauer@aol.com
- Allynn Riggs, 7683 E Costilla Blvd, Centennial, CO 80112-1211 (Editor of *The American Dance Circle*) (303) 808-9724, Allynn.riggs@gmail.com
- Schedler, Eric, 4569 Earl Young Rd, Bloomington, IN 47408 (Board of Directors) (812) 318 1941 eric.schedler@gmail.com
- Seth Tepfer, 125 Russel St, Decatur, GA 30030-4843 (Co-director of Terpsichore's Dance Holiday) (770) 289-3204, seth@danceRhapsody.com

LSF Webpage: www.lloydshaw.org

The Lloyd Shaw Foundation, Inc.
15127 W. 32nd Place
Golden, CO 80401

Non profit Organization
US Postage
PAID
Englewood, CO
Permit No. 670