



# The American Dance Circle

June 2020

Volume 41, 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 in .jpg or Word format may be attached. For ads and events please be sure to include all information: who, what, when, where, and how to contact. Editor has right to edit or decline inclusion to comply with USPS regulations. Mail checks to address below. Advertising rates for non LSF sponsored events: 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:

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# LETTER FROM THE PRESIDENT

By Bill Litchman

Well, here we are in one of the most frustrating and yet unique times in the lives of most people living today. Creating new and inspiring programs or even spending time discussing with each other about the problems we can see surrounding us everywhere is frustratingly stifled. But...

We still have each other, and we can urge ourselves on to make sure that the positive things we have been doing will continue to happen. In addition, the time at home we have in abundance can be turned to make the things we do more effective and more universally attractive.

One project that may benefit from the time we have to contemplate our course into the future is the so-called "Vision" Committee with Beth, Kappy, and Anne. They were planning a meeting in Albuquerque toward the end of April but since that became impossible, we now have more time to develop the content of this discussion when it finally happens. If anyone reading this has any thoughts which might be of value to this committee, please don't hesitate to open a dialogue with any of these wonderful people. They, I am very sure, will be more than pleased to listen and converse with you.

This summer, because of the cancellation of our CDW Dance Camp, we will be conducting a virtual membership and board meeting. This will take place on Saturday, August 11, 2020, at 11AM, MDT (Mountain Daylight Time). Adjusting this time to your time zone should enable you to make contact through Zoom. Elsewhere in this issue is the link to take you to the meeting directly and other explanatory information valuable to those who might wish to listen in or

participate. I hope that you will be able to take the time to tune in.

Along with other local businesses and places of entertainment, the Lloyd Shaw Dance Center has been closed. All other dance-related activities have also been shut down with any large gatherings prohibited. Local folk festivals, musical activities, dances, and even simple house concerts have been closed down. But we can still enjoy music in our homes and on social media. It's amazing how many very talented musicians, artists, and others we have in our midst. Take advantage of these impromptu concerts and other activities. Who knows? Once we are through these difficult times, I can only hope that the sharing of music and other talents will not cease but continue to flower among us.

Please take care of yourselves and use caution and common sense in whatever you do.

Bill Litchman  
President, LSF

## **LETTER FROM THE EDITOR**

By Allynn Riggs

In this stressful and unpredictable time, we all are struggling a bit to maintain our connections with our families, our friends, our music, and our dancing. Many dance leaders have not had events for several months by now and the dates of when such events will be allowed to occur and whether anyone will even come is unknown.

Please remember that we love to dance, and we will be able to gather again on the dance floor, in parks, backyards, and at camps. We should continue to be

patient, continue to be aware and supportive of those who are reluctant to endanger themselves or their loved ones. We all will respond to this differently. Do not pressure people to participate before they are comfortable – Do not apologize for making the decision, for you and yours, to not participate. It is okay to wait. Dancing will happen again.

Today with technology, we can find ways, safe ways, to connect with our dance friends, dance a little in our kitchens, listen to and share great dance music, through many different electronic means. We as humans NEED music and dance. Do not forget how much you love all forms of this activity. And please **plan to attend the Virtual General Membership Meeting on August 22<sup>nd</sup>. See the announcement and instructions on page 4.**

As always, we encourage you, our members, to share your dance experiences with the LSF membership by sending a short article, photo, dance, lead sheet etc. to me via email at [Allynn.riggs@gmail.com](mailto:Allynn.riggs@gmail.com). How did you dance or make music during this Covid-19 Stay At Home and Safe At Home environment? Please be sure to send photos and/or ads in Word or .jpg format.

## **This is a call for nominations for the Board of Directors.**

Three slots are open for 2021 through 2023. Please consider serving. Nominations will be received from now and until the end of the **virtual Annual Meeting** scheduled for August 22, 2020. See instructions for this virtual meeting on the next page. Contact Bill Litchman at [wmlitchman@yahoo.com](mailto:wmlitchman@yahoo.com) if you would like to nominate someone or yourself. Those running for the three slots will be announced with bios in the September ADC. Election will be held **online in OCTOBER** so be sure we have your current email addresses to which to send the ballot.

# LLOYD SHAW FOUNDATION ANNUAL MEETING – YOU CAN ATTEND VIRTUALLY

Due to the cancelation of the Cumberland Dance Week we are unable to hold the Foundations annual meeting at the camp as we have in the past. Thus, the Foundation will be holding its Annual Meeting as an online event using the Zoom meeting platform.

**August 22<sup>nd</sup> 2020  
11:00am MST**

*(Meeting will be active from 10:30am MST to assist in your setup if needed)*

Topic: LSF Annual Membership & Board Meeting

Time: Aug 22, 2020 11:00am Mountain Time (US and Canada)

Join Zoom Meeting

<https://us02web.zoom.us/j/86355185327?pwd=VW9oWmIyNGpXVi85TDRYeGttaVN6Zz09>

Meeting ID: 863 5518 5327

Password: 032160

Dial by your location

+1 346 248 7799 US (Houston)

+1 669 900 6833 US (San Jose)

+1 253 215 8782 US (Tacoma)

+1 312 626 6799 US (Chicago)

+1 929 205 6099 US (New York)

+1 301 715 8592 US (Germantown)

Find your local number:

<https://us02web.zoom.us/j/kcJoOj22QR>

NOTE: If you have not used Zoom before, activate your browser (Chrome, Edge, Internet Explorer, etc.) and enter the URL [Zoom.us](https://zoom.us). Click Join a meeting. After clicking on the link, first time users will be asked to download and install a small Zoom application then join the meeting. Also, note that you can access the meeting through the Zoom App on Apple or Android smart phones.

**We look forward to seeing and talking with you on  
August 22, 2020 at 11:00 am**

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*Below is the third article in the series (Marvin Shilling, Pancho Baird were the previous two). This one is by Ray Smith and is written to callers. There are several surprising things in it, and it is fun to read. – submitted to the ADC by Bill Litchman.*

**Another article from “Feature Square Dancer” a single-issue newspaper published by William Shilling, Norfolk Nebraska, on March 14, 1956.**

## **“Sw-ing Everybody Sw-ing”**

by Ray Smith

(Author’s note: Much has been printed about the ups and downs of square dancing. Many people have made noble contributions by use of the printed word; however, I know that it is not what you say but how you say it. It is a different thing and rather hard to make any article reflect a tone of voice or express a smile. Yet this is my manner and way of life and I hope my articles will reflect this if possible.)

### **Beginning the Beginner**

To take up an old cry about square dancing dying out. I would like to tell about our efforts in Dallas. Sure, we have seen good times and bad, but it looks as if much of this is with the teacher. I say teachers because all callers are not teachers. They may try, but the finished product is what counts.

For several years, I have been associated with the Dallas Park Department and can write from experience when it comes to teaching a beginner square dance



class. We have used many gimmicks all with different turnouts. Presently we are working it from a little different angle and this is what I would like to pass on to you.

First, I would like to point out to the many square dance teachers that a small class can be much more of a pleasure to work and the finished product is much more the better dancer, yet it leaves only a few of the new enthusiasts to spread the gospel.

We have just concluded a class of some forty squares (320 people) with a following class which grew over-night to some fifty-five squares (440 people). We closed the class after the second lesson and had to turn away many more. This was true for the following few nights. The word had been passed on with only very little advertising on my part. (Another class has been started because of this overflow.)

We have taught large groups before, but fifty-five squares is big enough for anyone. In planning my class sessions, I first saw that the big newspapers had a story about our classes. The Dallas Park Department was very instrumental along this line.

We did not just stop there, as the small suburban newspapers were personally contacted. We present our class plan to them and now know that most everyone has a dollar to spare. That's right - just \$1.00 per person for fifteen (15) lessons. We have always used the ten (10) lesson class but square dancing today needs more than ten lessons to cover everything.

I know everyone does not have a park department to work with but if your hall is big enough you can make ends meet. You may not get rich this way, but for those whose first aim is the betterment of the square dance movement as a whole, a financial gain is secondary.

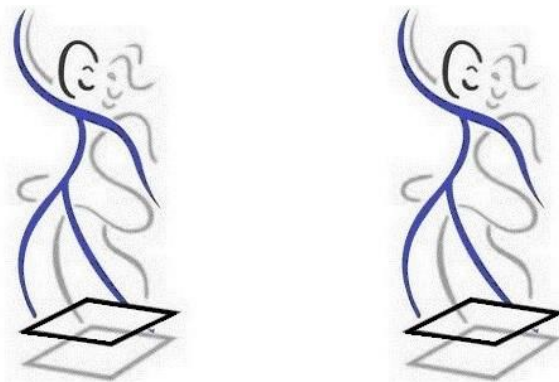
Back to our class planning. Now, so as not to forget or overlook anyone, we approached the social clubs of several large industries in the area. This also proved to be a big source for eager beginners. The use of a notice on their bulletin boards helped a lot. They are now making plans to form a square dance club of their own.

Knowing that this class was the next thing to being free, it was necessary to have some sort of an attendance control. Here is what we did, and it worked fine. All beginners were registered and given a card (billfold size) which was to be punched on each class night. If two or more classes were missed without reason, the member was required to drop the class.

This has added many new faces to our square dance movement, but the surprising thing was the turn-out of used-to-be dancers.

It's how you teach - what you teach and why you teach and the constant knowledge that the dancer is no better than his caller that will determine the out-come of your class.

Is square dancing at a low ebb in your area? Why?



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

**Sign up on the website:** [www.lloydshaw.org](http://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:

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

<b><i>Email preferences</i></b>	
Would you like to receive Membership Information through E-mail instead of through mail? (Check here)	
<b><i>CallerLab Liability Insurance (Dance Leaders Only)</i></b>	
Yes, I want to sign up for Liability Insurance <b>\$35/year – April 1-Mar 31</b> <i>See below for payment requirements</i>	<input type="checkbox"/> Please send me information on liability insurance.
<b><i>Payment Method</i></b>	
<b>Pay Online (PayPal) –</b> Visit website:  <a href="http://lloydshaw.org/join.html">http://lloydshaw.org/join.html</a>	Click on the <b><i>Buy Now</i></b> next to the designate membership type. This will direct you to PayPal for checkout.
<b>Pay by Mail:</b> Lew & Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503	<b>Check #</b> _____  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**

### **Caller Liability Insurance**

The Lloyd Shaw Foundation, as an affiliate member of CALLERLAB, is pleased to be able to offer LSF members “callers” personal liability insurance coverage for only **\$35**. The **term of the insurance begins April 1 and ends the following March 31<sup>st</sup>. It must be renewed annually by April 1 to remain in force. The member is responsible for renewing this annual coverage.** The price for succeeding years may increase, and if so, this will be updated on our web page.

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. You do not need to be a member of CALLERLAB. However, **you must be a current member of The Lloyd Shaw Foundation.** Please note that this is **NOT** music licensing. The yearly cost is **\$35.00** and covers personal liability only. It is your responsibility to renew this annually before April 1<sup>st</sup> of each year.

Send checks, payable to "CALLERLAB," to Lew Cocke, 2924 Hickory Court, Manhattan, KS 66503. Write **"INSURANCE"** on the envelope to alert treasurer to verify your membership and send information to CALLERLAB for processing.

## **Memories and the Lead-up to "Live" Music at The Rocky Mountain Dance Roundup** – from Diane Ortner

In 1935, my dad drove his new Chevie up the dirt road to Pike's Peak, honking on the hairpin turns to warn any car that might be coming the other way. I don't remember that trip, being less than a year old at the time, but I do remember many visits to Colorado Springs over the years because my great grandmother lived there. Garden of the Gods, Cave of the Winds, watching the dancers at the local park: square dancing, round dancing, with a caller who was, in all probability, Lloyd "Pappy" Shaw, and who was accompanied by fiddle and piano.

My next experience with Lloyd Shaw began in about 1957 when I spent hours in the college library

copying calls from Cowboy Dances for a physical education class I was taking; I used those cue cards for many years! But my real relationship with the Lloyd Shaw Foundation began around 1971, long after Pappy's death in 1958 and the establishment of the Foundation in 1964. I had joined a square dance group taught by Cal Campbell in Santa Fe, NM; had taken every dance class I could from Don Armstrong who spent a year teaching at the University of New Mexico where I was working on a doctorate; and had met Dorothy Shaw, Mary Jo Bradford, and Bill Litchman at dance workshops in Albuquerque.

In 1973, Don recommended me for a scholarship to Bob Osgood's dance week in Asilomar, CA, and then for an invitation to the summer Fellowship in Colorado Springs. My memory is that, at that time, almost all of the Fellowship dancing was done to recorded music -- much of it played by Fred Bergin and his orchestra on the Shaw label -- although we may have had "live" music for the annual ball after dinner at the Broadmoor Hotel.

When the summer dance camp was begun at Steamboat Springs in 1979 and after it moved to Granby and was re-named the Rocky Mountain Dance Roundup, the dancing was done to recorded music, which was the standard for Western Square Dancing at the time. When I visited other, eastern, dance camps such as Berea, Maine Dance Camp, and Cumberland Dance Camp, I discovered that "live" music was the norm. In fact, a renowned English Country Dance instructor once stated to a group at Berea that if you couldn't have "live" music, you shouldn't dance!

I began to wonder if we couldn't introduce some "live" music at RMDR. Since, at the time, I was calling for the Missouri Town Dancers, a historical dance group,

and we always danced to "live" music, around 1983 I encouraged a group of our dancers and musicians to attend RMDR. They were a unique presence that year, wearing their traditional 1855 dress and dancing to Dale Sullivan (fiddle), Holly Baker (bass), and Jim Armes (guitar). For several years, thereafter, our evening balls were enlivened by occasional dances to music by Dale, Jim, Joe Fairfield (piano), and Pat Ortner (mandolin). Later they were joined by Ron Tomocik, a marvelous Colorado accordionist that I met at Maine Dance Camp.

These enthusiastic musicians always returned their compensation, and The Fred Bergin Music Scholarship Fund was born in order to help bring other musicians to the camp. A later scholarship established in the name of Pat Ortner helped to off-set the cost of bringing both experienced and beginning musicians not only to RMDR but also to our Kentucky dance camp and Terpsichore's Holiday. Over the years we enjoyed talented musicians such as Glen and Judy Morningstar, Kimble Howard, and Marnen Laibow-Koser who visited us from our eastern camps. Then Lew Cocke and Bill Litchman became instrumental (ha) in spearheading the program, and live music was used for both classes and evening dances. Teaching and dancing to "live" music at RMDR was a new and sometimes, I have to admit, traumatic experience for both the callers and the dancers. The Missouri Town dancers and musicians were used to my fits and starts; others, not so much. Musicians used to playing for set dances that always ended neatly at the same time as the AABB musical sequence were discomposed by teachers who wanted to start and stop any-old-time and sight callers who wanted to end when they had completed the dance sequence in their head. Was it amusing or annoying to have the musicians completing their sequence as the dancers walked off the floor?

Could callers communicate that they wanted a short intro before starting the dance and, if so, could the musicians come up with an impromptu sequence to perform that function? Could the caller time the end of the dance to the end of a musical phrase so that the musicians did not feel totally frustrated? Could the caller give a signal that allowed the musicians to all start at the same time? Could the caller get across to the musicians that he wanted to stop at the end of the next phrase whether it was the accepted end-of-the-music or not? What about tempo?

Could we get George and Onie's Scottish music from Florida, Frieda van Vlaenderen and Luc Blanke's music from Belgium in time to copy it and distribute it to musicians in Kentucky, Missouri, Kansas, Colorado, New Mexico, and elsewhere? Could the musicians meld their individual talents into a cohesive whole in time for the class or evening dance?

"Live" music could be amusing, exhausting, frustrating, romantic, exhilarating for the callers, the musicians, and the dancers. I hope that everyone involved enjoyed the experience as much as I did.

- Diane Ortner

## **DANCE CENTER CALENDAR**

By Donna Bauer

### **Dance Center Calendar for the large dance space**

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

Monday: Private Ballroom Lessons 10 to 3 PM  
Private Ballroom Lessons 3 to 6:45 PM  
Ballroom Dance 7-9:00



Tuesday: Private Ballroom Lessons 10 to 3 PM  
Karate 5:30 to 6:45 PM

Wednesday: Scandinavian Dance Practice 9:30 to 11 AM  
Private Ballroom Lessons 1 to 9 PM  
5th Wednesday: Tango Club 8 to 10:30 PM

Thursday: Tango 10:30 to 11:30 AM  
Private Ballroom Lessons 1:00 to 5:00 PM  
Karate 5:30 to 6:45 PM  
Kellogg/UNM Cont. Ed. 7:00 to 8:45 PM  
Country Western Swing Dance 8:45 to 11:00 PM

Friday: Private lessons 10:00 to 6:00 PM  
1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup> Friday: Ballroom Dancing 8 to 10 PM  
3<sup>rd</sup> Friday: Reserved for special workshops or special dances  
5<sup>th</sup> Friday: Tango 8 to 11 PM

Saturday: Line Dancing 2PM to 3 PM  
Folk Dancing 7:00 to 10:30 PM

Of course, during the Covid-19 virus, the Dance Center has been closed. We hope to open soon and welcome back each of the groups listed and to encourage newcomers to try this variety of dance options out as they become more comfortable with gathering in larger groups.

Donna





## Cumberland Dance Week

June 28 - July 3 2020

Pleasantville, TN



**Sadly, this event has been  
canceled due to the  
Covid-19 virus – Plan to  
join us in 2021**

Matthew Olwell   Sam Bartlett   Abby Ladin  
Val Mindel   Jonathan Whitall   Meg Dedolph  
Eric Schedler   Kappy Laning   Beth Harvey  
Drake Meadow   Sarah Wendtlandt   Laurie White





*The Lloyd Shaw Foundation presents*

Cumberland Dance Week, providing 5 nights of exuberant dancing  
and 4 days of enriching classes for everyone  
—musicians and dancers, couples and individuals, friends and families—

**Sadly, this event has been  
canceled due to the  
Covid-19 virus – Plan to  
join us in 2021**



Classes include

Squares, English Country Dance, Tap Dance, Vernacular Dance,  
Ottoman Souvenirs (Hungarian and more), Waltz,  
Dance Band, Harmony Singing, Old-Time Stringband, Band Skills,  
Parade Arts, Mummer's Play, Needle Felting,  
“Skills Swap” - camper led workshops, Open Jam, Gathering  
visit our website for more information

[www.cumberlanddanceweek.org](http://www.cumberlanddanceweek.org)



Visit our website for full class descriptions, staff bios, scholarship information, & registration!

cumberlanddanceweek.org  
 Questions and comments email  
 cumberlanddanceweek@gmail.com

Located 75 miles Southwest of Nashville, TN at NaCoMe Camp and Conference Center Pleasantville, TN

<b>Revelers (6-8)</b>	<b>Childgrove (0-5)</b>
<b>Craft</b>	<b>Music &amp; Movement</b>
Laurne White	Meg Dedolph
<b>Ritual Dance</b>	<b>Outdoor Explore</b>
Abby Latin	Meg Dedolph
Ruth & Stefan Barlett	
<b>Dance &amp; Games</b>	<b>Craft</b>
Seth Tepler	Cheryl Byers
Matthew Olwell	
<b>Parade Art!</b>	
Sam Barlett	
All Ages Welcome 7 & under w/ adult	
<b>Swim!</b>	
<b>Swim!</b>	

**Sadly, this event has been canceled due to the Covid-19 virus – Plan to join us in 2021**

<b>8:15-9:00</b>	<b>Adults (13+)</b>	
<b>9:10-10:00</b>	<b>Harmony Singing</b>	<b>Squares</b>
Teacher(s)	Vai Mindel	Seth Tepler
Musician(s)		Abby Latin, Sam Barlett, Rob Swobish & Eric Schredler
<b>10:15-11:05</b>	<b>Old-Time Stringband</b>	<b>English</b>
Teacher(s)	Vai Mindel	Gaye Fifer
Musician(s)		Eric Schredler, Rachel Bell & Jonathan Whittall
<b>11:20-12:10</b>	<b>Band Skills</b>	<b>Waltz</b>
Teacher(s)	Jonathan Whittall Eric Schredler	Gaye Fifer
Musician(s)		Rachel Bell
<b>12:15-1:15</b>		
<b>1:30-2:30</b>	<b>Mummer's Play (9+)</b>	
Teacher(s)	Abby Latin	
Special Requirements?	Ages 9 and above	
<b>2:30-3:30</b>	<b>Teen Jam</b>	
<b>3:30-4:30</b>	<b>Open Jam</b>	
<b>5:00-6:00</b>		
<b>6:15-7:15</b>		
<b>7:30-8:15</b>		
<b>8:15</b>		
<b>8:20-9:25</b>		
<b>9:25</b>		
<b>9:30-11:00</b>		
<b>11:00-12:00</b>		

\* Camp Activities of

# CONTRA CORNER

Have you called, danced, choreographed a dance, or written a piece of dance music? Send us the cue and/or lead sheet so we can share with the membership. Not just contras either – send us squares, quadrilles, patter sequences, round dances etc.

**We have a lot of great dances in a variety of formations and rhythms for you this time. Including several we found in the 2005 syllabus from The Ralph Page Dance Legacy Weekend.**

**First, here is a fun round dance from 1986 for you to teach.**

## **SAM'S SONG**

**Phase II Two-Step**

**CHOREOGRAPHERS: George & Joyce Kammerer**

**RECORD: MGR-020**

**FOOTWORK:** Opposite, directions for Men except as noted

**SEQUENCE: INTRO A B A B (MEAS 1 - 15) ENDING**

### **INTRO**

**1 – 4 WAIT; WAIT; VINE 8 TO SCP LOD;;**

1-4 In BFLY wall wait 2 meas;; sd L, XRIB, sd L, XRIF;  
sd L, XRIB, sd L, XRIF blending to SCP LOD;

### **PART A**

**1 – 4 TWO FWD TWO STEPS;; DOUBLE HITCH;;**

1 – 4 In SCP fwd L, cl R, fwd L, -; fwd R, cl L, fwd R,  
fwd L, cl R, bk L, -; bk R, cl L, fwd R, -;

**5 – 8 VINE AWAY BRUSH; DIAG VINE TOGETHER CP WALL; BOX;;**

5 – 6 Diag twd COH sd L, XRIB, sd L, brush R toe in front of  
L; diag twd Wall sd R, XLIB, sd R turning to RF to CP Wall;  
7 – 8 Sd LOD L, cl R, fwd L, -; sd RLOD R, cl L, bk R, -;

**9 - 12 REVERSE BOX;; TWO SD CLOSES; SD, THRU TO SCP LOD;**

9 - 10 Sd LOD L, cl R, bk L, -; sd RLOD R, cl L, fwd R, -;  
11 - 12 Sd L, cl R, sd L, cl R; sd L,-, thru R to SCP LOD,-;

**13 - 16 HITCH 4; WALK 2; SCOOT 4; WALK & PICKUP;**

13 - 14 In SCP LOD fwd L, cl R, bk L, cl R; fwd L, -, fwd R, -;  
15 - 16 Fwd L, cl R, fwd L, cl R; fwd L, -, fwd R to PU LOD, -;

**PART B**

**1 – 4 TWO FWD TWO STEPS;; PROGRESSIVE SCISSORS;;**

1 - 2 In CP LOD fwd L, cl R, fwd L, -; fwd R, cl L, fwd R, -;  
3 – 4 Sd L twd COH, cl R, XRIF to SCAR diag LOD & Wall, -;  
sd R, close L, XRIF to BJO LOD, -;

**5 - 8 FWD HITCH; HITCH & SCIS TO SCP; CIRCLE AWAY & TOG IN 4 TO BFLY WALL;**

5 - 6 In BJO LOD fwd L, cl R, bk L, -; bk R, cl L, fwd R (W sd  
L, cl R, thru L to SCP LOD),-;  
7 – 8 Circle away from ptrn L, -, R, -; together L, -, R to  
BFLY Wall, -;

**9 - 12 SCIS THRU LOP CHECK; REC, SD, THRU BFLY WALL; LIMP 4; WALK 2 TO CP WALL;**

9 - 10 In BFLY Wall sd LOD L, cl R, thru L to LOP RLOD  
checking fwd motion, -; rec back R, sd L, thru R to  
BFLY Wall, -;  
11 – 12 Sd LOD L, XRIB, sd L, XRIB; fwd L to SCP LOD,  
-, fwd R to CP Wall, -;

**13 - 16 TWO TURNING TWO STEPS;; TWIRL VINE 2; WALK 2 TO SCP LOD;**

13 - 14 In CP Wall sd LOD L, cl R starting RF turn, sd &  
back L, -; continue RF turn sd R, cl L, sd & fwd R to CP  
Wall, -;

15 – 16 Blending to BFLY sd L, -, XRIB (W twirl RF under M's raised L arm R, -, L), -; fwd L, -, fwd R to SCP LOD,-;

## **ENDING**

### **1 APART,POINT;**

1 Step apart from ptr L, -, point R, -;

# **RALPH PAGE DANCE LEGACY WEEKEND SYLLABUS – January 14-16, 2005**

A wide variety of dances and workshop discussions from the syllabus compiled by David Smukler and made available in February 2005. [editor note: there is now an index of all the syllabi in spreadsheet format. This is only available electronically, as it grows each year when a new syllabus is created. It is kept at the UNH library website. A search for "Ralph Page syllabus" will find it quickly.]

## ***La Plongeuse***

Source: *Brandy* Formation: Contredanse (longways) for as many as will, no progression Called by Dudley Laufman  
Music: Any French jig or reel, straight or "crooked"; Dudley and Jacqueline Laufman added their fiddles to the Don Roy Trio for *Gaspé Reel*

All march up the set and back to place, four steps each way; "encore une fois" (repeat)

Gentlemen's line, following top gent, lead single file around *behind* the ladies' line, down to bottom and return up own line to place (ladies clap to encourage them)

All lead up the set and back twice

Similarly, ladies' line follows top woman and lead single file around *behind* the gents' line to bottom, and return up own line to place (gentlemen clap)

All lead up the set and back twice

Each line, following top couple, (ladies follow top lady, gents follow top gent), cast down the outside of own line; meet at bottom and come up the middle to place

All lead up and back twice

Top couple turn to face down the set and start dip & dive. Each couple on reaching top enter the dip & dive figure. Continue until all have returned to place. (Couples that get home first may swing partners.)

Lead up and back twice

All face partners, take both hands. Top couple start poussette. (The poussette is a "push me, pull you" figure; as in an unembellished do-si-do do not turn as you work your way around another couple, but face the same wall always.) First gentleman push partner around in back of second couple into their place, then first lady push partner around in back of next couple. Continue in this manner all the way down and back to place. Each couple enter the poussette when they reach the top, after the couple before you have danced by two places. Continue all the way up and down the set until back to place.

All swing partners

Dudley says, "This dance is unphrased. Calls are given as dancers are ready. In Quebec it is usually done sans calling. If someone does call (in French of course), it is usually done by one of the dancers calling from the floor." *La Plongeuse* was collected by Dudley Laufman from the Charlevoix Region of Quebec and published in his collection, *Brandy*. The name means "the diver," and comes from the dip and dive figure at the heart of the dance. A similar, but phrased, version (*La Plongeuse de l'Ouest*) can be found in *Step Lively 2*.

## Calling Squares Without Fear

Saturday, 9:00 A.M. Calling Workshop with **Tony Parkes**

This discussion began with the question: "What's intimidating about squares?" The following are notes taken during the workshop.



Possible answers include: There's more for the caller to say than in contras, a caller's failings are more obvious, dancer expectations/unfamiliarity are an obstacle, improvising the breaks is a challenge! Some valid criticisms of squares (as opposed to egalitarian contras) include that only multiples of eight dancers will do (so you get five disappointed dancers sometimes), and that you're stuck for 7-10 minutes with the other seven possibly questionable dancers (unlike in a contra, where you dance past every thirty seconds or so). Oddly, though, squares are good for "hay bale" or "one night stand" dances. Neophyte dancers can grasp an easy square more quickly than an easy contra.

Tony brought several recorded examples of different variations in calling (various permutations of prompting, patter, singing calls). He found these old 1950s recordings on eBay, and likes to listen to them for patter ideas, phrasing ideas, syncopation, and what not to do. Tony mentioned the relationship of *rhythm* (the downbeat); *timing* (how many beats for a move—do si do = 8 counts); and *phrasing* (taking those correctly timed moves putting them in the tune in the right place with the music).

The recorded callers erred (or not) in various ways related to the three concepts. You can also find record players that will play 78 rpm records, variable speed, or whatever, on eBay. After listening to the other samples, Tony's final example came as a great relief. It was a recording of Dick Leger, head of the Timing Committee for Callerlab (the modern western square dance callers' professional organization). His calls were completely clear. Tony said that Dick was often characterized as, "running after the dancers with a safety net." Leger often said to the dancers "trust me" if they had to do something unusual (like putting the lady on the left). His calls were a combination of patter and prompting, a double exposure approach.

We formed a square and danced *Queen's Quadrille*. Tony taught the dance, and then we all called it as a group.

## Queen's Quadrille

By Jerry Helt

Source: *Square Dance Callers Workshop*

Formation: Square

Head two couples right and left through (8)

Head ladies chain back (8)

Side two couples right and left through (8)

Side ladies chain back (8)

Circle left halfway round (8)

Swing your corner (8)

Promenade to the gent's home (16)

Sequence: Intro; figure twice as above; break; figure twice with the sides leading; ending. The corner swing was originally "Left hand round your corner – keep her – promenade."

Next, Tony talked a little bit about **The Break**. It should be easier than **The Figure**. It should be different than The Figure (e.g., if the figure has stars, avoid stars in the break). It should contain *no partner change*, i.e., it should leave everyone back where they started. Be careful with the middle break in a partner change dance. Remind dancers that the partner of the moment is their partner for the break.

Tony promised the workshop participants that he would provide a list of resources in the syllabus, and here it is. All of the following are excellent sources for dances, advice or both. Some of these are out of print but should be available in libraries or on eBay.

#### **Books:**

Ed Butenhof, *Dance Parties for Beginners* Bob Dalsemer, *New England Quadrilles and How to Call Them* Larry Edelman, *Square Dance Caller's Workshop* Bert Everett, *Fifty Canadian Square Dances* Tom Hinds, *Give Me a Break!* (a collection of breaks) Rickey Holden, *The Square Dance Caller* (no dances, but much good theory) Richard Kraus, *Square Dances of Today* Rod Linnell & Louise Winston, *Square Dances from a Yankee Caller's Clipboard* Tony Parkes, *Shadrack's Delight* ----

-----, *Son of Shadrack* Ted Sannella, *Balance and Swing* -----  
---, *Swing the Next*

### **Recordings:**

Bob Dalsemer, *Smoke on the Water* (singing squares) -----  
-, *When the Work's All Done* (easy squares)

(Note: The above two titles were originally cassettes; they're now available on CD or MP3 from <[www.dosado.com](http://www.dosado.com)>.) Ed Gilmore, *Square Dance Party* (Decca or MCA label – LP)

Richard Kraus, *Let's Square Dance!* (RCA Victor, 5 volumes – 78, 45, or LP) Dick Leger, *Phrase Craze Squares* (Grenn label – LP) Tony Parkes, *Kitchen Junket* (Fretless 200 – LP or cassette)

We also got excellent advice from Tony's handout:

### **TIPS FOR CALLERS Two Experts Speak from the Past**

Ralph Page (in *Northern Junket*, vol. 3, no. 11, March 1953):

1. Don't drink on the job.
2. Be able to do the dances well yourself, for the better dancer you are, the better caller you ought to be.
3. Don't allow your parties to degenerate into brawls.
4. Keep your temper. Smile, even if it kills you to do so.
5. Have patience. Remember that you too had to learn.
6. Don't call dances that are beyond the ability of most of your dancers. They are not the least bit interested in how much you know.
7. Don't talk too much. People came to dance, not to listen to you chant a mess of doggerel.
8. Admit a mistake. Laugh at it, and don't let it get your goat. Remember this: the person who never makes a mistake is a person who never does anything.
9. Practice. Practice. Practice.
10. Never be satisfied with just getting by.

Ralph and Zora Piper of Minneapolis, in 1956, quoting Charley Thomas from a talk he gave in 1952 – [all still valid in 2020]

- |            |                    |
|------------|--------------------|
| 1. Clarity | 6. Voice Quality   |
| 2. Rhythm  | 7. Musical Ability |

3. Timing
4. Command
5. Enthusiasm

8. Enjoyability
9. Teaching Ability [added by the Pipers]

Be honest with yourself – find your weakest element and work on it, then your next weakest, and so on.

Later at lunch Marianne Taylor, reflecting on Tony's workshop, said that good calling is a matter of "clarity and charity."

## **Philippe's Double Quadrille #1**

By Philippe Callens (December 1992) Source: From a Belgian Yankee Caller Formation: Royal Set - Square with two couples on each side Jig: Quadrille Sir Wilfred Laurier (48-bars)

Heads forward and take hands with opposite couple to form two rings (4), balance (4) Same four right hands across star (8) Same two ladies chain over and back, end facing nearest sides (16)

Heys-for-4 all the way across (pass opposite by right shoulder to start; your partner is not in the same hey as you are) (16) Return to the foursome with your partner and the one you began the hey with (1 head couple and 1 side couple); these four right-hand star until all are close to home place (8) Swing partner home (8)

Allemande left corner, and grand right and left halfway around the entire set until you meet your partner again (24) Do-si-do partner (8)

The grand right and left moves everyone halfway around the set. Repeat the entire 48-bar figure for the heads so that all are back at home, and then do it twice for the sides as well. At the end of the dance John had us promenade all the way around to finish. The timing for the grand right and left is tight. Resist the desire to insert a partner balance first, as is often done in New England style squares. In many squares the extra balance might be a good example of "moxie," but

what makes it so is that you are still able to arrive on time, which is probably not possible here.

## **Red River Valley**

Formation: Singing Square Called by George Hodgson.

Sequence: Intro; figure for each couple in turn.

Figure:

First couple out to the right and circle four all the way around

Three ladies chain down the line (Gent 1 and lady 2 wheel an extra 1/2 on the courtesy turn to chain with couple 4; continue in similar fashion until all are reunited with their partners)

And it's three ladies chain down the valley

Then it's three ladies chain right back home

Then it's on to the next and circle four hands around

Swing the other fellow's girl.

Leave her alone and go back and swing your own

Yes, you swing with your Red River girl (your partner, of course)

Then it's on to the next, circle four halfway

Inside arch outside under, dip and dive six

You dip and dive six down the valley

And you dip and dive six right back home (swing if time)

And then you allemande left on the corner

And a grand right and left halfway round

Oh, when you meet your own promenade that lady home

Promenade with that Red River girl

## **Great Choreography Saturday**

January 15, 2005

Tony Parkes; Music by Frank Ferrel, Peter Barnes and David Surette

These are some of the dances that have impressed Tony over the years by the quality of their flow or the cleverness of their construction.

## **Fluid Drive**

By Ted Sannella (October 12, 1974)

Source: Balance and Swing      Formation: Square

Reel: Cheticamp Reel      Sequence: Intro; figure twice for the heads; break; figure twice for the sides; ending

Heads go forward and back (8)

Same four right-hand star (8)

And left-hand star back (8)

Head couples promenade outside halfway while the sides right and left through (8)

Circle right eight hands, halfway round (8)

Swing your corner (8)

Promenade to the gent's home (16)

## **Starline**

By Ed Gilmore Source: Sets in Order Year Book No. 3

Formation: Square

Reels: Southwest Bridge/Paddy on the Turnpike/Give the Fiddler a Dram

Sequence: Intro; figure twice for heads; figure twice for sides; ending. Gents are in the lead for the star swapping. The timing offered is very tricky, as some elements cross the phrase.

Head couples lead to the right, circle four about halfway, head gents release left hands and "pull it out" to lines-of-4 at the sides (8)

Forward eight and back (8)

Forward again, form two right-hand stars, turn them 3/4 (6)

Heads only star left in the center once around (8)

Return to the same right-hand stars (2) and...

Turn the stars about halfway, release hands and follow the head gents who "pull out" the stars to lines-of-4 at the heads (4)

Forward eight and back (8)

Forward again, form two right-hand stars, turn those stars 3/4 (6)

Heads only star left in the center once around (8)

Return to the same right-hand stars, turn them about halfway, and head gents "pull out" the stars again (6)  
to...

Single file promenade about halfway round (8)

Ladies about face, find your corner and swing (8)

Promenade to gent's home (16)

Ed Gilmore recorded this dance on his LP, Square Dance Party (Decca DL 79052, reissued on MCA label), The printed version in Sets in Order is a bit different. Tony called it as on the recording.

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## STIR THE BUCKET

news from around the membership

**Marie Armstrong-Stewart** celebrates her 100<sup>th</sup> birthday on August 1, 2020!! If you want to send her a card: 3504 Flint Street, #B 314, Greensboro, NC 27405.

**Dale Sullivan** - On April 15<sup>th</sup> we were notified that beloved fiddle player and long-time LSF member had passed away. Dale and Darlene are/were life members of the LSF. Dale was a welcomed participant of the "live" music for after-parties at RMDR (Rocky Mountain Dance Roundup in Colorado), playing the fiddle, and became a member of the first group to provide live music for most of the daily and evening dance sessions at

RMDR. (See article by Diane Ortner about “live” music) He played for the Missouri Town Dancers from the time they were formed until just a year or so ago, organizing the musicians, learning the traditional music for the old-time (1800's) dances that they performed, for beloved, traditional LSF dances, and for dances that visiting leaders wanted to teach at RMDR. He was a good man and a dear friend. A memorial service will be planned for some time in the future due to the Covid-19 virus prohibition of large gatherings. We will try to let you know. He is survived by his wife and dance partner, Darlene. Darlene has moved to a Senior living community, but we do not have the address as yet. If you wish to send cards to Darlene, we believe they will be forwarded. Use this address: 4612 NW Bramble Trail, Lee’s Summit, MO 64064.

**Frieda van Vlaenderen and Luc Blanke** from Belgium – As musicians and dance leaders they came over to Colorado in the early days of the Rocky Mountain Dance Roundup (late 1970s through the early 1990s). In early May of 2020, we received copies of an email note from Frieda saying that both she and Luc had contracted Covid-19 and had been hospitalized. Frieda is apparently home and recovering, but Luc was on a ventilator for over three weeks. He has been weaned off it and family has been told he has a very long recovery ahead. Please keep them in your prayers for good strong recoveries.

**Do you have news you’d like to share with our members?**

**Send to [Allynn.riggs@gmail.com](mailto:Allynn.riggs@gmail.com)**



# Events of Note

**If you are interested in attending any of these or like events in the coming months please be sure to check the individual website information or contacts for updates on whether or not the event is still being held in light of the Covid-19 virus. The LSF is not responsible for any misinformation due to the timing of publication.**

**August 6-8, 2020** 46<sup>th</sup> Tennessee State Square & Round Dance Convention, W.L. Mills Conference Center, 234 Historic Nature Trail, Gatlinburg, TN 37733. More info at [www.tnsquaredance.org](http://www.tnsquaredance.org)

**September 4-7, 2020** CFOOTMAD Rocky Mountain Rendezvous Contra Weekend, Avalon Ballroom, 6185 Arapahoe Ave., Boulder, CO. Bands: Latter Day Lizards, Stringrays, Callers: Cis Hinkle & Lindsey Dono. Contras, Workshops, Waltzing, English Country, Gender Neutral Dancing, Techno, etc. Email: [rendezvous@CFOOTMAD.org](mailto:rendezvous@CFOOTMAD.org). Website: <http://www.cfootmad.org/rendezvous>

**September 18-19, 2020** 50<sup>th</sup> Nebraska State Square & Round Dance Weekend, Adams County Fairgrounds, Hasting, NE. For more info write to 4311 N Airport Rd., Norfolk, NE 68701

**October 16-18, 2020** Jasan Bonuš Country Dance Festival, Prague, Czechoslovakia. Dances taught in both English and Czech. Traditional American Contra Dances, Square Dances, Irish Dance, Appalachian Clogging, and Czech Folk Dances. Live band Saturday night. Callers: David Millstone (USA), Carol David-Blackman (D), Marcus Iгла (D), Gerhard Kamm (D), David Dvořák (CZ), Václav Bernard (CZ), Markéta Utišilová (CZ), Bonušová Jitka (CZ), Pumpr Jan (CZ). See website for more information: <https://dvorana.cz/uvod/dance/country-dance-festival/>.

## **Membership info updates and New Members – changes are in **BOLD****

Harvey, Beth ... **144 Cisco Road, Asheville, NC 28805**  
Millstone, David ... [..davidmillstone7@gmail.com](mailto:..davidmillstone7@gmail.com)  
Bradford, Linda ... [Lindabrad4rd@gmail.com](mailto:Lindabrad4rd@gmail.com)

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### **Sustaining Members \$100**

Edmund Cordray & Leslie Hyll - Mark & Dianne Lewis – David & Melody Glick – Jonathan Sivier - Betsy Tanabe - Wisconsin Square Dance Convention Corporation

### **Patron Members \$250**

Dorothy Shaw Bell Choir – Gaye & Rachel Fifer – Malcolm & Peg Shealy – Anne Stewart & Daniel Weiss

### **Life Members \$1,000**

Barbara Allender - Marie Armstrong-Stewart – Peter & Lynn Arts – Linda Bradford - 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 – Rusty & Lovetta Wright - Martha Yeager - Ronald Zuckerman

**Your life is made up of two  
dates and a DASH**

**Make the most of the DASH!**

# FOUNDATION INFORMATION

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

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