



The American Dance Circle

March 2018

Volume 40, Number 1

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

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LETTER FROM PRESIDENT

By Bill Litchman

Greetings to you all. There is a short article in this issue regarding tax benefits for those who donate to organizations like the Lloyd Shaw Foundation. Changes in the tax law will have an impact on charitable giving in America so it is important to keep up with how that may affect you. While the new tax law comes into force at the first of 2018, the tax returns for 2018, due in 2019 are the first which will reflect the new changes.

We do hope that this information will come to you in time to be of service so don't forget to read that article. I must give credit to the two committees of directors and others who put together and operate the two major dance functions sponsored by the LSF. Those are, of course, Cumberland Dance Week (CDW) and Terpsichore's Holiday (TH). In each camp emergencies arise and the directors and helpers rush to help put together solutions which will keep the camps operating, and yet be within reach of those who come, dance, lead, and work.

CDW has managed to survive a change in venue after being blessed with a very comfortable and enjoyable physical facility for many years. The transition was made after the trauma of discovering that changes in venue management were forcing increases in the costs until it was simply untenable to stay where we were. So change is one of the constants in any operation.

This past fall it was TH's opportunity to experience a sudden climactic change which forced a move at the very last minute from a comfortable place which had become very familiar to those who attend. Yet, that committee, like CDW, rose up and found a new venue, worked out all the arrangements, and produced an experience for the dancers which was second to none.

Congratulations and thanks are due to both groups of dedicated supporters, staff, and workers, who are faithful to

the goals and aims of the LSF which depends on them to provide these camps with all of the expertise needed to make them work. We thank you for the joy you bring to so many.

This month, Callerlab is coming to Albuquerque for their annual conference and the LSF is pleased to welcome them to this part of the country. Along with CDSS, and many other organizations, community and intergenerational dancing is alive and well. Welcome to Callerlab!

Keep dancing everyone.

Bill Litchman
President, LSF

LETTER FROM THE EDITOR

By Allynn Riggs



REMINDER – DUES ARE DUE. You can pay online through PayPal or send a check to Lew Cocke, our treasurer – address is on the back page of this issue. We want to share dances that you have written or enjoyed, news about dance related events such as the Terpsichore’s Dance Holiday, comments or acknowledgement about the great band or leader you danced to last month. The 2018 March issue has everything from what it took to get a float into the Annual Rose Parade decades ago to a poetic offering about exactly how much some of us love dance. Share your experiences with the LSF membership by sending a short article to me. Contact me via email at Allynn.riggs@gmail.com or via phone at 303-808-9724.

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.

ANNOUNCEMENTS from the Foundation:

LIABILITY INSURANCE FEE INCREASE

Our treasurer, Lew Cocke has received notice from Callerlab that the cost for Liability Insurance will **increase to \$35 as of April 1, 2018. Coverage runs from April 1 to March 31.** Please be aware of this when you are renewing your membership. It is still, by far, the best value and coverage for liability as a dance instructor and leader.

You2CanDance.com

Check out a brand new marketing web site promoting square, round, and contra dancing.

Rather than trying to describe each activity on a bulletin board flyer, you can direct a potential dancer to this site to show them. The site was created by ARTS-Dance to be a tool for promoting Square Dancing, Round Dancing, and Contra Dancing the site offers, a high definition video clip of each dance form with professional voice-overs, detailed descriptions of each dance form, high definition photos. There are sections on how to find a caller, find a cuer, and find a club. There is no cost to use the website and you can use it to help promote the variety of dance forms throughout our country. <http://www.you2candance.com>.

You can also look at the ARTS-Dance web site:

www.arts-dance.org.



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 - \$35/year – April1-Mar 31 <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

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, 2018 and ends the following March 31st. It must be renewed annually by April 1 to remain in force. 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.

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.

Donations to the Lloyd Shaw Foundation and Tax Deductions

The Lloyd Shaw Foundation is a charitable tax-exempt organization as described in Section 501(c)(3) of the Internal Revenue Code. Donations to the foundation made through the LSF web page or by check sent to the LSF treasurer are fully tax-deductible. Many contributions are made to the LSF through auctions held at the camps, and these are to some extent also tax-deductible. The donor of the item to be auctioned off can claim his or her "tax basis" value and the purchaser can claim the amount paid minus the fair market value of the purchased item. Further information can be found at <https://www.irs.gov/charities-non-profits/charitable-organizations/charity-auctions> .

In general, a donor cannot claim a tax deduction for any contribution of cash, a check or other monetary gift unless the donor maintains a record of the contribution in the form of either a bank record (such as a cancelled check) or a written communication from the charity (such as a receipt or letter) showing the name of the charity, the date of the contribution and the amount of the contribution. The letter is always required if the contribution is \$250 or above. In general, receipt letters will be sent automatically to all donors who contribute through the LSF web site or by check at any amount. A similar letter will be sent to a donor at one of the auctions if the donor requests it. The request should be directed to the LSF treasurer at

cocke@phys.ksu.edu. Further information can be found at <https://www.irs.gov/pub/irs-pdf/p1771.pdf>.

Moore Thoughts – Square Dance Rap

By Paul Moore

A few years ago I was talking with Burt “Red” Cullop of San Bernardino in Southern California. Burt was a really good local caller, and had he not retired from calling to spend more time with his new wife, I am sure that he would have made a real name for himself.

Red recorded for Shakedown Records (owned and produced by Pat Carnathan, another great SocCal caller), and did some remarkable recordings, such as “Oklahoma,” the theme song from the musical. Red had the power and vocal presence to really sell that song. He also did “Anything Goes” an old Gershwin tune that takes a lot of control by a caller to make it go over.

Anyway, Red and I got talking about how difficult it is to record a singing call. I think he said he took about 12 takes to get “Anything Goes” right. But Red had also done a couple of patter calls for Shakedown. He put in many hours to make sure that the choreography worked and that the calling came out ever with the music at the end. He could not just stand at the front of the stage and make it up as he went. He had to know exactly what calls would be used in what sequence, and what filler to use as the dancers went through the figures. He would not admit to how many takes he had to complete the record.

I think most people assume that recording a square dance record is a piece of cake. Not so.

Bob Osgood, who produced Sets In Order /Square Dancing magazine for 37 years, also produced a long list of square dance records. When he saw what direction square dancing was going, in terms of music, he knew he had to get involved in the recording business – there simply were not enough musicians to meet the demand for live bands at dances. Bob described his first efforts to start a recording company:

When Jay Orem, on our staff, and I got together with Ed Gilmore in the late 40s to discuss the possibility of starting our

own record company, we knew absolutely nothing about what we were going to do. Jay found a recording studio down the street on Robertson Boulevard. Ed Gilmore latched onto his sister who put together a four piece band (including "Bunky" on the fiddle) that agreed to be a part of our experience. Jim York, Ed Gilmore, and I were to be the three callers. Each of us would record two patter calls. The band would play the same music a second time for the flip side of the record so that each of the six tunes would appear on six records; one side with calls and the other without. Figuring loosely that it might take a half hour for the 'with' and 'without' calls records, six units could probably be done in three hours.

How quick we learn by doing! In the first place, it took a little time to get set up so that the microphones and everything tested out to our satisfaction. Not being aware of how things could be done with a lot less difficulty, Jim York started out with the music. In a very short time he made a flub, so Jim and the music started a second time ... another flub, and then another time. Finally, after four tries our first vocal side was completed. Then it was time for the band to do the music only version. At least another half hour.

By midnight (the recording session had started at 6:00 in the evening) it was my turn and it was almost as though I was trying to make a world record, at least for the Guinness Book of Records. After 19 "takes" with the base player's hands covered with band-aids that were in turn covered with blood, the session was completed. Except, of course, for the music only portion and this, just out of sheer desperation, was done satisfactorily in a rather short period of time.

When we listen to 3 minutes and 20 seconds of what sounds like a common, everyday record of square dance music and square dance calling, we think—"Now there's an easy way to get famous—just a few minutes of calling and the work's all done." True, once a satisfactory "take" is recorded, the caller can stop worrying, but he's probably too tired to worry by that time anyway.

The caller's experience might look like this. For at least three weeks the caller wondered about what to record. (Actually, what hasn't been recorded already?) Then came the problem of fitting the call into less than 4 minutes. (He never worried too much about time before— maybe a call would last 4 minutes—

maybe 5 or 6—who cared? Then came the big day. How can your throat be dry all the time, when you just had a drink of water? (You don't twice make the mistake of drinking a carbonated beverage before a session.) One set of dancers is in the studio, sock-footed so the sound of their shoes won't make any noise. The director behind the glass window says, "Record 4721—take one," points a shaking finger in your direction and off whumps the music. You're so scared by the sudden sounds behind you and by the impressiveness of the whole set-up that you just stand there—shaking and soundless. "Cut."

"What happened?—Well let's try again"—the voice laughs—it's not funny—"Record 4721— take two" —Ah—the finger again and — that would be the music. This time you start —only too soon—"Cut."

"Record-4721—take 3"—this time the fiddle loses an A string—time out— . . . "take 4"—

Dancer trips on carpet-2 men start swinging each other—they're rattled, too! You go to pieces—"Cut!"

"Take 5" . . . "Take 6" . . . "Take 7" . . .

This time you're 3 minutes 10 seconds into the record. Almost over. You make the mistake of thinking about the next record—your voice says, " . . . Bow to your cartner—porners too . . . !"—"Cut!"

"Take 8-9-10-11." Finally, 43 minutes and 18 tries later—"That's a good one! Take time out—then we'll catch the next three sides!"

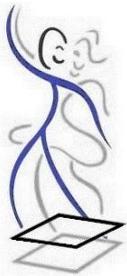
But goofs in the recording studio are not disastrous. It is when a caller makes a big mistake in front of a hall full of dancers. Osgood also describes one night at a major festival at which he was calling to a live band. In those days, dancers and callers learned entire dances, not just the figures as we do now. The dance Bob was calling was an old visiting couple dance called "Take a Little Peek." Let's let Bob tell the story.

*First couple out to the right -
Around that couple and take a little peek
Back to the center and swing your little sweet
Around that couple and peek once more
Back to the center and swing all four
Four hands up and here we go
Around and around and a docey-do*

'Take a Little Peek' was one of the classics of the period and was quite easy to do. Oftentimes the call would tell the first couple to bow and swing before going out to the right, but the important part is the first couple just going to stand in front of the couple to their right. Nowadays we call that a lead to the right, but the simple wording made it easier for new dancers to be successful. When the first couple was facing couple two, they would step away from their partner, lean forward around the second couple, and take a peek at each other (another way to flirt, with permission). Then the first couple would back into the middle of the set and the two couples would swing. The first couple got a second chance to peek, or the caller might mix things up and say: "around the couple sneak a little kiss." That call would usually be saved for when the caller saw a young courting couple was in the lead.

I do remember one night in the late 40s when I was calling a dance to live music. It may have been one of those Griffith Park one-nighters, I really don't recall. I do recall what happened next. My brain was in neutral and I mixed up the calls and the consonants, so on the second half I called: "Around that couple take a little piss." The dance came to a complete halt and everyone was staring at me. I can't recall ever being so embarrassed in my life, but I was saved by the fiddler who just started up the melody again. The only way I got over that was when no one who was at that dance was still alive. For years people would come up to me and say: "I was there at Griffith Park when you called Take a Little (pause) Peek."

Bob swore to his dying day that this story is true.



**If you're dating a dancer
raise your hand. If not,
raise your standards.**

CONTRA CORNER

For a change of pace, here are two quadrilles, four couples in a square formation. The first by Jack Murtha. Suggested record: Square Dancetime SD-002 "Gordo's Quadrille"

Gordo's Quadrille **By Jack Murtha**

Prompts:

Intro - - - -, - - Heads Lead Right

**1-8 - Split Two around 1 down the middle Right & Left
Thru**

9-16 - - - -, - - Sides Lead Right

**17-25- Split Two around 1 down the middle Right & Left
Thru**

25-32- - - -, - - Circle Left

33-40- - - -, - - Allemande Left

41-48- Pass your partner -, Take the next & Promenade

49-56- - - -, - - - -

57-64- - - -, - - Heads Lead Right

Description:

- 1-8 Head or side couples Lead Right and Split the outside two and Separate.
- 9-16 Go around 1 person and into the middle and Right & Left Thru with the facing couple
- 17-24 The other couple (sides or heads) Lead Right and Split the outside two and Separate.
- 25-32 Go around 1 person and into the middle and Right & Left Thru with the facing couple
- 33-40 Circle Left halfway to the man's home position.
- 41-48 Allemande Left new corner
- 49-64 Pass by your partner and Promenade the next person $\frac{3}{4}$ around to the man's home position.

The second quadrille is by Ralph Page. Suggested record: Lloyd Shaw E-32 "Tipperary" or Windsor 4907 "Gal From Arkansas"

DoSaDo & Face the Sides Quadrille

By Ralph Page

Prompts:

Intro - - - -, Heads Forward & Back
1-8 - - - -, Heads DoSaDo and face the sides
9-16 - - - -, Circle 4 once around
17-25 - - - -, Split Two around 1 to a line
25-32 - - - -, - - Forward & Back
33-40 - - - -, Center four Star by the Left
41-48 - - - -, Turn corner by the Right once & a half
49-56 - - - -, Others Star Left back to the corner
57-64 - - - -, - - Balance & Swing
65-72 - - - -, - - - -
73-80 - - - -, - - Promenade
81-88 - - - -, - - - -
89-96 - - - -, Heads Forward & Back

Description:

1-8 Head or side couples Forward & Back
9-16 Heads DoSaDo the opposite person and finish facing the corner person in the set.
17-24 Circle 4 with the outside pair once around
25-32 Inside pair Split the outside pair and Separate around 1 to a line of four.
33-40 Lines of four go Forward & Back
41-48 Center four in the line Star Left once around
49-64 Turn the corner person by the right once and a half
65-80 Balance Forward & Back with your corner for 4 or 8 counts and Swing with the corner for the remaining 8 or 12 counts.
81-96 Promenade once around the set.

Notes: If you do not want to use a Balance in your program, a DoSaDo can be substituted for counts 65-72 and then Swing during counts 73-80.

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.

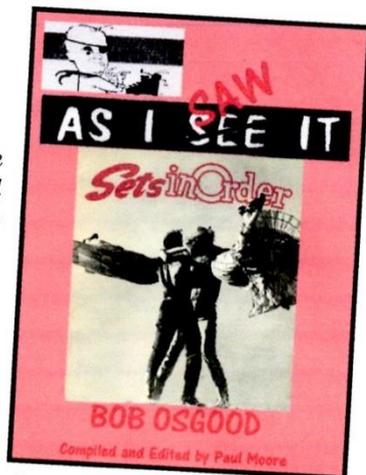


Interested in dance history? Book on Bob Osgood now available!

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.



The Lloyd Shaw Foundation's

Cumberland Dance Week

July 1st-6th

Pleasantville, TN



Celebrate the 4th of July immersed in folk arts and traditions!

Join us for a week of learning, laughter, community, celebration, music, and dance 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, excellent classes with top notch staff, and 5 nights of great dancing and tunes.



Dedicated to sharing folk music and dance traditions across generations

Visit www.CumberlandDanceWeek.org Today!

2018 Staff Members

Wendy Graham Settle Jim Morrison Chrissy Davis-Camp
Ellie Grace Julia Weatherford Mara Shea
Dean Herington Kelsey Wells Jeremy Lekich Kendall Rogers
Sarah Jo Jacobs Marliss Brockington
Hazel Jodock Laurie White Susan Edwards



Children's Classes

Childgrove Program (ages 5 and under)
Young Naturalists
Stories & Songs
Crafts
Revelers Program (ages 6-8)
Make a Crankie
Ready, Set, Dance!
Dynamic Drama Creations
Mummers Program (ages 9-12)
Mummers Play
Craft a Costume
Elegance and Fun (Dance)

Adult Classes

Dance Band,
English & American Dance,
Plant Identification and Edibles,
Meddling with Medleys,
Border Morris,
Rhythm & Song,
Couples Dance Intensive,
Instrument-Rhythm/Accompaniment,
Instrument-Melody/Lead,
Cape Breton Step Dance,
Paper Bag Marionette Puppets



Afternoon Schedule

Choose your own adventure style afternoons include many options-
Caller's Workshop/Open Mic, Open Band Dances
Paper Bag Marionettes

"Skills Swap" -Community led offerings- Games, Pick up classes, crafts, foraging, etc.
Swimming, Boating, Climbing, Archery, Leisure Time
before we all come together again for our Community Gathering

Evening Program

Intergenerational Dance
Evening Dance
Late night Dance (Open Band) - Open Mic, Squares, Irish sets

Register for Cumberland Dance Week 2018

Cumberland Dance Week strives to be affordable and accessible.

Visit our website for information on ways to Save or to Donate toward assisting others.more



Age	Rates
Adult (ages 18 & up)	\$620
Teens (ages 13-17)	\$395
Kids (ages 2-12)	\$295
Infants (ages 0-1)	\$90

Rates are all inclusive-
5 nights of dancing, 4 full days of classes, lodging, 15 meals.
Register by March 15th for an Early Bird Discount of \$45

Work Exchange Opportunities - Campers aged 18 and up can Save \$125 in exchange for 2 hours of light work each day.

Types of work include: assisting with the silent auction; preparing snacks, serving as a cabin monitor for bedtime.

*May be paired with Set Up and Tear Down

Set Up and Tear Down - Come help us set the stage and take it back down again. Save \$125.

Work includes stringing lights, hanging quilts, setting up signs, sound equipment etc.

18+ May be paired with work exchange for additional discount

Teen Work Exchange - Teens can also participate in our work exchange program., saving \$70 for 1 hour of lighter-duty work tasks per day.

Lloyd Shaw Foundation Scholarships- Scholarships are available through our sponsor the Lloyd Shaw Foundation.



For more information on registration,
staff bios, and class descriptions
visit

www.cumberlanddanceweek.org



WINTER DANCE SONG
Another poem By Don Coffey

*Like the deer and fox and beaver
did I winter in the woods
All surrounded by the forest
on the hill above the lake
In the Cumberland with dancers
in the yuletide of the season
In the fellowship rejoicing
as we danced for dancing's sake.*

*In the spirit of the mummers
of the fiddle, pipe and music
That so fully lift the spirit
high above the distant lake
Where we all were as the children
with their innocent example
Living fellowship of dancers
friendships formed for friendship's sake.*

*Life I'll celebrate in dancing
I'll be found by fireside singing
With the kindred spirits ringing
dancers' bells above the lake
Linking ancient sword tradition
in a joyful new rendition
To a marvelous fruition
of the dance for dancing's sake.*

*Don Coffey
January 1990*

**The rest of the story:*

For Winter In The Woods 1990-91, where the staff were: T. Auxier, Chris Bischoff, Iris Brown, Mark Cannon, Neil Caudill, Don Coffey, Pat Davis, Kris Litchman, Sylvia McGirt, Peter Rogers, Phyllis Rogers, Sally Wilson. And Musically featuring from Albuquerque, NM - The Boxwood Consort: Linda Askew, Jack Klintworth, Bill Litchman, Scott Mathis, Pam Morden, and Don and Sylvia were wed at ten minutes past midnight.

Danciemaetion – It’s a Thing!

by Linda Mae Dennis

We, Linda Mae Dennis (me) and Patrick Hogan (my husband), started making Danciemaetion movies in 2008. As a relatively new, fully-certificated Scottish Country Dance teacher, I wanted to do something that I thought would help the Society. As a relatively new dancer, Patrick wanted that ‘something’ to be of assistance to new dancers, and to him in particular. A ‘something’ that would explain and show the dances so that he could study on his own and not make embarrassing mistakes on the dance floor. In addition, one of the more experienced teachers in the area suggested that perhaps I should publish a book of my dances, since I seemed to have a penchant for writing them.

Patrick’s programming background and the work he had been doing with 3D animation, and my background in graphic arts led us directly to Danciemaetion. (A quick Google search told us that Danciemation (without the ‘e’) was already taken, but it seemed a perfect name. Since I had decided that I would name my new book of dances “*Mae I have this Dance?*” – a play on my name, Linda Mae – we decided Danciemaetion, with the ‘e’, would be our thing instead. Now, at least on my computer, if I search on danciemation, without the added ‘e’, Google gives me results for danciemaetion as well – it’s rather gratifying.)

Patrick set to work on the program, and within a few days and a good deal of input from me, we had a working model. I insisted that women should be square and men should be round because that’s the way they are in 2D in the books. I also wanted the different couples to be different colors, so that they would be easy to identify during the dance – I have watched many videos where everyone is dressed the same and it is far too easy to lose track of first couple. The places were identified by color as well, so that it would be easy to see where each couple ended up, relative to their original place. This was to be about the dance patterns, the geography, so there would be no feet.

Each bar was divided into four parts, and each step was entered by hand on X and Y coordinates, along with a numeric angle so the ‘people’ would be facing the correct direction. I had

charts and graphs, and little drawings of where to place the 'people' – first couple is turning one and five eighths round, so where are they halfway through that??? We added a Z axis so that they could hop. And we had to record the voice-overs in the appropriate number of seconds – good thing Patrick is also a musician and has lots of sound equipment – match them up with a 'click' track, and make them into movies. None of this was trivial, and the development of the process took a long time.

After that long initial ramp up, the first eight Danciemations were published on a CD and came with the book "*Mae I have this Dance?*" They were fairly primitive, but got the ideas across. The next group of dances was for one of our local dances. It was taking much of my time to get each of the dances completed, so we made some improvements. We made a "library" program where I could store individual figures separate from a "dances" program that could import figures from the library and simultaneously assign roles to the dancers. For example, if rights and lefts occurs at the beginning of a dance, 1st couple is in 1st place, but if it occurs at the end of a dance we can tell the computer to change the roles of 1st and 2nd couples. Over the summer of 2009, I stocked the library with all the figures from *The Manual*. This was a good start, but of course, was inadequate because every dance devisor wants to do something a little different. For example, reels of three can be left shoulder, right shoulder, tandem, across, on the sides, 6-bar, 8-bar, blah, blah, blah. I currently have 44 different kinds of reels of three in the library, and still almost always have to adapt them to the dance I'm working on. Still, it was an improvement.

Patrick then programmed the computer to interpolate between places, so I could tell it where the 'people' started and where they ended, and the computer could calculate where they would be between those points – only on straight lines, however. After a certain amount of whining, he added the ability for the computer to interpolate curves, which greatly improved the look of the reels and circles. Eventually, Patrick made it so that I could use the arrow buttons to move the 'people' around, so I could visualize approximately where I wanted them and then move them into place.

In the meantime, we were getting a little feedback from early adopters. The 'click' track was too loud, so we made it softer, and redid all the movies. We heard from dancers in South

Africa that the movies were too big to download, so we made smaller movies and loaded them into a YouTube channel. We heard about other things, too, that we couldn't do much about at the beginning – it was hard to tell the men from the women until you caught on that the women are square, it was hard to tell which was the front, and they didn't have elbows. Most of the feedback was positive, though, which spurred us on.

Aside from our own web site (<http://dancimaetion.imaginationprocessing.com/DM2.php>), and our YouTube channel (<https://www.youtube.com/user/ImagProc/videos>), we picked up some wonderful champions on the internet. Both the Scottish Country Dance Database and the Scottish Country Dance Dictionary have made it a point to link to all of our videos. Both these sites are fantastic resources for Scottish Country Dancers, and we were so delighted when they welcomed our contributions.

I continued to animate Scottish Country dances, while Patrick went to work on the mobile app. Yes, there is a mobile app! It's for android only, and it is free. You just go to Google Play and download it – be sure to spell it with the 'e'. The best thing about it is you can pre-download the dances you want for a particular occasion, and have them at your fingertips to review just before the dance. We have also used the mobile app to learn/review dances with groups of dancers – we cast it to the big screen, watched the Dancimaetion, discussed it briefly if there were questions, and then danced the dance. Could it be used for a Ball Review? I think so.

The popularity of our videos has continued to grow, with an average increase in views of about 10% each year – over 328,000 views overall in the past nine years, with about 83,000 views in 2017. A disproportionate number of men watch these videos – we speculate that men may be more sensitive to feeling a fool on the dance floor than women. Dancers in the UK account for 41% of all the views, dancers in Canada 14%, dancers in the USA, also 14%, and dancers in Japan 11%. The other 20% of viewers are from all over the world.

There are currently 386 completed dances in our list of videos. How do I decide which dances to animate? Well, I started off by animating all the dances for the major dances in our area, which keeps me pretty busy from September through June, as

there are two active RSCDS Branches in our neck of the woods, with five major dances through the season. I usually animate all the dances from out of town programs that Patrick will be attending. When I am invited to teach a workshop, there is usually an associated Ball, so I'll animate the Ball program. During the summers, I try to complete as many of the dances on Campbell Tyler's lists of popular dances as possible. (<http://www.rscds-ib.org/index.php/campbelltylerlists> Campbell collects programs from all over the world, analyses them, and publishes lists of most popular dances. I have made Dancinemaetions for most of the first hundred.) And, of course, there's money. If you pay me, I'll animate dances.

Last year, Patrick did a major upgrade of the program. The women still have square bottoms on their dresses but they're now slimmer than the men, so it's easier to tell them apart. Everyone has a nose now, so it's easier to see which is the front. The dancers move more smoothly now, too, so there are fewer wait-what-just-happened moments. On the other hand, some of the underlying programming is different, which may have caused some strange behaviors. It would be beneficial to me if users would notify me if they notice any strangeness or outright mistakes. Just drop me a line –

lmae@imaginationprocessing.com. One of the great things about animations is that they can be fixed quite handily and reposted. No need to get the dancers together again to film another video.

All of the old jerky videos will disappear before long, so if you come across a broken link, please let the web master know that they need to re-link to the new video in the Dancinemaetion YouTube channel. The success of Dancinemaetion has helped us feel much more connected to the world-wide Scottish Country Dance community, and we are so thankful for the many friends we've made (and never met). We hope to continue to create helpful animations for many more years so that new and experienced Scottish Country dancers can feel more confident on the dance floor.

*** Editors note: there is also an animated program for modern western square dancing called Taminations. It is a free program downloadable to computers and there is an iphone application, etc. It shows squares(Lead or left-hand dancer) and circles (Follow or right-hand dancer), has definitions, and can be watched at varying speeds.*

Here is a special poem that echoes how deeply many of us love to dance. Written in 1988 by LSF member Don Coffey.

I WANT TO DIE DANCING

When my time comes Lord, I want to die dancing.
I want to be gaily and energetically whirling
and turning and waltzing around the ballroom floor.
Maybe I'd like it to be during a contra dance,
because all contras are suitably vigorous;
There are so many feisty embellishments
one can add into a happy contra dance.
While swinging my partner would be best.

But it would be just as acceptable to me, Lord,
if I should be taken during a square,
so long as I wasn't just standing there
in fourth-couple position,
waiting my turn to become active again,
because I want to be dancing when I go.

I'd be perfectly happy to be doing
an English country dance or, even better,
a stately dance of the English court
because those dances are so elegant;
I'd feel I was bowing out with class.
Everything worth doing should be done with
at least a little class.

Feel free, Lord, to zap me doing an Appalachian
big set or, even better, a running set.
I think it would be neat
to cash in my chips while doing those
long half-running steps that make you feel so free
in the Appalachian running sets.
That would be a fine way to go,
to move on to the ultimate freedom.

But Lord, have mercy and compassion,
and don't make me leave here
helpless in a nursing home bed
or languishing through painful hopeless
weeks months years of a slow disabling dying.
No, Lord, I'd like to die quickly while dancing.

Even if I can't have my druthers in the matter,
and if I have any instinct at all
which tells me that the end is imminent,
then Lord I swear to you and everyone else
that I shall rise up from whatever condition
I may happen to find myself in
and I shall then dance!

Ideally I'd like it to be during a waltz,
because I have always loved the waltzes best.
The music of waltzes somehow comes so naturally to me,
so easy to dance, so easy to create new waltz melodies;
I can pour my love into the writing of a beautiful waltz.
And Lord, since one cannot very well waltz alone,
I hope there is a woman in my arms, waltzing with me,
a woman who is very beautiful of spirit,
a woman who I love very much.

Poor thing, she'll be so upset when
the old ticker quits and I collapse from her arms.
But I hope she and all the other dancers
recover enough to recognize that I'd want them
to haul me out and go right back to dancing,
to make it a little tribute to me;
To celebrate on my behalf that which I loved so much.

If I could know they'd do that, Lord,
I'll bet you I'd go smiling;
Because that's the way to go, Lord.
Because dancing is, for me at least,
the ultimate celebration of life;
And dying is the final act of a lifetime of living.

It is my way, Lord, to celebrate the gift of life
with folk dancing, the dances of the folk, your children;
And with the music that goes with the dancing.
Oh yes, the music, my beloved music,
Your ultimate mysterious Gift to the spirit's ear.
Grant me this wish, Lord,
when my time comes let there be music
And dancers, lots of happy happy dancers.

Because I have loved your children the dancers;
And because I am, over and above everything else,
a poet and a musician and a dancer.
And I want to die dancing.

Don Coffey
October 1988

Here is a Line Dance - Chap Slap

by Jerry & Kathy Helt

Formation: No partners, All start facing the same direction in loose lines. **Record:** RDA GB-11986 "East Bound and Down"

Description:

Intro 8 counts

1-8 With the right foot heel & toe twice. Slide to the right 4 times.

9-16 Repeat 1-8 with the left foot.

17-24 Slap right thigh (chap) with right hand 3 times in 2 beats of music. Slap left thigh (chap) with left hand 3 times in 2 beats of music. Slap both thighs (chaps) 3 times in 2 beats of music. Clap hands together 3 times in 2 beats of music.

25-32 Circle to the right one quarter turn in 3 quick steps followed by a pause on the 4th count (two-step). Repeat 4 times to finish $\frac{3}{4}$ of the way around and face the original left hand wall.

DANCE CENTER CALENDAR

By Donna Bauer

Dance Center Calendar for the large dance space

Sunday: Private lessons 9-12

Waltz Cross Step 12:15 to 1:45 PM

Private Lessons 2-5 PM

High Desert Dancers 5:45- 7:30 PM

Monday: Private Lessons 10-11

Private Lessons 11-4:30 PM

Yoga 6:30 – 7:45 PM

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

Tuesday: Private lessons 10 - 3 PM

Karate 5:30 – 6:45 PM, Tango 8 – 10:30 PM

Wednesday: Private Lessons 11 - 12 PM

Karate 5:30 - 6:45 PM, Private Lesson 7-8 PM

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

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

Friday: Private Ballroom Lessons from 10:00 AM - 7:30 PM

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 Live music

Saturday: Irish Step Dancing 8 – 1 PM

Tango 2:30 to 4:30 PM

Once a month Tea Dance on the 1st Sat 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.

The Dance Center will be 'hosting' a visit from the Callerlab History Committee Tuesday March 27, 2018 as part of their committee meeting during the annual Callerlab Convention in Albuquerque, NM. The visiting time is from 4:30 to 5:30 pm. Hall of Fame portraits will be seen and the impact on folk dancing in the United States of Lloyd Shaw, The Lloyd Shaw Foundation, the LSF Dance Center, and other significant individuals and organizations will be discussed.

STIR THE BUCKET

news from around the membership

Cal & Judy Campbell will be inducted into the Denver Area Square and Round Dance Council's Hall of Fame on April 8, 2018. A recipient of Callerlab's highest recognition, the Milestone Award, in 2015, for exemplary service to the square dance activity by leading the work to digitize the entire collection of Sets In Order Magazine (144 issues) in a searchable format, Cal and Judy are now recognized by the Denver Council for the decades of support of the dance activity through the authorship of several books (*Dancing For Busy People* with co-authors Ken Kernan and Bob Howell), and programs designed to assist callers in presenting a wide variety of dance programs through the use of modules. Cal and Judy also started a historical dance presentation group, the Colorado Dancers, in 1999, and are currently co-directing the team with Bob Riggs. Cal was instrumental in getting the team to help present almost 400 years of dance history at the 2001 National Convention in Anaheim, California. The team continues to present programs locally and nationally.

Chuck Jaworski, 73, passed away on November 12, 2017, leaving behind his wife, Becky, and a daughter, Jennifer. Chuck was a member of Callerlab and Roundalab as well as The Lloyd Shaw Foundation for many years. Becky cherishes the great memories of involvement in the square and round dance activity for the past twenty years. A funeral service was held on December 9, 2017 in Chicago.

Griz Griswold, husband of Membership Chair, Senda, returned to the dance floor in December after being hit by a truck in September while riding his bike to work and suffering numerous injuries, including a severe concussion. We have found that concussions are more common than we thought and can cause long term cognitive and physical difficulties. Dancing is proving to be an integral part of Griz's physical therapy. Do not take concussions lightly! Get help and be patient. Recovery can last for years.

Paul Moore, ADC contributor, *had a minor stroke a couple of weeks ago and just now getting up and around. At this point there does not seem to be any great damage, but he will be meeting with a neurologist to check things out. T the moment he is moving slowly and carefully and still able to do just about everything. He has been instructed to be careful with heavy equipment so cutting down trees and clearing undergrowth in draught stricken California has been put on hold.*

Bob Riggs, begins his first one-year term on the Executive Committee of Callerlab in March 2018. He has two more years of his first three-year term on the Callerlab Board of Governors. Bob is currently the chair of the Committee for Community & Traditional Dance and over sees a ten-hour seminar on community and traditional dance leadership the two days prior to the annual Callerlab convention being held this year in Albuquerque, NM. The History Committee will be holding their committee meeting at the LSF Dance Center!

Allynn Riggs, ADC editor, was confirmed as the vice chair of the Callerlab Partners' Committee in the late fall of 2017. She will be taking on a more active role in Callerlab and help all partners in becoming more *effective as partners for our callers and how the Committee can support the Callerlab mission statement to "foster the art of square dance calling and to improve callers' skills."*

Events of Note

March 15-17, 2018 - **WASCA's 59th Spring Square & Round Dance Festival**. Hilton Alexandria Mark Center Hotel, Alexandria, Virginia. For info contact Terry Jones 703/220-4872 or Arbell Thompson 703/729-2109

March 24-25, 2018, **Community Dance Leader Seminar**, Embassy Suites, 1000 Woodward Place NE, Albuquerque, NM , 87102, two days prior to the Callerlab Convention, see below, Contact Bob Riggs, 303-808-7837, Bob@sde-co.com

March 26-28, 2018 – **Callerlab Convention**, Embassy Suites, 1000 Woodward Place NE, Albuquerque, NM, 87102, Dancers are welcome. www.callerlab.org/Registration-Information

April 4-5, 2018 – **South Dakota Spring Festival** with featured caller Jerry Junck and regional callers & cuers. 700 S Sneve Ave., Sioux Falls, SD

April 13-15, 2018, 8th Annual **Call of the Loon Weekend** - Tapestry Folk Dance Center, 3748 Minnehaha Ave. S., Minneapolis, MN. Featuring Carol Ormand, David Millstone, Latter Day Lizards, Northern Air, and Northern Aire. For information email: caloftheloon@tapestryfolkdance.org, website: www.caloftheloon.org.

April 20-22, 2018 – **California State Square Dance Convention**, Yuba-Sutter Fairgrounds, 442 Franklin Ave, Yuba City, CA 95991 <http://castate2018.org/index.html>

May 17-20, 2018 – **31st Annual Almost Heaven Dance Weekend**, Camp Ramblewood, 2564 Silver Road, Darlington, MD. For information Phone: (201) 572-1302, email: A.H.DanceCAmp@gmail.com. Website: www.sites.google.com/site/ahsince1988

May 18-20, 2018 – **71st New Mexico State Festival**, Truth or Consequences, NM, Featured caller: Andy Allemao from Calif, Featured cuer: Bob & Sally Nolen, and other state callers & cuers for your enjoyment. www.festival.nmsrda.org

May 25-28, 2018 – **37th Annual Dancing Bears Dance Camp**, Kings Lake Camp, Wasilla, Alaska. Featuring Bethany Waickland, Brian Demarcus, Carol Ormand, Carter Bancroft, Dave Lanford, David Millstone, Garren Volper, Glen Loper, Jay Marvin, Scotty Meyer, Stomp Rocket, For info: Ph (907) 223-2327, Email: barbara@alaskabike.com. Website: www.thedancingbears.org.

May 27-30, 2018 – **Callers School** – Denver, Maple Grove Grange, 32nd & Youngfield, Denver area, Caller Coaches: Ken Ritucci, Bear Miller, & Bob Riggs. Contact Ken Ritucci at kenritucci@gmail.com or www.kenritucci.com

June 8-10, 2018 – **63rd Colorado State Square & Round Dance Festival**, Crowne Plaza Hotel, DIA, Denver, CO
<https://coloradosquaredance.com/index.php/2018>

June 22-24, 2018 – **Summer Soiree Contra Dance Weekend**, Warren Wilson College, Ashville, NC. Featuring Wild Asparagus with Pokey & George Marshall calling, and Toss the Possum, & more. For info contact M.J. Taylor, organizer at (305) 872-0059. Website:
www.ashvillecontra.com

June 24-27, 2018 – **GSI/National Square Dance Callers School** – FREE – Kansas City, MO. Contact: Tony Oxendine 803/840-0746 or Tony@tonyoxendine.com

June 27-30, 2018 – **67th National Square & Round Dance Convention**, Kansas City, MO www.67nsdc.com

July 1-6, 2018 **Cumberland Dance Week** – Pleasantville, TN. For more information and to register go to www.cumberlanddanceweek.org

LSF Membership Updates

New or changed information is **BOLDED**

Barnes, Randall - PO BOX 1523, Buena Vista, CO 81211 .. (719) 395-6704 .. **rlbQX1234@gmail.com**

Diggs, Gary – **12521 Charla Cr SE, Albuquerque, NM 87123** .. **diggswaltz@gmail.com**

**Chavez, Shirley – 5543 Costa Uerde NW, Albuquerque, NM
87120 .. (505)410-0742**

**Meadow, Nancy & Drake – 1156 Ravenwood St., Ann Arbor,
MI 48103 .. nancymeadow@gmail.com**

Schedler, Eric & Zukoff, Katie - **4595 Earl Young Rd**, Bloomington,
IN 47408 .. (812) 318 1941 ... eric.schedler@gmail.com

**Sears, David – 201 Aliso Southeast #7, Albuquerque, NM
87108 .. dsears1969@gmail.com**

Raibourn, Alice - **501 Page St**, Orlando, FL 32806
contradans@outlook.com .. (407) 970-7604.

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 – Rusty & Lovetta
Wright - 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
- Lew Cocke, 2924 Hickory Court, Manhattan, KS 66503. (Treasurer), (785) 539-6306, eococke@gmail.com, cocke@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, pam.eidson@gmail.com
- Anne Fuller, 293 Stone Rd, Paris, KY 40361, (Board of Directors & Executive Secretary), (859) 362-3950, RJF727@aol.com
- Senda Griswold, 7883 W Mansfield Pkwy #106, Lakewood, CO 80235 (Membership Committee Chair), (720) 347-8172, sendameanote@gmail.com
- Beth Harvey, 86 Wood Avenue, Asheville, NC 28803 (Board of Directors & 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, Board of Directors, Archives) (505) 247-3921, wmlitchman@yahoo.com
- Michael & 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
- Kappy Laning, 6515 Allegheny Ave, Takoma Park, MD 20912 (Board of Directors), kappylan@aol.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
- Eric Schedler, 4595 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

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