



# **The American Dance Circle**

**March 2021**

**Volume 42, 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 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:

Allynn Riggs, Editor, *The American Dance Circle*, 7683 E Costilla Blvd, Centennial, CO 80112. Telephone (303) 808-9724. Email: [Allynn.riggs@gmail.com](mailto:Allynn.riggs@gmail.com)

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# LETTER FROM THE PRESIDENT

By Bill Litchman

It seemed like the national election would never come - and then it seemed like it would never go away. But now, it's been decided - at least by some.

Have faith, dancing will return, the camps will eventually re-open, and we will once again be able to talk and smile directly to/at other people. There is one advantage to all this. We are all sharing the same realities and truths, whether some accept them or not. Gradually, gradually, things will once again become more familiar and we will begin to recognize one another once more.

We still have a vital need for a membership chair person. There aren't very many duties to this position but it is an important and integral position in the LSF. I hope that one of you will volunteer to take care of this position at least for this up-coming year. Training is available. While remuneration is extremely low, the thanks potential is extremely high.

Once again, because of the continuing pandemic, it begins to look like our summer camp will probably not take place. Until it is abundantly clear that no one will be endangered by holding dance activities, we will continue to be logical, rational, and conservative in our efforts to provide our excellent camps to the public.

In the meantime, there are virtual activities both in music and even in dancing which can keep our minds occupied and our hopes up. We'd love to hear from you regarding any activities which you know of and can share with the rest of us.

All of us will be looking forward again to a better year for all. So, all join hands...

Bill Litchman  
President, LSF

# LETTER FROM THE EDITOR

By Allynn Riggs

Again, we give you much to read and dream about in this issue. Vice President, Nancy Kane, sends us an article on caller and dancer discussions on the use of "gypsy" in today's societies, cultures, and in dance. More food for thought and consideration.

Are you making plans for returning to the dance floor? Will you begin with virtual events? When will your halls or community parks be open to gather in? We encourage you to find ways to keep the spirit of Pappy Shaw alive and well. Soon enough we will be able to gather in our circles, squares, and lines to share the joy of dance and music with our communities once again. Let's be ready to share the joy of dancing! Review your music collection, your list of singing calls, your rounds and contras which you have not done in years or even decades. They might be new to most of your current dancers and you will renew great memories for those who have danced for many decades. There is nothing wrong with reaching back and sharing something "old" that will enlighten or add spice to your current audiences.

As always, we encourage you, our members, to share your dance experiences with the LSF membership by sending an article, photo, dance, lead sheet etc. to me via email at [Allynn.riggs@gmail.com](mailto:Allynn.riggs@gmail.com). Please be sure to send photos and/or ads in Word or .jpg format.

# Membership Chair Position is Open



**ABOUT THE POSITION:** Currently the membership is managed on Google Sheets and involves regular updating about once a month for any membership changes. The Membership Chair will become an editor of this list along with the Treasurer and the ADC Editor. The Membership Chair is responsible for sending electronic or snail-mail notices of yearly dues, acknowledgement for payment of dues, and welcome letters to new

members.

If you are interested in serving the Foundation membership in this position, please contact Bill Litchman at [wmlitchman@yahoo.com](mailto:wmlitchman@yahoo.com). Please consider sharing your talents and love of our dance activity by stepping up to this very important position.

This is what Bob Riggs' desk looks like on Monday nights when he calls a virtual dance. He calls two couple figures. Most couples dance with a ghost couple.



# 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.

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## **DANCE CENTER CALENDAR**

By Donna Bauer

With the dance center being closed I feel that I can add stories to the happenings at the center over the last years of being a manager. One never knows what to expect in the everyday working of being a manager of a very active center.

One event that happened was in receiving a phone call from a person saying that they had found a cat that belonged to the dance center. I of course knew of no cat that resided at the dance center. The person told me that the cat had tags on its collar with the name of the center and the phone number. I did convince the caller that no cat resided at the dance center.

The other event was very strange as when I approached the large dance space, I found a rather large hole in the ceiling about the size of a person. The dance floor was in good shape and no blood on the floor. It had to be a person as the hole was too big to be a bird and too small for an airplane! Nothing was disturbed or taken just one big mystery. The object actually came through one of the skylights. During this time of being closed I tend to look up for any holes in the ceiling.

So, it is not always about renting out space for dancers!  
Donna

## **Virtual Terpsichore 2020 Report**

by Kappy Laning

Just like every organization, we faced the reality in early summer that we would not be able to have our December camp in person. We were so excited to have camp staff all hired by March this year and it was a big letdown to have to postpone them sharing their talents with us for one more year . . . but we regrouped and started planning our virtual Terpsichore week!

Bob, Kappy, Jonathan, Meg and Sonya and later joined by Joel and Steven met virtually thru out the rest of the year. We felt grateful we could benefit from all the learning that happened so quickly about how to create successful virtual camps from Cumberland and CDSS weeks.

What we wanted was to continue to have shared leadership and camper and staff participation in gatherings and classes, and we felt good about the outcome. We had 3 gatherings (actually there were 4 counting 2 gatherings on NYE) and 2 -3 classes each day led by campers and staff between Dec 27-31.

Many of our favorite traditions were offered as classes from staff and campers including boggle, Irish step dancing, waltzing, harmony singing, breadmaking, crafts, ukulele playing, storytelling, slow jam and yoga. We also had special get togethers just for teens, and just for young adults.

We had a special quilt raffle to raise money for staff that needed the lost income due to the cancellation of camp. We raised \$3584.09 in quilt raffle and donations combined.

The quilt was made by one of our longtime campers Joni Seidenstein who received many of the quilt squares from other long time campers Jeremy Schneider and Mary Soule. Jeremy's mom passed away last year, and it was a fitting tribute to her and a wonderful donation by Joni to raise money for the staff and scholarship fund.

For our gatherings there was the annual showing of A Dinner for One, a variety of songs, storytelling, musical performances, and family, contra and English dances, Abbots Bromley and

candle dance. The second gathering on NYE was all about learning/ reviewing our favorite dance traditions of Salty Dog Rag, waltzing, Edelweiss, contra, ECD and square dancing, Sellenger's Round and our traditional rounds of Oh How Lovely Is the Evening and Ring in the New Year.

There were many special moments to the week, but two really stand out for me. One was Enid and Lew teaching and showing us again, as they have for so many years but this time from their home, the elegance and grace of Edelweiss. And the other was the masterful job that Joel and Steven did putting together all our voices for our New Year's Eve rounds.

Our community is strong, so much so that informal zoom gatherings to do mending and projects together started before camp and continued afterward, and camper led activities are in the works for a weekend in March!

We can't wait to hug each other and dance and sing together hopefully in December 2021 for our 25<sup>th</sup> Terpsichore week and we hope all of you can join us at the Claggett Center near Frederick MD!

Terpsichore Team: Bob Mathis, Joel Bluestein, Jonathan Whithall, Kappy Laning, Meg Dedolph, Sonya Kaufman, Steven Bluestein

*Below is an email the editor received from one of our foreign members. Erich and Allynn shared several emails concerning the different versions of his mailing address which have been used over the years. Allynn now has it correct, she hopes. And his email address has been double checked. Allynn shares the latest email with Erich's permission. In many ways it shows the impact and power the LSF and Lloyd "Pappy" Shaw's passion for dance has had on thousands upon thousands of people for over eight decades. We are glad to share Erich's news, memories, and hopes for the future of DANCE.*

## **News from Germany**

From Erich Fritz

My contact to the LSF reaches back to the early 1980's when I attended the Rocky Mountain Dance Roundup. For me, Granby, Colorado was the ideal place to host such a dance camp. Not only I liked to dance there but I will always remember my walks into the surrounding wood where I got in love with the wildwood flowers, especially Indian Paintbrush (which do not grow here in Europe). I have attended the RMDR 3 or 4 times. Once we showed up with a group of 10 German dancers, and at an evening dance we demonstrated a German folk dance. I liked the after-dance get-togethers with singing and some finger food. It was very bad news when a few years later I had to read that Snow Mountain Ranch has been canceled for future summer camps.

At that time, I was a dance leader teaching and calling squares, rounds and mixers, contras and quadrilles for a South German dance organisation. Since we met them at RMDR, we have invited dance leaders Don and Marie Armstrong, Bill and Kris Litchman, George and Onie Senik, Ed Butenhof and Al Scheer to teach their dances to our folk dancers here in Germany. Here we have a lot of square dance, many round dance, and a few country dance, as well as clogging clubs. "Square dancing" means dancing the modern, Western style: as complicated as possible, the more moves the better, a challenge for the brain – which is not bad but not enough.

What we learned from LSF dance leaders and dancers is that square dancing can even be more fun when being danced in an aesthetic, smooth style, not rushed. And leaders like Bill Litchman and Al Scheer taught us sequences of figures telling short stories and being nice to dance because they are not complicated and easy to understand (like birdie in the cage, rattlesnake twist, grapevine twist, dip and dive and others).

You know what I mean: Traditional squares – which no caller here in Germany seems to know. Oh pardon, there is one: Heiner Fischle, a funny caller in Hannover who has put a lot of effort in teaching traditional square dance stuff and was one of the first contra specialists in our country. It may happen sometimes that Heiner uses his Suabian dialect for filling words in between his calls.

I myself have quit teaching American folk dances a few years ago, but will stay on the dance floor, together with my wife Adelheid. Both of us have found out that dancing as a couple is more fun than separating into caller and a single dancer. Today, in Corona times, we are waiting eagerly for new/old chances to dance, like “before”. Hopefully in summer, or must we wait until autumn?

So, Allynn, this may give you an impression of the guy who complained about the LSF membership address system. Maybe, you even can remember me – on the other hand, I remember having met you and your husband, Bob, at LSF events, I guess last time at the Don Armstrong memorial dance in Albuquerque.

Have a good time with teaching and dancing – when Corona is over. And feel free to use my text above, or part of it, for short “News from Germany” in the ADC.

With regards from Germany,  
Erich (Americans, please don't call me „Eric“. I will be happy to teach you how to pronounce the „ch“ in Erich)

*Editor's note: I smiled a lot while reading this the first time and am still smiling. Dance is truly universal.*

# 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, mixers, etc.**

Because Covid-19 Virus is requiring a certain amount of physical distancing some dance leaders are getting creative with their dance programs through the use of Line Dances. Bob Riggs has held several “by invitation only” community dance events at which he presented two to three hours of line dances. The participants wore masks and were able to physically distanced themselves to meet local safety requirements and still have a lot of fun. Bob even altered some of his circle/couple dances to fit the line dance format. Below is a current crowd favorite:

## Cowboy Boogie Line Dance

Suggested Music: “Somebody Like You” by Keith Urban  
Formation: Solo, up to six feet of separation between dancers. Everyone begins facing the front/head of the hall.

### Dance:

Count	Action
4	Vine Right Hitch (lifting left knee to the right)
4	Vine Left Hitch (lifting right knee to the left)
4	Step Forward right, lift left Knee, Step Forward on left, lift right Knee,

- 4 Step Back on right, 2, 3, Hitch (lift left knee)
- 4 Step and Rock Forward on left twice,, Rock back on right twice,,
- 4 Rock Forward once on left, Rock Back once on right, Turn Left  $\frac{1}{4}$  on left, Stomp once on right (do not take weight - lifting right foot for the Vine right to begin the dance again.)

### **Prompts:**

- 4 Vine Right Hitch
- 4 Vine Left Hitch
- 4 Forward Knee, Forward Knee
- 4 Back, 2, 3, Hitch
- 4 Rock Forward twice, Rock Back twice,
- 4 Rock Forward, Rock Back, Turn, Stomp  
(Repeat)

## **GRANNY'S PEARLS**

Hey all, we received the following email from Terri Earhart on the possibility that someone out in the dance world has a vinyl copy of **Granny's Pearls** they might be willing to part with. After a bit of researching and digging into personal collections, we have verified the prompter **is** her mother. She is interested in obtaining a vinyl copy – she has downloaded the music file from the LSF website. If you have a copy you'd be willing to let her know about, you can contact Terri at [terri.earhart@gmail.com](mailto:terri.earhart@gmail.com) Put Granny's Pearls in the subject line.

**Greetings Lloyd Shaw Foundation,**

**With regard to today's purchase of "Granny's Pearl (Prompted)", your loyal fan and estimable customer, (terri.earhart@gmail.com), sends the following message:**

**My mother, Elaine (Lannie) McQuaide wrote the dance prompts and named it Granny's Pearls for her grandchildren. The notes say Caller Unknown but, I believe this is my mother calling. Do you have any data that might confirm it's Lannie McQuaide prompting. Any chance you have actual vinyl of her?**

It is a Lloyd Shaw recording 323-324.

Here is the prompt sheet:

Formation: Contra lines, 1, 3, 5, crossed over and active

Music: LS 323-324 Granny's Pearls, Prompted by Lannie McQuaide, instrumental on the flip side.

Counts:     **Actions** & explanations

1-8           **Actives Turn Partner Right** – in 8 counts, in a pigeon-wing hold, the actives turn their partner by the right hand. Going full around to end in their own places in the line facing down the set.

9-16           **With the One Below Turn by the Left** – each Active with the person below (down the set), turns by the left hand (pigeon-wing). Making one full turn and enough more so the ladies are facing across the set. (Adjust the rotation to accommodate the 8 count phrase).

17-24        **Two Ladies Chain Across the Set** – those same two ladies' chain across the set. (As the ladies' chain begins note that progression has been made).

25-32        **Same Couples Right & Left Through** – Same two couples right and left through using 8 counts of music ending the curtesy turn just in time to flow directly into the next figure without a stop.

33-40        **Same Couples Right Hand Star** – Same four dancers star by the right exactly once around.

41-48        **Change Hands, Left Hand Back** – same four star left exactly once around.

49-56        **Half Promenade** – each man takes the girl which is in front of him in the star (she is his own) to half promenade to the opposite line (man's starting line) where they will end facing back across the set. In the half promenade the men will pass left shoulders, sweeping wide on the curtesy turn to use the full 8 count musical phrase.

57-64        **Two Ladies Chain** – two ladies chain across the set. (Dancers are now on the correct side to begin the dance again.)

(Cross Over on the second and every alternate sequence of the dance.)

This dance is named for Lannie's grandchildren who are her precious pearls.

## *Cumberland Dance Week*

**Sadly, this year's in person event has been canceled due to the Covid-19 virus – stay tuned for news about virtual events being planned, similar to Terpsichore's Holiday. Details to be in the June issue of the ADC and on event websites as well as Facebook pages.**

**Plan to join us in person in 2021**

# Square Dance Hall of Fame website

By David

I'm happy to announce that the website honoring the members of the Square Dance Hall of Fame is now online: <https://hall-of-fame.squaredancehistory.org/>. This is the first time these important individuals in the history of square dance have been recognized as a group online.

The website design was created by Barb Ackemann, who is also the webmaster for the [Square Dance History Project](#). You can view the Hall of Fame members alphabetically or in the order of the date when they were selected.

In addition to professional photographs (taken by Peter Esherick) of the Gene Anthony portraits that Bob Osgood commissioned and used for his magazine covers, the page for each recipient contains Osgood's information about the 34 members of the Hall of Fame, plus additional biographical information, links to Milestone awards and to interviews conducted by the late Bob Brundage, audio files, additional photographs, and additional material from the SDHP collection. The [Background](#) tab contains a lengthy and detailed article by Tony Parkes that places the Hall of Fame in the context of Bob Osgood's many accomplishments.

Most of the Hall of Fame members were square dance callers, and we have included a short audio clip of that person calling a dance. For Dorothy Shaw, who was the first person named to the Hall of Fame, we have included a half-hour audio recording of her speaking at a gathering of the Lloyd Shaw Fellowship in 1971.

Thanks to the many people who helped make this possible; see the [Credits](#) tab for more information. Thank you also to the four organizations who have provided financial support for the SDHP for nearly ten years: ARTS-Dance, CALLERLAB, Country Dance and Song Society, and the Lloyd Shaw Foundation.

Of course, if you spot any errors of fact or website functioning, let me know.

Please spread the word about this new website to others who might be interested.

## **Reflections on the Use of the Dance Call "Gypsy"**

by Nancy Kane

*"I did then what I knew how to do. Now that I know better, I do better." ~ Maya Angelou*

I'm old enough to have grown up with the Frito Bandito, Aunt Jemima, Eskimo Pies, the Washington Redskins, and the Cleveland Indians. Asians were called Orientals, people with developmental disabilities were retarded, and we went to Sambo's for brunch after church. Senior Sleepy was featured on the packaging of the cleaning product, Spic and Span. Uncle Ben's and Cream of Wheat featured genial Black male images evoking servitude, although the Cream of Wheat image had been updated from the original Rastus, based on a derogatory blackface character of 19<sup>th</sup> and 20<sup>th</sup> century minstrel shows.

On trips down New York's Southern Tier Expressway, our family always stopped at a greasy spoon diner called Joe's Jip Joint outside Binghamton. A

"gyp" joint is a place where folks are overcharged for underwhelming products. We danced in the kitchen to Cher's "Gypsies (sic), Tramps & Thieves" when it was a number one hit. Later on, as I worked toward a professional career in musical theatre, I learned that chorus dancers were often called gypsies on account of their nomadic lifestyle. As a college adjunct professor now, I might even still be considered a gypsy, according to one definition in the online *Free Dictionary*. But now the actors' union, Equity, has renamed their traditional "Gypsy Robe" (worn in an opening night ceremony for shows with choruses) to the "Legacy Robe." Gypsies have been appropriated in music, theatre, literature, and dance. People who would never wear blackface to a Halloween party will dress as gypsy fortune tellers without a thought. For reasons that are unclear, quilters have a pattern called "Gypsy Wife."

In the academic world, Professor Carol Silverman (U. of Oregon), a cultural anthropologist and specialist in Balkan and Romani musical performance, has written that the label "gypsy" is often used as a pejorative. She has extensively explored the negative stereotyping of the Rom (Romani) people. Her research is backed up by **Voice of Roma**, a nonprofit agency devoted to social justice issues for this often-persecuted group of people ([http://voiceofroma.com/culture/gyp\\_vs\\_rom.html](http://voiceofroma.com/culture/gyp_vs_rom.html)). "Gypsy," you see, is a term given to the Roma (or Rroma) by medieval Europeans who mistakenly believed them to have migrated from Egypt. In the same way that Eskimos do not call themselves Eskimos, and indigenous people do not refer to themselves as redskins, gypsies were labeled by others who associated them with sexual mystique, begging, thieving, child-stealing, and swindling.

The result of this stereotyping has been their enslavement, murder, and deportation from Germany, France, and Italy, even as recently as during the past decade. As Europe's largest ethnic minority, they often remain on the fringes of society, by turns romanticized, shunned, feared, loathed, and despised. In the U.S., while working retail at a mall, I was warned to be on the lookout for gypsies during their twice-yearly migrations.

People in the contra dance community are familiar with the call, "gypsy," to refer to a clockwise couple circling with eyes held, spiraling hypnotically into a dizzying buzz step swing. The move can be done playfully, flirtatiously, intensely, and even with a tinge of danger. The sexual overtones of the movement may be masked or ignored, but even subsumed within the larger contra patterns and sublimated into socially acceptable performance, the underlying energy is arguably tied to its moniker. Even those who are comfortable with changing the terminology are often aware of subtle changes that may be consequently made to the choreography, including focus of the eyes as well as the character of the movements. They argue that changing the name not only disrupts the rhythm of the call, but also seems to remove something essential from the performance of its movements. Many contra dancers have debated alternative terminology for this sequence of steps, with passionate online debates.

In December, 2020, while worldwide discussions of racism and branding were in the zeitgeist, I ventured to ask the Facebook group, Organizers of Contra Dances, what I thought was a timely question: "Is it time to retire the call, "gypsy," and replace it with something like Romaround, Roma Round, or something else?" I was unprepared for the flood of responses, many of which came from people who were weary of the discussion of

the issue and considered it already obsolete. According to posts, most New England and Canadian callers have transitioned to "Right Shoulder Round", "Spiral," or "Walkaround" as a replacement, and many believe it is no longer used at all in contra dancing.

Some argued that the "g-word" was "never used in a derogatory way and in the contra community the word gypsy was never associated with a negative stereotype. To the contrary it was used as the name for one of contra dancers favorite dance moves (*sic*)." I personally believe that is a matter of perspective. The person posting is not a member of the Roma community (nor am I, except possibly by marriage), but they are well aware of the negative connotations of the term, even when it is not used in a deliberately derogatory way. That same writer later in the conversation considered that "There are a lot of reasons to abandon the term "Gypsy", but for me the most relevant one is the strong association with the behavioral stereotype that young women from that culture are exotic and enticing in their promiscuity. In reality, ethnic groups not accepted by the societies they live in are at the mercy of a terrible imbalance of power, which is further amplified by the historically one-sided balance of power with respect to gender. Knowing this, and continuing to use the term seems a lot like rubbing salt in the wound without acknowledging that there's a wound."

I agree with that same writer when he concludes, "When a culture has been outcast and subject to scorn, derision, and persecution by those in power for hundreds, if not thousands of years, it's appropriate to just steer clear of certain language entirely and not debate conditions, contingencies, loopholes, or exceptions. Simply leave the use of the term Gypsy to

those who claim the heritage and know what it means to them. I find it to be the respectful thing to do.”

Another writer objected to the entire discussion: “I think you over think things that were fine how they were. I really don't think anyone gave too much thought to all of these ideas until social media came about. What you are calling a stereotype I think of as a cultural characteristics (*sic*). . . . To me removing the word reminds me of ethic cleansing vs PC or cancel culture.”

Interesting, it was a woman who remarked that “The ‘eye’ reference for me (and I'm guessing others) evokes an uncomfortable direct eye contact which for some is difficult, and reminds me of a caller that would encourage the ‘flirtiness’ saying ‘look longingly into their eyes’. Made me really uncomfortable.” Like other women on the Facebook thread, I have occasionally felt uncomfortable with these kinds of instructions, though I have genuinely tried to overcome that feeling, mainly out of a desire to be part of the contra community and to accept its conventions by following directions, even when I felt discomfort with some dance partners.

I believe that there will come a time when no one remembers that “single file” was called “Indian style,” and that gypsy will be retired as a term. However, that will not happen until we choose to consider our choices in language, and to allow for the possibility of change. Some will never want to accept the evolution of contra as a living dance form, and will insist on retaining its museum qualities and nomenclatures. As one person on the thread stated, “I was missing Contradancing until I stumbled across this thread. Then I remembered why I was thinking of missing a few dances. I was just dancing to moves for years and loving it. Then came the controversies and it became less fun for sure. All I

thought of the terms was that they were names for moves, nothing more.”

Controversies arise when we become aware of issues, and that *only* happens when we dare to raise and discuss them. One caller admitted, “Learning new verbal patterns takes time.” Let’s not be afraid to practice inclusiveness and re-examine our linguistic habits. Then, hopefully, we will take Maya Angelou’s quote into our own hearts and communities.

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## **STIR THE BUCKET**

news from around the membership

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

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

**Ruth Ann Knapp** – long time membership chair of the LSF is honored for her service to underserved youth in Saginaw, WI.

**Here is the announcement of the award:**

On behalf of our Whitney M. Young Jr. Service Award Committee, THANK YOU for your participation in our 2020 event. Whether you are a Scout, a sponsor, or an honoree, your contribution to this event helps us to serve over 1,600 underserved youth in inner city Saginaw through our Saginaw Scoutreach program. Every year this event helps us to raise a significant amount of money to help us provide that program. With out the support of our Committee, sponsors, honorees, and program participants, this important program would not

have had the success it has had in recent years in delivering a high quality Scouting program to local youth.

Tonight's presentation is not what we set out planning when 2020 kicked off, but it is the best solution to the hand that the year has dealt us. A huge THANK YOU to all the Scouts and volunteers who participated in the recording of tonight's virtual event. Your time and testimony have made those of us who work and volunteer for the Boy Scouts of America immensely proud.

THANK YOU to our honorees, who do not share their time, talents, and treasures with the community in return for recognition, but highly deserve it all the same. To **Ruth Ann Knapp**, *John Pugh*, and *Mayor Pro Tem Michael Balls*, it has been my pleasure getting to know you throughout this process and admire your professional and philanthropic achievements. You set an incredible example for our youth to look up to and follow.

THANK YOU to our Sponsors, for sticking with us even through a global pandemic, regional flooding, and virtual burn out:

**Paradise Funeral Chapel**

**Frankenmuth Credit Union Foundation for our Communities**

**Wanigas Credit Union**

**Nexteer**

**Saginaw Community Foundation**

**Garber Management Group**

**Isabella Bank**

**ComForCare**

**Bethel AME Church**

**The New Christ Community Church**

A final THANK YOU to our committee who have given so much of their time and energy to this special event. To Terry Pruitt, Joyce Seals, Smallwood Holoman, Sheilda Braddock, Cal Talley, Wilbert Smith, Carol VanArsdale, and Deborah Sanchez, thank you for your commitment to our cause. The lives of thousands of youth served by Scouting are positively impacted because of your continued dedication to this event.

Our community is blessed to have such leaders who devote so much to lift us up.

Please join us tonight, beginning at 7pm, for our virtual presentation of the Whitney M. Young Jr. Service Awards. You can stream it at [www.michiganscouting.org/whitney-m-young-jr](http://www.michiganscouting.org/whitney-m-young-jr).

**Ronald Zuckerman** – I had a good conversation with Ronald on Feb 15, 2021. He has been a Life Member since 2009. He is currently in the hospital with cancer and wanted to make sure his Life Membership would be carried through until he passed. He looks forward to receiving *The American Dance Circle* as well as several other dance related newsletters. He shared many memories of his long experiences with The Lloyd Shaw Foundation. He said he enjoyed learning some round dances from Don Armstrong in the early 1980s at The Rocky Mountain Dance Roundups in Grandby, Colorado. He was fascinated by how well Don taught the dances, saying the music told the dancers which figures to do. By the end of the teach session everyone had the dance memorized. And later, at the evening dance when the music started everyone got on the floor and just danced – no one cued them through it. Ronald thought it was glorious! He was introduced to Contras through the LSF and became a member of a Revolutionary and Civil War reenactment group that performed period dances while teaching a bit of the history of the eras. The last LSF dance event he remembers attending was Terpsichore Dance Holiday several years before it was moved to Maryland. He is not expected to survive to the end of the year. He had hoped to contribute a second Life Membership to the LSF but was hospitalized before he could. He told me that dancing brought him much joy and happiness and that he misses it. He said he wishes us all the very best for the future and hopes the LSF will continue to strive to bring dance back to the people, communities, and schools around the world. Please keep him in your prayers.

## Events of Note

If you are interested in attending any dance or music 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.

### June 23-27, 2021 70<sup>th</sup> National Square Dance

**Convention**, Jackson, MS, Jackson Convention Complex, 105 E Pascagoula St, Jackson, MS 3901, See their Website: <https://70nsdc.com> for more information. (currently ON as of the printing of this issue.)

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## Membership Info Updates and New Members

– changes are in **bold**. Please notify the **Membership Chair and/or the ADC editor** of any changes to your information.

**Berres, Susan & Rob Craighurst .. 710 Blenheim Ave,  
Charlottesville, VA 22902 ..  
sue@tellmeaboutittours.com**

**Freilich, Louise .. 14755 Drexmore Rd, Shaker Heights,  
OH 44120 .. freilichfam@gmail.com**

**Fritz, Erich .. Aspacher Strasse 60, D-71522 Backnang,  
GERMANY .. +49-7191-71758 .. efritz\_publish@t-  
online.de**

**Glick, David .. 8189 Omega Way, Summerfield, NC  
27358 .. dglick@alumni.psu.edu**

**Rossbach, Dianne .. P.O. Box 13263, Albuquerque, NM  
87192 .. rossbachd@msn.com**

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### **Supporting & Sustaining Members**

Nancy Ford – Edmund Cordray & Leslie Hyll - Mark & Dianne Lewis –  
Bill & Kristin Litchman – Gene & Rita Schlomer – Mike Seastrom -  
Jonathan Sivier – Robert & Kathleen Tomlinson – Michael Warshow-  
Wisconsin Square Dance Convention Corporation – Joan Wormell

### **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  
- Darlene Sullivan - Eve Ware – Adolph & Anne Weinstock – Rusty &  
Lovetta Wright - Martha Yeager (2) - Ronald Zuckerman



# FOUNDATION INFORMATION

- Lloyd Shaw Foundation, Inc. (LSF legal HQ address), c/o Lew Cocke, see below, Registered Agent: c/o Bob Riggs, see below  
Enid & Lew Cocke, 2924 Hickory Court, Manhattan, KS 66503. (Lew: Treasurer), (785) 539-6306, [cocke@phys.ksu.edu](mailto:cocke@phys.ksu.edu)  
Chrissy Davis-Camp, 307 Big Springs Rd, Bell Buckle, TN 37020  
(Board of Directors '21) (615) 210-6808,  
[chrissydc@gmail.com](mailto:chrissydc@gmail.com)
- Robert & Anne Fuller, 293 Stone Rd, Paris, KY 40361, (Anne: Board of Directors '23 & Executive Secretary), (859) 362-3950,  
[RJF727@aol.com](mailto:RJF727@aol.com), [arfuller@aol.com](mailto:arfuller@aol.com)
- Wendy Graham-Settle, P.O. Box 806, Durango, CO 81302 (Board of Directors '21) (970) 903-9402,  
[perkypantsdance@gmail.com](mailto:perkypantsdance@gmail.com), [wendygraham00@gmail.com](mailto:wendygraham00@gmail.com)
- Beth Harvey, 144 Cisco Road, Asheville, NC 28805 (Board of Directors '23 & Cumberland Dance Week Camp Director)  
(828) 424-1214, [Beth@cumberlanddanceweek.org](mailto:Beth@cumberlanddanceweek.org)
- Nancy Kane, 2735 Slaterville Road, Brooktondale, NY 14817, (Vice President), (607) 539-3095, [NancyDancer2K@yahoo.com](mailto:NancyDancer2K@yahoo.com)
- Kappy Laning, 6515 Allegheny Ave, Takoma Park, MD 20912 (Board of Directors '23, Co-director of Terpsichore's Dance Holiday),  
[kappylan@aol.com](mailto:kappylan@aol.com)
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.  
(President, Archives) (505) 247-3921,  
[wmlitchman@yahoo.com](mailto:wmlitchman@yahoo.com)
- LSF Dance Center, 5506 Coal Avenue, SE, Albuquerque, NM 87108.  
For packages: c/o Donna Bauer, 461 Cordova Rd NW,  
Albuquerque, NM 87107 (505) 610-6727 [dfbauer@aol.com](mailto:dfbauer@aol.com)
- Bob Mathis, 2705 Spenser Road, Chevy Chase, MD 20815-3822 (Co-director of Terpsichore's Dance Holiday),  
[Talibob@starpower.net](mailto:Talibob@starpower.net)
- Bob & Allynn Riggs, 7683 E Costilla Blvd, Centennial, CO 80112-1211 (Bob: Board of Directors ('22), Allynn: Editor of *The American Dance Circle*) (303) 808-7837, (303) 808-9724,  
[Bob@SDE-CO.com](mailto:Bob@SDE-CO.com) [Allynn.riggs@gmail.com](mailto:Allynn.riggs@gmail.com)
- Eric Schedler, 4595 Earl Young Rd, Bloomington, IN 47408 (Board of Directors '22 & Cumberland Dance Week Program Director)  
(812) 318 1941 [eric.schedler@gmail.com](mailto:eric.schedler@gmail.com)

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

The Lloyd Shaw Foundation, Inc.  
7683 E Costilla Blvd.  
Centennial, CO 80112

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