



# The American Dance Circle

September 2018

Volume 39, Number 3

## 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. 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](mailto:Allynn.riggs@gmail.com)

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

# TABLE OF CONTENTS

Letter from the President .....	1
Letter from the Editor .....	2
BOD New Voting Process & Nominee bios .....	3
How to Become a Member .....	5
Liability Insurance, How to get .....	6
Annual LSF Membership Meeting .....	7
Annual LSF Board of Directors Meeting .....	9
Appalachian Dance Traditions & History book .....	11
Contra Corner – Center Arch, Six Lead Through.....	11
“As I Saw It” Bob Osgood book ad .....	13
<i>Terpsichore Dance Holiday ad .....</i>	<i>14</i>
Odd Dances: Levi Jackson Rose and The Weevil ...	15
Moore Thoughts – Why Dance (and call) Contras? ..	17
Dance Center Calendar .....	21
Stir the Bucket .....	23
Events of Note .....	25
New Membership Info .....	27
Special Memberships .....	27
The LSF Officers and Camp Directors .....	28

## **LETTER FROM PRESIDENT**

By Bill Litchman

Although this message is to appear in September, I am writing it at the end of July. It is quite warm though we have finally received some rain. With that blessing, I can turn to some other things. CDW for this year has disappeared into the dust of the past though the memories will long remain. As always, the music, the dancing, the laughter, the camaraderie, and the fellowship are what make the week so enjoyable. We are blessed to have capable and motivated leaders who spend much of their time to organize, arrange, promote, and then implement the many pieces which come together to make such a week of enjoyment work. We of the Foundation are very fortunate to have such capable leaders who can create an activity out of nothing which brings together whole families, from young children to venerable elders who enjoy each other's company for a whole week without coming apart at the seams. I thank you for your hard work which always seems to result in another memorable experience for so many. This is not an easy thing to bring together. I speak from experience having been involved in almost all of the many parts of such an exercise. Flexibility is one of the prime pre-requisites for success. Not far behind is humility. And then there is ingenuity. I could go on and on but you who have participated in one way or another at one of these camps know first-hand how complex these projects are.

Both of our camps are top-notch intergenerational experiences with high-quality staff and excellent venues and the membership of the Foundation can be justifiably proud of all of the hard work and excellent cooperation which goes into the production of these two camps each year. Look forward to Terpsichore this year. It will be the second year at the new venue and a marvelous experience for everyone who comes. See their advertisement in another part of this issue. Finally, I wish to make known to you an excellent web site for the history of square dancing which you must experience to

appreciate. David Millstone has put together an impressive array of images, videos, documents, and other materials which present a picture of the several kinds and styles of square dancing. If you don't know much about square dancing, you might take a look at this web site:

**squaredancehistory.org**. I commend David for his hard work which has produced such an excellent square dance resource.

The annual meetings held at CDW resulted in the nomination of two individuals for the two open Board of Directors positions. Their biographies are printed in this issue. In addition, an email will be sent to each of you (having an email address on record) containing a link for you to cast your ballot. Nothing could be easier! If you don't use email, you can vote by mail. Please send your hand written vote via standard mail to Kappy Laning, 6515 Allegheny Ave, Takoma Park, MD 20912 The voting window for the election (electronic or mail) begins at midnight (MDT) on 1 October 2018 and ends at midnight (MDT) on 15 October 2018.

Have a wonderful fall season, stay safe, and love your neighbor!

Bill Litchman  
President, LSF

## **LETTER FROM THE EDITOR**

By Allynn Riggs



**IMPORTANT information on this year's Board of Directors election can be found on page 3. The bios for the two nominations begin on page three . Please read carefully and then vote either electronically or via standard mail.**

As always, we encourage you, our

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

---

## **Board of Directors Voting Process**

Please read this entire article

This year, the voting for candidates for the LSF Board of Directors is being done primarily online. If we have an email on record for you, you should receive an email similar to this by September 15. If we do not have an email on record or it is incorrect, please type the following link into the your browser: <http://bit.ly/LSF2018VOTE>. this will take you to the web page for voting.

There are two vacancies on the board and two candidates have been nominated by the Nominating Committee and approved by the Board of Directors. They are Wendy Graham Settle of Colorado and Chrissy Davis-Camp of Tennessee. The biographies for these two candidates are given below:

### **Chrissy Davis-Camp**

Chrissy Davis-Camp grew up in the mountains of East TN and started dancing at age 7. While attending Berea College, she was a Country Dancer for 3 years. Shortly after moving to Nashville in 1984, Chrissy combined her music and dance background into a calling career. Now she calls around 120 dances a year all over the southeast and a few places beyond. She is known for her calm, easy manner and fun choice of dances, be they squares,

contras, English Country or singing games and silly songs for all ages.

## **Wendy Graham**

Self-described "dance maniac," Wendy Graham's (Durango, CO) passion for music, song and dance caught fire over 26 years ago on a 1991 youth dance tour of Denmark. She attended Christmas Country Dance School in Berea, KY that same year and attended regularly ever since. A lifelong learner, Wendy learned to write and call dances at the dance school. Now, Wendy leads English, American, and couples dances around the southwest, throughout the country, and abroad -- as far away as Alaska, England and Denmark. She served on the Country Dance and Song Society (CDSS) board and is currently a Lifetime Contribution Award committee member. Find out more about the perky pants dance factory at [www.perkypantsdance.com](http://www.perkypantsdance.com).

If you prefer to vote by mail, please send your ballot to:  
LSF Ballot 2018  
ATTN: Kappy Laning  
The Lloyd Shaw Foundation, Inc.  
6515 Allegheny Ave.  
Takoma Park, MD 20912

The voting will open at midnight (MDT) on 15 September 2018 and close at midnight (MDT) on 15 October 2018. Mail ballots must be postmarked within this same time period.

Thank you very much for supporting the Lloyd Shaw Foundation with your membership and by voting as well. Voting is not required of you.

Bill Litchman, President, LSF

# 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)	<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
<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 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.

---

## **Annual Membership Meeting**

July 3, 2018

Camp NaCoMe

On July 3, 2018, the annual membership meeting of the Lloyd Shaw Foundation was held during our Cumberland Dance Week.

Minutes of the 2017 Membership meeting were approved. Chairman for several committees were appointed by the President and approved by the board: Senda Griswold is now membership chair, Beth Harvey is the chair of the Nomination Committee and Kappy Laning is the election chair. A discussion was held about determining value of donations to our Silent Auctions. No motions or resolutions resulted.

Treasurer Lew Cocke provided a summary of our financial situation. The Foundation has approximately \$6000.00 in operating funds in addition to our endowments and investments. Most of our expenses are the ADC (our quarterly magazine), the liability insurance for our officers and camp directors and the preparation of our tax forms. The only regular income to the Foundation is through memberships.

Reports from the officers and committee chairs were received. Although membership numbers are up slightly, we still do not have a total mailing number to meet the requirements for our non-profit bulk mailing permit. Extra

copies are sent to board members, officers and camp directors to be shared at dance events throughout the year. We are exploring the possibility of electronic subscriptions to the ADC especially for our overseas members.

The Dance Center in Albuquerque is now scheduling more dance groups than in years past. On March 27, 2018, the Dance Center hosted a visit from the Callerlab History Committee during the annual Callerlab Convention. The Center has been appraised; the operation is basically a break-even situation and so could be seen as a "savings account" for the Foundation. The President Bill Litchman has the authority and the ability to proceed with a sale if an opportunity presents itself.

Dance camp reports were received from the directors. Cumberland Dance Week Director Beth Harvey reported on the current event. There are 144 total attendees, 30 of whom are new this year to CDW. There are 22 states represented by those attending. The planning committee is working well and they are especially pleased by the plan to reach out and invite the local dance community to join us one evening on the dance floor. Eric Schedler, CDW financial chair, passed out his report. They were pleased to be supported by an anonymous donation for scholarships that has helped to increase the numbers this year.

Terpsichore's Holiday Co-directors reported on the December 2017 event. The planning committee had to scramble in August and September to find us a new location but did so with great success. The Claggett Center in Frederick, MD was our new location and it was really delightful. The change in venue did create some monetary headaches but some of those have been mitigated but the change in venue did not seem to have an adverse impact on the numbers and the planning committee is looking forward to the 2018 event, hoping for even greater success.

In new business, the Nominating Committee is pleased to place into nomination for the Board of Directors Chrissy Davis-Camp and Wendy Graham Settle. Both were attending CDW and were pleased to be asked. Kappy Laning placed into nomination from the floor Bob Mathis. Bob accepted.

A question about an overlap between the LSF and CDSS was raised. There does seem to be lots of crossover with several people carrying membership in both organizations. The CDSS camp Timber Ridge is also intergenerational. A motion that the board appoint at least two members to meet with the CDSS board to explore collaborations was seconded by Pam Eidson and passed by acclamation.

There being no other business before the membership, the meeting was adjourned .

Respectfully submitted,  
Anne Fuller, Secretary

## **Annual Board of Directors Meeting**

July 3, 2018

Shortly after the Annual Membership meeting was adjourned, board member Pam Eidson, presiding for the absent President Bill Litchman, called the Annual Board of Directors Meeting to order. In attendance were board members Pam, Anne Fuller, Beth Harvey, Michael Loiacono, Kappy Laning and Eric Schedler; officers Lew Cocke, Treasurer and secretary Anne; Past President Bob Fuller and visitor Enid Cocke.

Minutes of the 2017 Board of Directors meeting were approved as presented.

Kappy Laning moved that the officers for the next two years be as follows:

President	Bill Litchman
Vice President	Nancy Kane
Secretary	Anne Fuller
Treasurer	Lew Cocke

The nominations were seconded by Pam Eidson. The officers were elected by affirmation.

Beth Harvey, Nominations Chair, presented a slate of candidates for election to the board. It included Chrissy Davis-Camp, Wendy Graham Settle, and Bob Mathis. The

slate was approved unanimously. Election Chair will see that the information is sent to Allynn for publication in the ADC.

Edward Jones Investments has requested a second signature for our account. The board approved a motion that the current president may be a second signer on any investments or bank accounts held by the Foundation.

Mike Loiacono made the board aware of LSF property, an old mixer, and some very old microphones, currently in the possession of the CDW staff. The board approved the disposal of surplus property at the discretion of the Camp Directors.

A discussion ensued about how best to move the Foundation forward. It was suggested that a vision statement be developed through some strategic planning. It was felt that this would be an excellent place to start as we began moving forward with our plans to collaborate with CDSS. A suggestion was also made that the camps communicate together to help codify some procedures.

There being no further business before the Board, the meeting was adjourned.

## **Annual Board Meeting Part II**

July 4, 2018

Bob Mathis withdrew his name from the slate for election to the board of directors. Pam reconvened the Board. All board members attending CDW were able to attend this meeting. The By-laws state that the membership must elect the board of directors. It does not specify a specific number of candidates. Board consensus is to proceed with two candidates to fill the two slots for the election.

The meeting was adjourned.

Respectfully submitted,

Anne Fuller

## **Appalachian Dance Traditions & History book:**

Phil Jamison, dancer, musician, and researcher has a fantastic book out (July 2015) that you may be interested in. It is the first history ever written about the Appalachian dance traditions that we love, and challenges many of the false assumptions and misinformation that have been passed on for years. Information about this significant addition to our folkdance roots can be found on Mr. Jamison's website: <http://www.philjamison.com/hoedowns-reels-and-frolics/>. Be sure to check out the many videos. For the book you can also go to his publisher's website: the [University of Illinois Press](#).

If you are interested in dance history this is an excellent and good read. Please check it out and consider purchasing for your reading pleasure and dance education.

Plus, Wendy Graham presented a train-inspired square that was a hit at Cumberland Dance Week, and many attendees asked her for the details. She checked with Mr. Jamison, who taught it to her, and received permission to have it printed in this issue of The American Dance Circle. We appreciate his willingness to share the dance with our membership (see below in our Contra Corner section). It was well received and enjoyed by all.

## **CONTRA CORNER**

The following square was taught and danced at the 2018 Cumberland Dance Week to great success and enjoyment. We print it below with the choreographer's permission. We thank Wendy Graham for sharing this dance with the CDW participants and getting Mr. Jamison's consent for printing here.

## Center Arch, Six Lead Through

"Center Arch, Six Lead Through." (Inspired by Connecticut caller, Ralph Sweet's "[Deep in the Heart of Texas](#)")  
Choreographed by Phil Jamison, Professor of Traditional Music & Dance Music/Appalachian Studies at Warren Wilson College,  
[www.philjamison.com](http://www.philjamison.com)

Formation: four-couple square

(Calls in **bold**; descriptions in regular text)

**Couple number one lead out to the right,  
Circle up four with all your might,**

Couples one and two circle left (once around),

**Take in two more, and circle up six,**

Couple three join the circle (once around),

**Lead round that couple, number four in the middle and swing,**

First gent lead the line of six to the left of and around couple four,

**Outside circle, inside swing,**

Circle six around couple four, couple four swings in center,

**Center arch and six lead thru,**

Couple four makes a two-handed arch, First gent leads the line of six thru the arch, and thru other arches on the dance floor,

**Bring `em on home, "back to the station,"**

First gent leads the line of six back to their original square,

**Circle up eight, when you get straight,**

**Turn your partner with a right hand around,**

Allemande right partner,

**Now corner with a left, and don't fall down,**

Allemande left corner,

**Grand right and left around the town,**

**Meet you partner and promenade home.**

--

# 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](http://www.Amazon.com) for \$24.95 plus shipping.

Please contact Paul Moore at [paulmoore@wildblue.net](mailto:paulmoore@wildblue.net) if you would like a copy waiting for you at CALLERLAB.

Pre-order deadline is March 10.



Experience Dance Camp Community  
with Resort Amenities!

# Terpsichore's Holiday

Sponsored by the Lloyd Shaw Foundation

**December 27 – January 1**

*The Claggett Center*

*near Frederick, MD*

*Contra • Squares • Polynesian Dance • English • Ritual Dance • Games • Singing • Arts & Crafts • Storytelling • Dance band • Calling • Nature Hikes • Community • Yoga and so much more*



**featuring:**

*Marliss Brockington  
Changeling  
Laura Light  
Janine Smith  
Mavish  
Tom Spilsbury  
Seth Tepfer  
Dave Wiesler  
and many more*

**Registration opens in September!**

**[www.danceholiday.net](http://www.danceholiday.net)**

**Have you 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.**

In that vein here are two you will find interesting and fun. Many odd formation and odd number of people and couple dances have been created. The following two dances provide variety using unusual arrangements of dancers.

## **Levi Jackson Rose**

A favorite odd couple number dance in the repertoire of The Colorado Dancers and presented at the 2018 Colorado State Square Dance Convention, the National Square Dance Convention in Kansas City, Missouri, and the USA West Square Dance Convention in Reno, Nevada.

Formation: 5 Couples in circle, Music: October Rose,  
Sequence: Repeats 5 times

DANCE :

Allemande Left;

Turn partner right to put Men in center with left hand star;;

Balance to partner & center;;

Men star left while ladies reverse promenade;;

Swing partner, rolling lady out and behind the men;;

Men join hands making an arch, and the Ladies go in first arch to left of partner; Out the next; then in the next arch;

Ladies join hands and circle left one gent; back out between gents as they bring hands down in front of ladies to form a basket (progression);

With right foot in and crossing in front of left then step side with the left, Turn the basket clockwise

at pace of slowest person for 16 beats (FAST – like pushing a skateboard, this is fun and shows well), REPEAT until back with original partner.

ENDING:

Turn to face original partner & Acknowledge with outside hands joined. Catch your breath!

## The Weevil or Weaver

Formation: 3 dancers facing 4 dancers Dance:

**The threes begin by executing a figure eight around the four person line** starting with the person diagonally to their right then finishing the figure eight around the person to their left and ending in starting position. 16 cts.

**Trades:** Four, four count trades with the person diagonally to their right with the right hand, then diagonally left with the left hand, diagonally right with right hand, and diagonally left with left hand – everyone has progressed to a new position. 16 cts.

**Wave:** Top person in four person line steps forward on measure one, next person (first in three person line) steps forward on measure two and joins upraised hand of top person, second person in four person line steps forward on measure three, . . . alternating lines until all seven people have created a wavy line/ocean wave. On measure eight of the sequence all people step back keeping their hands joined to form a tunnel. 32 cts.

**Tunnel:** first person in the wave ducks into tunnel and pulls the people through. When a person reaches the end of tunnel they peel to left or right to return to the line and place where they started the wave. 16 cts. They now have the same formation of three facing four and are ready to begin again with the figure eight.

Here are two links if you'd like to see the dance.

First is video of Richard Mason, choreographer of a dance he called The Weevil for 7 people in friends garden on a sunny summer day in New Zealand. Music is Lightning hornpipe ...

[https://www.youtube.com/watch?v=SM1vr2-QK\\_Q](https://www.youtube.com/watch?v=SM1vr2-QK_Q)

Second video is of a practice session of Colorado Dancers, who know the dance as The Weaver :

<https://www.youtube.com/watch?v=RjGWwZwUJ70>

## Moore Thoughts – Why Dance (and call) Contras?

The easy answer can be stated in two words: they're fun.

OK. I can hear some of you complaining that you just don't like contras: they're boring and repetitive; they're the same ol', but slower; there's no variety.

Response to the 1st complaint: Any dance can be boring depending on how it is presented. If the caller shows some enthusiasm while teaching and calling the dance, chances are the dancers will catch that feeling of enthusiasm. Repetitive? Depends on what dance is called. I can think of many contras that do not repeat any figure throughout the eight phrases. And each time through a pattern you get a new couple to dance with. But I agree they feel repetitive if the dance contains "ladies chain over and back."

The same ol': Yes, contras use many of the figures from modern western square dancing, but oftentimes those figures work into the dances in unusual ways. But there are some figures that are unique to contra dancing. Also, not all contras use the same formations: for example, contras can be for two couples, 3 couples, 3 dancers, 4 couples, etc. They can be danced in squares, circles, lines, five couple sets, 6 couple sets, and so forth. Slower, perhaps: some contras are danced at 125bpm, just as many squares are danced at that tempo also. Sometimes we slow down to 110bpm so that the figures can be accomplished smoothly and with style.

No variety: I already pointed out the variety of formation and mentioned that there are contra specific figures. Probably the biggest factor in contra variety is the music. I use an occasional square dance singing call or hoedown because I like the melody or the rhythm. But almost all square dance music is in 2/4 or 4/4. Squares can have traditional country, rock, swing, etc. But contra has those as well as Celtic or Scottish music, waltzes, unusual rhythms from the Middle East, and Cajun or Zydeco music. Most

people would be amazed to experience the same dance to different sounding music.

A major theme I want to touch on here is the very prevalent complaint of non-smooth dancing. The causes of rough dancing are almost beyond count, but I will contend that often neither the dancers nor the callers are really **music aware**. Dancers tend to depend on the callers for timing, and the callers are depending on the dancers to determine when to give the next call. Someone needs to be in charge. A quick history lesson: shortly after the formation of CALLERLAB, Dick Leger, one of the greatest callers we have ever seen or heard, initiated a project. He and several other callers went to dances to count how many beats dancers too to accomplish each call. Then by doing a lot of arithmetic, he came up with the recommended number of beats of music. I will grant you that Dick was a little prejudiced to go to an even number of beats for each call because he also called contras, and he accompanied himself on the guitar while calling. He found that, as a musician, he liked the calls to fit the phrase of the music – and square dance and contra dance music is in 8 beat phrases. (If you paid close attention to most pop music, you would find that most of it is in 2/4 or 4/4 rhythm with 8 beat phrases. Our ears tingle when some other rhythm shows up.

Contras have kept that strict 8 beat phrasing to music and to the dancing. When we write contra dances, we write the dance out phrase by phrase to match the musical structure.

There are callers who are demanding a new timing chart. They claim that ladies chain does not take 8 beats, but only 6. Short lesson in physics: distance covered is dependent on 3 factors: speed, length of stride, and temp. When we say it takes 8 beats to do something, we eliminate the speed factor. Dancers, to be dancing, need to move their feet in time with the music. To cover a greater distance, the stride must be longer. And the obverse is true also. Another factor is whether you are going forward or backward. In the courtesy turn of ladies chain, the ladies are moving forward to go from one place to another, even the arc of the courtesy turn is forward. The rule book says that both dancers work around a

pivot point, that means the men must back up. If not given enough beats of music to move safely going backward, the men will cheat to get in the ending position; they will not back up as much as the ladies go forward, and the men move the pivot point from between the dancers to himself. In other words, the men pivot in place, making the ladies to all the work.

Contra dancers have found that to dance smoothly, dancers must have sufficient time to accomplish the moves. Reduce the time, and the dancing becomes rough.

By timing being determined by the music, the dancers have something else to listen to besides the caller's voice. And the callers now are obligated to fit their calling to the music. Voila! Callers and dancers are on the same page in the philosophy of dance. With callers and dancers paying close attention to the music, some calls which are falling into disuse (and for a long-time, misuse) can make a comeback. The most favorite call in contra dancing is the swing. It is disappearing in square dancing. Part of the problem is that many dancers are not taught how to swing comfortably. And add faster tempo to the dancing, and dancing has almost become a collision sport. Contra dancers have learned to take their time on a swing; they move in and out of the swing smoothly, and the closeness adds a level of sociability to the dance. (By the way, most contra dancers do not twirl. One reason is that they do not always go into a promenade following a swing. More importantly, they enjoy the swing itself.)

Here is a modern contra dance that avoids most of the things people complain about concerning contra dancing.

### **Inflation Reel** by Tony Parkes.

Formation: alternate duple – meaning the first couple in the line starts with their back to the caller, man on left and lady on right. The second couple faces them. The third couple faced down the hall, and the fourth faces them. Another way

to think of it is odd couple are #1 and evens are #3 couples in a square; there are no sides.

The numbers in the left-hand column of the dance write up is the phrase number. Most contra dances use music with 8 eight count phrases.

1. Dosado corner (or the one below)
  2. Swing corner
  3. Go down in four (all go toward the back of the hall four steps) Wheel as a couple (the lady goes forward in an arc while the man backs up around the arch to face the front of the hall)
  4. Come back and bend the line (all come back four steps, then bend the line in four steps to face across)
  5. Right and left thru (should take 8 steps)
  6. Ladies chain (should take 8 steps)
  7. Same four circle left all the way (should take 8 steps)
  8. And a quarter more and pass thru (the circle goes a full turn then one more  $\frac{1}{4}$ ; that puts everyone back exactly where they started the dance. The pass thru moves everyone to a new corner, or a new couple to dance with. At the ends, there may be no one to dance with, so those dancers trade places and wait for a new corner to show up – in about 40 seconds).
- Repeat until the music ends.

Try this dance with different types of music. I tend to use a tune from old time square dancing, but I have used a Scottish reel, and a Latin beat is a lot of fun.

---

**Dance to EXPRESS, not to IMPRESS**

**They call it dancing. We call it living.**

# DANCE CENTER CALENDAR

By Donna Bauer

## Dance Center Calendar for the large dance space

Sunday: Cross Step Waltz 12:15 to 1:45  
Fusion Tea Dance 2:15 to 4:30

Monday: Private Lessons 10 to 11 AM  
Private Lessons 3 to 6:45 PM  
Assorted Dance Styles 7-9:30 beginning on 9/10

Tuesday: Private Lessons 10 to 3 PM  
Karate 5:30 to 6:45 PM  
Tango 7:30 to 10:30 PM

Wednesday: Private Practice 9:30 to 11 AM  
Private Lessons 1 to 9 PM

5th Wednesday: Tango 7 to 10 PM

Thursday: Private Practice 10:30 to 11:30 AM  
Private Practice 11:30 to 12:30  
Private Lessons 1:00 to 5:00 PM  
Karate 5:30 to 6:45 PM  
Country Western Dance/ UNM 7 to 8:30 PM

Friday: Private Lessons 10 to 3 PM  
Private Practice 3 to 4 PM  
Private Lessons 4-6 PM

Third Friday: Reserved for special workshops

Fourth Friday: Boxwood English Dance 6:30 to 10:30 PM  
(taking a break to regroup)

Fifth Friday: Tango 8 to 10 PM

First Saturdays: Evening Dance 8 to 10 PM

Second Saturday: Two Step for a Purpose 8 to 10 PM

Saturday: Irish Step Dancing 8 AM to 1 PM  
Tango 2:15 to 4:30 PM

## Folk Dancing 6:45 to 10:30 PM

We have a super group of kids of all ages that come every Saturday from 9 AM to 1 PM to learn Irish Step Dancing. They have been coming to the dance center for years and many kids have come through our doors. Sometimes the typical age to begin to dance is four years old as noted in the picture of our youngest dancer. She is at the age where she has not yet mastered the difference from her right and left toes. Her instructors Kim Coleman and Jenny London are excellent teachers and tenderly point out the correct foot. As the children grow and mature they are usually able to go to Nationals which is an expensive endeavor followed by World which may take place in the US or Ireland or Scotland. When the kids go to the competitions they are accompanied by a parent and by either Kim or Jenny. The cost of the trips come out of their funds. Costumes for the girls are expensive as well as the shoes for the boys and the girls. Shoes can run up to \$150.00 and the costume for the girls in the thousands of dollars and the kids are still growing. It is fun to get to know the kids and watch them dance and attend their competitions when they occur in our area.

For new customers it is best to text me at: (505)610-6727 with the following information: date, time including start and ending time and which hall. I find that works the best for me.



Here's a photo of one of our newest Irish Step Dancing students – a four-year-old who is thoroughly enjoying the class.

# STIR THE BUCKET

news from around the membership

**Ruth Ann Knapp** – (from "Artifacts", the SAEC Newsletter)

Each year the Saginaw Arts and Enrichment Commission recognizes individuals, businesses and non-profit organizations for their support of arts in Saginaw County and the tri-city area. Ruth Ann Knapp, an elementary music teacher (43 years) and Fine Arts Coordinator (15 years - terms concurrent) for Saginaw Public School was honored. She was Director for Saginaw Kids All City Choir and now volunteers to coordinate the SPSD January Art Show, "Celebrating Saginaw's Cultures: Building Unity Through Diversity". She also chairs the Saginaw County Art Show at Fashion Square Mall each spring. She also has hosted and served as mentor/adjudicator for ACT-SO, for the Saginaw Branch of the NAACP. She also serves on the Positive Results Downtown Board that hosts Memorial Day Parade, Friday Night Live, Holidays in the Hear of the City and the Christmas Parade. Ruth Ann has been a longtime board member of the Michigan Music Education Association.

Ruth Ann is also the former Membership Chair of the LSF for several decades and we appreciate her dedication to that position and our membership. She is also a recipient of the Silver Boot Award – the highest award given by the Lloyd Shaw Foundation. Congratulations on well-deserved recognition.

**Onie Senyk** – In an article passed on to us from her that appeared recently in her neighborhood's newsletter we learn much about her. We have many fond memories of her and husband George teaching Scottish Country Dance at the LSF's western camp "Rocky Mountain Dance Roundup". Enjoy the following article:

"Leona Robinson Senyk (Onie) can bench press 80 pounds, squat 50 and deadlift 105. She works out several times a week and sticks to a sensible nutrition plan – starting her days off with high fiber cereal.

Leona is no millennial jumping on the CrossFit bandwagon counting her macros. But Leona isn't a typical 90-year-old by any stretch, and she's arguably more athletically able than the average 20-something.

She is a 90-year-old power-lifter. In competitions like the USA Powerlifting National Championships in Orlando, she's confident she will take gold. "There's not many people in my age group," she says.

It all started about a year ago when her youngest son, Jay, told her, "Mom, you're in the Senior Olympics and all you do is the power walk and you always win. I think you should do something different." That something different turned into lifting.

She was never nervous or intimidated about making the switch from competing in power walking events to lifting. "I knew I could do it," Leona said. "I just love doing the bench press." And it shows. In December 2016 Leona took the Gold Medal in bench press in the Florida Senior Games State Championships.

On May 17, 1927, Leona was born at home on the family duck farm located in Long Island, NY. She attended a one-room schoolhouse until the 8<sup>th</sup> grade where she developed her competitive nature. In fact, she would show off her fitness by walking up and down the stairs on her hands.

Through the years, she continued to amaze all who know her with her talents including, obtaining her private pilot license at the age of seventeen, winning the Ladies North American Championship in Trap Shooting in 1960, playing on a semi-professional field hockey team in Oklahoma, as well as Scottish County Dancing, Wind Surfing, Walking, Needle Point, Knitting and Crochet. She also loves to travel around the world at least once a year.

She has been an athlete her entire life, even qualifying for the 1945 Summer Olympics in diving, but got married instead. Then, seventeen years later, after divorcing from her husband, she decided to go back to college to finish her undergraduate degree. She got straight A's taking a total of 25 credits in one semester in health and physical education. After graduation, she was hired as the first female P.E.

teacher in two different schools before going to New York University for her master's degree. She worked in New York for 15 years where she met George and remarried.

After retiring and moving to Florida in 1980 with her husband, Leona did not slow down. Always an avid dancer, she and George started a Scottish Country Dancing group that "turned into a pretty big deal," she says. George sadly passed away but, the group still dances, and Leona joins at least three times a week. The other nights, she's at the gym. "I've got to go to the fitness center at least four times a week!" she says, preparing for her upcoming competitions.

Asked if she was ever nervous before a competition, she said matter-of-factly, "Well, I know I'm going to win gold."

**Bob & Allynn Riggs** attended the 17<sup>th</sup> USA West Square and Round Dance Convention, August 16-18, 2018 in Reno, Nevada. Bob called twice with The Ghost Riders Square Dance Band, two Plus program tips, MC'd two sessions, and ran an hour-long session of Hex dancing (a six sided rather than the usual four-sided formation) with eight full sets. A new appreciation of our beloved activity was the reward for the fun-filled session. Allynn was scheduled to cue three rounds during the fifteen-minute band break on Saturday night. One of the rounds was "West Texas Waltz", which Bob and Allynn choreographed. They also performed three exhibitions with The Colorado Dancers, a historical presentation team of which they are co-directors with Cal & Judy Campbell. Each show was different: A selection of dances showcasing different formations of the Waltz, five quadrilles, and a selection of three odd numbered person or couple dances – a delightful 7 person dance call the Weevil (line of three facing a line of four), two five couple dances – the horseshoe formation Levi Jackson Rag and the circular Levi Jackson Rose. Some of these dances they first danced at the LSF's Rocky Mountain Dance Roundup.

# Events of Note

**October 5-7, 2018 – Missouri Round Dance Association,** Phase three through six at Capital Ritz, 2712 Plaza Drive, Jefferson City, MO. Featuring Curt & Tammy Worlock. [www.mrda.net](http://www.mrda.net).

**October 12-13, 2018 – Colorado Round Dance Association Fall Gala.** Occhiato Ballroom, CSU Pueblo, 2200 Bonforte Blvd, Pueblo, Colorado 81001. Featuring Kristine L& Bruce Nelson and TJ & Bruce Chadd with local clinicians John & Karen Herr and Peter & Chama Gomez. Phase two through Phase Six, choreographed ballroom. [www.crdanet.net](http://www.crdanet.net)

**October 26 7:00 pm through Oct 28 4:00 pm – Dancing Leaves 2018 42<sup>nd</sup> Annual Contra Dance Festival.** Rockfish Valley Community Center, 190 Rockfish School Lane, Afton, VA 22920. Have questions? Contact Registrar: Brian Hamshar at [cvilleweekendregistrar@yahoo.com](mailto:cvilleweekendregistrar@yahoo.com).

**November 9-11, 2018 Dare to be Square West (Square Dance) Weekend.** Portland Oregon. Calling by Phil Jamison and Janine Smith. [www.daretobesquarewest.org](http://www.daretobesquarewest.org)

**November 9-11, 2018 Dance in the Desert.** Triangle Y Camp near Oracle, Arizona. Featuring Bob Isaacs and Susan Michaels with 3 bands: Adobe Brothers, The Privy Trippers, and Supertrad. Info at [www.TFTM.org](http://www.TFTM.org).

**December 27, 2018 – January 1, 2019 Terpsichore Dance Holiday,** near Frederick, Maryland. Register by December 10th [www.danceholiday.net](http://www.danceholiday.net). Info: Pam Eidson 404/919-3874

**PLEASE LET MEMBERS KNOW OF YOUR UPCOMING EVENTS!! Listing them here is free.**

# LSF Membership Updates

Please welcome the following new members:

**Dedolph, Meg & Jonathan Whitall, 22W510 71<sup>st</sup> Street,  
Naperville, IL 60540, 773.960.9364,  
meg.dedolph@gmail.com**

**Esch, Carol, 326 Mt. View Drive, Somerset, KY 4201,  
606.676.0128, [esch@QX.net](mailto:esch@QX.net)**

**Harvey, Charles, 305 Barnard Avel, Ashville, NC 28804,  
[cwharvey1@gmail.com](mailto:cwharvey1@gmail.com)**

**Hughes, Joy, 209 Evening Way, Maudlin, SC 29662-2507,  
864.907.9989, [joy.r.hughes@gmail.com](mailto:joy.r.hughes@gmail.com)**

**McCausland, Jessica, 1791 Oak Creek drive, Dunedin, FL  
34698, 352.682.2211, [Jessica\\_mccausland@yahoo.com](mailto:Jessica_mccausland@yahoo.com)**

**White, Laurie & Joe, 786 Richmond Road N, Berea, KY 40403,  
859.358.2310, [laurie.h.white@gmail.com](mailto:laurie.h.white@gmail.com)**

---

## **Sustaining Members \$100**

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

## **Patron Members \$250**

Dorothy Shaw Bell Choir

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

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

# FOUNDATION INFORMATION

- Linda Bradford, 15127 W. 32<sup>nd</sup> Place, Golden, CO 80401 (LSF legal address), (303) 239-8772, [l\\_bradford@comcast.net](mailto:l_bradford@comcast.net)
- Enid & Lew Cocke, 2924 Hickory Court, Manhattan, KS 66503.  
(Enid: Board of Directors, Lew: Treasurer), (785) 539-6306, [eococke@gmail.com](mailto:eococke@gmail.com), [cocke@phys.ksu.edu](mailto: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](mailto:pam.eidson@gmail.com)
- Robert & Anne Fuller, 293 Stone Rd, Paris, KY 40361, (Anne: Board of Directors & Executive Secretary), (859) 362-3950, [RJF727@aol.com](mailto:RJF727@aol.com)
- Senda Griswold, 7883 W Mansfield Pkwy #106, Lakewood, CO 80235 (Membership Committee Chair), (720) 347-8172, [sendameanote@gmail.com](mailto: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](mailto:Beth@cumberlanddanceweek.org)
- Nancy Kane, 2735 Slaterville Road, Brooktondale, NY 14817, (Vice President), (607) 539-3095, [NancyDancer2K@yahoo.com](mailto:NancyDancer2K@yahoo.com)
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.  
(President, Archives) (505) 247-3921, [wmlitchman@yahoo.com](mailto: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](mailto:mjloiacono@yahoo.com), [elizabethloiacono@gmail.com](mailto:elizabethloiacono@gmail.com)
- Kappy Laning, 6515 Allegheny Ave, Takoma Park, MD 20912 (Board of Directors), [kappylan@aol.com](mailto:kappylan@aol.com)
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661 [dfbauer@aol.com](mailto: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](mailto:Allynn.riggs@gmail.com)
- Eric Schedler, 4595 Earl Young Rd, Bloomington, IN 47408 (Board of Directors) (812) 318 1941 [eric.schedler@gmail.com](mailto:eric.schedler@gmail.com)
- Seth Tepfer, 125 Russel St, Decatur, GA 30030-4843 (Co-director of Terpsichore's Dance Holiday) (770) 289-3204, [LABST@emory.edu](mailto:LABST@emory.edu)

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

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

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