



The American Dance Circle

September 2020

Volume 41, 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. For ads and events please be sure to include all information: who, what, when, where, and how to contact. Editor has right to edit or decline inclusion to comply with USPS regulations. Mail checks to address below. Advertising rates for non LSF sponsored events: Full page (4.5” wide x 7.5” tall) \$60. Half page (4.5” wide x 3.5” tall) \$30. Please make checks payable to “The Lloyd Shaw Foundation.”

Submit ads and articles to:

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LETTER FROM THE PRESIDENT

By Bill Litchman

Well, we've just finished the annual meetings of the LSF and of the Board. This time it was using Zoom and I've learned a lot from the experience.

First of all, it was possible to invite the entire membership of the LSF to be present online to meet together all at once. Adding another person to the meeting was as simple as clicking a button - that's all. Everyone who came to the meeting was at the same level, no favoritism, no partiality. Each person was able to ask questions, make points, and even influence what was going on without having to defer to those who own more stock in the company, or who hold higher academic credentials. In fact, participants didn't even need to present their picture when signing in. And it was possible for someone who was totally mute to have a voice - albeit it was electronic.

There was no seating behind a pillar, no one had to go out in the hall, and everyone could actually disappear momentarily for some other unfinished business and return with no one the wiser.

I don't know if I have ever attended a meeting with all of these advantages. We should have more of them like this. In fact, those who were present voiced their opinion that in future there should be a way for everyone in the world to attend virtually like at this meeting. That will probably happen.

Thanks to everyone who attended. It was wonderful to meet new friends and renew older friendships. We had people from all over the country though not all states were represented. Elsewhere in this issue, you will find the minutes of the general meeting and you will also find the slate of Board elections

upcoming. This is voting season and here's one more voting exercise to get you ready for November.

Please vote - it makes the candidates feel much better and you will have a voice in the LSF. Also, it almost goes without saying, please practice safe communication principles and keep yourself safe so that you can join with us for the next gathering.

Bill Litchman
President, LSF

LETTER FROM THE EDITOR

By Allynn Riggs

A lot of interesting items in this issue. Much of it concerns how the Covid-19 virus has and will continue to impact our beloved dance and music activities. We want to thank each of the contributors for letting us publish their articles.

How did you dance or make music during this Covid-19 "Stay At Home" and "Safe At Home" environment? How are you planning to return to the dance floor?

It is election time for the Foundation. Please read the bios of those nominated and if you see them, thank them for stepping up to serve you and the dance activity. And if they ask for help, consider accepting the opportunity to help grow the activity and expand awareness of how much dance and music impact everyone's lives in a positive manner - physically, emotionally, and mentally.

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. Please be sure to send photos and/or ads in Word or .jpg format.

Board of Directors Election to be held in October 2020

Three slots are open for a three-year term, 2021 through 2023. A slate has been nominated and the bios are included in this issue. There are three people nominated for the three slots. Most of the election voting will be held **online in OCTOBER** so be sure we have your current email or snail mail addresses to which to send the ballot before September 30th. If we do not have an email address for you or you have stated a preference for snail-mail, you will receive a paper ballot. Only active members are eligible to vote. If you have questions about your membership status, please send a note to Allynn Riggs or our Treasurer, Lew Cocke via snail mail, phone, or email as soon as possible. Their contact information is on the last page of this issue.



Nominee Bios

Anne Fuller – I am honored to be nominated to serve on the board for the Lloyd Shaw Foundation again. Dancing has been such an integral part of our lives especially in recent years and I have missed it terribly



this summer. I am grateful for our dance community and all the ways they have worked to keep us connected during the pandemic. I am thankful for the Foundation and its continued support of the fellowship, music, dance and values that keep us healthy and engaged with each other and around the world. I will be pleased to continue my service to the Foundation if elected again.

Beth Harvey – Beth grew up in the folk arts and crafts capital of KY, Berea. She started folk dancing at a young age and quickly sought out all the dance her town supplied her. She toured nationally and internationally as a member of performance teams Berea Festival Dancers, Berea College Country Dancers, BC Modern Dance Troupe, and Oh Contraire Dance Association.



Now residing in Asheville, NC, Beth has focused on children in folk arts merging her affinity for stories, dance, crafts, and nature. Beth has taught at Christmas Country Dance School, Cumberberland Dance Week, and

Pinewoods, as well as dance weekends and other workshops. She has served as program director for Cumberland Dance Week, and now serves as Camp Director. Beth is currently on The Lloyd Shaw Foundation Board of Directors and working with the vision committ

Kappy Laning – Kappy currently serves on the LSF Board of Directors and would like to serve another 3 year term.



Kappy wears several hats: as a PNP, breathworker, English and Contra dance caller, CDSS Camp Director at camp now known as Cascade of Music and Dance for the past 24 years and Co-Camp Director for Terpsichore for the

past 2 years. She has also been on program staff at several CDSS weeks and Cumberland and Terpsichore where she has taught garland, rapper, longsword, and border Morris to children and adults.

Kappy would like to help LSF create a vision for the future to continue to introduce and enhance folk music and dance traditions in even more active and dynamic ways.

AGAIN, the election will entail a yes, no, or abstain choice to elect the slate by acclamation. Look for the voting link to arrive in either your email or your standard mailbox around the end of September. Votes will be counted on October 14, 2020 to allow time for snail-mail ballots to arrive. You are strongly encouraged to verify your contact information, especially if it has changed in the past year.



Membership Chair Position is Open

Senda Griswold announced in July that she is stepping away from the Membership Chair position she has held for four years. She hopes there is a person who is willing to step up to work with the Treasurer, Lew Cocke, and *The American Dance Circle* editor, Allynn Riggs, to continue the maintenance of the electronic membership records and to find

ways to increase the membership of The Lloyd Shaw Foundation in the coming years. We thank her for her service and wish her well in future endeavors.

ABOUT THE POSITION: Currently the membership is managed on Google Sheets and involves regular updating at least 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. Please consider sharing your talents and love of our dance activity by stepping up to this very important position.

General Membership Virtual Meeting Minutes 8-22-2020

Lloyd Shaw Foundation
Annual Membership Meeting
August 22, 2020
Via Zoom

The annual membership meeting of the Lloyd Shaw Foundation for 2020 was called to order by President Bill Litchman after host Board member Bob Riggs had reviewed some Zoom protocols. President Litchman welcomed everyone in attendance and called on Secretary Anne Fuller to share the minutes of the 2019 annual membership meeting. There were 15 members in attendance.

Bob Riggs posted/shared the minutes for all to read. The minutes had previously been published in the September 2019 edition of the ADC. Anne then added that, since last August, the Visioning Committee, an ad hoc committee of the board, had been meeting regularly until Covid19 had required the postponement of the planned retreat. Additionally, the board had considered a request by a member for a formal statement in support of the Black Lives Matter movement. After much discussion, via e-mail, it was decided that it would not be appropriate for the Foundation to make such a statement but that individual members were welcome to do so. There were no questions or objections to the minutes as they were presented.

President Litchman gave his report. Bob Riggs posted/shared the written report. Of note, because of Covid19, the Cumberland Dance Week was cancelled and a virtual camp was planned instead. It is hoped that all who were able did participate in the virtual version of the camp. With so many being impacted by the virus, the Foundation will continue to support dance and music activities appropriate for good health practices which will be supportive to personal lives in this country.

The treasurer's report was filed and shared. It is not finalized as Treasurer Lew Cocke has not yet received the financial reports from the camps. All of the Foundation assets are in endowment funds and are in good shape. The Building Fund for the Dance Center is solid and the Foundation has \$32,000.00 available for operations. There will be no charge for our Zoom meetings today as they are being provided courtesy of Bob Riggs.

Allynn Riggs reported for Membership Chair Senda Griswold. The Foundation has a voting membership of 186. Any members who have not paid dues since 2019 and do not pay for 2021 will be placed in an inactive file. Every effort will be made to contact with them to encourage continued membership in the LSF. The membership chair, Senda Griswold, has resigned because of health issues. The Foundation is looking for a new chair and will happily entertain any suggestions to fill the position. Allynn was thanked by the Lew Cocke for filling in for Senda when she was unable to send out the dues reminder notices. Lew was asked if our membership dues are tax deductible. Check with your accountant. The Foundation is a 501c3 organization and all donations are eligible as long as no value is received for the donation. You need to decide how much the ADC is worth to you.

As editor of the American Dance Circle, Allynn Riggs reported that 135 issues are sent to voting members with extras sent to Dance Camp Directors and Board Members as necessary to maintain our bulk mail status. USPS requires 200 copies mailed in order to qualify for bulk nonprofit status. Printing costs have remained stable and postage varies only with the size (number of pages) of each edition.

Beth Harvey's report on Cumberland Dance Week virtual activities will appear in the ADC. The virtual activities helped us get over the sting of not being able to participate in person. Kappy Lanning reported that the 2019 Terpsichore's Holiday was very successful in spite of the lack of 9 and 12-year olds. Claggett Center, the camp's location for the last three years, is working with us to carry over from this year's cancelled event to what will hopefully be an even better event

in 2021. Terpsichore's virtual events will be announced in the ADC. We hope everyone will be able to join us for those events. The Terpsichore staff is working with other winter camps for a special Sallinger's Round for New Year's Eve.

The Dance Center in Albuquerque, NM, has been closed because of Covid19. Director Donna Bauer reported that the air conditioning unit is in need of repair and when it is obvious that we will be opening again it will be worked on at that time. The tile in the kitchen needs some attention and the thought is that once the AC is functioning again then the floor can be addressed. Opening will be gradual and in accordance with New Mexico state mandates.

There was no report on the website.

The Visioning Retreat will be rescheduled when appropriate.

There was no old business.

The Nominating committee shared a slate of Beth Harvey, Kappy Lanning, and Anne Fuller for re-election to the board of the Foundation. There were no nominations from the floor. The report will be sent to the Board for their approval.

There being no other business for consideration by the membership, the meeting was adjourned at 11:45 MST. President Litchman suggested a fifteen minute break so that other board members might have a chance to join us at 12:00 for the annual board meeting. All members were invited to also attend.

Respectfully submitted,

Anne Fuller
Secretary

Board of Directors' Virtual Meeting Minutes 8-22-2020

Lloyd Shaw Foundation
Annual Board Meeting
August 22, 2020
Via Zoom

At 12:00 MST, President Bill Litchman called the annual Board Meeting of the Lloyd Shaw Foundation to order. In addition to the president, other officers attending the meeting were Vice President Nancy Kane, Treasurer Lew Cocke, and Secretary Anne Fuller. Board members in attendance were Bob Riggs (also host of the meeting), Kappy Lanning and Anne Fuller. There were also six members of the Foundation that stayed tuned in for the meeting.

Bob Riggs shared the minutes of the 2019 Board of Directors meeting. Kappy Lanning moved that the minutes be accepted, Bob Riggs seconded the motion. The minutes were approved.

There was no old business before the board.

The current officers of the Foundation were asked to serve again. All were reelected. The officers for the 2021—2023 are:

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

The slate of nominees for the Board of Directors was presented. Beth Harvey, Kappy Lanning and Anne Fuller have all agreed to run for second terms. There was a suggestion that we might accept the slate by acclamation since all are already on the board and there are no other nominees. According to the by-laws, the membership elects the board members. There will be an election this fall in accordance with

the by-laws. Allynn Riggs moved that the slate of Beth, Kappy and Anne be accepted. Kappy Lanning seconded that motion. Bob Riggs called the question. The slate was accepted. It will be forwarded to the election committee. Allynn would appreciate an updated bio and picture from each candidate for inclusion in the September edition of the ADC.

The possibility of the ADC being available on the web in a format that allows it to be searched for dances and other info was raised. Past editions are available and searchable from the LSF website. Larger search engines may not be linked to the LSF website. And our website may not be robust enough to be searchable by the larger search engines and therefore unreachable by academic search engines. We may want to work on that. Nancy and Bill will look into this. We were reminded that our archives at Denver University are finally catalogued and searchable. We also need to become more visible through links on social media.

It was also suggested that when, in the future, we are able to meet in person we continue to provide a Zoom option for both the general membership and Board of Directors meetings.

There being no other business before the board of the Foundation, the meeting was adjourned at 12:35 MST.

Respectfully submitted

Anne Fuller
Secretary.

Safe Steps to Dance Again

By Mike Seastrom, published in **CALLERLAB VIEWPOINTS**
August 2020 issue of American Square Dance Magazine

Many have wondered aloud just how we'll be able to start square dancing safely again without catching a virus or

developing any other health complications. Most of us miss long-time friends and acquaintances and can't wait to get back together again and dance.

With restaurants, health offices, and other establishments opening in this new era, we have gotten the chance to see some of the changes taking place to keep us all safe and healthy. We have been taking part in these new protocols and have experienced being questioned about our well-being and whether we've traveled certain places. We have had our temperatures taken with touchless thermometers. We have stood in lines where there is a physical distance of at least 6 feet to anyone around us. We have regularly worn masks, washed our hands for at least twenty seconds, and used hand sanitizers like we've never done in our entire lives.

Let's look at some of these steps and see if we can develop our own precautions to keep each other safe and healthy, but still enjoy our dance. Can we really incorporate these steps at a square dance, at least in the near distant future, to insure everyone's health?

Step one is risk assessment. We can put someone at the front door of our halls and go through questions with each attendee and even take their temperature, but risk assessment in square dancing, in my opinion, is the job of each person that attends our dance event. If you have or recently have had a temperature, had frequent headaches, a dry cough, breathing issues, and/or just not felt well, please stay home.

If you live or work with anyone who is or has been sick, consider staying home or if you feel fine, wear a mask, wash your hands, and/or use a hand sanitizer. Dancers in Japan, Taiwan, and other places have been doing this for years and it works. It is respectful and it enhances the safety of others.

Step two is physical distancing. If we think about line dancing and round dancing, we can see that physical distancing from other dancers, except for our partner in a round dance, is easy to do. Square dancing is a different animal.

We dance as a team and there is always close physical contact and a lack of space between us in a square. There is just no way that we can stay 6 feet apart. That is why Step one's risk assessment is so important, and we are relying on every participant to be honest and thoroughly assess their own health.

Step three is wearing a mask or suitable face covering. Wearing a mask is one of the most effective ways to stop the spread of COVID 19, the common cold, and our yearly flu. COVID 19 is shared and passed on by aerosol droplets. If you take that out of the equation, you can almost always stop the spread of colds, flu, and this virus. Other countries have shown this over the years and those ahead of us in the curve of this virus, have also been able to stop the spread.

If you live in an area where there are hardly any cases around, Step one is easy and Step two and three are not really all that necessary. If you personally have underlying health issues, consider doing Steps two and three as a precaution and do it without apologizing. Your steps are most importantly showing respect for others.

Washing your hands is Step four and is extremely important to do for a minimum of twenty seconds with any good soap. Using an approved hand sanitizer after each tip is an effective way to stay healthy too. Those that organize each event should have several stations around the hall where a good hand sanitizer is available.

What about food? In the near future, it would be best not to have food, or to at least have only food that is in sealed individual containers. It is also advisable to wash your hands before you eat. In many places in our dance world, dancers bring their own food, coffee, and beverages in their own containers. This is another way to keep our events safe.

Wearing gloves is not necessary if you continue to wash your hands or use a hand sanitizer. Gloves become contaminated right away, can't be washed or reused because they breakdown and began to leak. Safely disposing gloves is also a chore and can spread germs if not done properly.

Sanitizing the locations where we dance should also be a consideration. Wiping down tables, chairs, and other

surfaces before, during, and after a dance with a suitable disinfectant is advisable and should be a consideration to those running the events.

Many of us have been "2 Couple Virtual Dancing" using a computer service like Zoom. We have been dancing in a 2-couple square where one couple is invisible. Sometimes the success of dancing like this depends heavily on how good your "phantom couple" is and how well you can keep track of them. We've been having a fun time with our experienced dancers and with our new dancers. The best part is just seeing each other and catching up socially in a safe way.

As I write this column, we are now seeing two actual couples getting together and dancing in the same location with two couple squares. Many of us have been home and in isolation for 8 weeks and have never even known anyone with the virus.

In the coming weeks there will be events held on the Zoom, Facebook, and You Tube formats where a full square can get together and dance. Depending on the reopening protocols in your area this may be a great way to get back to dancing with your friends that have been isolated just like you. Push back the furniture in your house or use your patio and invite 8 or more people and let the party began while staying safe with others you know are safe too.

This is unfamiliar territory that we're exploring and as our halls open again or we start getting together with just small groups, we can all stay safe and healthy if we just use common sense and follow safe steps. We are really looking forward to dancing and seeing everyone again!

Originally published in American Square Dance August 2020 under the CALLERLAB ViewPoints column. Thank you to Mike Seastrom for allowing us to share his column.

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

Sign up on the website: www.lloydshaw.org. Click on the **Join/Support** tab, select **Join**, scroll to the chosen membership category and click on the **Pay Now** button. Follow directions from there.

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

<i>Member Information</i>			
Mark One: <input type="checkbox"/> New Member(s) <input type="checkbox"/> Renewing Member(s) <input type="checkbox"/> Change in Contact Info			
Name:			
Address:			
City:	State:	Zip:	Country:
Phone:	Email:		
<i>Spouse/Family Information – If joint membership</i>			
Name(s):			
Phone:	Email:		
<i>Membership Type (Please check one)</i>			
<input type="checkbox"/>	Individual Member (\$25) 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

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

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 31st. 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 1st 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.

Celebrating Dance or Music During the Covid-19 Virus

Editor's note: In the June 2020 issue I asked to hear how our members stayed in touch with dancing and music during the various stages of "Stay at Home" or "Stay Safe at Home" quarantines. I have received several inspirational and uplifting responses.

Here is an email from Jennie Inglis received 5/31/2020

"In the most recent newsletter, you encouraged input on how we danced or made music during Covid. Here is something I wrote on May Day. (continued on page 19)

Terpsichore Update

All set, ready...and no go...at least in the way we thought it would be!

Terpsichore will sadly not be an actual in person camp at beautiful Claggett Center this year due to ongoing Covid-19 restrictions.

But stay tuned, we will have virtual events during the week, and we hope to have gatherings, children's classes, concerts, and dances and do our sweet tradition of singing in the New Year together at midnight!

A schedule of events with how to access them will be posted on the Terpsichore website and in the December ADC.

For further information or questions please contact Bob Mathis at rjmathis62@gmail.com or Kappy Laning at kappylan@aol.com

From the Terpsichore 2020 team: Bob Mathis, Kappy Laning, Jonathan Whitall, Meg Dedolph, and Sonya Kaufman

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

Also, note, that last summer was my first time at Cumberland Dance Week. While I was not planning to attend this year, I am experiencing a lot of fond memories of it mixed with "home sickness" in not getting to be there.

May Day 2020

I rose this morning at 6:45, the technical time for sunrise where I live in the mountains of northeast Georgia. My husband and I, however, live on the northwest side of a mountain range, so "sunrise" comes later.

I made coffee. Then, pulled out my whites and my (Morningstar) Morris kit. I stepped into the cool, breezy morning, coffee in hand, and donned the kit of purple and green. I put on stomping shoes (Sketchers), not dancing ones.

I went over here to cut dark red sweet shrub. As I went over there, I found that the columbine were still in bloom and took some. I cut some unopened wild orange azalea and then went to clip (ouch ouch ouch) some white rose briars. Flowers in hand, I tromped up the driveway and began shaking bells and singing as I circumnavigated the house:

"I like to rise when the sun she rises early in the morning, and I like to hear them small birds singing merrily upon the leyland. Hurrah for the life of a country maid and a ramble in the new mown hay!"

As I completed the circuit, there was the sun, peaking and rising over the mountain ridge. I greeted old sol and gave thanks, and then a great wind swept through to move and shake the trees, as if they were giving thanks and greeting the May, too.

Happy May Day! All the best – Jennie"



Here is another article from "Feature Square Dancer" a single-issue newspaper published by William Shilling, Norfolk Nebraska, on 14 March 1956. Submitted by Bill Litchman

"Peace and Warrick"

by Red Warrick

I bought a new PA system and naturally was kinda proud of it, as most people are proud of their own possessions. (Even though they have just made the down payment.) So, I decided to have a plastic cover made to slip over it and keep it new looking.

I took it to a little upholstery shop and picked out a clear plastic cover so that everybody could see that I had something new. You could even read the name on the speaker through the cover. (I'd mention the name here, but they wouldn't kick in.) Anyway, when I was about to pay the man for making the cover he said, "What do you do with that thing?"

"Call square dances," I answered.

He was an old fellow and stood there shaking his head with a confused look on his face. (That look so familiar on square dance floors.) His partner, a young man, asked him, "Didn't you ever watch the square dance on the local TV station?"

I kinda perked up because I was the caller for the group who held a program once a week on the local station.

The young fellow turned and pointed to me and said, "That's the caller on the show."

The old timer took a closer look and said, "Yeah, I watch your show over at the neighbors occasionally, but I can beat you callin'."

I eased my way over to where I could half sit on his work bench, because I know when a square dance caller gets started talking about himself you might just as well get comfortable.

"I use to come in from ploughin' all day — wouldn't even unharness the mules — just feed 'em while I changed

clothes and eat my supper. Then I'd hitch up the covered wagon. We had a bench on each side of the wagon and nobody didn't ride in it except the girls. I'd have so many girls in there it was a solid row of feet in the center where they overlapped for the full length of the wagon.

"All the boys had to walk or ride horseback except me. I drove the wagon. Called the dances, too. I didn't sing them like you modern callers, I called 'em. Called all over the country. Even drove my team over to precinct six one night. Yeah, I called a lot ... didn't need one of them loud speakers either."

I wanted to explain that with a sound system, one caller could call for dozens of sets at one time and mention the beauty of a floor jam-packed with dancers going through the rhythmic routines together. And to add that the dancers still travel a little. I was just a little afraid he wouldn't believe that the dancers drive thousands of miles to a big square dance convention or camp and stay and dance for a week. There was another reason, too, why I didn't try to explain, but to know the reason you'd just have to see for yourself the gleam in that caller's eye.

Note: Bob Brundage interviewed Red Warrick in 1996 at the National Square Dance Convention that year. The transcription is online at the Square Dance Foundation of New England.

FUN, VITALITY, LIFE: SQUARE DANCING IN CENTRAL CITY, COLORADO

By Martha Sullenberger Fry and William Litchman

Square dancing in Central City, Colorado, began with a one-night stand. In 1936, Dr. Lloyd Shaw and one set of dancers provided the entertainment for the Central City Opera House Association's "Miner's Ball," ending the season. The "dances

caught like fire"¹ and spread over the next twelve years. Except for 1942-1945 when there was no festival, Dr. Shaw and alumni dancers from Cheyenne Mountain School could be seen daily in Williams Stables entertaining and teaching the over 13,000 annual visitors to the famous Opera Festival. These visitors would carry home an unforgettable memory of the evening when they danced the steps their ancestors danced one hundred years before them.

Dr. Shaw was able to reach out from this small mining town to a people he said "are hungry for group fun, for folk celebration."⁽²⁾ In 1939, NBC ⁽³⁾ broadcast a coast-to-coast radio program from Central City, featuring Dr. Shaw and the dancers. He was able to bring to the nation "the dances for the very best group fun – for a virile people looking for a real good time."⁽⁴⁾

By 1949, square dancing in Central City had become a tradition the Association wanted to keep. The Opera Festival was expanded from three to six weeks. Dr. Shaw felt that neither he nor his dancers could devote this much time out of their summer, so the Association was forced to look elsewhere for dancers. What they found was Denver University's Dudes and Dames Pioneer Dancers, a group which closely followed the style and spirit of the Cheyenne Mountain Dancers. The live band was replaced by a piano but many of the Shaw figures remained a part of the show. The Dudes and Dames, with their caller, George Downing, danced in Central City until the group disbanded in 1951.

On July 7, 1951, Central City brought square dancing to the attention of the world. The City and the Association sponsored a "Square Dance Day" bringing over 3,000 dancers to the largest open street dance up to that time. The festivities were filmed as part of the famous "Universal Newsreel" and shown in theaters nationwide. The "Voice of America" also recorded portions to be rebroadcast overseas.⁽⁵⁾

In 1952, the Association held state-wide tryouts and hired their own square dance team for the first time. The eight college-age dancers were provided with housing, costumes and \$40 per week in return for performing two

shows a day from June until Labor Day. This first year, the caller was "Red" Rice of Omaha, Nebraska. Then from 1953-57 the well-known Ray Smith from Dallas, Texas, became caller. Both gentlemen were acquainted with the work of Dr. Shaw so that much of the original Shaw style remained although somewhat tempered until the Central City team developed a style that was uniquely its own.

From 1958-61 the Association hired several callers: Bill Maxwell called in 1958-59; Al "Tex" Brownlee called in 1960; and at the recommendation of Ray Smith, Larry Wylie, a Texas schoolteacher, was hired in 1962. In the years that followed Mr. Wylie incorporated some of his own ideas into the team's performances. He selected his own dancers, personally, from the colleges and groups in the Colorado front range area. He blended traditional figures with figures popular in contemporary modern square dancing, giving the team greater appeal with the dancers in the audience. Larry Wylie remained the caller until 1976 when the team was discontinued.

Why such a vital activity, alive and with such value, should be discontinued is not an easy question to answer. Essentially, the Central City Square Dance Team simply faded away. Beset by problems of its own, the Association viewed square dancing as an unnecessary sideline. Ironically, it was during the bicentennial, when America was discovering its past, that square dancing, a living expression of that past, was eliminated from the Central City program. Yet, in its forty-year history, the team danced before over a million people, allowing them a chance to see a vibrant part of their folk heritage. A heritage of the 1800's evolving into the 1900's: a folk celebration unique to the American people.

Note: Acknowledgment is given to the American Philosophical Society for a grant in partial support of this work. This article was first published in *The Long Shadow*, January 1978.

1 *Lloyd Shaw, Cowboy Dances, Idaho: Caxton Printers, Ltd., 1952, p 11.*

2 "Actual transcript of NBC radio program," *Central City Register-Call, July 28, 1939.*

3 *National Broadcasting Company.*

4 "Actual transcript...", Op. Cit.

5 "'Voice' to Broadcast Central City Dance," Denver Post, July 5, 1951.

DANCE CENTER CALENDAR

By Donna Bauer

Dance Center Calendar for the large dance space

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

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

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

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

5th Wednesday: Tango Club 8 to 10:30 PM

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

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

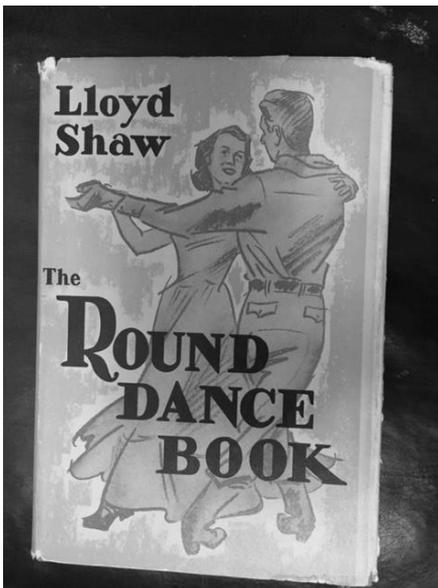
Saturday: Line Dancing 2PM to 3 PM
Folk Dancing 7:00 to 10:30 PM

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



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.



First, as a change of pace, I'm presenting an amazing book. Second, I decided to dig back into one of the older issues of the ADC to find a nice little dance.

Here is the first - An interesting thing happened to me on the way to getting this September 2020 issue printed and mailed out. I was looking for some dances to put into this section and snatched one of the two copies of Lloyd Shaw's *The*

Round Dance Book off the shelf. I blindly opened the book and found myself part way through a chapter on the Mazurka, Varsouvianna, and Schottische. Specifically, I was face-to-face with the page presenting the Scotch Roll and One hand Turns variations of the Varsourvianna. As a co-director of The Colorado Dancers, a historical dance performance group, that has performed several versions of the Varsourvianna, I found myself drawn in to Shaw's description. I ended up going to the beginning of the chapter and read the entire chapter. But I didn't stop there, I continued right on to the chapter on the Two Step.

Oh, my, I have learned so much about the history of the Two Step and in so doing, I understand it better, and respect the evolution, the folk process, of the dance that has become what we do today.

I then returned to the front of the book to read the Foreword by Thomas Hornsby Ferril. "Lloyd Shaw, from the first moment, gives you the feeling of being dancing which is quite different from being about to learn how to dance."

Next, I read Shaw's own "The Why and Who-for of this book" in which he says "So in self-defense I have at last been driven to write down with my utmost care and attention the detailed description and complete discussion of each of these old dances, as a published answer to all these many letters, and to the correspondence which has not yet reached me. That is the why of this book."

"And it's for you and the hundreds of others like you, this book is especially written. . . . I want this book to give you all the detailed help you need in order to dance these old dances. But more than that I want it somehow to carry the hilarious joy, the laughing abandonment, the rhythmic ecstasy, the contagious

good fellowship, without which the dances are nothing at all." Lloyd Shaw, Coombe-Corrie, July 2, 1948

Indeed, after reading only these sections today, I feel a need to be dancing. And I wish all dance teachers could find a copy of this book and live the joy of the dance as "Pappy" Shaw did and shared with others. You will learn a great deal about the history of our beloved activity and I hope you will discover new things about the variety of dances that were practiced and enjoyed and are so eloquently placed on these pages written "way back when" in 1948. You can learn a lot about how to teach dances from Shaw's descriptions. He tells you where there may be confusion or trouble and then tells you how to circumvent the trouble in the beginning stages of teaching.

I encourage everyone, not just dance teachers, to set a goal to read this book as well as Shaw's *Cowboy Dances*, first published in 1939. Shaw did us a great favor by doing all of this research and then artfully putting his findings and methods into these two books. Don't let all his work go to waste – become a dancer who embraces and shares the past proudly so you can pass on the joy and fellowship to future dancers.

P.S. Not only are there long lists of names of tunes and the recordings which were available during the 1940s and 1950s, there are quite a few musical scores or lead sheets printed in this book as well. So, musicians, whether you want to do some of your own research or you play from what is presented here, you may find "new" worthwhile tunes to entice fellow musicians to play and ones that "demand" dancers get off their chairs and get on their feet!

Here's the second: Howe's Hop by Harry Clarke from the September 1997 ADC, page 22

HOWE'S HOP

The dance below was originally called "Nancy's Fancy." Then I discovered there were already two dances published with the name "Nanacy's Fancy" and even a "Nancy's Fancy #3"! So I changed the name to Nancy's last name, Howe; thus, the dance became "Howe's Hop."

One night, after the name change, I was challenged. "Where's the hop?" So I have added a hop; instead of a simple right and left balance, the dancers may do an optional double step hop.

Formation: Duple Improper

Choreographer: Harry Clarke

Music: Any 32 bar reel, AABB

Music	beats	Movement
A1	6	Allemande right your neighbor 1 ¼
	4	Ladies allemande left once around
	6	Allemande right your neighbor once
A2	16	Ladies lead, Reel for Four
B1	16	Balance (Hop!) and Swing Neighbor
B2	16	Ladies chain over and back.

Note: "Joys of Quebec" is a good tune for this dance because of the two-bar emphasis at the beginning of the B1 music, just in time for the Balance/Hop. The Balance/Hop should be performed: step, hop on the right, swing the left; step, hop on the left, swing the right. This dance was written in 1982 for Nancy Howe of Charlotte, NC.

Editor's Note: I found this dance through the LSF website: www.LloydShaw.org and looked under the Education tab. The American Dance Circle is the first line in the drop down window. These are available for anyone to view, read, search, download, and of course share. The issues presented on the website are about one year behind the actual distribution of the ADC to our members. This is one of the benefits of LSF membership. I encourage you to go to the website and just start reading. You will find a plethora of dances, timeless articles, a bit of history, etc that could make your next dance event a bit more flavorful and different.

Arts and Activism: The Highlander School

by Nancy Kane

What do Dr. Martin Luther King, Rosa Parks, and the recently deceased U. S. Representative John Lewis have to do with folk dance? All of these individuals passed through the doors of the Highlander School, a center for social justice and grassroots activism, and a vital part of the civil rights movement in the United States. According to an FBI file, the folk dances of the Highlander School were among the favorite activities of participants.

Roughly four hours' drive from the NaCoMe Camp & Retreat Center in Centerville, TN (current location of the Lloyd Shaw Foundation's Cumberland Dance Week), Myles Horton, Donald West, and James A. Dombrowski founded the Highlander School in 1932 near Monteagle (Grundy County), TN. In addition to literacy education, youth and adult camps, and workshops in activism

leadership, the school featured square dance, Sacred Harp shape note singing, gospel music, folk songs, arts and crafts, and writing. A class on creating and leading recreation programs for labor unions addressed the social needs of workers.

Overall, the Highlander School was based on the Danish folk school model, which Horton had observed in the early 1930s. It was not unique: among others, the John C. Campbell Folk School in Brasstown, NC had been founded in 1925 along similar lines. (Readers may be aware that JCC school was the location of a March 10, 2020 square and contra dance that sadly led to an outbreak of the COVID-19 virus, believed to have been brought to the dance by a visitor from New York.) The Danish folk school system, which still exists, was begun by Christen Kold (following the ideals of Nikolaj Frederik Severin Grundtvig) as an alternative to the strict classical educational model that prevailed in the 19th century, and offered a “Schools for Life” philosophy based on identity and community empowerment. A photo of Myles and his wife square dancing may be seen at:

<https://www.wisconsinhistory.org/Records/Image/IM52644>

Horton had been a student of Reinhold Niebuhr, an influential 20th century intellectual known for his work against the Ku Klux Klan, his fight for the labor movement, and his authorship of the *Serenity Prayer* in its original version. The Highlander School’s early emphasis on adult education and labor shifted to include work on desegregation and civil rights during the 1950s. The school’s early efforts to help unionize labor throughout the South led to FBI investigations and protests by the Georgia Commission on Education. There were numerous charges of communism, which Horton

denied, and the FBI eventually determined that the school did not pose any serious threat to the United States. Eleanor Roosevelt (who also enjoyed square dancing and had deep concern for the economic woes of Appalachia) at one point donated \$100 toward the school, in a gesture of support.

Meanwhile, the methods of small group discussions, nonviolent protest, and citizenship education influenced work that continued after the school was closed by the government in 1961 over a dispute concerning its nonprofit status and activities. The original location acreage was sold off, and the school's staff reformed the organization as an educational center in Knoxville, TN. Since 1971 has had its home in New Market, TN. Horton remained an active part of Highlander until his death in 1990, and he is buried in a cemetery adjacent to the original school property.

Horton's wife, Zilphia, led the folk music and other performing arts aspects of the camp and developed a lasting relationship with folk musician and activist Pete Seeger. As the school's musical director, she adopted the old gospel song, *We Shall Overcome*, as the school's song. The song had previously been used by striking textile and tobacco workers, and its popularity was spread as the school's residents took it with them to their own communities, where it became a vital part of protest music used by activists to this day. A photo of Zilphia (with her accordion) leading a musical workshop can be seen at:

<https://lucian.uchicago.edu/blogs/colloquium/2012/10/18/collective-memory-identity-and-cultural-fronts-in-struggles-for-equality/>

The Highlander Research and Education Center continues in New Market, TN, with activities focused on social justice, anti-prejudice initiatives, environmental

concerns, sustainability, Southern and Appalachian community issues, immigration, voting rights, economic equality, and youth topics. Dancing and singing at gatherings continue to form part of the community-building activities at the New Market Highlander Center and at its meetings in other U.S. locations.

Further information:

<https://www.highlandercenter.org>

Facebook @highlandercenter ; Twitter @HighlanderCtr

STIR THE BUCKET

news from around the membership

Bob Kelm, we were saddened to hear of the loss of Bob on August 15, 2020, after a 21.5 month long battle with stomach cancer. Bob and his wife, Pat have been long time members and supporters of the Foundation and leaders in the square dance activity for many decades. We cherish all their freely given knowledge of our dance activity and extend our deepest condolences to Pat and the family. If you'd like to send a card or note to Pat, her address is N 1596 State Road 22, Montello, WI 53949-8718. She would love to hear from fellow dancers and leaders.

Update shared with us from Rusty Wright on **Frieda van Vlaenderen** and **Luc Blanke** from Belgium: "Well, they both came down with COVID-19. Frieda's was a milder case and she recovered at home. Luc's was much worse, and he was hospitalized FOR 11 WEEKS, 6 in a medically induced coma to help with the ventilator intubation. While in the coma he suffered a collapsed lung. He has

since recovered and is at home now, BUT he missed the entire spring!”

Martha Yeager, who has been a long time LSF member and a Life Member since 2009, has just sent us a check for \$1000, for a SECOND Life Membership. She included with her check a note that “At 98, I still enjoy a 10 second fling of Spanish Eyes in my apartment.” The Foundation deeply appreciates her continued membership and support of the LSF’s mission over the decades. If you remember dancing with her please feel free to let us know so we can share.

Cumberland Dance Week – The summer of 2020 was a historically different kind of summer. We missed coming together i-person in community, dance, song, stories, and games. While we missed that hand-on-hand world we were able to come together virtually face-to-face and in correspondence. Camp leaders produced a series of Mailchimp newsletters with dance notations, art projects, tunes & tune sheets, a community corner, and more! Some of their events included a Virtual Gathering on Sunday, June 28th at 7:30 pm, C.R.A.S.H. – Cumberland Reunion and Scavenger Hunt from July 1st to July 10th, a virtual Contra dance with Gaye Fifer on July 1st, and a Mini Bal Folk Dance with Rachel Bell on July 3rd. We all hope to come together next year in Tennessee for the 2021 Cumberland Dance Week.

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

Send to Allynn.riggs@gmail.com

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.

September 4-7, 2020 CFOOTMAD Rocky Mountain Rendezvous Contra Weekend, **CANCELLED**

September 18-19, 2020 50th Nebraska State Square & Round Dance Weekend, **CANCELLED**

October 16-18, 2020 Jasan Bonuř Country Dance Festival, Prague, Czechoslovakia. **CANCELLED** Unfortunately, due to the current situation with Covid-19, we are forced to cancel our dance festival. We have new dates for next year! See you October 15-17, 2021.

December 27, 2020-January 1, 2021 Terpsichore Dance Holiday, Frederick, MD. **CANCELLED**

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

Archuleta, Shirley .. 7401 Palomas Ave. NE, Albuquerque, NM 87109 .. (505) 410-9742 .. chavezshirley@hotmail.com

Book, Kristina .. **3285 Bell Mountain Drive, Colorado Springs, CO 80918** .. (303) 249-6300 ..
MtnsRule180@jahoo.com

Fry, Martha .. **7519 W County Rd 12, Loveland, CO 80537** .. msullyfry@hotmail.com

Grue, Frances .. **244 Irona Road, Altona, NY 12910**

Supporting Members \$50

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

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

Make the most of the DASH!

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, eococke@gmail.com, cocke@phys.ksu.edu
- Chrissy Davis-Camp, 307 Big Springs Rd, Bell Buckle, TN 37020 (Board of Directors '21) (615) 210-6808, chrissy@chrissydaviscamp.com
- Robert & Anne Fuller, 293 Stone Rd, Paris, KY 40361, (Anne: Board of Directors '20 & Executive Secretary), (859) 362-3950, RJF727@aol.com, arfuller@aol.com
- Wendy Graham-Settle, P.O. Box 806, Durango, CO 81302 (Board of Directors '21) (970) 903-9402, perkypantsdance@gmail.com, wendygraham00@gmail.com
- Senda Griswold, 7883 W Mansfield Pkwy #106, Lakewood, CO 80235 (Membership Committee Chair), (720) 347-8172, sendameanote@gmail.com
- Beth Harvey, 144 Cisco Road, Asheville, NC 28805 (Board of Directors '20 & Cumberland Dance Week Camp Director) (828) 424-1214, Beth@cumberlanddanceweek.org
- Nancy Kane, 2735 Slaterville Road, Brooktondale, NY 14817, (Vice President), (607) 539-3095, NancyDancer2K@yahoo.com
- Kappy Laning, 6515 Allegheny Ave, Takoma Park, MD 20912 (Board of Directors '20 Co-director of Terpsichore's Dance Holiday), kappylan@aol.com
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (President, Archives) (505) 247-3921, 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
- Bob Mathis, 2705 Spenser Road, Chevy Chase, MD 20815-3822 (Co-director of Terpsichore's Dance Holiday), 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 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

LSF Webpage: www.lloydshaw.org

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