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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

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THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization dedicated to recalling, restoring, and teaching the folk dances of the American people.

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to perserve and foster. The Foundation engages in a vast array 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
- preserving dance material of historical interest through its Archives.

Membership in the Foundation is open to all who are interested in these goals.

PUBLICATION INFORMATION

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LETTER FROM THE PRESIDENT

And the dance goes on. This seems to be a theme in a number of the articles and reports in this issue of the *American Dance Circle*. I see the dance going on in the passing of leadership to new dance leaders, in the bringing of children into our dance tradition, and in the passing of one of our important leaders.

A great mix of longtime LSF participants and new dancers came 120 strong to fill the Cumberland Camp held in August of 1998. Directors Don and Sylvia Coffey responded admirably to the Board's mandate to develop a camp with a children's program and expanded use of live music. Never has this observer seen a more wonderful mix of generations coming together to share in a dance week.

The children were constructively occupied all day long with age-appropriate dancing, singing games, clogging, hiking, singing, and a week-long project: making their own puppets and producing a puppet show. An early evening dance party brought all the generations together to dance. Then the children exited and the regular evening dance began.

The evaluations were very positive. Many said that they planned to return and bring their friends. One of the rare complaints was that there were too many choices, that people wished they could be in two places at the same time. The program included squares, contras, and couple dances plus English, pre-colonial, Scottish, and international folk dances. Musical participation included opportunities to play in the dance band, share songs, and try shape note singing.

The evening dances featured different dance traditions each night, such as English, western American, or Appalachian roots. The final midsummer ball began with a "fiddle walk" around the grounds. It was impressive

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to see just how many dancers have also learned to play the fiddle. (Most would-be fiddlers, however, were overshadowed by a ten-year-old prodigy who gave impromptu concerts on the deck, playing a concert repertoire as well as fiddling.) There was also a poetry contest, bringing forth hitherto-unseen talents and the sharing of wonderful and sometimes whimsical thoughts about dance.

Great thanks go to Don and Sylvia Coffey, who surely know how to put on a great party. For all their many hours of work and planning that went into the week, only the love showed. They managed to keep things running smoothly and happily and to enjoy themselves at the same time. While they carried much of the load for the week, they are great at involving others and delegating responsibility. They are already making plans and working with a committee of volunteers to design next year's Cumberland Camp. My suggestion is that interested people get their reservations in early. I believe that CC 99, building on the success of this year's camp, will be a sellout.

In September the dance was going on in a beautiful way in Ames, Iowa. The local Scottish, English, international, and country dance groups joined forces to put on their second annual Central Iowa Traditional Dance and Music Festival. The Lloyd Shaw Foundation awarded one of its seed money grants to support the event. I was pleased to be invited to be on staff by Susan Jackson, whom I had met at Terpsichore's Holiday last December. I was also honored to be keeping company with the other staff teachers Ted Hodapp and John Ramsey. It was actually a reunion for John, since he had done his graduate work at Iowa State and had been a part of the dance scene back then. It was a reunion for Lew and me in that we got to stay with Mary Jo Bradford Brearley and her husband Harry. Mary Jo and her brother John were student dancers under Lloyd Shaw in the 50's and 60's. For me they have always epitomized the Cheyenne Dancer style of Lloyd Shaw's exhibition dancers.

I was very pleased with the entire workshop, and I was impressed with the dance community in Ames. What
(continued next page)

a wealth of talent they have in their dancers, leaders, and musicians. I think they could have put on the dance festival without even hiring outside talent. The weekend dance program that they had planned was rich and varied, and there were valuable sessions for musicians as well. Above all I was impressed with the warm sense of community among all the participants. It was a pleasure to see how traditional dance is thriving in this area and to be a guest of these gracious people.

In the marking of transitions I would like to welcome the new members to the LSF Board of Directors: John Forbes, Bob Fuller, and Gail Ticknor. I would also like to express my deep appreciation to the outgoing board members: Frank Gornowich, Jeffery Lindsey, Grant Logan, and Dale Sullivan. I am grateful for your involvement and counsel, and I look forward to your continued involvement in the work of the Foundation.

Looking to the future, I would like to challenge every member of the Lloyd Shaw Foundation to recruit one new member. It is simply remarkable what has been accomplished over the years by a cadre of dedicated volunteers. However, if the Foundation is to continue and even expand its efforts to disseminate American folk dance, it must have a larger membership base. This increased membership will provide additional leaders and also the means to establish a paid staff to carry out some of the work of the Foundation. Just think of the possibilities if you recruited a member, and that person recruited a member-and so on!

Membership in Lloyd Shaw Foundation is still a nominal \$20 for individuals and \$30 for couples/families. Other categories include supporting (\$35), sustaining (\$50), patron (\$100) and life (\$1000). Checks should be sent to Ruth Ann Knapp, LSF Membership Chair, 2124 Passolt, Saginaw, MI 48603. Take this information with you to the next dance you attend-and consider the possibilities.

BOARD ELECTION

The Board of Directors would like to welcome the three new members of the board who were elected through a mail ballot by the membership. Those selected are John Forbes, Bob Fuller, and Gail Ticknor. Names and addresses are listed inside the back cover of this issue, and biographical data was given in the September issue.

Members raised two points about the election along with their ballots. One member mentioned that it would be nice to have biographical data published about the nominees. Since the mail ballot was sent by first class mail and the September issue of the *ADC*, which contained the biographical data, is sent by third class mail, this may have been a problem for some conscientious members who mailed their ballots before they received the *ADC*.

Second, one member commented that it is not a secret ballot if the certification of membership and the ballot are correspondingly numbered. Please note that this procedure was adopted by the Board as a safeguard for ensuring that only current members are allowed to vote in the election; it is a procedure used by many professional organizations that hold elections by mail. As the votes are counted, the ballots and certifications are separated; the votes are then stored at the home of one committee member and the certifications are stored at the home of the other. If any member feels that they cannot vote because of the possibility of unethical behavior on the part of either of the members of the election committee, they should call this to the attention of the president so that she can appoint another committee/committee member. If you would like to discuss the election procedure further, please feel free to contact Dale Sullivan, chair of the election committee or Enid Cocke, Lloyd Shaw Foundation President. (see addresses inside back cover.)

* * * * *

LLOYD SHAW FOUNDATION MEMBERS: Except for first-time members who joined after July 1, 1998, all dues are due on January 1, 1999. Save us some postage by mailing your dues to Membership Chair, Ruth Ann Knapp *TODAY!*

PADDY ON THE TURNPIKE

by Don Armstrong

The tune "Paddy on the Turnpike" is found both as a two-part tune - 32 bars (A, B, A, B, etc.) and as a three-part version - 48 bars (A, B, C, etc.) It is probably played most frequently as a 32 bar version using only two parts, although some bands like to alternate the B and C parts, playing it A, B, A, C, etc. The 48 bar version dances well using either a 32 bar (64 count) figure or a 48 bar (96 count) figure. Here are two dances written to take advantage of the two different ways of playing the tune. Try them!

This is the 48 bar, 96 count, "long" version, written to be danced to the Contratoons CD, LSF CD-1, track 5. This dance description designates the "active couples" as couple #1, the couple immediately below the actives at the start of each dance repetition as couple #2, and the third couple in that triple formation as couple #3. The actives will remain #1's until they have danced through the sequence two complete times, then they will go to the foot of the set, in proper lines, to become inactive. Couples #2 and #3 change their designations every time the dance starts again, becoming active (#1's) only when a complete new triple-group is available at the head of the set (when the old #1 moves to the foot of the set.)

PADDY ON THE TURNPIKE

Formation: Proper triple in a four couple contra set

Recorded only on LS CD-1, Track 5

Live music: "Paddy on the Turnpike" played ABC - 48 bars.

beats movements

- 16 **1's balance and swing.** End facing down, W on M's right.
- 16 **1's and 3's dance a double full figure of eight through and around the standing 2's.** 1's start down, crossing between the 2's, cast up around the 2's (lady around the lady; gent around the gent), then cross down between the 2's (lady

(continued next page)

around the gent; gent around the lady) to starting positions; face down. Meanwhile, the 3's cast out and up around the 2's (lady around the lady; gent around the gent), then cross down between the standing 2's, cast up around the 2's again (lady around the gent; gent around the lady) and return to place by crossing between the 2's once more.

- 32 **1's leading, all dance "cross-over Heys for 3" with 2's and 3's.** #1 lady starts by passing right shoulders with the #3 lady, #1 man starts by passing left shoulders with the #3 man. After 16 counts, the 1's cross and continue with a second Hey for 3 in the other line; lady starts left shoulders with #3, M starts right shoulders with #3. 2's and 3's simply "follow the leader" until after 32 counts all are back in starting positions. Don't rush; loop wide; use 16 counts for each half of the pattern. End with 1's facing down, W on M's right, 2's and 3's proper and facing up.
- 16 **1's inside, mirror allemand with 2's, continue down to weave out between 2's and 3's, down around the 3's, cross over, then cast up and in to end proper between the 2's and 3's ready to:**
- 16 **Turn Contra Corners.**

Note: In both the "Double full figure of eight" and the "Cross over Heys for 3," the lady precedes the man through.

Following is the 32 bar, 64 count, "short" version of "Paddy on the Turnpike." This dance description designates the "active couples" as #1's and the "inactive couples" as #2's.

PADDY ON THE TURNPIKE

Formation: Proper duple contra

Recorded only on LS CD-1, Track 5

Live music: "Paddy on the Turnpike"

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beats movements

- 16 **1's balance and swing.** End facing down, W on M's right.
- 16 **1's and 2's dance a double full figure of eight through and around each other.** 1's start down, crossing between the dancing 2's, cast up around the 2's position (lady around the lady; gent around the gent), then cross down through the 2's position (lady around the gent; gent around the lady) to starting positions; face down. Meanwhile, the 2's cast out and up around the 1's position (lady around the lady; gent around the gent), then cross down through the dancing 1's position, cast up around the 1's position again (lady around the gent; gent around the lady) and return to place by crossing between the 1's position once more.
- 8 (1's inside) **Four in line go down the set** (4 cts.), **centers wheel, end turn alone** (4 cts.)
- 16 **Turn Contra Corners.**

Note: In the "Double full figure of eight" the lady precedes the man through each time.

* * * * *

CORRECTION

In different articles in the September issue of the American Dance Circle, conflicting information was given in regard to the member discount for Lloyd Shaw Foundation events. The \$25 discount applies for all those who have a couple/family membership (children and adults) or individual who hold an individual membership, provided that the tuition portion of the total fee for the event exceeds \$75. The tuition portion of the fee is the difference between the total fee and expense portion of the fee (the amount the Foundation must pay for room and board, facility rental, etc.) Each event will make clear in their literature which fees are eligible for the discount, and the registrar will explain upon request.

Dancing With Sheep

Dancing all day dancing all night
Finally in bed with the covers drawn tight
Here come the sheep - but something's not right

They're not jumping over - they're lining up tight
Now into a circle, two steps to the right
They rush to the middle with all of their might
Then back to formation and twirling in pairs
They promenade left and in come the bears
In my slumbry mantra they form up lines contra

Up pops the moon - his fiddle a'blazing
Mysterious melodies, rhythms amazing!
A strange horn'ed critter is calling out laughing
Midst stomping hooves and bear paws clapping
A ruckus the likes of which never's been seen
Kaleidoscopes into my magical dream.

My dogs are yelping - my calves are lowing
My heels are squealing - my toes are dozing
Then this little piggie goes joggety jiggety
This little hoggie goes jiggety joggety
A twitch of the foot - a bend at the knee
I'm up midst the rabble as quick as can be
Swirling and twirling - clapping and stomping
Throughout the night this dastardly romping

At last at morning when up comes the dawning
With Sylvia's guidance - now why am I yawning?
My time to relax - to prepare for the fray
Dancing all night - dancing all day

by Art, Aoibhell, and Larkin Mize
Lexington, KY -- Used with permission

Note: "Dancing with Sheep" was awarded first place honors by the dancers at Cumberland Camp.

THINKING ABOUT DANCE: WHAT ELSE IS THERE TO DO?

by John Forbes

You reach a certain age, perhaps as young as twenty-eight or so, and discover you can't dance every hour of every day in a dance week anymore. You can survive and recover from a weekend dance blitz, becoming a hunched over cripple at your desk for a day or two. But to dance all day all week, then the evening parties, too? Our sedentary-life bodies simply rebel. Usually the opening evening dance and first full day of a dance week are fine. On day two, the body issues dire warnings from the ankles up. After that, for many of us, it's pain, more pain, and some dropped classes. How do dance camp organizers/producers compensate for the weaknesses of our, us, 'maturing' muscle tone?

If there are sufficient facilities and dancers, camps often provide alternatives during certain hours of the day, usually in the afternoon. These opportunities are generally chosen with an eye to not duplicating activities you may enjoy on a weekly, perhaps monthly, basis in your home environment.

Some camps put a great deal of resources (personnel, time, and financial) into these activities. Most offerings have a strong folk or folk-derived emphasis. For the most part, they are wonderful cross-age opportunities, children and adults together in the same class. Here's a partial list of those I've enjoyed or wished I could try.

Sedentary Folk Arts:

Quilting, making cornshuck dolls, and woodcarving are three of the more popular classes I've seen. (An Appalachian or lap dulcimer-making class, two class periods per day all week, will be offered on occasion.) All three provide opportunity to 'sit around' and talk, a chance to get to know one another. Quilt patterns are legendary in taking simple geometric elements, judiciously choosing colors, then turning them into distinctive patterns, each pattern blessed with a specific, interesting, descriptive title. Cornshuck dolls are made with leaves
(continued next page)

from a corn variety specifically developed and grown, the leaves then dyed for this craft. Woodcarving works if you have strong hands, sharp knives, and band-aids. Materials for the first two can be fully supplied by instructors, usually at a modest fee. Potential students need to bring their own knives, honed especially sharp.

Dramatic Folk Theater:

Mummers plays are delightful fun at any season, a tradition dating back centuries. Historical, Christian, and Pagan elements abound. Most plots revolve around the Death and Resurrection theme. Lines in rhyme help cast members memorize their parts. References to current jokes, dancers present, political figures, give a contemporary flavor. Costumes and the choice of what elements to include (a dragon, a fake doctor, a horse, a group of sword dancers) make for infinite combinations of plot devices. Originally employing a limited number of participants, I have seen much larger casts in recent years.

Puppets, paper bag style, are lots of fun, too. The actual manufacturing process puts adults and youngsters on an equal footing. Usually the characters in a short children's story or folk tale become the subjects of the puppet makers. Public performances, based on the tale, are often the most charming event of the week.

Story telling classes fit in here, too. Tales are passed on from one generation to the next as equivalent personal extended-family opportunities are often limited or non-existent in any other setting.

Musical Opportunities:

There are all sorts of "Learning to Play the (fill in the name)" opportunities for various instruments. My first staff assignment at a dance camp involved teaching beginning recorder. (I loved it; still do it occasionally.) Would-be dance musicians can enjoy the security of a repertory development class. This is an important way to develop new resources for our causes. Confidence, camaraderie, and networking are important elements here.

Singing opportunities abound, too. Straight-ahead folk singing or ballad classes are fun, and so is the occasional shape-note singing experience. This last has a

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strong American heritage to boot. Personally, I have often wished for a 'variety' singing class with a different genre each day. Say rounds, ballads, folk songs, madrigals, shape note singing. That would be five good sessions of variety and fun, not focusing on any particular style exclusively. This avoids public performance obligations, too. (Thanks to my spouse, Sylvia, for this idea.)

Discussion Sessions:

These can become 'maximum-ego occasions' broadcasting a (false) 'essence of importance,' if top leadership is not careful. Sometimes they are simply star (or wannabe star) turns. To my taste, discussions have to be very carefully directed to the dance camp population at hand. In other words, know who's coming and get an idea about what is needed, what would work, before planning these.

Video sessions should be 'minimum-ego' occasions, with the tapes prepared to the exact point of usage. No offense, but I'm not interested in Teach X's recent trip to Lower Slobovia, complete from airport departure shots through safe-return reunions. A video session should be carefully planned to present a specific idea, maybe two. Aim for limited video use as one small part of a greater context. Excess is far too easy here. Too many of these are simply "put on the tape and let it run." Remember, it's an education point-of-information-delivery/presentation. Then go from there.

Probably the most useful sort of discussion comes under the heading of dance leadership. LSF member Glen Morningstar, for example, conducts a terrific set of practical, from-step-one sessions on how to form a community group, developing musicians, and so on. He draws from the experiences and backgrounds of those present. I recommend his thinking and teaching most highly.

Self-Indulgent Options:

Just three: Shopping and exploring the nearby area are always fun, no matter where the camp is located. For me, the key non-dancing option is the ever-popular late afternoon nap.

TIMING FOR CALLERS: CONTINUING CONTRAS II; PART XII

by Dick Leger

Quite often I'll start off a dance, to get people used to phrasing and my style of calling, by getting everyone up in a big circle and doing this dance. I tell them that it is so easy that I won't even have to walk it through. I also tell people still coming in that when they are ready they should just break into the circle and join in. I put on a well-phrased piece of music and proceed to call being very directional and adhering to the musical phrase. I very seldom have to stop. The dance I use is: everyone circle left eight counts, then circle right eight counts. All go forward and back, just the ladies forward and back, just the men go forward and back. Face your partner and dos a dos. Take the corner and promenade for sixteen counts. We are ready to repeat.

If enough people have joined in during the dance, I will change the music to a good singing call record and do the dance again. What this does is get people used to my voice along with getting them to move on the first beat of the phrase for everything they do. I can even use this dance on one-night stands with non-dancers. Of course, I will walk through and show them the dos a dos and the promenade.

So far in our contras, we haven't had any that split the phrase of music. This next one will do just that, but it still is beautiful dancing written by my good friend Roger Whynot. It is named "Whynot's Circle Contra." I like to use this one to introduce the modern square dancers to contra dancing. One reason is that I don't have to teach who is active or inactive, and it also eliminates the cross overs as there are no ends in a circle contra.

Setting up the contra is very easy; just get everybody promenading four in line around the hall with the music that you intend to use for the dance. Your partner will be across from you in the other circle. The dance: All circle RIGHT eight counts, circle left eight counts. Dos a dos your own partner across the way, swing the corner on your left, and put her on your right. Ladies
(continued next page)

flutter wheel across and sweep 1/4 left. Pass thru; star thru. With the couple across from you, make a small circle to the left. Then circle right; then move into the big circle and circle to the RIGHT!

The timing of the dance is such that everything times out to take eight counts or multiples of eight counts. The large-circle right and left takes 16 counts; the dos a dos across and swing corner takes 16 counts; the flutter wheel (8 counts), sweep 1/4 (2 counts), pass thru (2 counts), and star thru (4 counts) add up to 16 counts, and the small-circle left and right takes 16 counts. All of this adds up to a standard 64 count sequence.

When teaching this dance, emphasize the fact that the man is responsible for putting the lady on his right side comfortably so she will be able to do the flutter wheel smoothly. Also remind the men that they must be ready to move across on the flutter wheel. I feel that this dance has led many people to seek out more contra dancing, and for that I am thankful!

Introductory Circle

Everyone in one big circle, no need to walk through

Use any well-phrased music

Intro:

1 _____	5 <u>All join hands, Circle Left,</u>
1 _____	5 _____ <u>Circle Right,</u>
1 _____	5 <u>Everybody, Forward and Back</u>
1 _____	5 <u>Just the Ladies Fwd and Back,</u>
1 _____	5 <u>Just the Men Fwd and Back,</u>
1 _____	5 <u>Face Your Partner, Dos a dos,</u>
1 _____	5 <u>Take Your Crnr, Promenade,</u>
1 _____	5 _____
1 _____	5 <u>All join hands, Circle Left,</u>

Circle Contra

Author: Roger Whynot

Alternate Duple Circle; one couple facing in, one facing out; Partners facing

Use any well-phrased music

(continued next page)

Intro:	5 <u>All join hands, Circle Right</u>
1 _____	5 _____ <u>Circle Left</u>
1 _____	5 <u>With Ptr Across, Do Sa Do</u>
1 _____	5 <u>With your corner, Swing</u>
1 _____	5 _____ <u>Ladies Flutter Wheel</u>
1 _____	5 _____ <u>Sweep a quarter</u>
1 <u>Pass Thru Star Thru</u>	5 <u>With Cpl Across, circle left</u>
1 _____	5 _____ <u>Circle Right</u>
1 _____	5 <u>Out to Big Circle, Circle Right</u>

* * * * *

To the New Dancer

Dancing's really quite a joy
 When you know just what to do,
 But dancing's not much fun at all
 When the only new dancer is you!

it seems so easy, when you watch,
 But when you try it for yourself,
 There's lots of slips, and slides, and such
 And you may end up on the shelf.

When folks are kind, and help you through,
 Your spirits really bubble,
 But then there're those who look at you
 And their looks say "You're just trouble!"

So if you're new, but want to dance,
 There's just one thing to do,
 Find those who'll give you one more chance
 And dance your whole life through.

by Thad Jackson

Annapolis, MD -- Used with permission

Note: "To the New Dancer" was awarded second place
 honors by the dancers at Cumberland Camp.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

Some dances seem so much alike, except for minor differences, that one could imagine that one was developed from the other. While that is obviously the case in some instances, in others the age difference makes such a deduction a matter of conjecture. The dance Maverick Waltz Circle 1, was developed sometime in the mid-1900's (the exact date is unknown to me), yet it is remarkably similar to an earlier dance known as the Spanish Circle Waltz 2, for which one reference has a date of 1848. The latter was also known as the Spanish Dance or the Spanish Waltz.

The Spanish Circle is a Sicilian Circle with one couple facing line of dance (LOD or CCW) and facing the next couple who is facing RLOD (or CW) in the circle around the hall. Maverick Waltz, on the other hand, is a Circassian Circle with one couple facing the center of the hall (COH) and facing another couple who have their backs to the COH. With the exception of one 4 measure movement and substitute movements in the last eight measures, Maverick Waltz can be said to be much the same as the Spanish Circle Waltz. Here is the earlier dance:

SPANISH CIRCLE WALTZ²

2 face 2

music measure movements

- | | | |
|----|--------|----------------------------------|
| A1 | 1 - 2 | Forward and back then right |
| | 3 - 4 | Hand to your opposite |
| | 5 - 6 | Forward and back and then right |
| | 7 - 8 | Hand to your own |
| A2 | 9 - 10 | Swing forward then backward |
| | 11- 12 | Swing forward change partners |
| | 13- 14 | Swing forward then backward |
| | 15- 16 | Change partners around |
| B1 | 17- 20 | Right hand star once around |
| | 21- 24 | Left hand star back to place |
| B2 | 25- 32 | Waltz around and on to the next. |

(continued next page)

1-2 Each couple joins inside hands and moves forward and back, raising and lowering joined hands.

3-16 Couples forward raising joined hands to the center; each gent takes opposite lady's left hand from the center and move this new lady under his right arm to new position on his right. Each gent with new lady occupies position at right angles to first position. This is repeated until the original partners end up together as they started.

17-24 Right hand star; left hand star.

25-32 Each pair of couples waltz around each other 1 1/2 times progressing to stop in front of the next couple.

While this description does not specifically say so, it is common understanding that the "waltz around" is to be done as a turning waltz. On the last of measures 21-24, the gentleman maneuvers to be in front of the lady for the turning waltz.

While described in different terms, "Maverick Waltz" is almost identical. The "turn the lady under" is now shown, in reference 1, as "Swing Forward; and Back; Star Thru; Step Back" taking four waltz measures. This is repeated until back to starting positions. One publication dates the figure, "Star Thru" to 1960. In measures 17-20, a Circle Left is used in lieu of a Right Hand Star. The moves are equivalent, as the dancers' movement is in the same direction in either case. Then in measures 25-32, the Waltz Around is replaced by couples doing a Half Promenade out of the Star, then Passing Thru and Turning Away from each other to end facing across. Each man now has a new lady on his right ready to begin the sequence again.

MAVERICK WALTZ CIRCLE¹

Composer: Ede Butlin

music measures movement

A1 1 - 4 Swing Forward; Back; Star Thru; Step Back
5 - 8 (repeat 1-4)

A2 9 - 12 (repeat 1-4)
13- 16 (repeat 1-4) to finish in starting position

B1 17- 20 Circle Left
21- 24 Left Hand Star

B2 25- 28 Half Promenade
29- 32 Pass Thru and Turn Away (U-turn back)

(continued next page)

Even though the couples begin each dance with facing directions different by 90 degrees (LOD or COH), the **Swing Forward and Back** begins with man's right hand joined with the left hand of the adjacent lady. The **Turn The Lady Under** (or **Star Thru**) is done with the opposite, or facing, dancer.

Both dances are described as requiring a large number of couples in the circles, but they can be done in shorter lines. Consider the **Spanish Waltz** as a duple improper with couples 1, 3, 5, etc. crossed over and facing down, other dancers facing up. The dance can be done as described, except that when a couple finishes the **Waltz Around** and finds no one to face at either end of the line, they wheel around to face up or down and wait out one sequence until another couple progresses to them to begin a new sequence. **Maverick Waltz** can be done in lines by having 2, 4, 6, etc., couples cross over. The first **Star Thru** is with the partner in the opposite line. When a couple reaches the end of the line, they need to "uncross at the head or foot" to be in a position where the man will have a lady on his right and the lady will have a man on her left. This is just opposite the normal "cross at the head/foot," hence the term "uncross."

The two dances are separated in time by approximately 110 years, yet are very similar. Good dances seem to last forever, even with slight changes in the reincarnation, and dances in waltz rhythm are always welcome and provide additional variety to a dance program.

¹ Don Armstrong, *The Caller/Teacher Manual for Contras*, Los Angeles, CA, The Sets in Order American Square Dance Society, 1973.

² Holden, Ricky, Richard Kaltman, and Olga Kulbitsky, *The Contra Dance Book*, Newark, NJ: American Squares, 1956.

* * * * *

AMERICAN DANCE CIRCLE READERS: Send your original dance poetry to:

Don Coffey, PO Box 1367, Frankfort, KY 40602.

LIVE MUSIC OR RECORDINGS?

by Don Armstrong

Dance groups and many dance camps - primarily those enjoying contras and associated dancing - are faced with the dilemma of deciding whether to use, or to continue to use, live music or recorded music. Many factors, though self-evident, need to become part of the decision process.

In small groups live music is usually cost prohibitive unless provided by competent volunteer-musicians. Even then, no matter how good the individual musicians may be, very few volunteer bands have more than one or two "lead" musicians. This severely limits the variety offered for the dancers' pleasure. Perhaps those who wish to include some no-cost live music should consider programming to use musicians for an hour or so and then recorded music for the balance of the evening. This gives the band members both playing (learning) time and an opportunity to dance.

In larger dance groups, the purely financial aspect needs consideration. Obviously, a large enough band (several lead instruments) of professionals will significantly increase the cost of admission or tuition, so the sponsors need to decide if those "paying the bill" are willing to assume higher fees, and if so, will the increase keep other people, especially young families, from participating? On the other hand, could the lack of live music keep the live-music buffs from attending? Not an easy choice. . .

But then, leaving costs to the bean-counters, what are the pros and cons of each format? Let's consider a few. To provide high quality live music, assuming that the sponsor wishes to utilize several dance forms along with a good musical variety, the sponsors are faced with trying to come up with a band that:

- 1) Has more than one lead instrument (at least two, but three is even better) and a solid rhythm section that can hold selected tempos.
- 2) Can play reels, jigs, hornpipes, waltzes, polkas on demand and "special" music the dance group may wish to use.

(continued next page)

3) Tries to play in different musical styles such as New England, Appalachian, French Canadian, Scottish/Irish, English, etc.

Everyone will agree that to locate and be able to afford a band as set forth above is not an easy task. To offer the dancers less is to limit the program to what the musicians can play.

But, the use of recorded music does not solve all the problems either. Why? The responsibility for providing a wide variety of musical styles and, if desired, different dance forms, is vested in the group leader, teacher/caller, or program planner. Without any question, an almost unlimited musical variety is available in recorded form. But, if not researched and utilized by the leaders, it limits the program to what the leader is willing to use.

So, what about the more esthetic advantages of both?

Live music appeals to dancers primarily because of the "entertainer factor." Simply put, people enjoy having others "perform" in front of them. If you question this hypothesis, try to picture a group dancing in one hall while the musicians play - unseen - in a nearby closed room. If each were unseen by the other, the result would probably be poorer than the average recorded music. A live band in the hall "communicates" with the dancers and the enthusiasm is a mutually shared, almost tangible, thing! With all other things being equal, live music adds that wonderful enthusiasm to any dance program.

But the key phrase is "with all other things being equal," and it must be acknowledged that many times "all other things" are not equal. Very few bands have sufficient talent and a large enough repertoire to even approach what a truly competent leader can offer through the medium of recorded music. Even if a band can handle the types of music in item two above, no band in the world can duplicate the original styles listed in item three. And, most recorded music has been well rehearsed, carefully edited, and is a reliable, excellent rendition each and every time it is played.

(continued next page)

Am I qualified to comment? Perhaps my personal experience can give readers an insight: For many, many years I not only taught and called dances to live music but played in the band (as the leader and drummer) at the same time. I owned and operated my own hall, and my band provided a superb variety of music. We had five lead instruments (fiddle, piano, banjo, lead guitar, and accordion) and played a nice range of regional styles. Our "working-library" contained over 200 tunes, including folk. We were eminently successful, and our recordings are still in use.

At that time I also conducted programs with recorded music in the same area and in my own hall. And, as almost anyone who has danced to my calling will attest, I still utilize an almost unlimited variety of recorded musical sound and styles. For example, at a long weekend in which I will participate this fall (primarily contras), my program will use 21 different orchestras, 6 regional styles, and 5 time signatures. Not even the Boston Pops could offer that variety with the same original styles!

Let me conclude with several comments. First, I say again, there is, of course, no pat, written-in-stone solution. Second, each format is, or can be, effective if used to its fullest. Third, if you are an ardent supporter-advocate of either format, try to accept the fact that both have merit. If people are dancing and enjoying the program, something must be right. And last, consider enhancing your events, if affordable, by using both in the same program whether only a short workshop, a dance night, or a five-day dance camp. Together, well planned usage of both live and recorded music on the same program can offer the dancers something truly special.

* * * * *

Calling All Members!

Check out the latest on Foundation dance events plus
pictures from Terpsichore's Holiday
on

<http://www.flinthills.com/~lsf>

SEEDS OF PEACE THROUGH DANCE

by Enid Cocke

One Foundation member spent part of his summer helping bridge the chasm between young Israelis and Palestinians. Bob Mathis served as a counselor at Seeds of Peace, a summer camp held in Otisfield, Maine, where hundreds of Israeli and Palestinian teenagers are brought together. While frictions do surface, the young people, chosen by their communities for their leadership potential, learn to communicate and cooperate with each other. In the process they build friendships and put away some of the stereotypes that they have grown up with.

Bob reported that he volunteered to lead some folk dancing. He said, "We did mostly circle dances and simple line dances (Gallopede and the like). I attempted a few contras, but it was very difficult with all beginners-and for many of whom English was a second or third language. (One day I will figure out how to teach a ladies chain in Arabic!!)

"With the campers, my job was to be facilitator in these coexistence sessions of about ten to twelve kids. My co-facilitator, by luck, was also a contra dancer from Maine. As a warm-up activity, I would sometimes lead a simple circle dance. The kids loved it. The energy would soar in the room. Then we would get down to the more difficult subjects at hand.

"Sometimes after the dance, I would ask the kids to reflect on what it felt like to hold the hand of a 'stranger' or of the 'enemy.' We also discussed spatial relationships. It wasn't scientific, but it helped set the tone of the discussions. . . I might also add that there were some heated discussions over what is 'culture' and whose dance the debka, an Arab folk dance, was."

According to an article, "On Common Ground," in *People Magazine* (August 31, 1998, pp. 162-4), the camp was founded in 1993 by John Wallach, "a retired journalist for Hearst Newspapers whose experience reporting the Arab-Israeli conflict moved him to try to stop the carnage: 'This is the one place in the world where they can learn to make peace.'"

for Carol Luer and her car
The Buttercup

Marnen E. Laibow-Koser
June 1997

F /A Bb F Dm Gm C

C /Bb F/A /F Dm6 Am/E F7 Am/E E7 Am E

Am E Am Gm /Bb G7/B C /Bb F/A C7/Bb

F/A C7/Bb F/A Bb Bb+ Gm/Bb F/C C7 F

The Golden Oriole

(second tune for *The Buttercup*)

Marnen E. Laibow-Koser
June 1997

D G D G D G Em Bm F#m A

D G D G Em Bm F#7 Bm

Bm E9 E Bm Am D7 G C#7 F#7 Em A

D G Em Bm A7 D

THE BUTTERCUP

by Carol Luer

BUTTERCUP

Formation: Longways duple (proper)

Author: Carol Luer

Music: "The Buttercup" and "The Golden Oriole."
Composer requests that both tunes be used.
(copyright 1997 Marnen E. Laibow-Koser. All rights reserved. Permission for publication granted)

Tempo: Slow (as for Wood Duck)

music measure movements

A1 1-4 **1st corners gypsy right shoulder once around**

5-8 **Circle left four hands once around**

A2 1-4 **2nd corners gypsy left shoulder once**

5-8 **Circle right four hands once around**

B1 1-4 **1st couple cross, cast down, meet below 2nd couple**

5-8 **1st couple right hand turn one and a half times, ending with both hands joined and facing up the set** (woman on the man's right)

Meanwhile:

B1 1-2 **2nd couple, taking two hands, balance together and apart**

3-6 **Two hand turn once around while moving up the set** (4 waltz steps)

7-8 **Balance together and apart into place** (making ready to cast into the hey)

B2 1-8 **1st couple (as a couple) hey with the 2's, giving right shoulder to 2nd woman to start the hey.**

This dance was written for Buttercup, my yellow car, which now has 157,000 miles from taking me to so many dance camps.

Marnen Laibow-Koser is a gifted young musician who lives in Peekskill, New York. I met him at Winter in the
(continued next page)

Woods and Kentucky Summer Dance school, where he had been on the staff as a musician since he was old enough to be hired as such. He offered to write a tune as a scholarship auction item. I won the bid and asked him to write it in the English dance style for the dance, "Buttercup."

Marnen often plays for the Saw Mill Summer Theatre and the Chappaqua Drama Group. Recently he composed and performed incidental music for the Peekskill Theatre Arts Guild performance of Arcadia. He plays in two contra dance bands and sometimes also plays with the Flying Tomatoes. Marnen is proficient on piano, electric keyboard, organ, violin, viola, string bass, flute, recorder, penny whistle, and has even played three-hole pipe and taber. At the Cumberland Dance Camp this summer, he danced a solo Morris jig while playing fiddle, complete with double stops.

* * * * *

DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:00 - 7:00 PM	High Desert Dancers
	7:45 - 9:15 PM	Latin Dance
Monday:	6:30 - 9:30 PM	Argentine Tango
Tuesday:	5:15 - 6:45 PM	Karate
	7:00 - 10:00 PM	Argentine Tango
Wednesday:	11:30-12:30 PM	Private Practice
	8:00 - 10:00 PM	Private Practice (2nd/4th)
	7:30 - 10:00 PM	Scandinavian Dance (1st/3rd)
Thursday:	5:15 - 6:45 PM	Karate
	7:00 - 9:00 PM	Latin Dance
Friday:	3:30 - 4:30 PM	Private Practice
	7:00 - 11:00 PM	Vintage Dance and Tango (1st)
Saturday:	9:30 - 12:30 PM	Irish Step Dancers
	2:30 - 4:30 PM	Tango Club
	4:30 - 6:00 PM	Argentina Tango
	7:00 - 9:30 PM	Belly Dance (2nd)
	8:30 - 11:00 PM	Jammin (4th) - Open ended activity for those who want to play an instrument or move to music

SPECIAL CLOSE-OUT SALE

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DANCE CURRICULUM KITS

While supplies last, you can order dance curriculum kits and manuals for half the regular cost.

Elementary Dance kit - K-6, \$110

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Available on cassette or 18 33 1/3 RPM, 7" multi-track records with music for 84 singing games and dances for kindergarten through sixth grade. A complete teacher's manual presents the dances by recommended grade levels, provides detailed instructions for each dance, and includes teaching methods and dance vocabulary. The cassettes or records and manual are packed in a convenient carrying case.

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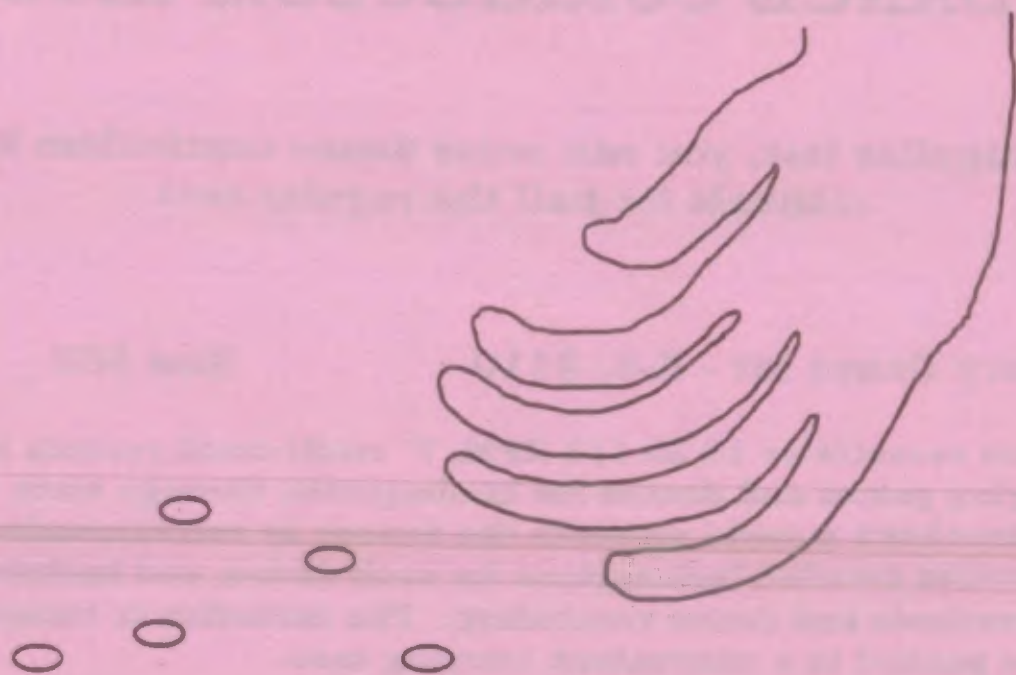
Dances, 14 recordings (on 7" 33 1/3 RPM multi-track records), and teaching manual that provide a complete resource for a recreational dance program in secondary schools, colleges, recreation departments, social clubs, camps, senior citizen activities, or one-night dance parties. The kit offers a variety of dance music and dance forms, including square dances, quadrilles, mixers, contras, line dances, and folk dances. The records and manual are packed in a convenient carrying case.

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See the Lloyd Shaw Foundation catalog for further details about the kits and for ordering instructions. Use the order form in the back and specify these special sale prices.

**Seed Money Available for
Dance Events Co-sponsored
with the Lloyd Shaw Foundation**



Hire a hall - a band - a caller!

Up to \$500 plus free American Dance Circle advertising can be granted to help your local group prepare and promote a special event. For committee consideration, send your proposal to:

Diane Ortner
929 S. Shore Drive
Lake Waukomis, MO 64151.

- CONTRATOONS - on CD or RECORD

CD

Track	Title	Length	Speed
1.	Virginia Darlin' --	12 X 32	@ 115
2.	Angus Campbell --	11 X 32	@ 118
3.	I Don't Love Nobody Medley --	12 X 32	@ 116
4.	Rachel --	11 X 32	@ 118
5.	Paddy on the Turnpike --	8 X 48	@ 116
6.	Rickett's and Rambles --	12 X 32	@ 117
7.	Caledonian Lady --	12 X 32	@ 115
8.	Marmaduke's Hornpipe --	12 X 32	@ 118
9.	Wagner --	11 X 32	@ 115

CD Price -- \$22.00 (includes shipping and handling)
\$20.00 for LSF members

RECORDS

- LS E-67 Side A - Virginia Darlin'
Side B - Angus Campbell
- LS E-68 Side A - I Don't Love Nobody Medley
Side B - Marmaduke's Hornpipe
- LS E-69 Side A - Rickett's and Rambles
Side B - Wagner
- LS E-70 Side A - Caledonian Lady
Side B - Rachel

Each Record -- \$7 (includes postage and handling)
Individual Records for LSF members -- \$6.45
All Four -- \$22.50 (includes postage and handling)
All Four for LSF members -- \$20.00

Heartlander's Band : Travis Inman, Rick Hargrove, Anita Stoneking, Brad Edwards. Instrumentation: Fiddle, rhythm & lead guitar, rhythm & lead piano, rhythm & lead banjo, bass & drums.

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invites you to enjoy
The Second Annual
Terpsichore's Holiday



Dec. 28, 1998 - Jan. 1, 1999

Join us for an intergenerational event at Historic Jackson's Mill in Weston, WV. Terpsichore's Holiday will feature a complete adult program and children's program of music & dance. We welcome singles, couples, parent(s) and kids, grandparent(s) and grandkids.

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Bill Alkire
Enid & Lew Cocke
Sylvia & Don Coffey
Robbin Schaffer
Gail & Lee Ticknor

or information please contact:

Mel Clark: 814/234-3704; melclark@vicon.net

Bob Mathis: 301/589-7539; robert_mathis@fc.mcps.k12.md.us



The Lloyd Shaw Foundation presents



WinterDance

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Kentucky Leadership Center

The dances and music of the American heritage embody fundamental values of great worth to our culture, our nation, and our children. There is no more wholesome way to share time together than in dance and music, keeping this heritage alive for the next generation.



The old & the new of American dance tradition - Workshops & dances for adults - Full children's program - Excellent instruction - Accomplished leaders - Live music - Great food - floors - accommodations - All under one roof - Persons of every age and status - singles, couples, families - are welcome.

To reserve your place, send a \$175 per adult partial payment made out to the Lloyd Shaw Foundation to:

Melody Glick
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To be involved in this new slant on an old theme, contact:
David & Melody Glick - phone 810/344-2059; email davglick@mich.com
Mike & Helen Rulison - phone 919/782-9576; email mrulison@unity.ncsu.edu
Larry Stout & Susan Burt - phone 309/888-2704; email lstout@sun.iwu.edu
Bill & Kris Litchman - phone 505/247-3921; email litchman@unm.edu
Diane Ortner - phone 816/587-4337; email deortner@aol.com

Lloyd Shaw Foundation Membership Application

ADC, September, 1998

Name(s) _____

Address: _____

_____ Zip _____

Is this a renewal? _____ Change of address? _____ New membership? _____

If you were "recruited" by a current member, please give their name: _____

Please indicate the type of membership you desire:

_____ Individual (\$20) _____ Couple/Family (\$30*) _____ Supporting (\$35*)

_____ Sustaining (\$50*) _____ Patron (\$100*) _____ Club (\$35)

*A membership in one of these categories entitles any two people living at the same address to full voting privileges. They will receive one joint copy of each LSF mailing. The Lloyd Shaw Foundation is a non-profit organization, and all dues and contributions to it are tax-deductible. We request that all dues be paid in American dollars or their equivalent.

Please send this application and your check, payable to the Lloyd Shaw Foundation, to:

Ruth Ann Knapp, LSF Membership Chair, 2124 Passolt, Saginaw, MI 48603.

AMERICAN FOLK DANCE WEEK, Germany

by Don Armstrong

Many LSF members remember meeting, dancing with, and dancing to the calling of Erich Fritz from Germany at one of the western LSF dance camps. Several have even fonder memories of being with Erich, Adelheid, and Don Armstrong at one or more of the dance camps on Reichenau Island.

On February 12-17, 1999, Erich, Adelheid, Don and Marie Armstrong and Dave Preskitt will staff another wonderful camp in Germany, returning again to lovely Reichenau Island on beautiful Lake Constance. Lake Constance is on the Switzerland-Germany border about 40 miles from Zurich. The program will feature contras, quadrilles and rounds as well as traditional, basic, and mainstream squares. The facilities are excellent - nice rooms, with bath, and top quality food plus spacious dance space - all overlooking the lake.

It's the time of German Fastnacht - similar to our Halloween - and that alone is reason enough to plan a trip to Old Europe. But when combined with the American Folk Dance Week, it will be a really special time. For complete information, detailed flyer, costs, and travel advice, contact Adelheid and Erich Fritz by mail at Aspacher Str. 60, D-71522 Backnang, Germany. If you wish, you can fax them at 011-49-7191-71753 or phone 011-49-7191-84343.

ARMSTRONGS IN GERMANY AND SWITZERLAND

by Don Armstrong

Don and Marie Armstrong will be conducting three separate weekend dance programs in Germany and Switzerland in addition to the American Folk Dance Week covered elsewhere in this issue.

Starting on January 30-31, they'll be in Hanover with Heiner Fischle and his group hosting the weekend. Some

(continued next page)

space may be available for visitors. For details contact Heiner Fischle by fax or phone at 011-49-511-60-11-54.

Then, on the weekend of February 6-7, they will be with Francis Feybli's group in Zurich, Switzerland. There will be three hours of workshops on Saturday afternoon, a dance Saturday night, and workshops again on Sunday from 10:00 AM until 3:00 PM with time out for lunch. Space is available for visitors, and the cost is very reasonable. Get all the detailed information from Francis Feybli by fax at 011-41-19-54-0077.

This schedule provides a great opportunity for American or European visitors to take in two dance events - the weekend in Zurich followed by time to enjoy some side trips in Switzerland - and the dance week on Reichenau island which is quite close to Zurich (see story above.) Overseas visitors can fly in and out of Zurich.

The Armstrongs wind up their teaching/calling trip on February 19-21 doing a weekend dance camp near Ulm with the Happy Sliders of Stuttgart. That weekend is already sold out!

* * * * *

**The Lloyd Shaw Foundation Sales
Division,**

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ANNOUNCES

**THAT IT CAN NOW ACCEPT
VISA, MASTERCARD, AND DISCOVER CARD**

SEED MONEY

by Diane Ortner

At the meeting of the Board of Directors of the Lloyd Shaw Foundation in the summer of 1997, it was decided to allocate some budget money for the purpose of helping organizations sponsor special events. This was designated as the "Seed Money" project, and Jeffery Lindsey, Diane Ortner, and Rusty Wright volunteered to set up the guidelines for the granting of the money and evaluate the requests that were received.

The Board renewed the effort at their meeting in 1998 and suggested that more information about the grants be published in the *American Dance Circle*. What follows is a copy of the letter sent to grant applicants and the form that they are asked to return to the committee. If you are interested in applying for a Seed Money grant, please use the following format.

The Letter:

The Lloyd Shaw Foundation's Seed Money project was envisioned as being supportive of local dance organizations having a special event (such as a weekend workshop/dance event) and granting them up to \$500 to help with the expenses of setting up the event. We would also provide free advertising in our quarterly magazine.

The information we need to consider your request is as follows:

1. The kind of event planned, your goal in sponsoring the event.
2. Who you expect to draw to the event; what kind of attendance you anticipate
3. Date(s); prospective staff
4. How much you anticipate that it will cost you to put on the event. Do you have some idea of how much the facility, staff, advertising will cost? Do you expect to charge the attendees enough to break even?
5. How much you anticipate needing from the Foundation in order to get your plans off the ground. If you charge the attendees and if you make enough profit in order to do so, would you be willing to repay the LSF

(continued next page)

some or all of its grant so that the money could then be made available to some other group?

6. Has this sort of thing been done successfully in your area before?

7. Anything else that you feel would support your expectation of a successful event?

Our requirements are listed on the form below, which should be completed and returned to: Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

The Form:

In return for a grant of \$ _____ (amount) from the Lloyd Shaw Foundation to be used to help fund a _____ (type of dance event) in _____ (location and dates) and free advertising for that dance event in its publication, the *American Dance Circle*, the undersigned agree to the following statements/conditions:

1. A majority of the organizers or groups listed are members of the Lloyd Shaw Foundation (LSF)

2. Lloyd Shaw Foundation material (to be provided by the LSF) will be made available to registrants

3. The Lloyd Shaw Foundation logo (to be provided by the LSF) and its name will appear on brochures and other materials advertising the dance event

4. After the event, the LSF Board of Directors will be presented with a report giving details about the event, telling how many people attended, the financial outcome, etc. If one was requested, it would be desirable to receive a summary of the evaluations of the event. The LSF would appreciate receiving an address list of the attendees and permission to use it.

5. If the event does not take place, for any reason, the LSF will receive a repayment of the grant to the fullest extent possible.

The organizers agree that the check for \$ _____ should be made out and sent to the following name and address:

(continued next page)

Signatures of organizers -- members of organizing committee and, if they represent a group, the name of the group:

(Please place additional signatures on back of form)

* * * * *

Danstradamus said:

The dances and music of the American heritage embody fundamental values of great worth to our culture, our nation, and our children. There is no more wholesome way to share time together than in dance and music, keeping this wonderful heritage alive for the next generation.

And then he said: The Lloyd Shaw Foundation Opens Wide the Door. We cordially invite you to Waltz Right On In. Or Sashay, or Promenade, or Jig, whatever - however the spirit may move you. Just come on in. Bring the kids, bring your friends. Share our welcoming fellowship. Dance!

AMERICAN DANCE CIRCLE READERS: Send your original dance poetry to:

Don Coffey, PO Box 1367, Frankfort, KY 40602.

MONEY MUSK WAS ALWAYS DONE

by Dudley Laufman

One would think, upon reading the various country dance periodicals, that contra dancing is an urban activity suited only for people with higher education. You don't see many, if any, blue collar workers at a contra dance. Even in the remote corners of New England, the dances and dancers reflect the latest styles and choreographies from Boston.

Thomas Hardy, in a letter to the English Folk Dance Society, said:

"These 'Country-dances' were not the same as 'folk-dances,' though usually considered to be. They superseded and extinguished the latter from a hundred to a hundred and fifty years ago, as being more 'genteel,' though sometimes the folk-dances were done within my memory, the motion being more boisterous than in the Country-Dance, a distinguishing mark of them being the crossing of one leg over the knee of the other, and putting the hands on the hips.

"The history of the Country dance is puzzling. If it was the dance of the country people, how comes it that new figures and tunes are first heard of in London ballrooms (see London magazines and musical publications throughout the eighteenth century), whence they gradually spread into the rural districts? I for one cannot explain, and incline to the belief that the now discredited opinion on the origin of the name ('contre-danse') may be after all the truth of the matter, and this would accord with the fact that these dances displaced the simpler folk-dance.

"It is quite natural that my heretical query whether, after all, the country-dance might have been a successor to the true folk-dance should meet with opposition. I hold no strong views, but I ask those who maintain otherwise to explain the following rather formidable facts:

"1. Down to the middle of the last century, country villagers were divided into two distinct castes, one being the artisans, traders, 'liviers' (owners of freeholds), and the manor-house upper servants; the other the 'work-folk,' i.e.

(continued next page)

farm-labourers (these were never called by the latter name by themselves and other country people until about 70 years ago.) The two castes rarely intermarried, and did not go to each other's house-gatherings save exceptionally.

"2. The work-folk had their own dances, which were reels of all sorts, jigs, a long dance called the 'horse-race,' another called 'thread-the-needle,' etc. These were danced with hops, leg-crossings, and rather boisterous movements.

"3. Country-dances were introduced into villages about 1800 onwards by the first group or caste, who had sometimes lived in towns. The work-folk knew nothing of the so-called folk-dances (country-dances), and had to be taught them at mixed gatherings. They would lapse back again to their own dances at their own unmixed merry-makings, where they never voluntarily danced country-dances.

"4. That in the London magazines of the eighteenth century, and by music publishers of that date, country-dances were printed, music and figures, as new dances . . . "1

With few exceptions it has been this way for some time. The duple/triple contra dance has always been the realm of the gentry and/or educated because they could afford the dancing masters necessary to teach the figures to the unforgiving phrasing of the music. The Ed Larkin Dancers from central Vermont could be considered an exception. So could, on the other hand, any of the several grass roots pavillion dances of Maine where they dance Lady of the Lake several times a night with little or no attention to the phrasing.

In my experience, the big exception was in the Monadnock Region of southwestern New Hampshire, Cheshire, Sullivan, and Hillsborough Counties. Here, at least in the '40s and '50s, the dancers were a good cross section: loggers, writers, farmers, lawyers, factory workers, summer folks, hunters, wealthy, poor - and they could all dance the contra dances popular then . . . "Hull's Victory," "Morning Star," "Lady of the Lake" - and "Money Musk." Much of this was due to the work of Ralph Page,
(continued next page)

the dancing master from Keene, although in those days he was referred to as a singing caller. But other callers worked the area as well . . . Larry Picket, Larry Barrett, Larry Gauthier, Dick Richardson, Jimmy Rose, Perley Emerson, Shorty Durant, Ted Glaback . . . and contras were done at their dances, too. Allan Kendall had a large orchestra . . . trumpet, sax, clarinet, trombone, drums, piano . . . the Guy Lombardo sound. Foxtrots; cheek to cheek music. But every half hour, up went the lights and a contra or square was done, including "Money Musk."

"The Monadnock Region"²

"Named for the 3165' mountain that rises more or less in its center, the Monadnock Region of southwestern New Hampshire is a mixture of forests, steep rocky hills, lakes and ponds, streams and wetlands, and some fine farm land on the western edge in the Connecticut River valley.

"If you look at a map you will see that there are no major highways leading into or through the area. This, coupled with the mostly rough terrain, has traditionally rendered and kept the region isolated.

"Settled by English, Irish, Scottish and French Canadians, this isolation has enabled them to maintain their folk traditions. The area prospered from mills, small industries and summer tourism, and as a result musicians, dancing masters and dances were encouraged and supported, and today the snowball effect has made it possible for these folk traditions to stay alive and flourish and keep the Monadnock Region a hotbed of country dancing."

Today's public dances in the Monadnock Region are more closely related to their urban cousins than to the old timers. "Money Musk" is seldom, if ever, done. There are probably no day laborers who attend these dances. Every year though, we play for two private parties - mostly doctors, lawyers, and well-to-do business people and their families - in Keene, New Hampshire, in the heart of the Monadnock Region. They dance once a year. "Money Musk" is always done. They never forget it. Ralph Page would be proud. We play for fourth graders at a school in
(continued next page)

Keene. Not "Money Musk," but some reels, and in such a manner as to put most children that age to shame, and even bring a smile of approval from Ralph. Must be something in the pollen.

Recently I went to the third Saturday dance in Montreal. It was held in a large room at a sports center. There were close to 400 people there - an urban Quebecois dance. A third of the crowd were working class - mostly older folks all dressed up in suits, ties, dresses, and high heeled shoes. Another third looked the same as contra dancers from Boston or Seattle . . . sweat bands, t-shirts, even some shorts (November in Montreal), Rebok shoes, and a few Quebec sashes. And then there were some teen-agers in baggy jeans. Everybody could dance. Lots of step dancing. "Money Musk" was used as a step dance tune. The orchestra consisted of two violins - one of the players only 17 years old, button accordion, guitar, string bass, and piano. The caller was Pierre Chartrand. He walked through most of the dances quickly, keeping up a patter in French, and filling in a bit about what region each dance was from.³

The evening went from 8:00-1:00 with two intermissions, during which time other musicians took the stage. The older dancers formed their own sets, and, with their own callers, kept right on dancing. The main program was mostly set carre (square dances). Three Quebec contredances were performed: "Le Pont D'hombre," "La Belle Catherine," and that hypnotic "Brandy," done to a 3/4 time reel, all done with stepping, and all without attention paid to phrasing. Some quadrilles and cotillions were done in lines. Calling was in French, and although we could not understand all of it, the figures were easy enough and everyone was helpful. There was lots of time to visit between dances. Food and beer were served. It was a social and festive occasion. Dancing is alive and well in Montreal. It must be something in the snow.

³English Folk Dance Society Journal, 2nd ser., vol. 1 (1927), pp. 52-6. Taken from Note on Country-dances at end of "Under the Greenwood Tree" by Thomas Hardy.

(continued next page)

²Laufman, Dudley, and Corinne Nash, "Old Time New Hampshire Fiddler."

³At traditional dances in Quebec, say Isle de Orleans, the dances are only from that region with no walk-throughs or calling.

* * * * *

Valley of My Dreams

I dreamt I danced with you
under a chandelier of stars
in a ballroom bordered by evergreens
 our bare feet finding freedom in the
 dew-covered grass.

There was not another soul for three hundred miles,
no, not even the gods saw us there
swinging in each other's arms
swimming in each other's eyes
silently moving in perfect time to
 the inaudible music of the pale moonlight.

As we waltzed on to the water all the wonders of the
 world
simply disappeared - sank and were swallowed by
the patterns our feet made on flattened grass
and the ripples radiating ever outward 'round
our two bodies spinning as one single soul
 dancing forever in the surreal valley of my dreams.

by Andrew Stout

Normal, IL - Used with permission

Note: "Valley of My Dreams" was awarded third place
honors by the dancers at Cumberland Camp.

WELCOME TO OUR NEW MEMBERS!

Jeremy Brown, London, England
Brent Hogue, Winfield, KS
Darrell Hutchins, Conway, AR
Linda A. Leslie, New Bedford, MA
Carol A. Luer, Maryland Heights, MO
Glen Manuel, Richardson, TX
Marilyn Lee Roget, Palm Bay, FL
Carolyn R. K. Riggs, Williams, AZ.

* * * * *

Dance Under the Moon

Part 1: I like to dance, dance
 under the moon so silver,
 I like to dance, dance under
 the moon so bright.
 It never makes me feel blue,
 Never makes me feel sad.
 I like to dance, dance
 under the moon so
 bright!

Part 2: I like to dance, dance
 under the moon so
 silver, with the fireflies
 so gold.
 I like to dance, dance under
 the moon. I like
 to dance, dance under
 the moon!

by Aviva Lenoff, age 7

Fairfax, VA - Used with permission

Note: "Dance under the Moon" was awarded fourth place honors by the dancers at Cumberland Camp.

KIRBY TODD
1910- 1998
by Enid Cocke

A very special friend of the Lloyd Shaw Foundation and the Shaw family has moved on. Kirby Todd died at the age of 88 Pontiac, Illinois, on September 21. Kirby was a founding director of the Lloyd Shaw Foundation, and he worked tirelessly with Dorothy Shaw to launch the Foundation in its early years. In particular he spearheaded and directed a number of the university workshops that the Foundation sponsored. Prior to 1964, he was a leader in the Lloyd Shaw Fellowship weeks, from which the Foundation emerged.

Kirby was born in Clinton, Illinois, in 1910. He earned a Bachelor's Degree in English literature at the University of California at Berkeley and returned to Illinois in 1939 to work for the Farm Labor Department. In 1949 with a group of friends he purchased 40 acres of woodland in the Illinois Valley, naming it Folk Valley. This bit of woodland became a nature preserve and the center for a community of people who explored and shared the folk arts, especially dance. Kirby was for some years a music teacher serving small rural schools, but in 1964 he joined the faculty at Illinois State University in Normal to teach American dance and to train future teachers of dance. He trained a generation of superb young dancers who have indeed taken leadership roles in the perpetuation of dance, both in Folk Valley and around the country.

Kirby played a special role in my growing up and in my love of dance. He was one of the circle of wonderful dancers who taught me to dance, and he was my partner at many a cotillion. He was also there at my grandfather's funeral as a pallbearer, and he drove to Southern California with my family when Lew and I got married. Kirby was uncle and mentor to many young people and a zealous missionary for dance. I know that many people in recent weeks have been reliving the happy times they spent with Kirby Todd-and giving thanks for his unique contributions to their lives.

On October 1 Kirby's life was celebrated with a
(continued next page)

picnic, memorial service, and dance at Folk Valley. And so the dance goes on.

Folk Valley, Inc. is accepting memorials in Kirby's name. They can be mailed to Folk Valley, Inc., c/o Mark and Fawn Rohwer, Presidents, 2747 East 2625 Road, Marseilles, IL 61341.

STIR THE BUCKET

Donna Bauer finds it puzzling when things "disappear" from the Dance Center. Some recent items that have gone AWOL are the doormat, a padlock off the front waterspout, and the lone iris bulb she had planted! Donna is in charge of volunteers for an Albuquerque Folk Alliance event the end of February, 1999, which will involve about 160 people.

In a recent letter from **Mae Fraley**, she recalled that Camp Oglebay was the first dance camp in this country and was started by Jane Farwell. Mae and **Naomi Rogers** recently enjoyed watching the video that **Lois and Joe Fairfield** make each year of the Rocky Mountain Dance Roundup. "What fun for me as I recognized old friends. Does **Gean Dentino** ever slow down?"

Unfortunately, we have heard from **Gean** that because of severe hearing problems she may not be able to take part in RMDR in the future. Those who have enjoyed her instruction for the last 18 years -- she is one of the camp's most faithful attendees - will miss her clogging, her line dancing, the Hukilau, but most especially her unfailing energy. We know, however, that she won't really be slowing down as she continues her work with seniors and other groups in Pekin, Illinois.

Onie and **George Senyk's** recent "Sharpes Assembly" weekend was very successful, we hear. Around 104 people attended and enjoyed the location in a historical hotel built in 1916 in Sebring, Florida. Don Armstrong conducted a well-attended caller's clinic during the event.

In a letter to the editor, **Mike Rulison** rightfully calls our attention to the fact that no discussion of American Dance is complete without addressing the dances of our Native American Indians.

(continued next page)

As so many telephone area codes are changing throughout the country, don't neglect to inform the Foundation if yours changes. President **Enid Cocke's** area code recently changed from 913 to 785.

* * * * *

1998/99 EVENTS OF NOTE

- LSF Terpsichore's Holiday, '98**, Jackson's Mill, Weston, WV, December 28, 1998-January 1, 1999. A great dance event for our Northern & Eastern friends. See advertisement elsewhere in this issue.
- LSF WinterDance, '98**, Kentucky Learning Center, December 26, 1998-January 1, 1999. Close to home for our Southern and Western friends. See advertisement elsewhere in this issue.
- 12th Annual Ralph Page Legacy Weekend**, University of New Hampshire Memorial Union, January 15-17, 1999. Three dance parties, including a banquet and Grand Ball. Callers include David Kaynor and Susan Kevra, music by "The Lizards" and "Cuckoo's Nest." Rod Linnell retrospective featuring double quadrilles. Contact: Ralph Page Memorial Committee at NEFFA-RPLW, 1950 Massachusetts Ave., Cambridge, MA 02140.
- 8th Biennial B.C. Festival**, Salmon Arm, British Columbia, Canada, July 8-10, 1999. Full contra program planned. Contact: Neil Smith, 373 Cedar Drive, Lynden, WA 98264; (360)354-5821; email: neilsmith@juno.com.
- 14th Annual San Diego Contra Weekend**, San Diego, CA, July 9-11, 1999. Contra, quadrilles, English, folk & round dancing. Paul Moore, Don Ward, Grant & Ann Logan. Contact: Paul & Mary Moore, PO Box 897, Running Springs, CA 92382; phone: (909)867-5366.
- 3rd Annual USA West Square Dance Convention**, Las Vegas, NV Convention Center, August 11-14, 1999. Write ^{USA}West Square Dance Convention, PO Box 12837, Las Vegas, NV 89112-0837; <http://www.square-dancing.com/USAWest/NV>.

Membership list page
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