

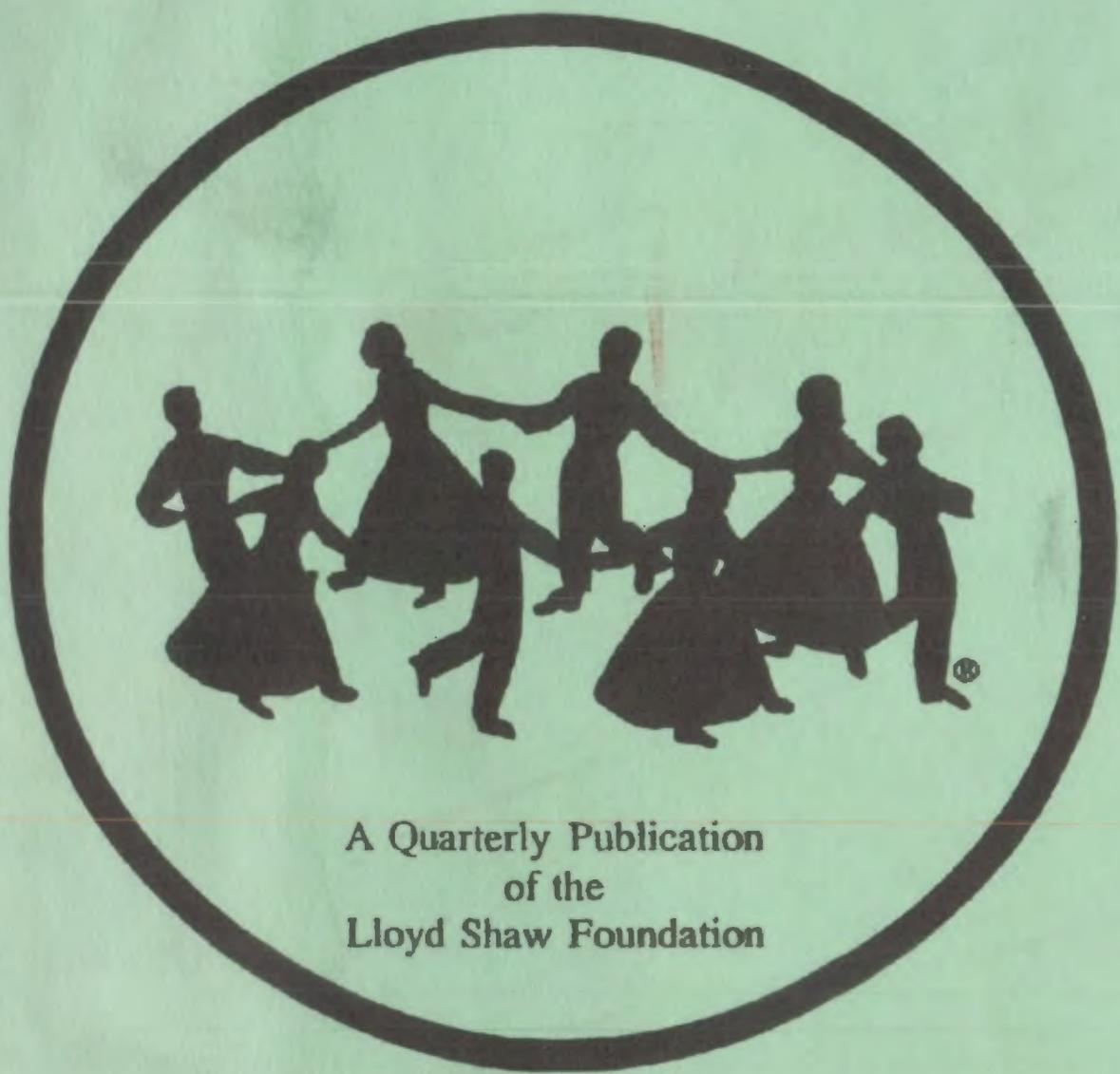
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**The  
American  
Dance Circle**

**MARCH 2005**

**Volume 26, Number 1**

## THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Form elsewhere in this issue.)

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 recordings, 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.

### PUBLICATION INFORMATION

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Ads and articles may be submitted to:

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Telephone (785) 539-6306. Email: [ecocke@ksu.edu](mailto:ecocke@ksu.edu).

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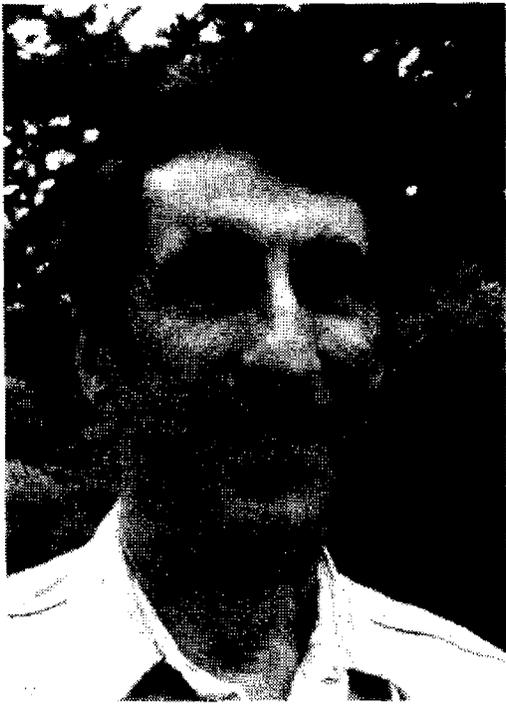
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## **FROM THE PRESIDENT**

**By Bill Litchman**

As you will read in another article in this issue, Kristin and I spent our Christmas/New Year in the Black Forest of Germany. It was a delightful week and we were able to make many new friends. In light of that experience, I ponder over the basic reason for our working together as a Foundation and I feel it must always be centered in people. If we ever lose sight of the importance of our feelings for each other, then we are jeopardizing our very existence.

Lloyd Shaw often said "Keep it simple, keep it folk!" and I think that the important part of that phrase is the "folk" part. It's *folk* that make dancing valuable. Once we begin to separate people and categorize them by their dance ability or other means, then we begin to exclude them.

Does that mean that all of our dances must always be basic and grindingly simple? No. Using our very best efforts in teaching dance, we can bring people along to do things with their bodies and minds that will impress them. By building progressively, people can accomplish the skills necessary to enjoy dancing with others. All can be brought to the excellence that is within them.

In our leadership role for dance teachers and callers, let's keep dance people-based and attainable. One of the major resources that we have in the LSF is our great teaching leadership. Lloyd Shaw was known for his

teaching and his educational philosophy in general. We shouldn't fall back from that. Our members need to know (and the public we serve) that whenever we underwrite, sponsor, or otherwise present a dance program, we want it to be the very best it can be, drawing on the best talent that we have available within ourselves.

Callers and leaders all over the world are crying for the dancing materials that we have within us to give. Our secondary kit and the new elementary kit which is moving through the process of completion are examples of what can be done with dance for everyone. Our experiences with dancers and leaders in other countries, with other cultures and languages show us that barriers can be overcome with effort. Creative thought about the best ways to share what we have will always produce good results, because those we teach will recognize the care and concern that we as leaders have for them.

We need everyone to contribute, to speak out, and to lift one another. Make your thoughts known. Let's hear from all of you in one way or another during this coming year.

**ANNOUNCEMENT OF THE ANNUAL MEMBERSHIP  
MEETING OF  
THE LLOYD SHAW FOUNDATION**

**3:30 PM, WEDNESDAY, JULY 27, 2005**

**LA FORET CONFERENCE CENTER**

**6145 SHOUP ROAD**

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## **SILVESTERSEMINAR 2004-2005**

**By Kristin E. Litchman**

New Year's Eve in the Black Forest: how lucky can you get? At the Waldhof, once a chateau, now a conference hotel in Freiburg im Breisgau, Germany, we danced through the joyful weeklong Silvesterseminar in a chateau with friends old and new, thanks to Linda and Klaus Tsardakas-Grimm, and Rita and Balz Weingand and their organization Volkstänze Kreuz & Quer. Bill called squares and prompted contras -- in English. Linda and Klaus taught Danish and Balkan dances -- in German. We all expanded our dance and linguistic vocabularies!

In between dance sessions, we lazily watched the snow fall, walked down to the village, hiked up the mountain -- and ate! Did you know salt is often not included on German tables? And that heavy dollops of sugar are not a priority? Oh, the food! Wonderful crusty rolls and breads; sliced cheeses and meats as breakfast options; soups and salads, fish, venison .... come try it. The Waldhof has rooms for couples -- and a whole building of rooms for those who prefer a room to themselves. The Silvester (New Year's Eve) dance celebration included fireworks in the town below the chateau, a midnight feast, singing and dance performances -- and a delightful unexpected poetry reading! Here is a novice dancer's take on his week's experience:

Square Dance Poem  
Bernd Meyer

All the way from America  
Bill Litchman came - that's really far  
To meet some people who once in their life  
Want to dance with Bill and his lovely wife

Bill came here with the expectation  
To meet only dancers who love perfection  
Who move their feet in great precision  
Perform mathematical equations

The sets are formed and everywhere  
See how wonderful they square

People smile 'cause in their heart  
They feel that Bill's about to start

First couple starts to swing with speed  
Gets couple 2 off their feet  
Bill calls out "Do the docey-do"  
The gent now gives his corner a blow

Do you imagine the awful sound  
When couple 3 is falling down  
Old grand pa stumbles - it doesn't get better  
When Bill calls out: "Now do the Kette"\*

Now all the sets are in a mess  
People look for their partners in distress  
Ev'ryone fails to find anyone  
When Bill calls out: "Remember it's fun!"

Grandma prom'nades all on her own  
In a wrong set far away from home  
She'd like to return if she could  
and hears Billy say: "You're very good"

Our greatest achievement I would bet  
Is our ability to forget  
And once at home we'll show off the skill  
We learned by lovely Kristin and Bill

\* Kette: "chain"; in dance, a right and left grand. Bill had to adapt his patter a bit to fit "kette" into his hash calls, but it certainly speeded up the understanding of folk dancers as to what he intended them to do!

Bernt, his wife Ricarda Bensch, and friends Uwe Dierke and Martina Kempter came from Berlin to try, they said, a new experience. Despite Bernd's description above, we dance leaders never suspected none of them had ever danced before, until they casually mentioned this fact on the last night. They joined in everything and learned quickly, perhaps because all are excellent singers. If any of you would like to experience Silvester-seminar next year, let us know and we'll give you the information, with enthusiastic recommendations!

# **CONVERSATIONS ABOUT CONTRAS**

**By Glen Nickerson**

Contra dancing is an old art form, dating back many years, but still danced today by many participants because of its sociability, relatively non-complex choreography and musical appeal. While the dance form itself is of long-standing duration, the terms (or calls) being used by the teachers and callers are sometimes fairly new.

One of the newer terms (or concepts) to enter the contra dance activity is that of using the "handy hand." There are times in some dances where the active man and the active lady are doing movements that some call "mirror images." It is difficult for a leader to cue one active dancer to do one thing while also trying to cue the other active dancer to do the same move but in the other direction or using the other hand. Of course, in such a situation, the leader can always explain the movement before the dance begins to make certain the dancers understand, but it is another matter to try to cue the movement(s) while the music is being played. Therefore, shorthand calls are sometimes used once the explanation is understood. One caller (square dance type) walked his dancers through a particular 32 count sequence, but when it was time to call the move during the dance, he said "Just Do It". That move was known only as "Do It" for a (thankfully) short time. Some callers are a little more creative than that, so calls such as "use the handy hand" become popular.

The "handy hand" is another way of describing the "near hand" (or nearest hand), but there seems to be a slight semantic difference. The "near hand" is often used when two dancers are facing the same direction, as in a handed cast-off from a line of four. The "handy hand" is more commonly used when the actives and the inactives are facing opposite directions, such as when the actives are in an improper formation and facing down between up-facing inactives. A common scenario is for the actives to do a mirror (or symmetrical) dos-a-dos followed by a mirror hand turn - active man starting left shoulder around the lady in the dos-a-dos, then turning the inactive lady by the left hand, while the active lady does a standard right

shoulder dos-a-dos, then turns the inactive man by the right hand. The term "handy hand allemande" or just "handy allemande" has become common for this type of symmetrical movement. Let us look at some dances where this term can be, or has been, used.

## **SMOKE and MIRRORS**

Duple improper, author unknown.

- A1     8     Actives MIRROR DOSADO with the one below  
         8     Actives HANDY HAND ALLEMANDE with the  
              same inactive
- A2     8     Actives go DOWN the CENTER, but the  
              inactives FOLD behind the actives and  
              FOLLOW then down in a column. All TURN  
              ALONE.
- 8     With the actives in the center of LINES OF  
              FOUR, all come UP the set, and CASTOFF to  
              face across
- B1     16     Opposite couples SQUARE THRU three hands  
              and COURTESY TURN the next
- B2     16     Opposite ladies full CHAIN [over and return]

In A2, the inactives can anticipate moving to the ends of the line of four, smoothing the way for the actives to be in the center of the line. In B1, the Square Thru  $\frac{3}{4}$  ends with couples facing out of the set with a lady on each man's right side – that lady is his corner (or neighbor) and is "the next" for the Courtesy Turn, which results in the couples facing in and across the set ready for the Ladies Chain and a repeat of the sequence.

In other dances, the "handy hand" term may need clarification as both hands of the actives may be joined with other dancers. Here is one such dance.

## **THE NORTH WING**

Duple improper, by Margot Gunzenhauser, Denmark

- |    |   |   |
|----|---|---|
| A1 | 8 | Actives CIRCLE LEFT with the couple below   |
|    | 8 | Actives, thru the same couple, HALF FIGURE EIGHT  |
| A2 | 8 | Actives GYPSY* with partner and PASS THRU to waves on the sides with the actives facing out, inactives facing in      |
|    | 8 | All BALANCE (twice) in the waves  |
| B1 | 8 | Actives HANDY HAND TURN the corner (neighbor) once and a half to end with the actives facing in, inactives facing out |
|    | 8 | Actives SWING in the center to end facing up, while the inactives loop to face in                                     |
| B2 | 8 | Actives and the same inactives CIRCLE LEFT once around  |
|    | 8 | Actives, thru the same couple, HALF FIGURE EIGHT  |

\* - the dance was developed using the Gypsy movement for the nice body flow it offers, but you may find some transcriptions wherein the Gypsy has been changed to a Dos-a-Dos.

In A2, except for the top couple and the foot couple, the actives have both hands joined with others in the waves. The "handy hand" is the hand joined with the inactive of the minor set in which the active is dancing. This will be the right hand for the active man and the left hand for the active lady. The "Handy Hand Turn 1-1/2" leaves the inactives facing out at the sides, so they should continue moving in the direction of their hand turn to end facing in, which adds to the flow of the dance and keeps them in time with the music. The inactives are then ready to Circle Left with the same actives. Note that the two half figure eights – the first down and the second up – are danced with the same inactive couple. Progression in this dance results from the final Half Figure Eight in B2.

I always have been interested in how any dance got its name. Margot advises that this dance was written while she was staying in the Norrevang Kro near the town of

Marielyst on the island of Falter while waiting to call a one-night stand. Norre means north, Vang is an archaic term for 'field' and Kro means Inn. A true translation of "Norrevang" would have been "North Field" but "North Wing" was adopted as the name for the dance.

The "Handy Hand Turn" or "Handy Allemande" command provides an easy way to describe symmetrical hand turns where each active dancer is dancing a mirror image of their partner's move. Although it may be a fairly recent addition to the terminology, you will find it being increasingly used as new contra dances are developed. The formations used in contra dancing may be largely unchanging over time, but the terminology being used is certainly not static and unchanging - new terms are continually being added, although infrequently, when new choreography makes them useful. Once they are understood, those calls simplify teaching and calling the dances and make it easier for the dancers to dance smoothly, effortlessly and with style and grace.

### **BOARD NOMINATIONS SOUGHT**

**If you would be interested in serving on the LSF Board of Directors, or if you would like to a nominate another person (with his/her permission), you can send your nominations to**  
**Gail Ticknor**  
**1202 Pinehurst Road**  
**Staunton, VA 24401**  
**(540) 885-2612**

## **TERPSICHORE'S HOLIDAY, 2004**

**By Enid Cocke**

One hundred twenty three people of all ages converged at Rocky Gap Lodge to dance and sing the new year in. Under the skilled direction of Bob Mathis and Jeff Kenton, the five nights and four days unrolled seamlessly. Joseph Pimentel and Gaye Fifer were the headliners with English and contras, respectively. There were also couple dances, folk dances, shape note singing, and general singing around the fire in the evening. The family gatherings each evening displayed an array of talents including those of professional story teller and juggler, Renee Brachfeld. Another highlight was a swing dance class for the teens led by Jordy Stopak Behr. Jordy did a spectacular swing dance, as did many of the other teens by the end of the week.

The children's program again had outstanding leaders. In addition to dancing and singing, there were rapper and long sword classes, arts and crafts, wood-working, and nature walks.

The musicians, some new to Terpsichore, some veterans, dazzled this participant with their versatility. They played everything from swing to the traditional Blue Danube Waltz on New Year's Eve. They were a delight to dance to.

On New Year's Eve there was another dance in the ballroom next door to ours. The two dances couldn't have been more different. Next door it was dark, the rock band was playing at a deafening level, and people sat at tables nursing their drinks. In our ballroom the lights were bright, the walls were covered with decorations made by the children, and people of all ages were dancing together. Some of us walked over and peeped in our neighbors' door and thought, "Thank God I'm not in there." Some of our neighbors were heard to say as they walked by our door, "They sure seem to be having a good time."

We are pleased to announce that there is a fine new organizing committee. Jeff Kenton will continue as director, giving the dance week continuity. Musician Laura Light has agreed to take on the programming, giving Bob Mathis a well-earned sabbatical. And Shelley Winkler will handle publicity. Thanks to Bob, who has served for eight years, and many thanks to our new committee members.

Professional photographer and retired Kodak photography consultant Ed Austin sent the following report about his contribution at Terpsichore's Holiday. "Last year at Terpsichore I took digital pictures of attendees at the New Years Eve Dance for those willing to donate \$5 to the scholarship fund. These I printed immediately on a Kodak Printer Dock and gave the prints to those photographed in a nice 5x7 folder. The dollar material cost is my donation. I was planning to do the same this year, with Bob and Jeff's approval.

"Then the Tsunami tragedy happened, so on the spot, with Bob's OK, I switched to the Red Cross Tsunami fund. The very generous dancers came up with \$300, some choosing to give \$20 for a picture. So I honored the LSF when I sent the donation to them today."



Some of the talented young dancers at Terpsichore's Holiday: Rachel Fifer, Jordy Stopak Behr, and MikiRose Alexander

# **ODE TO A DANCE PARTNER**

**By Katie and Tom Kaufman**

Oh partner mine,  
Sweet patience show  
These are steps  
I do not know  
The fancy ones –  
Poussette? Grand Trine?  
They confuse me every time.

Oh faithful partner, wise and bold,  
I'm lost without your hand to hold  
Right, not left –  
Now star, now hay  
Thank God you're here to show the way

Oh partner mine, feel not abused  
It's just I'm left and right confused.  
Front to back – side to side,  
I skip when I'm supposed to slide

Oh saintly partner, sending cheer,  
With smiles and words, you quell my fear.  
Your helpful nod gives me a clue  
For what on earth I'm supposed to do

So patient partner, mark the time,  
And nudge me gently into line  
Still when I trip and lose my balance,  
Remember that I'm dancing-challenged.

(This was the winning poem in Terpsichore's Holiday's poetry contest.)

# TERPSICHORE WALTZ

## A Mixer By Aegle Hoekstra

Editor's note: Some years ago Philippe Callens sent me this waltz by Aegle Hoekstra of the Netherlands. I taught it, appropriately, at Terpsichore's Holiday, where the dancers enjoyed it very much.

Formation: circle of couples, facing the center, hands joined.

- A1     1-2     All balance to the center and back  
       3-4     Partners California twirl (M's R, W's L hands) adding a 1/4 turn to face; join both hands.  
       5-6     Two chassays away from center, start M's L and W's R foot.  
       7        Drop outside hands, partner star through\* (M's R and W's L hand)  
       8        One waltz step to the center to reform the circle.
- A2     1-2     All balance to the center and back  
       3-4     Corners "reverse" California twirl (M's L and W's R hand) adding a quarter turn to face; join both hands.  
       5-6     Two chassays away from the center (start M's R and W's L foot)  
       7        Drop outside hands, corner "reverse" start through (M's L and W's R hand)  
       8        One waltz step to the center to reform the circle.
- B1     1-2     All balance to the center and back.  
       3-6     Partners turn once around by the R, end facing each other (M facing LOD)  
       7-8     Partners balance together and apart, changing hands as they do so.
- B2     1-2     Partners turn half by the L hand  
       3-4     Turn the next halfway by the R, end in closed dance position, M's back to LOD  
       5-8     Three R-face turning waltzed in LOD; open out on the fourth bar to reform the circle.

\*Star through - movement for a man facing a woman: M's R hand takes W's L to make an arch; as they move forward, the woman does a quarter left-face turn under the arch, while the M does a quarter R-face turn, moving behind her. They end side by side, inside hands joined, facing the same direction.

Aegle Hoekstra wrote in the *Anglo-American Dance Service News*, "In March and April 1993 I conducted an English country dance course for 'Terpsichore,' a folk dance club in Amsterdam. I was lucky to have Frans Tromp as my musician. On concertina, he played me this tune [which was found in two 19<sup>th</sup> century manuscripts] asking whether I had a suitable dance for it. On the way back from Amsterdam to Eindhoven, I wrote this dance, which I taught during the course."

This dance and tune are republished from *AADS News*, Issue #13, February, 1994.



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Lloyd Shaw Foundation's 28<sup>th</sup> Annual



## ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 26<sup>th</sup> — Saturday, July 2<sup>nd</sup> 2005

La Foret Conference & Retreat Center, Colorado Springs, CO

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**Program:** The dance week starts with dinner on Sunday evening followed by the first of six (6) evening dances. Each day Monday through Friday consists of a series of sessions that span the diversity of American folk dance and its music. Our staff provides a wealth of knowledge that dancers and leaders are encouraged to mine through leadership sessions and casual discussions which are encouraged throughout the week. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music for all ages. Saturday morning we say our farewells to return to our individual adventures.

**Facility:** The La Foret Conference & Retreat Center is a **SECLUDED, QUIET, INSPIRATIONAL** destination tucked among the ponderosa pines of Colorado's Black Forest. Open year round, its facilities are located 15 miles north of Colorado Springs. Nearby are the Colorado Rockies, worth a few extra vacation days!

**Cost:** Adult room, board and tuition \$580.<sup>00</sup> (double). See registration form for single occupancy, offsite and youth packages. First 2 adult LSF Members will receive a discount of \$25.<sup>00</sup>. If you have any questions please contact us.

**Registration & Information:** Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401, (303) 239-8772, [lbradford@comcast.net](mailto:lbradford@comcast.net) or Bob Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 808-7837, [RLRiggs@aol.com](mailto:RLRiggs@aol.com) or visit the web at [www.LloydShaw.org](http://www.LloydShaw.org) for additional information.



Lloyd Shaw Foundation's 28<sup>th</sup> Annual



# ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 26<sup>th</sup> — Saturday, July 2<sup>nd</sup> 2005

La Foret Conference & Retreat Center, Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR,  
c/o Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401

**ENTER NAMES** (as you want them on name badges) Gender

Adult: \_\_\_\_\_ M F

Adult: \_\_\_\_\_ M F

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*If space is available    ** In upper bunks with parents    *** La Foret does not allow picnics							\$
<b>TOTAL DUE:</b>							

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To guarantee your participation please remit a deposit of 50% of total due with registration. Balances due by June 1<sup>st</sup> 2005. For further information or custom packages please contact Linda Bradford (303) 239-8772, [lbradford@comcast.net](mailto:lbradford@comcast.net) or Bob Riggs (303)741-6375, [RLRiggs@aol.com](mailto:RLRiggs@aol.com).

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[twoviolins@surfglobal.net](mailto:twoviolins@surfglobal.net)

Neal and Pat Rhodes

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# **SATURDAY NIGHT LINE**

## **A Contra Dance by Joseph Pimentel**

Duple Improper

Start in a wavy line across the set, N by R, W by L

A1 Balance R and L, slide (or roll) past the one on the R  
Balance L and R, slide/roll back to the L

A2 N balance and swing, face across

B1 Give and take (8): walk forward with N, M pull  
partner back to his side (W resist a little)

Partner swing

B2 Circle L 3/4

N dos a dos 1½

At Terpshichore's Holiday this year Gaye Fifer called this contra, which was written by Joseph Pimentel, our able leader of English country dances.

Joseph's notes:

In the transition from A2 to B1: "Neighbors should stay close after their swing and go forward as a unit, offering their free hand to their partner in the give and take. If the women gently resist, the move can have the satisfying feel of a swing dance rock step.

"This dance began as a reworking of Kristen Koth's 'Good Friday,' which is one of my favorites. As I was preparing a program for a New York City dance, I wanted the Rory O'More slides in an accessible dance with both a partner *and* a neighbor swing for the early part of the evening.

"For Merle McEldowney, fearless and tireless dance organizer, who specifically asked about Rory O'More slides."

This dance appears in *The Cardinal Collection, Traditional-Style Dances & Tunes* by Joseph Pimentel and friends, available from CDSS. All proceeds go to CDSS.

# **LINES ABOUT SQUARES**

**By Dick Pasvolsky**

In the December, 2004 issue of ADC, I listed square, circle and line dances that I use for groups of children or groups that include children and printed the calls and instructions for the square dances that I use for girl scouts and their fathers dances. In this edition, I shall list dances that I use for adults and older children's groups and print the calls and instructions for a couple of them

For adults and older children (grades six through high school age) who have very little or no square dancing experience, I use the four square dances that I described in the December issue of ADC (Oh Susanna, Marching Through Georgia, I'm a Bum, and Solomon Levi) and Barnacle Bill, Swanee River (Lady 'Round the Lady), Alabama Jubilee, Duck for the Oyster, Birdie in the Cage, Texas Star and, occasionally, Grapevine Twist.

Barnacle Bill, Lloyd Shaw LS 519/520

Intro. (fast 6/8 time)

Join your hands and circle left  
Said Barnacle Bill the sailor  
Reverse, go back the other way 'round  
Said Barnacle Bill the sailor  
Get along home and swing your own  
Everybody swing  
Bow to your partner, square your sets  
For Barnacle Bill the sailor

Fig. (slow 3/4 time)

Head two ladies waltz across (and stand on the right of the opposite men. When the men cross, they stand to the left of the opposite ladies.)  
Side girls/ladies just do the same

Bow to the girl across the way  
Now to your own sweet little Jane (Face your corner)  
O\_O\_O\_OH  
(Fast 6/8 time)  
Swing your corner lady around  
Said Barnacle Bill the sailor  
Promenade this lady around  
Said Barnacle Bill the sailor  
Promenade and around you go  
Right foot up and the left one low  
Get on home and bow to your own  
For Barnacle Bill the sailor.

Repeat the figure three more times, then repeat the figure four times having the men waltz across.

Ending: (slow 3/4 time)

Bow to your own sweet pretty doll  
Bow to your corners one and all  
Bow to the lady across the hall  
Now face your own sweet lady  
O-O-O-O-OH  
(Fast 6/8 time)  
Swing your partner 'round and 'round  
Said Barnacle Bill the sailor  
Promenade 'er go 'round the town  
Said Barnacle Bill the sailor  
Promenade eight and promenade all  
Take your lady around the hall  
Bow to your partner, that's the call  
Said Barnacle Bill the sailor.

Alternate patter for promenade:

Promenade right over the sea  
Get 'er back home as quick as can be  
All get set to dance with me  
Said Barnacle Bill the sailor  
Promenade and you hold her tight  
Come home with me and I'll treat you right  
We'll dance all day and we'll swing tonight  
Said Barnacle Bill the sailor

Promenade 'er by the arm  
Come on, girl, I'll do you no harm  
String you up by the old yardarm  
Said Barnacle Bill the sailor.

Promenade and around you go  
Stomp 'er down if she's too slow  
Avast you lover or I'll blow you low  
Said Barnacle Bill the sailor.

Alternate patter for swing:

Grab your corner and swing 'er around  
Said Barnacle Bill the sailor  
Swing 'er so hard she leaves the ground  
Said Barnacle Bill the sailor.

Swing your corner 'round and 'round  
Said Barnacle Bill the sailor  
Stick with me or I'll blow ya down  
Said Barnacle Bill the sailor.

Usually, I hold the record very lightly on the pause before the swing just once in the middle of the dance and hold the O-O-Oh's. That gets the dancers leaning a bit and adds to the fun.

Swanee River (Lady 'Round the Lady), Lloyd Shaw LS  
521/522

Break: Bridge:

Allemande left and a grand right and left-sing

Way down upon the Swanee River

Far, far away-\* promenade your lady

There's where my heart is turning ever- swing her

There's where the old folks stay-couple one lead to  
the right

Figure

Lady go 'round the lady

Gent go 'round the gent

Gent go 'round the lady

Lady go 'round the gent

Circle four hands half way 'round

\*\*Duck right on thru

Swing your lady 'round in the middle

And take her on with you

Repeat the figure two more times for couple one to  
dance with couples three and four.

Repeat the bridge, break and figure three more times  
with couple two, three and four leading out in turn.

\*Suggest to dancers that they do an automatic dosado at this point if they have time. I sometimes squeeze in a quick reminder ("Promenade"). The call doesn't allow much time for that reminder.

\*\*Inside couple forms an arch, outside couple ducks thru. Suggest that both couples swing.

Alternate words for "lady" and "gent": ma/pa, she/he, her/him. ewe/ram, doe/buck, goose/gander and boy/girl.

To teach this dance, I have the number one lady lead to couple two and have her go between that couple and around the lady, then go between the couple again and go around the gent, forming a figure eight. Then, I have the gent go between the couple and around the gent, then go between the couple and around the lady, forming his figure eight. Then I have both couples do their parts, reminding them that the lady always leads. Also remind them that they always start by going between the couple first.

Again, because of space constraints, I'll have to save the other dances that I mentioned for future issues of ADC.



## **DOLI SHAW OBEЕ, 1915-2005**

**By Enid Cocke**

It is with great sadness that we report the death of Doli Shaw Obee, the daughter of Lloyd and Dorothy Shaw and your editor's mother. She died in Colorado Springs on February 6 after a brief illness.

Lloyd Shaw dedicated his second book, *The Round Dance Book*, to her with the citation, "To my daughter Doli who has danced many a happy mile with me from kitchen to parlor and back again." His first book, *Cowboy Dances*, features photographs of her and Marshall Moran dancing the schottische, Varsouvianna, and polka. As everyone in the family did, she enthusiastically embraced her father's passions. She danced, she was an expert horsewoman, and she participated in the building of Coombe Corrie, the treasured family cabin west of Pike's Peak.

But her life went on to contain much more. She and Don Obee moved with their two small children, Kent and Enid, to Boise, Idaho in 1946. She was a wise and imaginative mother, guiding and supporting her children as they discovered an ever widening world.

After her children left home, she became active in the League of Women Voters, where she became their expert on water quality and conservation issues. She often testified before the Idaho legislature and represented the League at national conferences. For her environmental work, she was recognized by the *Idaho Daily Statesman* as a Distinguished Citizen.

In addition to her environmental interests, she read avidly and widely. She and Don participated in a Great Books group for a quarter of a century. In their retirement years they were able to make extended visits to visit Kent in Nepal, Tanzania, and Pakistan and Enid in Denmark. They toured Australia and New Zealand with Bob Howell, and they attended many an Elderhostel in the US and abroad.

At her memorial service Randy and Carole Barnes played hammered dulcimer and guitar and sang the poignant song, "Didn't I Dance." It was a fitting tribute to a life joyously and richly lived.

## **LSF FIVE AND THIRTY YEARS AGO (OR SO)**

**By Mary Jo Brearley**

(Editor's note: this is the second and concluding installment in the article begun in the last issue about the development of teacher-training workshops and of the LSF's dance kits. Another name that should have been included in the last installment was Carole Howard who helped in developing the Special Education Kit.)

Producing that first "kit," the Lloyd Shaw Foundation Program of Elementary School Dancing, kept Dorothy Shaw and Mary Jo Bradford busy for several years. Mary Jo, besides choosing the dances for the program, arranging them in a graded series, and testing them on groups of children of the proper age, wrote directions for each dance. And since the "kits" contained recorded music for each dance, she listened to and chose all the records. For those first kits, the Foundation did not produce all the recordings themselves. If there was a good record for a dance, it was used (with permission-carefully obtained by Dorothy) in the "kit." If no suitable record existed, then Fred Bergin (who had made recordings on the Lloyd Shaw label before) made one to order, with Mary Jo deciding on the tempos and arrangements.

Dorothy Shaw, besides participating in all this, took care of all business details, including worrying about costs (wanting to make the "kits" as reasonable in price as possible). Writing to Mary Jo, February 15, 1958, Dorothy is excited, saying, "We can get everything . . . that is on the big longplays on seven of the little 7-inchers. Fourteen dances I think there are. Moreover--these little records list at[\$.98]-so that means we can get for \$7.00 what has been costing us over twice that much with the big albums. . . . The cost of the records for the kit (this is list and we get 30% off of that from Andy )will come to about \$41.00 as opposed to about \$75.00 before! We can probably include the metal case, strong sleeves with our art work on them, cost of indexing etc. and sell the thing for not more than \$60 instead of \$80!"

Dorothy wrote to Mary Jo, March 29, 1967: "Your material was all promptly received and it all made very good sense. I think your little opening statement is just fine. . . . I sent a lot of stuff off to Fred. I sent your whole tape, after all, and told him to listen to it and get his imagination to work on the Indian War Dance. I also gave him quite a song and dance about Briar Rosebud. . . . Have I told you that we have lost a workshop worker for next summer? Enid is going to be married in June! I'll tell you all about it when I see you. It is really wonderful. It's the nuclear physicist who loves to dance, and they are going to Strasbourg in the fall, where he has a research job. . . . It is still possible that Enid could get together with Fred sometime in July and help with these records. They [Enid and her fiancé] will remain in Pasadena for June and July."

Fred Bergin lived in California, so travel was needed in order to make his recordings. In a copy of a letter that seems to be from Dorothy to Fred Bergin, she speaks of recordings he might make, including "Briar Rosebud," which she thinks has never been recorded. Then she adds, "Mary Jo and I think we could come to Santa Barbara sometime during the first half of April, and help you with these. It sounds awfully expensive and I'm not sure how we'll come out, but it would be doing something real and meaningful for Lloyd and I'm dying to start." [They did make this trip. And both Fred and Mary Jo made a trip to Colorado Springs at least one other time, to do more recording. Mary Jo loved working with Fred. She had worked well with accompanists during all her years of teaching in Tulsa, and always they produced marvelous music for her (and she told them so). Fred was good to work with. She was impressed at how cooper-ative and helpful he was, how willing to do things over to get them just right. He understood the importance of what might seem like small differences in tempo or phrasing.]

Dorothy always involved many people in Foundation activities. Teaching workshops, of course, but also in many other ways. In almost her first letter after the Foundation came into being, 11-11-64, Dorothy writes, "I shall have to order stationery [for the Foundation] . . . most letterheads have some sort of little cut as a sort of trademark. . . . I am

seeing a little thing with a circle of hand-holding tiny people . . . dancing around a mountain with the contour of Pikes Peak! Does anybody want to draw it?" Linda Bradford did this (though without Pike's Peak), and it appears not only on stationery but also on the cover of this magazine, on T-shirts, and in many other locations--including on the cases that held the "kits."

Once the "kits" were done, someone had to put each one together, and ship them out in response to orders. From Linda Bradford, October 2004: "Dorothy first produced the kits in her house, with a helper. She stored the materials in her basement. It was a huge job for her, though it must have been exciting to see an important idea coming to fruition along with a tangible product. . . . When we returned from Australia [1973] I somehow acquired the job of 'sales division.' In that regard I was involved in physically producing the kits: keeping the materials in stock, putting them in sleeves I'd numbered, and so forth." (Orders were processed and shipped. In 1978 the sales division moved elsewhere. Now it is at Mack's Creek, and has been for many years.)

A lot of well-known LSF dance leaders were kept pretty busy in those years. And the Foundation and its work continue. Why? Let's ask Dorothy. In the same letter where she talks about the Foundation sopping her up "like an arid sponge," she adds: "Lloyd Shaw, departing suddenly, left in our hands a sensitive teaching device that aimed to make clear (and it was made clear to thousands) that the folk arts (he concentrated on the rhythmic arts) are among the surest ways to civic and personal Grace . . . rhythm . . . fundamental absolute of life itself . . . shared; for the physical, mental and spiritual health of a people!"

From the author: The dots in that quotation are not elisions of mine. I copied it exactly as she wrote it. And have we ever, particularly as a nation, been more in need than now of physical, mental and spiritual health? A new revision of the Elementary Kit is nearing completion. In the meantime some copies of the current manual and a CD of the music are available at the LSF Educational Resources Division. So the LSF continues its efforts to encourage "the physical, mental and spiritual health of a people."

## LSF DANCE CENTER SCHEDULE

Sunday	Salsa Classes	11:30 AM to 1:30
	High Desert Dancers	5:30 PM to 7 PM
	Advanced Contra/English	7:30 to 10:00 PM
Monday	Tango/Folk	6:30 to 9:30 PM
Tuesday	Int'l Ballroom	3:00 to 5 PM (Tues.-Fri)
	Karate	5:30 to 6:45 PM
	Tango	7:30 to 10:00 PM
Wednesday	Irish Step Dancers	5:00 to 7:00 PM
	Scandinavian Dance	7:30 to 10:00 PM
Thursday	Karate	5:30 to 6:45 PM
	Shintaido	7:00 to 8:00 PM
	Int'l Ballroom	8:00 to 9:30 PM
Friday	Private Lesson	11:00 AM to 12:00
	Private lesson	12:00 to 1:00 PM
	Ballroom practice	5:00 to 7:00 PM
	Int'l Ballroom	7:00 to 10:00 PM (2nd Fri.)
Saturday	Irish Step Dancers	8:30 AM to 2:00 P
	Argentine Tango	2:30 to 4:30 PM
	Salsa/Tango	5:00 to 7:00 PM
	Int'l Folk Dance	7:15 to 10:30 PM

## **CORRECTIONS**

Thanks to members who sent corrections to the membership list printed in the December issue. Please note the following corrections.

Updated e-mail addresses:

## **It is time to renew your LSF membership.\***

**Please send your renewal to  
Membership Chair Ruth Ann Knapp  
2124 Passolt, Saginaw, MI 48603**

### **Membership Categories:**

<b>Individual</b>	<b>\$25</b>	<b>Couple</b>	<b>\$40</b>
<b>Supporting</b>	<b>\$50</b>	<b>Sustaining</b>	<b>\$100</b>
<b>Patron</b>	<b>\$250</b>	<b>Life</b>	<b>\$1000</b>
<b>Club</b>	<b>\$50</b>		

**\*Unless you are a life member or paid for more than one year last year. Dues run from January through December.**

## STIR THE BUCKET

We have received word of the death of **Roger Whynot**. A native of Nova Scotia, he began calling New England style square dancing there in the 50s. He later moved to Boston where he called for years. He choreographed many dances, publishing the books *Whynot Dance with Me* and *More of Whynot*. Perhaps the dance that is best known to LSF members is his four-couple contra with the Venus and Mars stars: T.A.G., named for Terry Armstrong Graham. His contras are a staple in most contra leader's repertoires.

Congratulations to **Glen** and **Judi Morningstar** who won the 2004 Folk Tradition in the Midwest Lifetime Achievement Award from the Folk Alliance Region Midwest of the National Folk Alliance. They wrote your editor, "We recognize the work and fun at your Rocky Mountain Dance Roundup and Cumberland Dance Weeks as key learning and leading times for us. What a great bunch of people to be with and learn from."

In Colorado Springs, LSF members and callers **Ron Counts** and **Merell Folsom** have instituted monthly dances to do the traditional dances that Lloyd Shaw published in his book, *Cowboy Dances*. Their enterprise prompted a local newspaper reporter to conduct interviews and publish an extensive article about the dances and about Lloyd Shaw's career.

From Germany **Erich Fritz** wrote the ADC: "I want to let you know that I was astonished about the quality of the picture in the December issue on p. 15...Congratulations for your print service bureau who can handle such high-resolution pictures when printing, which is not natural, believe me! (I know ... this because my business is the prepress business.)" Erich goes on to suggest that there be more pictures in the ADC and that the quality of President Bill Litchman's picture be improved. Your editor will try to follow both of these excellent suggestions. She hopes more readers will submit photos for possible publication.

## EVENTS OF NOTE

**An English and American Dance and Music Weekend** with Roger Diggle, John Ramsay, and the music of Pam Sandwich, Urbana, IL, March 18-20. Contact [www.prairienet.org/ciecd/weekend.html](http://www.prairienet.org/ciecd/weekend.html) or Jonathan Sivier 217-359-8225.

**Camp Wannadance**, April 8-10, Fort Flagler, Marrowstone Island, WA with Brian DeMarcus and Susan Michaels, The Percolators. Contact: [www.wannadance.org](http://www.wannadance.org) or Call Laurie and Sharon at 206-784-4377.

**Rocky Mountain Dance Roundup**, June 26-July 2, La Foret Conference & Retreat Center, Colorado Springs, CO. See ad in the centerfold.

**Cumberland Dance Week**, July 24-30, 2005. Watch the LSF website for details. Contact Eric Schreiber (618) 374-2024, [twoviolins@empowering.com](mailto:twoviolins@empowering.com) See ad in the centerfold.

**Sharpes Assembly's 8th Annual Contra & English Country Dance Festival**, Oct. 7-9, Sebring, FL Contact George Senyk, 4200 North Indian River Drive, Cocoa, FL 32927, 321-636-2209, [geoandoni@aol.com](mailto:geoandoni@aol.com)

**York Contra Dance Holiday**, Nov. 24-27, 2005, with Tony Parkes, Grant Logan, Stew Shacklette, Contact Barbara Johnston, 402 D St., Salida, CO 81202 or [grant.logan@3web.net](mailto:grant.logan@3web.net)

**Terpsichore's Holiday**, December 27, 2005-January 1, 2006, Rocky Gap Resort, Cumberland, Maryland. Registrar: Jeff Kenton, 301-587-1525, [jkenton@verison.net](mailto:jkenton@verison.net).

Would you like to have your event listed here? Send your event information to the editor.

## FOUNDATION INFORMATION

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Lovetta: Secretary) Email: lovetta@swnm.com,  
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- DeWayne Young, 359 S. Cleveland Avenue, Blackfoot, ID,  
83221-3210, (208) 785-2427, (Board of Directors) Email:  
dyoungifd@aol.com
- LSF Webpage: [www.lloydshaw.org](http://www.lloydshaw.org)



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

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