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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



**The
American
Dance Circle**

JUNE 2005

Volume 26, Number 2

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 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.

PUBLICATION INFORMATION

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Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

Full page -- \$ 60 Half page -- \$ 30

Make checks payable to the Lloyd Shaw Foundation

Full page = 4" wide X 7" tall Half page = 4" wide x 3 1/2" tall

TABLE OF CONTENTS

Letter from the President	1
Bill Litchman	
Nominations to the Board	2
Conversations about Contras	3
Glen Nickerson	
Terpsichore Waltz Revisited	6
Aegle Hoekstra	
Mae Fraley IFD Collection at BYU Music and Dance Library	8
L. DeWayne Young	
Lines about Squares	10
Dick Pasvolsky	
Don't Forget the Auction!	15
It's Elementary . . . Almost!	16
Kristin E. Litchman	
To Visit the LSF Archives	17
Dance a While, 9 th Edition, A Review	18
Enid Cocke	
Dance Center Calendar	20
Donna Bauer	
Stir the Bucket	22
Events of Note	23



FROM THE PRESIDENT

By Bill Litchman

Summer is approaching and with it the anticipation of dancing with friends, learning new things, and enjoying our wonderful activity. I especially want to thank all of those people who have worked so hard, mostly in the background, for the success of our dance camps. The camps are successful and it is because of the dedication of people we've never heard of, who may have never held a microphone in their hand, or who may never be introduced to the people enjoying the fruits of their labor. These are the real heroes of our Foundation.

We find them everywhere. Recently, our Secondary Kit was launched because of people who worked long hours in the background making sure that everything in that kit was the best it could be. Type-setting, making CD masters, taking pictures, making hard decisions about what to spend money on and what not to spend. Unsung heroes are all around us.

The Elementary Kit is going through the same process as you read this, with all of the heartaches, decision making, and the other details which go into such an endeavor. It seems to be an endless job, without recognition, and yet there is so much determination and dedication to see things through to the end. I'm amazed and awed.

We don't have a lot of these heroes. In fact, there are

fewer of them every year, it seems, and yet, people come forward to help all the time.

This is my opportunity to offer thanks to all who are working under such conditions. For everyone who works to further the cause of community dancing within the LSF or outside, it matters not. Thanks to you all.

Bill

NOMINATIONS TO THE BOARD

Nominating Committee Chair Gail Ticknor has submitted the following names for election to the LSF Board of Directors:

Neal Rhodes, Lilburn, Georgia

Irene Sarnelle, Staunton, Virginia

Louis Vosteen, Williamburg, Virginia

In addition, current board member Bob Tomlinson has agreed to run for a second term.

Additional nominations can be made at the annual membership meeting at 3:30, June 29, at La Foret Conference Center, Colorado Springs.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

Although squares and contras are usually treated as separate subjects, there is much similarity between the two types that some people may not realize. Let us look at some of those aspects, starting with contra dances.

Some duple minor contra dances lend themselves to also being danced in the Becket formation. One example is found in *Balance & Swing* (ref 1). Here is the dance along with some comments by Ted Sannella, the author.

PATRIOTS' JIG Contra – Couples 1,3,5, etc. active and crossed over (duple improper)

A1 Swing the one below (8)

Right and left through across the set (8)

A2 The same two ladies chain across (8)

Right and left through once again (8)

B1 Allemande left with the next in line and everybody swing your own (16)

B2 All go forward and back (8)

Circle left with the opposite two, go three-quarters round and pass through (up and down the set) (8)

In his comments section, he said "Another version of Patriot's Jig is done with the set organized in a different way..." and then describes the Becket formation. Further, "In this alternate version the dance is done exactly as above except that it begins with B1 instead of A1. Dance the entire B part and then continue through the A part. The call 'Swing the one below' should be changed to 'Swing the next' or 'Swing the one you meet....'."

If danced in either the duple improper or the Becket formation, couples facing out at the ends of the set will need to stand neutral for one sequence. Those couples need

to California Twirl or Wheel as a couple as they await the next sequence. This method of changing from being an inactive dancer to an active dancer (or active to inactive) is a common end effect in contras. Similarly, in square dancing the equivalent effect is – if you find yourselves facing out of the square with no one to dance with, do a California Twirl and face back into the square and await the next move in which you can participate. Squares and contras are very much alike in this regard.

This dance as a Becket can be danced in four couple sets – two couples facing two couples. The first sequence ends with neutral couples at the ends and the formation is temporarily a square. The second sequence is danced by the remaining “side” couples until “Circle left $\frac{3}{4}$, pass through and swing the next” is called – they then swing the neutral couples they meet, face across for the Right and Left Through, and the formation is back to a four couple Becket set. With only four couples in the set, the dance alternates between a Becket and a square formation. This can be compared to one piece of advice in square dancing – if you get mixed up in the square, quickly form two couple facing lines and await the next call – usually a left allemande. The couples may not be in proper order and may not be with their partner, but they can dance until the square can be resolved.

One reference, which has since been mislaid or lost, indicated (to me) that the first quadrille may well have been a four couple contra danced as above. Recall that the English country dances went to France and from those the French developed the quadrille which then developed into the square dance.

Many square dances temporarily get the dancers into two facing lines, perform a series of moves in the lines, and then revert back to the square formation. The Mescolanza formation in contras begins with two facing lines of two couples and often results in the dancers being temporarily in a square formation before reverting to facing lines.

Becket formation contra dances that have couples standing neutral at the ends after the first sequence is

complete can be started as if the first sequence had already been completed. That is, with a couple facing down or up the line - the same as heads in a square dance. Any number of couples can then join the line as "side" couples. With the calls directed to the side couples, progression will get the heads back into the action in facing lines and with no one standing neutral. Subsequent sequences will alternate between having or not having neutral couples at the ends of the line. If there is an even number of couples in the line, there will be a neutral couple at both ends in every other sequence. If there is an uneven number of couples in the line, a couple will be neutral at the head of the line one sequence and at the foot of the line the following sequence.

Some square dances, in which a figure has the calls directed to only the heads (or the sides) to have only two couples working together until the next left allemande, can be converted to a contra formation with only slight modification to assure correct progression. Essentially the same sequence of calls in a contra formation can result in contra progression - with a "new one below" or with the "next opposite couple" for the next sequence.

The Hey for Four is a popular move in contras and is found in squares as Grand Right and Left or as Weave the Ring. It was developed in English country dancing, carried over into contra dancing, and renamed in square dancing to reflect the use or non-use of hands while dancing. Many calls, such as circles, stars, ladies chain, et al., are common to both squares and contras. There are probably other similarities not mentioned in this article, but it is evident the two forms of dancing are very much related and quite alike in many respects.

Reference: (1) *Balance and Swing*, by Ted Sannella, 1982
Published by the Country Dance and Society of America,
505 8th Avenue, New York, NY 10018. Library of Congress
catalog number 81-71881.

TERPSICHORE WALTZ REVISITED

A Mixer by Aegle Hoekstra

Editor's note: we are reprinting "Terpsichore Waltz" because some additional information came to us after the last issue went to press. This dance was published in a book entitled *Oe Moe Me Noe*. "Volksdansvereniging NVS" of Belgium has given permission to publish the dance in the *ADC*. Please note that the choreographer Aegle Hoekstra made a change in the choreography after it was first published in *AADS News*, in February, 1994. Bars 3-8 in B1 now call for balancing to partner and casting into a clockwise gypsy with the corner instead of turning partner by the right and balancing with partner. The tune can be found in the March, 2005 issue.

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.
 7-8 Drop outside hands, partner star through (M's R and W's L hand) and dance three steps back to the center, joining hands in the large circle again.
- 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" star through (M's L and W's R hand)
 8 Dance three steps back to the center, joining hands in the large circle again.
- B1 1-2 All balance to the center and back. Partners face, releasing hands with corner only.
 3-4 All balance to partner and back.
 5-8 All cast individually to the right into a

clockwise gypsy with the corner. Finish facing the partner with left hands joined.

- B2 1-4 Two changes of a Grand-chain, left hand with partner (6 counts) and right hand with the next, who is the new partner (6 counts). Take ballroom hold with this new partner.
- 5-7 New couples waltz round.
- 8 Couples open out to face the center and all join hands in a large circle again.

Help (1)

In the Star-through in A[7], the same hands are used as in the California Twirl: the hands closest to the center.

In A[8] partners first change places and then approach the center. Since A[9-16] is just a mirror repeat of A[1-8], the above holds for A[9-16] as well.

- (2) In B2[1-4] the two changes should be two ample hand turns halfway, each taking two bars. In ballroom hold with his new partner, the man is facing clockwise around the circle, the woman anticlockwise. The waltzing round starts with the man stepping back with his left foot and the woman forward with her right foot. In three bars of waltzing, couples turn once and a half and partners are proper when they open out to the center.

- (3) Many waltz time country dances finish with four or eight bars waltz round with the partner. Many dancers have a problem getting into this waltzing round correctly from the previous dance movement. The trick is that the man should first get past his partner (in LOD), taking ballroom hold while facing in RLOD. This technique is built-in in "Terpsichore Waltz."

MAE FRALEY IFD COLLECTION AT BYU MUSIC AND DANCE LIBRARY

By L. DeWayne Young

Mae Fraley of Rockville, Maryland has spent the greater portion of her life researching folk dance, especially in the Library of Congress. She is known as being one of the top researchers in the field, a superb teacher, tour director, and a great friend.

A few years ago she divided her vast collection into two parts: material relating to American Dance was sent to the Lloyd Shaw Foundation Archives in Albuquerque, NM (now moved to the University of Denver, Denver, CO); material relating to international folk dance has now been deposited at the Music and Dance Library, Brigham Young University, Provo, Utah.

The vast Harold B. Lee Library on the main campus, underwent a major expansion about five years ago and now has the Music and Dance Library within it. David A. Day, curator of the Music and Dance Library, reports the current holdings exceed 400,000 titles: about 6,000 books on all aspects of dance; more than 10,000 scores of dance music; about 1,000 dance related VHS and DVD videos; more than 60 active journal subscriptions devoted specifically to dance; approximately 130,000 LPs, 78s and noncommercial tapes and 60,000 titles of Early American sheet music.

Two notable collections are the International Harp Archives and the Primrose International Viola Archive. Other important special collections and archives include the Gina Bachauer, Percy Faith, Capitol Records, RKO Vaudeville Orchestras and the John Seymour Collection of Opera and Ballet scores, among others. The collections rank among the finest and most respected of the nation.

The library also incorporates a listening facility for the growing collection of CDs, as well as an audio and video preservation laboratory equipped with state-of-the-art digital work stations. Folk dance 45s will be cataloged so students can reproduce folk dance music onto single audio

cassettes for learning. The library's internet site will extend the collections' rich resources to a large and diverse audience throughout the world.

The Mae Fraley collection added to the library holdings by more than 276 LPs, 600 45 records, 104 audio tape cassettes, 463 titles of books and pamphlets and some 70 large binders of countries, camp and workshop syllabi. Many of the items were of rare and vintage caliber. These will be housed in an environment-controlled secured vault, but still available to students and researchers.

Brigham Young University is the home of the BYU International Folk Dance Ensemble and Ballroom Dance Ensemble, as well as several other performing dance ensembles such as "Living Legends." Mary Bee Jensen founded the folk dance program there nearly 50 years ago; the performing ensemble annually performs world-wide, while another performs throughout the US, with five other folk dance teams as backup. The Ballroom Dance Ensemble has won the British Formation Dancing Championships for 18 years and has held the US Formation title for 22 consecutive years at Blackpool, England.

BYU now offers a BA program in Dance with emphasis in World Dance (Folk), Modern, Ballet or Ballroom. Three minors are offered in World Dance (Folk), Modern and Ballroom. Over 12,000 students are enrolled in dance classes during an academic year.

These statistics, plus the confirmed dedication of the library to preserving collections and, equally important, making them available, made the decision to house the Mae Fraley International Folk Dance Collection with the Music and Dance Library at Brigham Young University.

The library is constantly seeking to expand and enrich its holdings and invites donations of collections and materials. For information, contact David A. Day, curator, Music and Dance Library, Harold B. Lee Library, BYU 4425 HBLL, Provo, Utah 84602. Ph: 801-422-6119. Email: david_day@byu.edu. (Underscore between david and day) Visit the BYU website at <http://www.byu.edu/>.

LINES ABOUT SQUARES

By Dick Pasvolsky

In the past three issues of the ADC, I have featured dances that I have used for beginner dances over the almost 57 years that I have been calling. In September, I listed and described many of the dances that featured the swing. Most of them date back to the late nineteen forties and early fifties. During that period, most experienced dancers could do the buzz step swing so that even most of the club level dances included quite a bit of swinging. In December, I listed the dances that I use for father-daughter girl scout dances and included calls and instructions for the square dances that I use most frequently for those affairs. I listed the line and circle dances that I use for those dances and described some programming techniques that I use.

In March, '05, I printed the calls for two of the singing-call dances, Barnacle Bill and Swanee River, that I use for adults and children of sixth grade age and older and offered suggestions on how to teach those dances and add a little to the enjoyment of dancing them.

For this issue, I'll do the same for another singing call and some other dances that I use for beginners in that sixth grade through adult category.

The first is Alabama Jubilee. That dance was made popular in the early fifties by a very talented caller named Joe Lewis. He had a very distinctive style and I used to listen to the called side of his recording just for pleasure, much as I would a Bing Crosby or Perry Como record. It was the first dance that featured four ladies promenade in the figure. We use that figure now usually for breaks.

The record that I use: Alabama Jubilee, Windsor 444A

The calls as I called them:

Break:

Join all of your hands and you circle the ring
All the way around until you get back home again

When you're home, you swing your partner, swing
her round and round
Then allemande left on the old left hand
Right to your partner, do a right and left grand
Hand over hand around you go until you meet your
maid
Swing her once or twice around and then you
promenade
Singing Hail Hail, the gang's all here
For the Alabama Jubilee, Swing her
To that Alabama Jubilee

For an easier break, substitute circles and swing for
allemande left and grand right and left.

Figure:

Four little ladies promenade, go 'round the inside ring
Get back home and swing your man, you swing and
you swing
Walk all around your left hand lady, bow down to
your own
Now swing your honey, go 'round and 'round
Any old way but upside down
Four men promenade, you go 'round the inside ring
Come back home and do-sa-do, then corner you'll
swing
Swing that corner 'round and 'round, then
promenade on down
To that Alabama Jubilee, oh yeah! To that Alabama
Jubilee

Duck for the Oyster is a visiting-couple figure that I use
in a variety of ways.

The first:

Music: any hoedown

Couple one lead to the right and circle halfway 'round
*Duck for the oyster, duck
**Dive for the clam, dive
Duck right through to the middle and both couples
swing

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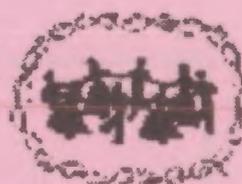
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Lloyd Shaw Foundation's 28th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 26th — Saturday, July 2nd 2005

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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.

Cost: Adult room, board and tuition \$580.⁰⁰ (double). See registration form for single occupancy, offsite and youth packages. First 2 adult LSF Members will receive a discount of \$25.⁰⁰. If you have any questions please contact us.

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



Lloyd Shaw Foundation's 28th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 26th — Saturday, July 2nd 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
Youth:		Age:	M	F
Youth:		Age:	M	F
Youth:		Age:	M	F

Address: _____

City: _____

State/ZIP: _____

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ENTER FEES

Special Diet? _____

Circle desired option & specify number	Onsite Double	Onsite Single*	Offsite No Meals ***	Offsite Lunch & Dinner	Offsite Dinner only		
Adult	\$580	\$680	\$205	\$321	\$273	x	\$
Youth _{(age 13-17)**}	\$282	n/a	\$168	\$283	\$236	x	\$
Youth _{(age 4-12)**}	\$200	n/a	\$130	\$216	\$170	x	\$
LSF member discount (\$25) <i>"First 2 adult registrations only"</i>						x	\$
*If space is available ** In upper bunks with parents *** La Foret does not allow picnics							\$
TOTAL DUE:							

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

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twoviolins@surfglobal.net

Neal and Pat Rhodes

770-972-5430

neal@mnopltd.com

Lead to the next, etc.

*Without releasing hands with the other couple, the inactive couple makes an arch and the active couple ducks under the arch, their heads going just past the arch. Then, still holding hands, the active couple backs up to **form an arch for the inactive couple to do the diving. Then the active couple ducks through to the center to swing and then lead to the next couple. After the active couple has ducked through to home, have everybody swing.

The second:

Couple one lead to the right and circle once around
Duck for the oyster, duck
Dive for the clam, dive
Swing the opposite, she's ole pork chop
Now swing you partner, she's ol' ham

On to the next and circle
Duck for the oyster duck
Dive for the clam, dive
Swing the opposite, she's ol' lamb chop
Now swing your own, she's ol' spam

On to the last and circle
Duck for the oyster
Dive for the clam
Swing the opposite, she's ol' pork chop
Swing your own, ol' honey lamb

The third:

Duck for the oyster, duck
Dive for the clam, dive
Duck for the sardine and take a full can*
Swing your partners and lead to the next

*Active couple ducks through, but instead of releasing hands, each dancer turns under his own arms to reform the circle.

Another figure that I like to use is Birdie in the Cage, as a visiting couple dance or a progressive pick up dance.

As a two-couple visiting couple dance:

Couple one lead to the right and circle up four
Put the birdie in the middle and close the door.
("Birdie in the middle flaps her "wings" and joins in with the caller and other dancers by singing out "cheep cheep cheep.")
Birdie fly out, put the old crow in
Caw caw and gone again
("Crow in the middle flaps wing and all do their best imitations of a real crow. My crow used to sound pretty realistic, but now it sounds more like a crow with a cold.)
Crow fly out and give birdie a swing and lead to the next, etc.

I like to use Birdie in the Cage as a progressive pick up figure.

Couple one lead out to the right
Circle up four with all your might
Put the birdie in the middle and close the door (cheep cheep, etc.)
Birdie fly out and put the old crow in (caw caw, etc.)
Crow fly out and give birdie a swing , both couples swing
Then circle up four
Take that couple along with you
Go on to the next and pick up two
Circle six, let's do some more
Put the birdie in the middle and close the door (Cheep cheep, etc.)
Birdie fly out and the crow fly in
Caw caw and gone again.
Crow fly out, give birdie a swing
Circle six and lead to the last, circle eight, etc.

Another figure that I have used as a visiting two-couple dance or a progressive pick up type dance is the Grapevine Twist.

The call for the two-couple dance:

Couple one lead to the right
Take your lady by the wrist
Go 'round that lady with a grapevine twist
Loop right back with a whoa haw gee
Go round that gent from Tennessee
Circle up four all the way 'round
And both couples swing

Go on to the next and I suppose
Go 'round that lady with the runny nose
Loop right back and I declare
Go around that gent with curly hair
Circle up four all the way 'round
And both couples swing

Go on to the next and I suppose
Around that lady with the turned down hose
Loop right back with a figure eight
Go 'round that gent with the pretty date
Circle up four just once around
Get back home and everybody swing

Use any break suitable for the dancers

To dance the Grapevine Twist, the active man takes his partner by the hand, goes between the couple on the right, and moving counterclockwise, walks between the couple and around the lady. Then, with the lady still in tow, loops clockwise (to the right) in a large circle in the middle of the square and leads his partner between and around the gent of that couple. As they come out to the middle of the ring, the active couple is moving clockwise and in position to pick up the visited couple to circle left.

To do the Grapevine Twist as a progressive pickup

dance, each couple in turn leads to the couple on the right, performs the figure as a two-couple figure, then leads to the next with the other couple in tow to do the figure around couple three. Then lead to the last couple, with couple two and three in tow to do the figure with them. Then, as you come out of the figure, after having gone around the last man, simply pick up the last couple to form a circle of eight. You are already circling left, so simply develop a get-out from there.

The Duck for the Oyster, Birdie in the Cage and Grapevine Twist figures are usually called to a hoedown record. I like to do them occasionally because it gives me a chance to throw in some of the old patter that is seldom used for club dances anymore. I did have a good variety of patter phrases for the Grapevine Twist, but have forgotten most of them. Most of you can probably come up with many more in short order.

More dances for dancers with slightly more experience in the next issue.

Don't Forget the Auction!

Whether RMDR, Cumberland Dance Week, or Terpsichore's Holiday is on your calendar, don't forget to bring something special for the silent auction.

This is one of the ways that we raise money to help promising dancers, musicians, and leaders attend our LSF events.

So please don't think of the event in terms of a garage sale, but rather in terms of an important effort we can all make to bring new people into our dance activity. Be on the lookout for a special something that you can contribute to the auction.

IT'S ELEMENTARY . . . ALMOST!

By Kristin E. Litchman

Does anybody besides me have trouble deciphering instructions for DVD players and mysterious well-buttoned remotes? Or disentangling helpful suggestions for carrying out assorted simple word-processing tasks? My sympathy for the authors of volumes on electronic intricacies has risen. It's no easy task to explain, in simplicity, how to do something. Such as, how to dance.

Do you occasionally struggle to translate words into body motions? Me, too. However, I struggle much harder to translate body motions into words. Especially for the 88 dances of the new elementary kit. Mary Jo Bradford put together the first Elementary Dance Kit, many years ago. Later, Marie Armstrong updated and rewrote it. Ruth Ann Knapp took up the task, writing lead sheets for all the dance tunes and entering the dance manual into a computer. Sylvia Coffey worked on reorganizing and formatting the material. Donna Bauer helped with reorganization and synthesis. Chris Conboy has been the gadfly, poking and stinging to get us going on finishing the project!

As a volunteer project, this one gets shoved to the back of my line of demanding tasks, but with the help of Bill and our daughter Megan, we're slowly, slowly accumulating computer files. Megan is formatting, spread-sheeting, diagramming, designing a cover logo of dancing children, assembling an index, table of contents, glossary and whatnot.

My job is writing, proofing, rewriting, proofing, correcting, proofing, deleting, adding.... Do the instructions match the dances? Do the counts match the music? Does the music match the instructions? Where's the beginning of this circle? Did we mention the musicians? Spelling. Spacing. Punctuation. Fonts. All the twiddles that drive you mad. Words like "two" make no sense at all. Dots appear. Floaters in the eye? Or lost ellipses? I can no longer count beyond four, and thinking in threes pushes my thought processes!

In the past month we've recorded six singing games...all singing, this time, done by a group named Dancesingers. Bill's recorded calls for the squares in the kit – these are like singing call flips: a calling guide for teachers and a music track. Brad Edwards at the Sales Division is digitizing all the rest of the music.

All of which means that the elementary kit, after years of struggle by many people, is appearing on CDs and pages. We'll have test copies of the Kit at RMDR, and hope to have it available for sale this fall.

Hooray! Now, will somebody show me which are the buttons I need to turn on my TV?

TO VISIT THE LSF ARCHIVES

If you are in Denver, you might like to visit the LSF Archives at the Penrose Library of the University of Denver. DU is off of I-25 and University Blvd which is south of downtown Denver. Exit I-25 headed south to University. You turn right (west) on Evans from University.

The Penrose Library is on the left hand side of Evans, heading west, just before you cross under an overpass. You can park off of Evans and walk to the library. The LSF collection is on the lowest floor of the Penrose Library. Ask at the front desk and they will tell you how to get downstairs.

The library is open weekdays from 8:30 AM to 5:00 PM and closed on weekends. The general public may use the library for the following fees: one-day access, no borrowing, \$5; ten weeks access, \$30; access and borrowing for a year, \$100. For more information, go to the website www.du.edu/librariesandresearch/specialcollections.

DANCE A WHILE, 9TH EDITION, A REVIEW

By Enid Cocke

Fifty years after the first edition appeared and only five years after the eighth edition came out, there is now a ninth edition of the comprehensive folk dance text, *Dance a While** by Anne M. Pittman, Marlys S. Waller, and Cathy L. Dark. At 476 pages, it is 38 pages longer than its immediate predecessor but does not appear to be substantially different.

Of interest to LSF members, however, is one significant difference: the dedication. While previous editions have generic dedications to the author's students or to those who continue to promote folk dancing, this edition has a dedication page to "four men who have each made a major impact on American recreational dance:" Lloyd Shaw (square dance), Dick Crum (international folk), Ralph Page (New England contra), and Frankie Manning (swing and Lindy Hop). The citation to Lloyd Shaw reads as follows:

Lloyd Shaw, affectionately called "Pappy," brought his Cheyenne Mountain Dancers from Colorado Springs to New York City, sparking great interest in western square dance. He attracted callers from the four corners of the United States to his summer square dance schools, and continued to gather old and new square dance calls 'til the end. He is the author of two classics, *Cowboy Dances* and *The Round Dance Book*. The Lloyd Shaw Foundation perpetuates his teachings.

Like its predecessors, this edition covers American dance, international folk dance, and ballroom dance, called "social dance" in this book. The American section has the history of the various dance forms and includes dance descriptions for clogging, Cajun, line dances, couple dances and mixers, and a new category: country western dance. Then there are long sections on squares and contras with many dance descriptions. One change is that the 8th edition listed square dance figures up through the 78th mainstream movement, Recycle, while the 9th edition stops

with #35, Ocean Wave. There are clear descriptions and practice calls for each figure introduced. The contra section has a good history section and description of formations. There is rather little to teach a caller to prompt contras, but there is a nice selection of 34 dances, some quite recent.

To the already extensive international section have been added a few dances from China, Guam, and Japan. There are maps and background information about each culture or region. A strength of all sections of the book is that experts in particular areas have written many of the sections on cultural characteristics and dance styles.

Like the other sections, the section on social dance is very complete and up to date. There are the standards--waltz, foxtrot, the Latin dances, charleston, and swing--but there is even a hip hop dance.

There is one CD in the back cover, containing mostly a sampling of international folk dance tunes. Appendices provide a glossary, sources of music, both recorded and sheet music, plus an extensive bibliography, including internet sources and even archives. They correctly note that the LSF Archives can be found at the University of Denver.

Like all previous editions, the 9th edition still has a big spiral binding, but it also features a gorgeous color photograph on the cover. And like all previous editions, it is a rich resource for teachers, students of dance, and dance leaders alike.

*Pittman, Anne M., Marlys S. Waller, Cathy L. Dark, *Dance a While* . 9th ed. Pearson Education publishing as Benjamin Cummings: San Francisco, 2005.

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	Salsa Classes	11:30 AM to 1:30
	High Desert Dancers	5:30 to 7:30 PM
	Contra Dance	7:30 to 10:30 PM 4 TH Sundays
Monday	Tango/Folk	6:30 to 10:00 PM
Tuesday	Int'l Ballroom	2:30 to 4:30 PM
	Karate	5:30 to 6:45 PM
	Tango	7:30 to 10:00 PM
Wed.	Irish Step Dancers	5:00 to 7:00 PM
	Scandinavian Dance	7:30 to 10:00 PM (1st, 3rd & 5th)
Thursday	Private Lesson	12:00 to 1:00 PM
	Karate	5:30 to 6:45 PM
	Shintaido	7:00 to 8:00 PM
	Int'l Ballroom	8:00 to 9:30 PM
Friday	Ballroom practice	5:00 to 7:00 PM
	Int'l Ballroom	7:00 to 10:00 PM (3rd Fri.)
	Tango/ Folk	7:30 to 10:00 PM
	Salsa/ Squares*	7:00 to 8:00 PM (2nd & 4 th)
Saturday	Irish Step Dancing	8:30 AM-2:00 PM

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

*From what I understand from the dance leader on Salsa/Squares it is salsa dancing that is done in square formation. This leader is doing a split and starting out in the small room at 6 PM and then will be moving to the large hall at 7 PM. They began last week and had a good crowd, so I am now negotiating the rental on the large hall on the second and fourth Fridays.

Both dance spaces are becoming very busy and I am receiving lots of calls from dancers wanting to rent for lessons in whatever hall happens to be available. Some of the larger groups will tend to rent both halls at the same time.

The dance center was finally able to secure some new mirrors from a realtor that I have known for years. The mirrors were in storage from another dance studio and were just collecting dust. They were donated to the foundation and were installed onto a large plywood board the first part of May. They look very nice with no distortion.



STIR THE BUCKET

On May 1 the Denver Area Square and Round Dance Council paid tribute to new inductees into their Hall of Fame. The newest Hall of Fame members are **Bob and Allynn Riggs** as well as Lloyd and Pat Bowles. They were cited for having "devoted many hours and years to promoting fun and friendship through our dancing activities." Congratulations to Bob and Allynn for this well-deserved honor!

Good news for those interested in calling traditional western square dances. **Bill Litchman** is completing a book on calling "Rocky Mountain square dances." He will have it available for a class he is currently teaching and also when he teaches a class later this summer in Augusta. Stay tuned for details.

While in Lawrence, KS recently to call a dance, **Enid and Lew Cocke** caught up with **John and Sylvia Forbes** of Baldwin City, KS. John is now retired as head of the library at Baker University, but he continues to be curator of the world class Bible collection located there. John was formerly the editor of the *American Dance Circle*. He and Sylvia are enjoying retirement, the company of their two beagles, and the arrival of their granddaughter.

Another former *ADC* editor, **Linda Bradford**, is headed with other botanical illustrators for a trip to the Amazon. But she'll be back in time for RMDR!

This May **Dick Pasvolsky**, our faithful contributor with his "Lines about Squares," is visiting Pilsen in the Czech Republic, which his army division, the 16th Armored, liberated 60 years ago.

WELCOME TO NEW MEMBERS

Vincent Baker, 386 Clearview Avenue, Wheeling, WV 26003
Katharine Fulkerson, 3505 Wilderness Trail, Louisville, KY
40299

EVENTS OF NOTE

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 See ad in the centerfold.

Mainewoods Dance Camp, three weeks & Labor Day Weekend. August 13-September 5. Indian Acres, Fryeburg, Maine. International leaders and musicians. Contact: folkdance@3web.net and www.mainewoodsdancecamp.org. 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

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

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

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

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