

Welcome!

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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**

MARCH 2006

Volume 27, 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 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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Telephone (785) 539-6306. Email: ecocke@ksu.edu.

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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

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LETTER FROM THE PRESIDENT

By Bob Fuller

Dear Friends,

Not another spring here already! Where did the last year go? When I was in the Army and the years went by with little warning, I assumed that was because we were always busy. Now, being retired, they seem to pass even faster. I am finding that living fully is keeping me busier than being employed ever did.

The Foundation commends Jeff Kenton for hosting a fine Terpsichore's Holiday event. With his help, several attendees received LSF scholarship funding, one of the Foundation goals for the past year. The event will need to be moved due to avarice on the part of the facility management (they wanted more money for less work), but the TH Committee is already at work on locating new potential sites. Watch for the announcements later this year.

Other Lloyd Shaw sponsored events for 2006 are Rocky Mountain Dance Round-up (June 25 - July 1) and Cumberland Dance Week (July 22 - 29). Both offer quality dance instruction, fun people, good food and the opportunity to commune with nature if you desire to rest. Scholarships are available for all LSF events. Contact the registrar or the director for information about them.

Our Elementary and Secondary Kits are now available

on request from Mack's Creek. The Lloyd Shaw web site has much information about the kits. BUT, we are anxious to find interested individuals to demonstrate the kits at appropriate events in their area. Chris Conboy and others have been singularly effective in the Colorado and New Mexico region, but we need more opportunities to show off our products. Let a Board Member or LSF officer know if you would be interested in this activity. The back cover contains our names and addresses.

Our Annual Meetings this year will be at Cumberland Dance Week. The Annual Member Meeting allows LSF members to meet with the Board, hear about the ongoing activities of the Foundation and to present member interests and concerns to the Board. There will also be a Board Meeting at which the Foundation's goals and needs are addressed and reviewed. It is important to us to hear from you. All LSF members are invited to participate in the Member meeting, and are welcome at the Board Meeting. Check this ADC for the formal announcement.

As always - Happy Dancing

Bob

NOTICE OF THE ANNUAL MEMBERSHIP MEETING

The Annual Membership meeting and the Board of Directors Meeting of the Lloyd Shaw Foundation will take place on Wednesday afternoon, July 26, 2006, at Cumberland Dance Week.

Members are encouraged to attend. If you cannot attend the entire dance week and would like to attend the meetings, please contact Eric Schreiber (see back inside cover) for information about single-night accommodations and individual meal prices.

LINES ABOUT SQUARES

By Dick Pasvolsky

The day after I received my copy of *The American Dance Circle* Coy Cowan called me to tell me that he had a copy of Hurry Hurry Hurry on a 45 RPM (Windsor 4105, without calls) record that he would send me if I would like to have it. I gratefully accepted his offer, and within a few days I received the record and another one that Coy thought that I might like to have, Pistol Packin' Mama with Spanish Cavalero on the flip side. I used Spanish Cavalero for an earlier article, but will write up Pistol Packin' Mama in a future edition of ADC. A couple of days later, I had a call from Bob Howell, who offered to send me a copy of Hurry Hurry Hurry, and a letter from Jack McIrvine, who said that he would send me a copy of that dance on a 78

RPM record if I had a 78 RPM turntable to play it on. I do, but before I could answer Jack, I found my old 78 RPM record of that dance (Windsor 7105), I still cannot find my called version of the dance on either 45 or 78. I'll keep looking.

However, I received an e-mail from Heiner Fischle, via ADC editor Enid Cocke, who pointed out that I had made a slight error in the wording of the Hurry Hurry Hurry call in the December article. I had written "one and three lead to the right," etc. and I should have written "Couple one lead to the right." That's an easy mistake to make because we very seldom use single-couple visiting figures these days. However, he pointed out that in the directions, I did write "couple one lead to the right".

Heiner also said that Walter Kögler, Stuttgart, used to sell a licensed repressing of the Windsor record of Hurry Hurry Hurry. Perhaps he might be able to give us an address of Mr. Kögler so that we might follow up on that. Heiner also said that the Smoke on the Water album that included Hurry Hurry Hurry can now be purchased on CDs (with and without calls) from Palomino, who bought Supreme Audio from Bill Heyman last year. So I called

Palomino and had them send me the CD without calls and another one that Heiner mentioned, When the Work's All Done, both the one with calls and the one without. When I received the CDs, I found that the Smoke on the Water album is the same one that I have on a cassette, with calls, from which I got much of the information to write up Hurry Hurry Hurry for the December article. Because I know now that recordings for the dances included in those two albums are still available, I plan to extend this series to write up some of those old singing calls, and a few of the old but popular pater-called dances.

More on Hurry Hurry Hurry:

The wording that I used for Hurry Hurry Hurry in the December article didn't allow for the slight pause in the flow of the call. Bob Dalsemer, who did the calling for the albums, uses these words (I'll use a small dash to indicate the pause.)

Now the first couple lead to the right and--circle four
Now leave that lady go on to the next and--circle three
Take that couple along with you and--circle five
And the gents join your partner in the line of three

My own version was:

Couple one lead out to the right it's - four hands
'round

Leave her there, go on to the next, it's - three
hands 'round

Take that couple on to the next, it's - five hands
'round

Now you leave her there and join the line of three

Take your pick. I prefer my last line to Dalsemer's. The hesitation is built into the closing portion of the figure:

Ladies chain across the set but--don't return
Chain 'em up and down the line and--watch 'em
churn

You chain 'em straight across the set, don't-- let
'em roam

And then you chain the ladies right on home

Coy mentioned that when the man crosses over to join his partner, he should walk straight across and behind the other line to join her on her left. That does make for a much smoother movement. The man should arrive at his partner's side just in time to start the chain.

If you decide to use this dance and do not have a copy of the old Windsor record or would just prefer to use a CD instead of the record, I would suggest that you purchase the CD with calls on it as well as the instrumental side so that you can hear for yourself the various little nuances of the calls.

The music by Peter Barnes on both of these albums is quite good. The CDs and booklets containing calls and directions for the dances are produced by Bob Dalsemer, who also does the calling on all of the records.

In this series, I have, in previous issues, written up a few of the dances that are included in the two Dalsemer albums, and because I know now that the recordings for those and several more dances are still available, I plan to feature many more of those dances in the coming months. I do thank Heiner for letting me know about the availability of those albums.

The Smoke On the Water album includes: Just Because, Hurry Hurry Hurry, You Can't Call Everybody Darling, Down Yonder, Goin' Down South, Smoke on the Water, Alabama Jubilee, Louisiana Swing, Marianne, and Trail of the Lonesome Pine (Don Armstrong's version). The When the Work's All Done album includes: When the Work's All Done This Fall, Hot Time In the Old Town Tonight, First Night Quadrille (St. Anne's Reel), Texas Star

(Rachel), Golden Slippers, Pattycake Polka (Jenny Lind), Marching Through Georgia, Silver and Gold, The Ninepin (Bill Cheatham), and Forward Six and Back (Ragtime Annie).

Throughout the history of square dancing, no dance has been as popular over a short period of time as Smoke on the Water was during the mid nineteen fifties. The music was played by Pancho Baird's Gitfiddlers and called by Pancho himself. I considered Pancho to be the most stylish caller ever. In the seventies, he published an album of cowboy songs. His songs are not the run of the mill western songs (love songs, etc.). His songs, many of which he sang with his wife, Marie, had more to do with life on a ranch, cattle drives, roping steers, etc.

Rocking in Rosalie's Boat and Summer Sounds are probably the most popular dances of all time, but they were published much later than Smoke on the Water, and most of the figures used in those dances appeared on the square dance scene many years after Smoke on the Water and are still in use today. Rosalie's Boat and Summer Sounds are still very popular. I get requests to call both of them at square dance clubs quite often.

The figures that Pancho called on his recording of Smoke on the Water (Jubilee 816A) were:

Allemande left your corner, walk right by your
own
Right hand 'round your right hand lady and a left
hand 'round your own
Four ladies star by the right three quarters of the
way around
Allemande left your corner and do a right and left
grand

Chorus

There'll be Smoke on the water on the land
and on the sea

It's a right hand to your partner and you turn and
go back three
It's a left, right and a left hand all the way around
Give a right hand to your partner, box the gnat
and settle down

Figure #2

One and three swing your girl, you swing her
'round and 'round
Down the middle, pass through, separate and go
by two
Home you go and do sa do, go all the way around
Allemande left your corner and do the right and
left grand
Chorus

Figure #3

Four ladies star by the right go all the way around
Turn your partner by the left, go once and a half
around
Four men star by the right and pass your partner
by
Allemande left your corner and do a right and left
grand
Chorus

Another version of Pancho's chorus wording that I
like very much is:

You move around the circle just as easy as can
be

It's a right hand, etc.

I don't have the exact wording for Pancho's version
of this dance. I wrote these partly from sketchy notes and
partly from memory. If anyone has a recording of the
called side of the dance, would you mind recording it and
sending it to me, please? I could either send you a short
tape for you to record it on (which would work well for
me) or if you would prefer, tape it and send it to me and

I could send a tape to replace the one you have sent me.

Bob Dalsemer uses two figures that are somewhat different from those that Pancho used.

The first:

Well now you allemande left your corner and you
walk right by your own

You turn a right hand round the right hand lady
and a left hand round your own

And now the gents star right in the middle, go all
the way around

You allemande left your corner grand right and left
go round the town

The second (basically the same as Pancho's version
using different words):

Well now the head couples swing your partner,
swing her round and round

You pass thru down the center and separate
around

Well now you walk right by your corner and you
do-si-do your own

You allemande left your corner, grand right and left
around the town

The third:

Four gents to the center circle left go once around
See saw round your partner, make a right hand
star as you come down

Turn the star in the middle, go all the way around

You allemande left your corner grand right and
left around the town

I don't plan to write up all of the dances included in
both of Dalsemer's albums, but if you have one or more
that you would especially like to have me write up, please
let me know.

31 Newton Ave.
Branchville, N.J. 07826
(973) 948 3878
jodipas@nac.net

ASK ANNE

By Anne Fuller

Dear Anne,

I just received a phone call from Gail Ticknor asking me to consider being on the Board of Directors for the Lloyd Shaw Foundation. This is the second time she has asked me. Frankly, I was dumbfounded. Why did she call me? I can't imagine that I am qualified to be on the Board of Directors.

Sincerely,

Dumbfounded and Curious

Dear Dumbfounded,

Gail Ticknor and her nominating committee carefully review the membership roster each year to select people for positions on the Board of Directors for the Lloyd Shaw Foundation. They think about the people they have danced with throughout the year and choose folks who seem to enjoy sharing and promoting the fellowship, dancing and music that are an integral part of our American heritage. The Lloyd Shaw Foundation has become a national organization and so the committee strives to maintain a geographic balance in its nominees. The members of the nominating committee select people who love dancing and love helping newcomers. If you are willing to serve on the board and have ideas that might help carry out the mission of the Foundation you are a good candidate. If you are not sure just what the mission of the Lloyd Shaw Foundation is, you can find the mission statement on the inside cover of *The American Dance Circle*. If you enjoy dancing, if you have a desire to share dancing with the younger generation, if you like helping new dancers feel comfortable on the dance floor, you may be that ideal candidate that the nominating committee is looking for.

Think about what you enjoy the most about folk dancing and consider saying yes the next time Gail Tichnor calls.

Anne

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

There are several contemporary contra dances with the same name (title), and for some of those it is obvious that the authors just happened to choose a title already used by another. And, there are others, particularly among the older traditional dances, where it seems that a single popular dance may have been modified and changed over the intervening years. These modifications are generally lumped under the catch-all phrase of "the folk process." Trying to determine this folk process for dances with a common name is interesting and sometimes leads one to an indefinite conclusion. Here are the results of one such exercise.

The December 2005 issue of this publication included The Flowers of Edinburgh as a dance using the Figure-8 movement – that dance had been collected by Cecil Sharp in Warwickshire, an area of England. The date of introduction was not given but it seemed apparent that the dance dated from the mid-1600's. Here is that dance with limited descriptions to conserve space.

THE FLOWERS OF EDINBURGH

A1 First man goes the Figure-8 around the second couple

A2 First lady goes the Figure-8 around the second couple

B1 First man & first lady simultaneously go the Figure-8 around the second couple

B2 First and second couples swing and change (progressive)

From the detailed description of the Figure-8 patterns, it is possible to deduce that the dance is a proper duple – every other couple active but not crossed over. A similar, but modified, version can be found in Don

Armstrong's New Century Collection of contra dances as a traditional dance with no further indication of a source or date of origin.

FLOWERS OF EDINBURGH

A1 #1 lady does a full figure-8 (thru the couple below)

A2 #1 man does a full figure-8 (thru the couple below)

B1 #2 couple dance a full figure-8 (both moving, thru the #1 couple)

B2 Same two couples do a 1-1/2 Poussette (men "push," end progressed)

This version is similar to the preceding one above, as both include the Figure-8 as the basic pattern. The differences from the previous version are the #1 lady dancing first, the second couple getting into the action in B1, and the Poussette in place of the Swing and Change. It is shown as an improper duple, with every other couple active and crossed over. These two dances are enough alike to consider the changes as part of the folk process.

In *The Contra Dance Book* (reference 1) one finds a completely different version. It is a 48 bar dance, limited to 6 or 8 couple sets and with 2, 4, 6, etc. crossed over. *The Contra Dance Book* lists as a reference "Briggs 1953 p72" with no further explanation.

FLOWERS OF EDINBURGH

A1 Head and foot go forward and back

Head down center, foot up outside

A2 Same two couples forward and back

Down the inside, up the outside

B1 Chain at the head, star in the middle, right and left at the foot

B2 Circle left at the head and foot, middle right and left

C1 Right hand star at the head and foot, chain in the middle

C2 Everybody cross right over

Head couple down center to foot.

In *Thirty Contras from New England* (reference 2), Briggs (on page 72) stated "Both this dance and the next were taken from early manuscripts of fiddler's prompt books" with no additional references. There is no indication that it was a traditional dance or a variation of one. Other than the title, there is no resemblance to the others above.

Several years ago I received a collection of dance notes and some of the library books of another caller. In that collection, there was a small pocket-sized book measuring just over 2 inches by 3 inches in size. Unfortunately, the first six pages and any pages beyond page 64 had been lost - causing the title, author, publisher and date of publication to remain unknown. It was obviously quite old and a book for quick reference so the holder could refresh his/her memory before joining the dance without benefit of a caller. I deduced that it was of Scottish origin as nearly every dance ended with a poussette, among other clues. It also included a dance The Flowers of Edinburgh which was totally different in character - it is shown next for comparison.

FLOWERS OF EDINBURGH

1. Top lady turns down to right behind the second and third lady, crosses between the third and fourth lady, and over to the gentlemen's side, and up behind to top--same time the top gentleman follows the lady, but advances up the centre.
2. The top gentleman repeats the above, the lady following and up the centre to place.

3. Down the centre and up,

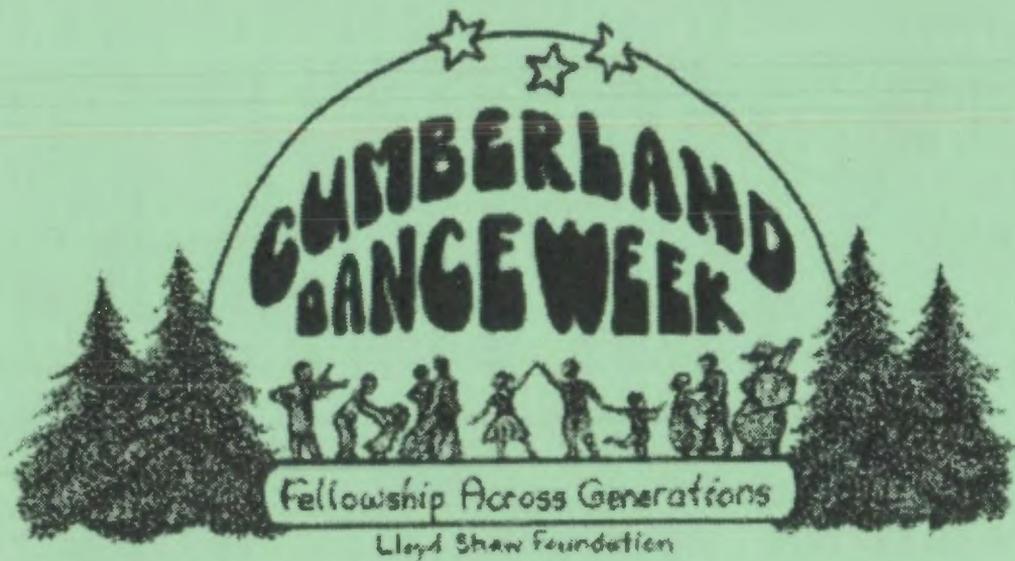
4. Poussette.

It is difficult to determine any relationship to any of the other dances. It seems obvious that it is a four couple proper dance (uncrossed) with the top couple active. Based on the condition of the small book, it is fairly safe to assume that it is the oldest of the versions shown here. If it is Scottish, one also could imagine the dance being done in Strathspey rhythm, although there is nothing in the little book to so indicate. There is nothing in any of the references noted above to indicate the type of music to be used, but recordings of The Flowers of Edinburgh music that I have are recorded as a reel. With a wide (very wide) stretch of the imagination, one could theorize that the somewhat circular path around two couples (the lady first leading the man, then the man leading the lady) somehow was changed to a similar circular path around only one couple and then to a Figure-8 pattern to result in the second version above. That is a highly speculative thought with no evidence to support it. The possibility remains that the four-couple Scottish version and the English longways version recorded by Cecil Sharp were developed independently and the only relationship is the use of the same title.

The folk process works in mysterious ways, not always obvious to the reader. If anyone has additional versions of The Flowers of Edinburgh, I would appreciate hearing of them, with the hope that the folk process on this particular dance can be traced further.

References: 1 The Contra Dance Book, Rickey Holden - editor, American Squares Magazine, American Squares, Newark, NJ 1956.

2. Thirty Contras from New England, Dudley T. Briggs, Burlington, MA 1953.



July 23 – July 29, 2006

Welcome back:

***CHRIS BISCHOFF, SETH TEPFER, THE
AVANT GARDENERS DUO (Laura Light and
George Paul), Al & Alice White***

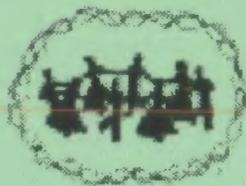
Come feel the special spirit of fellowship at Cumberland Dance Week. Enjoy the dancing, music and laughter with old friends and new. Our program is full of interesting and exciting activities for all ages, celebrating the American folk tradition. Live music, an excellent staff and a beautiful location will make this an experience you will always remember. Come take the hand of the past, join in our dance, and wrap yourself for a few days in the warmth of our family.

In Nancy (south central) Kentucky

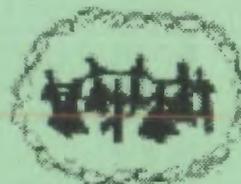
Contacts:

Eric and Lynn Schreiber
618-374-2024, cdw@lloydshaw.org

Neal and Pat Rhodes
770-972-5430



Lloyd Shaw Foundation's 29th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 25th — Saturday, July 1st 2006

La Foret Conference & Retreat Center, Colorado Springs, CO

DANCE VARIETY FOR THE JOY OF IT!

6 Evening Parties + workshops in **Contras, Squares, International, English, Rounds, Irish & Spanish** for the adult level dancer, beginner through experienced – fun for all!

If you have attended RMDR in previous years, and are returning in 2006, for each NEW dancer you convince to attend, your fees will be credited \$25!

Enjoy Dance, Music and Fellowship!

There's no better way to have a relaxing and fun-filled vacation than to attend the RMDR - in a rustic, yet modern, mountain setting - under a Colorado blue sky!

Staff: well known leaders such as John Turner, Paul Moore, DeWayne Young, Enid Cocks, Rusty Wright, Bob Riggs, Justin Judd, John Bradford and others.

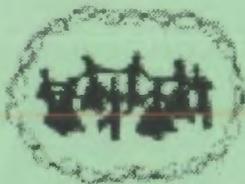
Live Music provided by talented musicians such as Lew Cocks, Dale Sullivan, Joe Fairfield, Ron Tomicek, Larry Edelman and others from Colorado.

Program: The dance week starts with dinner on Sunday evening followed by the first of six (6) evening dance parties. Daytimes, Monday through Friday, consist of fun workshops featuring a great variety of dance styles, with music to match. Our fine staff is eager to share their wealth of knowledge. If you are a leader, you can count on taking home fun new dances and great ideas to enhance your own calling. A dip in the pool, a nature trail stroll or just getting to know your fellow dancers add to your week of fellowship, fun, and great dancing in an outstanding location. Saturday morning we say our farewells until 2007 when we celebrate our 30th Anniversary!

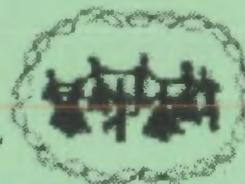
Facility: The La Foret Conference & Retreat Center is a **SECLUDED, QUIET, INSPIRATIONAL** destination tucked among the ponderosa pines of Colorado's Black Forest. Open year round, its facilities are located 15 miles north of Colorado Springs. For Colorado vacation info, go to: www.coloroadventure.net/index.cfm

Cost: Adult room, board and tuition \$595.⁰⁰ (double). See registration form for single occupancy, offsite and teen 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, lbradford@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 29th Annua.



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 25th — Saturday, July 1st 2006

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

Teen: _____ Age: _____ M F

Teen: _____ Age: _____ M F

(There is no "youth or teen" program or supervision - all dancers are most welcome)

Address: _____

City: _____

State/ZIP: _____

Phone: _____

Email: _____

ENTER FEES

Special Diet? _____

Circle desired option & specify number	Onsite Double	Onsite Single*	Offsite No Meals	Offsite Lunch & Dinner	Offsite Dinner only		
Adult	\$595	\$695	\$220	\$340	\$290	x	\$
Teen _{(age 13-17)**}	\$295	n/a	\$180	\$295	\$250	x	\$
Youth _{(age 4-12)**}	\$210	n/a	\$140	\$225	\$175	x	\$
LSF member discount (\$25) <i>"First 2 adult registrations only"</i>						x	\$
*If space is available ** In upper bunks with parents							\$
						TOTAL DUE:	

We HAVE NOT attended a previous RMDR week, and we decided to attend based on the efforts of: _____

To guarantee your participation please remit a deposit of 50% of total due with registration. If received **BEFORE** Jan. 1, 2006, you earn a 5% discount! Balances due by June 1st 2006. For further information or custom packages please contact Linda Bradford (303) 239-8772, l_bradford@comcast.net or Bob Riggs (303)741-6375, RLRiggs@aol.com.

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**Available from
LSF Educational Resources Division
PO Box 11
Macks Creek, MO 65786
(573) 363-5868
audiolft@dam.net**

ANNIVERSARY TWO STEP

An English Couple Dance

Here is a classic two-step mixer with a simple 16-bar pattern. The pleasure is in meeting a series of partners and in making the dance light and bouncy. The pattern is similar to Waltz Ballonet. For more dance descriptions, you can go to our website: www.lloydshaw.org. Click on Archives and then on Resources. The music can be ordered from the LSF Educational Resources Division. See back cover.

Position: A double circle, with men facing partners and with their backs to the COH. Opposite footwork.

AWAY, 2, 3, BOW; TOGETHER, 2, 3, JOIN HANDS.

With the men using the L foot, and the women using the R, step directly away from each other (men to the inside of the circle, women to the outside). Take three steps away, and touch the free foot fwd as you make a slight bow. Then move twd each other for three steps and a touch, the men stepping fwd to their partners' L side and joining L hands with them. R hands are joined with the person to the R side of you (Alamo style).

TWO-STEP LEFT, TWO-STEP RIGHT, TURN, 2, 3, 4. The men step on their L foot, swing the R out a little beyond it and touch the floor, and then step on the L again. (The women using the opp foot, so the circle will be working in one dir. It is really a pas-de-basque that is done, the men swinging their L foot out to the front, on around, and back almost to place where they put it down, then touching the R foot in front of it, and then taking the wt again on the L in pos.) Then swinging the R foot around and taking wt on it, touching the L in front, and taking the wt on the R again. Holding partner's L hand, and letting go with the R hand, walk four steps around partner (CCW), and join R hands with the next person. The men are now facing in and the women out (Alamo style).

TWO-STEP LEFT, TWO-STEP RIGHT, TURN, 2, 3, 4.

Repeat the pas-de-basque steps again. (The men step L again, touch R in front, and step wt on L again; then step on R, touch L in front, and take wt on R again.) Now turn the woman you are holding by the R hand, using the same four steps, but finishing with a box-the-gnat, by having the woman back under (L-face) the man's R arm to pos opp and facing him. (They change hand holds, he now taking her R hand in his L.)

DRAW AND, DRAW AND, TWO-STEP LEFT, TWO-STEP RIGHT.

The men step on their L and draw the R to the L, then step on the L again and draw the R to the L. Then they do a bouncy two-step, a leap-step-step. The woman does a slight leap fwd on the R foot between her partners' feet on the first meas, and on the second two-step the man does the same. They circle once completely around in two two-steps, ready to repeat the dance again with their new partner.

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MOORE ON CONTRA: TRADITION

By Paul Moore

What do we mean when we talk about 'traditional' versus 'modern'? A simple answer comes from looking at the CALLERLAB list of basic calls. Some of them have dates of when the call was written, while others have a question mark or a capital T. The T means a traditional movement. The call has been around for a long time and we do not know who first devised it.

We can find T figures in dance books from any era, from contemporary square dance books back to the Playford dances of the 1600's. For example, right and left thru is a call that Noah probably used on the Ark. But, depending on the tradition it came from, Right and Left Thru was done differently. In some settings it means over and back; in other settings it means 'square thru.' The timing of Right and Left Thru depends on whether it is used in a contra dance or a contemporary square dance.

'Tradition' is a slippery word because it defies definition. Some people will say that 'traditional' is the way they did it when they were young; or it's the way Grandpa described doing it; or it is the way it's described in some old book. We must remember, however, that 'traditional' comes out of the folk world, and that world is constantly changing. If it does not change to fit the needs and desires of people, what was traditional becomes a relic - something to look at out of curiosity, but it no longer has any life.

Square dancing in America comes from several traditional roots, the two main ones being the New England style and the Appalachian style. Though both came from the British Isles, they were the traditions of different people. New England dancing tended to be English and more courtly. Appalachian dancing tended to be Scots-Irish and more energetic. New England contras and squares featured set dances that timed out with the phrase of the music (the dances still had to be enthusiastic or the young would not have danced them). Appalachia had dances based on Scottish country dance, Irish set dance, and Irish step dance. Where New England

had more trained musicians to play from sheet music, Appalachia had more self taught musicians. These musicians played tunes they remembered from home, but each musician remembered the tune a little differently.

This description of New England versus Appalachian dance and music is far too simplified to do justice to either tradition. Out of this simplified description, we can draw another generalization that will hold to be generally true (please do not inundate me with the exceptions). New England squares became what we now call quadrilles: pattern dances that are closely timed to the music. Appalachian squares, especially as they traveled further south and west, took on a flavor of their own.

Here are what I see as the spices that were added to Appalachian dancing: 1) relaxed timing and styling; 2) the sound of the music; 3) traditional figures done with a rural style. Just the names of the dances give a hint of what the dances were like: Down the Rattlesnake Hole; Georgia Rang Tang; Rip 'n Snort; Texas Star; Dive for the Oyster. Some of these dances have gone gently into that good night; some get hauled out by demonstration groups; and some others are alive and well.

A dance I use on occasion at Modern Western Square Dances and at contra dances is called 'Right Hand High.' By the way, when I call this dance, I start by letting the dancers complete each figure before giving the next call. As the dancers get more fluent, I overlap calls; that is, some of the dancers are finishing one move while the others are starting the next. Timing is still there, but it is different, and it gives a real lift to the dancers.

Use an ad lib opener, break, and closer. The figure itself is this:

Couple #1 lead to the right and circle to a line with couple
#2

#1 man leaves them there and circles three with couple
#3

#1 man takes couple #3 with him to circle five with
couple #4 to make a line of five. (#1 man is at the
left end of the line, and #3 man is next in line)
#1 man and #3 man go stand at home

The formation now has a lonesome man at each head position, and there are lines of 3 at the sides. The lines have the side man in the middle of the line with his partner on his right and his corner on his left.

Lines of 3 forward and back

Lonesome gents dosado

Lines of 3 right hand high left hand low

The side men raise their right hands to roll the right hand lady from right to left. The left hand lady rolls under the man's arch to go from left to right. The ladies end up in lines of three with the head men and the side men are standing at home.

Lines of 3 forward and back

Lonesome gents dosado

Right hand high, left hand low

The ladies are now with the opposite side man

Lines of 3 forward and back

Lonesome gents dosado

Right hand high, left hand low

The ladies are at the head position.

Lines of 3 forward and back

Lonesome gents dosado

Right hand high, left hand low.

Note: when the lines of three are first formed, the lady on the man's right will always be on a man's right. The other lady will always be on a man's left. As the ladies roll this fourth time, the side ladies are rolling directly toward their original partner, while the head lady is rolling under the arch and directly in front of her partner. So, on the fourth Right hand high, everyone swings the original partner and promenades home.

Repeat the pattern for Couple #2, middle break, repeat for Couple #3, then Couple #4, closer.

The dance is a pretty quick teach for contra dancers or square dancers. It is familiar enough to leave the dancers feeling comfortable and different enough to

provide a great piece of variety. For music, try an old-timey hoe down. Some record companies have rediscovered the fun of those old-time tunes and are re-recording them with modern instruments and top recording technology.



TERPSICHORE'S HOLIDAY

By Jeff Kenton

Terpsichore's Holiday 2005 was a big hit for all who attended. We had 65 adults, 20 Teens and 35 kids come together for 5 days of dancing and singing. Classes included Contras, Squares and Waltz with Gaye Fifer, Ballroom Dances and Appalachian Clogging with Renee Camus, and English Country Dances with Tom Spilsbury. Teen campers led Salsa and Lindy Hop sessions during their free time that were a big hit. Non-dance activities included Pencil Drawing for adults and teens, Woodworking, Arts and Crafts, Song Writing, Nature Hikes and a Juggling workshop for kids. Everyone enjoyed the pool and jacuzzi during free time. The staff did a great job of making all of the classes accessible for all abilities and ages.

Sadly, 2005 will be our last year at Rocky Gap. The leadership at the hotel decided that they wanted their ballroom back for their own New Years Eve event. The search is on for a new venue and a group of campers and I are combing the mid-east for just the right place. We hope to have a new home soon. Meanwhile, plans continue for Terpsichore 2006 which will be our tenth year. Please join us!

TRIBUTE TO DICK CRUM

(Editor's note: This news came to us through the internet. Just last year the Ninth Edition of *Dance a While* came out with a dedication page honoring Lloyd Shaw, Dick Crum, Ralph Page, and Frankie Manning, each a major leader in his area of dance interest.)

The American folk dance community has sustained a major loss today. We have just heard of the passing of Dick Crum, one of the greatest legends of international folk dancing. He was one of the people who created the genre of international folk dancing in the United States (as opposed to ethnic folk dancing, which involves dances of one nationality or ethnicity only). Everyone who has ever gone to an international folk dance session in the U.S. has been influenced by Dick Crum. Most of us who teach international dancing learned how from Dick.

Of German and Irish heritage himself, Dick was raised in a Romanian neighborhood in St. Paul, Minnesota, where he became interested in ethnic dancing. He went on to live and study dance in Yugoslavia, get a graduate degree from Harvard, become a choreographer, director, and consultant for both the Duquesne University Tamburitzans and Aman Folk Ensemble, give workshops all over the world, and teach at every dance camp in the U.S. He was a source of information for companies producing the recordings we dance to and to groups singing the songs that go with the dances.

He was one of the best folk dance teachers ever and is known for his humor, modesty, prodigious scholarship, and being able to get absolutely anyone to dance. He was a walking encyclopedia of language and folklore and was the person who made "culture corners" an important part of dance workshops. At the same time, he was the one who gently corrected us when we "folk processed" a dance too far away from the original - and he did it with humor. Sometimes he got everyone to participate in a

dramatic skit and we'd all end up laughing uproariously, but also learning an important lesson about respecting the cultures the dances come from.

There's too much more to say, as anyone who has ever participated in a workshop of his already knows - but I'll leave you with a description of the various types of folk dancers that has long been attributed to Dick (and which he never denied authoring):

1. Beginning dancer: knows nothing
2. Intermediate dancer: knows everything but is too good to dance with beginners.
3. Hotshot dancer: too good to dance with anyone
4. Advanced dancer: dances everything, especially with beginners

Dick Crum was the epitome of an advanced dancer. We will all miss him more than we can imagine.

A nice sentiment was shared on the Eastern European Folklife Center listserve by Denis Basic, here is the last part of that message:

"As a teen, I was afraid of old age, namely, of sore muscles and bones, which could prevent me from dancing. Then in my college days in Sarajevo, I read an old Uyghur Buddhist text which claimed that the soul can really dance only when it is set free from the human body, that only then one can dance to his full potential. That idea gave me hope and peace.

Well, I am sure that some guys somewhere over there are having a lot of fun learning from Dick all nuances of Balkan folk dancing and that he dances now as he's never danced before."

WORDS TO ACCOMPANY A PAINTING OF CHILDREN DANCING IN A HIGH MOUNTAIN MEADOW

By Dorothy Stott Shaw

Now, let us dance together lightly
Hand held in slender hand . . .
This is not something that the mind
remembers
Something the alien heart can
understand . . .
For it lies deep in the vein, and deep
in the marrow,
Deep in the interstices of the soul . . .
The certainty that, where the dance
sustains us
The Dance will make us whole!
The hand that held the hand of
Euredice
While Orpheus played measures on
a harp
May yet set forth, beneath the
leather buskin
The flat note and the sharp.
May yet set forth, beneath the
slender ankle
The urge to move in arcs across
the floor,
And, if the music falters in the fingers
The mind picks up the score!

Now – let us run into the alien
meadow
As if we were the children of a dream
And wet our tired feet in the twirling
shallows
And gather up the shimmers from
the stream . . .
And dance! And dance again, in the
green meadow

And dance outside the churchyard
on the hill,
And run and leap, and clutter up the
meadows until the bones are still
Strange, strange, strange how the
heart wanders

Stranger still how the long memory
Flings away the blossoms into the
meadows . . .
And sets us Free!

Reprinted from *The Long Shadow*, 1977
(The earlier bulletin of the Lloyd Shaw Foundation)



CORRECTION

Bill Litchman has written with a correction for the last issue. In Kris Litchman's article, "August Serendipity" on page 4 in the first complete paragraph, there is a description of the Chicken Plucker, a name used for a class of figures moving dancers back and forth across the square in a series of variable (changing) figures. To get into the formation, instead of leading right, the heads should come to the center and swing the opposite. Then the swinging couples can face either each other in the center or the outside couples standing next to them. Then the figure can progress as described. Bill says the Chicken Plucker is an exciting figure, challenging and yet simple.

LET US HEAR FROM YOU!

The editor is grateful to the faithful contributors who submit articles for each issue of *The American Dance Circle* and to those who send in news of dances and dance friends.

She would love to hear from others of you. If you have news to share or responses to articles in the ADC, please write and share your thoughts. This is your means of communicating with your fellow LSF members, so please send any articles, opinions, questions, and news to

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ecocke@ksu.edu

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	Salsa Classes High Desert Dancers Contra Dance	11:30 AM-1:30 5:30 to 7:30 PM 8:00 to 10:00 PM
Monday	Tango/Folk	6:30 to 10:00 PM
Tuesday	Karate Tango	5:30 to 6:45 PM 7:30 to 10:00 PM
Wednesday	Irish Step Dancing Scandinavian Dance Hungarian Dance	5:00 to 7:00 PM 7:30 to 10:00 PM (1 st , 3 rd & 5 th) 7:15 to 9:15 PM (2 nd & 4 th)
Thursday	Private Lesson Karate Shintaido Int'l Ballroom	12:00 to 1:00 PM 5:30 to 6:45 PM 7:00 to 8:00 PM 8:00 to 10:00 PM
Friday	Ballroom Practice	5:00 to 7:00 PM
Saturday	Irish Step Dancing Tango Salsa/Tango Int'l Folk Dance	8:30 AM to 2:00 2:30 to 4:30 PM 5:00 to 7:00 PM 7:15 to 10:30 PM

STIR THE BUCKET

On October 10, 2005, Foundation members **Barbara Johnston, Grant and Ann Logan, and Diane Ortner** were guests at a "prequel" event honoring long-time Foundation supporters **Henry and Dorothy Caruso**. The event, which included a presentation to the Carusos by the Middleburgh Heights (Ohio) mayor, celebrated Hank and Dot 's 65th wedding anniversary on December 23, 2005, and Hank's 90th birthday on February 9, 2006.

Leslie Lewis wrote us, "For those of you who may not know, **David** passed away on Monday, December 12, from multiple complications of diabetes. He had suffered terribly the last several weeks and had his left leg amputated last week. He never recovered from that surgery, developed pneumonia, and multiple infections. He's now dancing in Heaven . . . " David was a physician and the cofounder with Stew Shacklette of the Kentucky Dance Foundation. David and Leslie have been steadfast friends of the Lloyd Shaw Foundation. They have attended many of our dance camps. On their own property they built a beautiful dance hall, and it was there that David filmed dancers to create the video to accompany the LSF Program of Dance for Secondary Education kit. For those wishing to contact Leslie, the address is 2800 Hutcherson Lane, Elizabethtown, KY 42701, lewpro1998@aol.com.

Contra dancers across the country have been saddened to learn that contra choreographer and caller **Gene Hubert** has been diagnosed with stage four pancreatic cancer. Gene and **Jenny** need their friends' prayers and cards. Their address is 1001 Goodwin Road, Durham, NC 27712. Gene has written many wonderful contras that most of us have danced, such as The Dance Gypsy and The Reunion. Think of Gene and Jenny the next time you call or dance one of his great dances.

EVENTS OF NOTE

Rocky Mountain Dance Roundup, June 25-July 1, La Foret Conference Center in the Black Forest northeast of Colorado Springs. Director Bob Riggs, (303) 741-6375. Registrar: Linda Bradford, (303) 239-8772. See ad in the centerfold.

Cumberland Dance Week, Nancy (south-central), KY, July 23-29, with Seth Tepfer, Chris Bischoff, Brad and Beth Battey, Kendall and Lisa Rogers, Laura Light and George Paul. Contact: Eric Schreiber, (618) 374-2024, twoviolins@surfglobal.net. See the website: cdw@lloydshaw.org

Terpsichore's Holiday, December 27, 2006-January 1, 2007, Site to be determined. Registrar: Jeff Kenton, 301-587-1525, jkenton@verison.net. Watch the Terpsichore webpage: www.dance-camp.net

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



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