

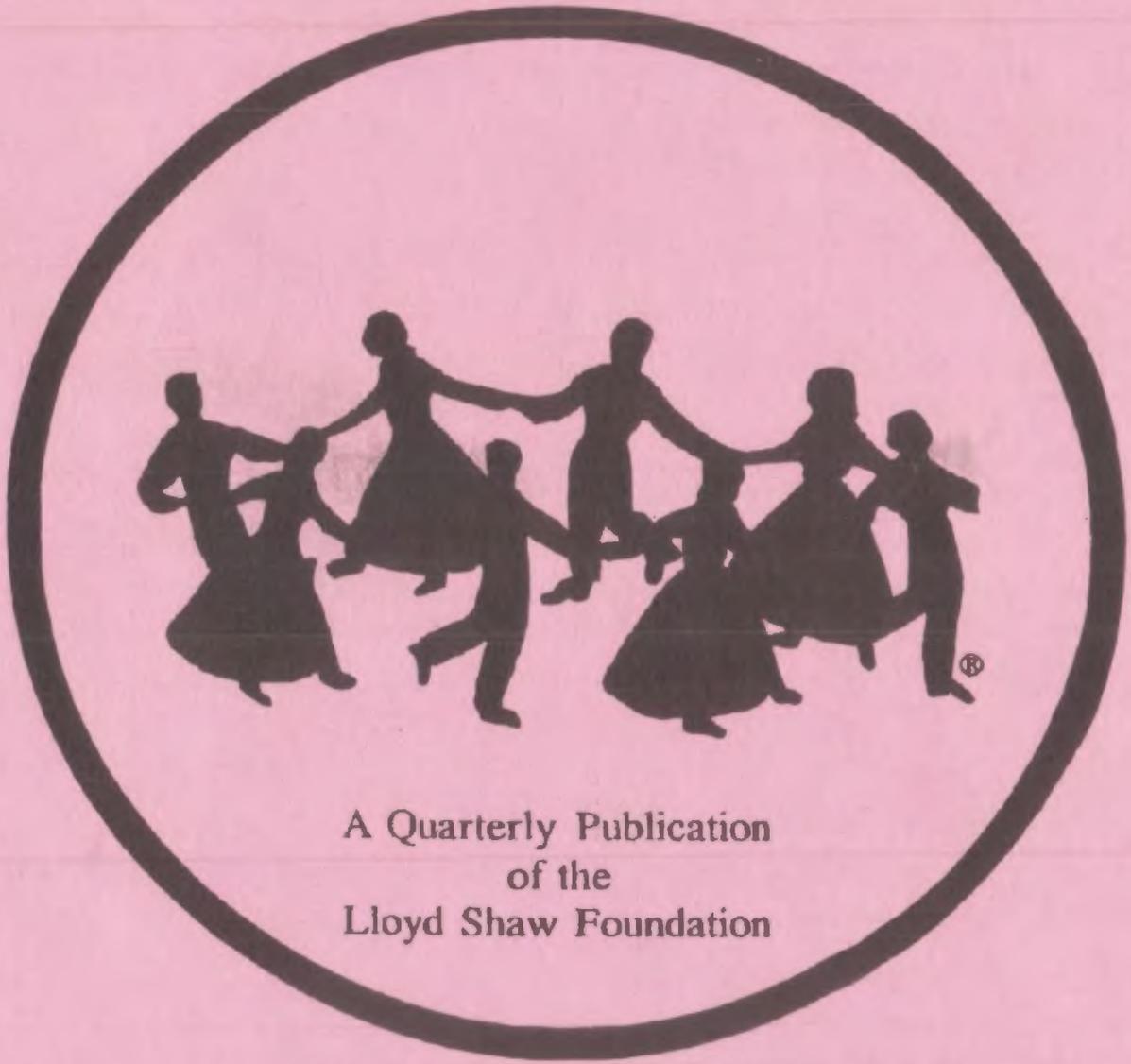
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Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



**The  
American  
Dance Circle**

**JUNE 2007**

**Volume 28, 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 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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**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 = 4.5" wide X 7.5" tall    Half page = 4.5" wide x 3.5" tall**

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## **LETTER FROM THE PRESIDENT**

Dear Friends,

One of my favorite musical tunes is from "Camelot" - "The Lusty Month of May." Well May came again and what an unusual arrival; serious cold weather in a global warming situation. But such is life. Anne and I have spent our winter and spring at home enjoying, or perhaps enduring, life in the country. Much of the enjoyment of our home comes from our continual interacting with our many "new" friends and neighbors. Everyone looks forward to seeing each other weekly or monthly or special occasions. We generally use the time to review the gossip collected during our absence one from the other. And these events also tend to include eating.

I believe my joy in this type of interaction developed from my early dancing days. As a teen I was often allowed to attend dance weekends and dance weeks with my parents, as long as I "behaved," and danced of course. After the first year I began to realize that some people tended to return to the same events. And that began to include friends of my own. Such interactions have become a continual source of pleasure as my years pass. Each "new" event Anne and I attend, each "new" place we visit, we seem to find either new friends, old neighbors, or even on occasion close but long removed friends.

Now that this spring has arrived, I hope that all of us

have at least one planned dance event that is a special event to you and your family. "Pass it on." That is part of the Lloyd Shaw Foundation's purpose. I hope to encourage our members to remember this concept as they plan their dancing vacation(s). It you are to "pass it on," there is no better way than to bring/take people with you to show them why, and how, you and yours choose to dance. If part of your joy in attending dance "events" is renewing acquaintanceships then anyone accompanying you will already have a group of "new friends."

During the past year I have received many flyers and calendars for dance events in 2007. I am constantly amazed at the number and variety of dance venues and also their geographic dispersion. Wherever you want to go, there you can probably find a dance. So, if you dance, try traveling to a distant event. You will meet new friends, you also may meet old friends, but I am sure you will enjoy the adventure!

*Happy Dancing!*

*Bob Fuller*

## **SEEKING NOMINATIONS TO THE BOARD**

Bob Riggs and Marie Armstrong are completing second terms on the LSF Board of Directors and are not eligible to run again. Norma Bowers is completing her first term and may run again. Other current board members are Bob Tomlinson, Irene Sarnelle, Neal Rhodes, Rusty Wright, and Eric Schreiber.

If you would like to nominate someone or would like to be considered, please contact Bob Fuller (see inside back cover), who will forward your suggestions to the Nominating Committee.

# **LINES ABOUT SQUARES**

**By Dick Pasvolsky**

Walt Cooley, chairman of Callerlab's Mainstream Committee in 1991, announced that the quarterly selection for the quarter beginning on October 1 would be a figure called the Teacup Stroll, authored by Ben Risinger.

Formation: static square.

The action: Head ladies chain  $3/4$  as the head men simultaneously promenade  $1/4$  to the right to meet and courtesy turn their original partners (in the original side positions). While the heads are doing that, the side couples promenade  $1/4$  to the right to the head positions. The action then repeats with the new head ladies chaining as the new head men promenade  $1/4$  and courtesy turn their partners as the new side couples promenade  $1/4$  to once again become head couples. The action is repeated two more times until all couples are returned to their original home positions.

This figure can be used in a singing call or hoedown wherever a grand square can be used. If done properly they both require 32 beats of music.

This figure has a flow similar to that of the plus figure Teacup Chain, but is easier to do. It offers a great opportunity to work on good timing. The figure cannot be shortened as can the grand square. The dancers will find it difficult to cheat on the timing.

The figure never did make it to either the mainstream or the plus list. Perhaps it should have. First of all, it is a very interesting and fun figure to do, and it would offer a good introduction to the  $3/4$  chain in the teacup chain.

The Windmill Quadrille is another dance in which the head or side ladies chain  $3/4$  while their partners promenade  $1/4$  to the right. Many years ago Don Armstrong asked Walter Kögler, of Tanz Records in Germany if he could record the tune Krüsel-Konter, as arranged by Heinz Lau, for recording by the Lloyd Shaw label.\* Don dedicated the recording to Ralph Page, of Keene, New Hampshire not only because Ralph showed the figure to him, but because of Ralph's lifetime love of good

music, good dancing, good timing, and his strict adherence to traditional values in dance and lifestyle.

Formation: Square (slightly larger than a normal square)

Timing: Note that the action of each figure utilizes 8 counts of music. The grand square action takes a total of 32 counts, and in the closer, each two-hand turn uses eight beats of music. The full promenade takes 16 counts.

Styling: The timing helps to establish the styling (the manner in which the quadrille is danced). It should never be hurried. All hand turns are open-hands at the ladies' shoulder height, gentlemen's palms up, with dancers far enough apart so that 8 dancing steps are comfortably and naturally utilized to execute each movement. If each dancer will imagine that he/she is at a formal ball with the ladies in hoop skirts, and the gentlemen in formal or military dress, the feeling of the dance will be easier to create.

### **Windmill Quadrille**

Chord: All bow to partners

Fig.1

Counts:

1-8 Ladies star right three quarters as all of the gentlemen, sweeping wide to use all eight counts, advance one position to the right to meet their original partners.

9-16 All dancers turn partners once around with left hands joined to place the ladies in the center again in a right hand star (NOT a courtesy turn. See Styling).

17-24 Repeat action of counts 1-8.

25-32 Repeat action of counts 9-16.

33-40 Repeat action of counts 1-8.

41-48 Repeat action of counts 9-16

49-56 Repeat action of counts 1-8

57-64 Repeat action of counts 9-16 except to end with all at home, with head couples facing center and side couples facing their own partners in preparation for the grand square which follows.

## Break

### 1-32 Grand Square

#### Fig. 2

Repeat the actions of figure 1 except that on counts 1-8, the ladies star, on 9-16, dancers turn once and a half so that the gentlemen star, and continue this alternating pattern until all have returned to home positions: ladies star, gentlemen star, ladies star, gentlemen star. The partner turns in between each star still utilize 8 counts and the same hand positions, but the dancers step closer to their partners to permit the 1½ revolutions without hurrying. (Please remember that these hand holds are not pigeon-wing but more closely resemble minuet hand positions.)

## Break

### 1-32 Grand Square

#### Closer

1-8 All turn partners clockwise with a wide 2-hand turn so that each can, upon releasing hands, walk past their partners to their corners. Note: slow, attentive 8-count action using 8 counts of music.

9-16 All turn corners clockwise with a wide 2-hand turn so that each can, upon releasing hands, walk past each other to return to partners. Same slow, attentive 8-count action.

17-32 Promenade partners all the way around the set.

Chord: All bow to partners.

I learned this dance several years ago when Don Armstrong introduced us to it at a contra dance weekend at York Pennsylvania. It immediately became my favorite of the many quadrilles that I had danced and I have not learned any since that I like better.

\*You can order Windmill Quadrille on a custom CD from the LSF Educational Resources Division: LS 517 (prompted by Don Armstrong) and LS 518 (instrumental). See the centerfold ad.

# **THE ANGELIC FARMER, A SQUARE DANCE**

**By Chris Bischoff**

The Angelic Farmer (January 2000) is named in honor of my friend Meagan Cocke Schipanski, who was at that time the field manager at Angelic Organics near Rockford, Illinois.

I got the idea for Grand chain / Men pull by right from a break I learned from another caller. I liked it so well I wanted to feature it in a dance, and this is what I came up with. This square is a mixer. Men progress to right-hand women, and women progress to left-hand man each time through the figure.

## **Counts**

8 Grand chain / Men pull by right

8 Grand chain / Men pull by right

8 Promenade to man's home place

8 Everyone into the middle & back

8 Heads go forward & back

8 Heads right & left through

16 Heads pass thru, cross trail thru, go round 1 (your current corner) to the center, heads with partner box the gnat, pull by right with partner to current corner

8 Corner dosido

8 Corner swing

16 Corner promenade to the gent's home

The women grand chain over and back normally, ending where they began. Simultaneously, the men pull by the right, moving one quarter around the circle to courtesy turn the lady at that spot after the first grand chain. The

men continue the same direction for the next pull by to courtesy turn the lady who is now where she started. The man ends the second courtesy turn on the opposite side. I teach it by asking the head men to face right and emphasize that they will face right both times to pull by. I ask the side men to face left for the pull by and emphasize that they will face left both times to pull by. The men use right hands for the pull by.

Editor's Notes:

1. Readers in the Chicago area should look up

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2. The angelic farmer in question is currently at Cornell University earning a Ph.D. in horticulture.



# CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The December 2005 issue (Vol. 26, #4) of this publication discussed the Hey and Figure Eight movements and then featured Flowers of Edinburgh as a duple minor (proper) dance which included the Figure Eight pattern. That dance dated from the mid-1600's and is referred to here later as the (Cecil J.) Sharp version.

That was followed, in the March 2006 issue (Vol. 27, #1), with additional versions of Flowers of Edinburgh, which illustrated the folk process wherein dances may have the same title but are different in choreography. That article ended with a request for other, or additional, versions of dances with that title.

Since then, Roland Forbes of Beltsville, MD, has forwarded a copy of a page from *Community Dances Manual 6* published by The English Folk Dance and Song Society, reprint No. 6 of 1981 (original copyright in 1964). That page (#2) features Three Northumbrian Dances, the first of which is Flowers of Edinburgh. This version starts with the Figure Eight of the Sharp version but also includes a Reel (Hey) of Four. Here is the dance as printed.

**FLOWERS OF EDINBURGH** (North Country variant, contributed by Tony Foxworthy)

Music: "Flowers of Edinburgh" or any rant tune.

Form: Longways duple minor. Rant step throughout.

- A1 1<sup>st</sup> couple dance a figure of eight around 2<sup>nd</sup> couple. (Finish outside 2<sup>nd</sup> couple, who turn out, to form line of four.)
- A2 Reel of four (as in "Soldiers Joy").
- B1 1<sup>st</sup> couple, followed by 2<sup>nd</sup>, lead down the middle; 2<sup>nd</sup> couple arch, 1<sup>st</sup> couple under (4 bars). Dance back to places (4 bars).

## B2 Dance round once and a half (progression).

Although this version begins with a Figure Eight around the 2<sup>nd</sup> couple (as in the Sharp version), the remainder of the dance shows the effect of the folk process - the Reel of Four replaces the second Figure Eight (the patterns are similar but the reel involves two couples simultaneously), and the dance down and back is not found in the versions described previously in this column. The progression here seems much the same as the "swing and change" in the Sharp version.

The item of most interest (to me) was the parenthetical statement following the Reel of four in A2. This led to a search for the Soldier's Joy dance to determine the pattern used in the reel (there is more than one way to do a Reel of Four in the line of four as described.)

Tolman and Page, in their *Country Dance Book* (reference 1) state that "It (Soldier's Joy) is supposed to have originated in Vermont." However, this may be questioned due to its reference in the Flowers of Edinburgh dance. You may recall that the Sharp version was believed to date from the mid 1600's. Tolman and Page described the dance as follows:

### **SOLDIER'S JOY**

Form: dancers form in a circle around the hall as for Sicilian Circle, two couples in a set facing each other.

All forward and back - 4 bars

Forward again and turn the opposite - 4 bars

All balance and turn partner - 8 bars

Ladies chain - 8 bars

Forward and back, pass on to the next - 8 bars.

There is no reel in this version.

Reference 2 included both a 32 bar and a 40 bar version. Here is the 32 bar version.

## **SOLDIER'S JOY** triple proper (uncrossed)

- A1 1s and 3s – Poussette around the 2s (1 man, 3 lady push)
- A2 1s leading –Promenade (as couples, to the left, then down and up to place)
- B1 1s – down center, face up, up center & castoff
- B2 1s and 2s – Rights and Lefts.

The 40-bar version is similar, except that a Chassé down the outside and Set, plus a Chassé up the outside and Set are added prior to the poussette. Also, after the promenade the actives cross and go down the outside (1 place), then two hand turn 1-1/2 to end proper. Again, there is no reel in these versions.

At the suggestion of Paul Moore, I logged onto Google and searched for Soldier's Joy. Multiple entries and pages were found devoted to the Soldier's Joy music, including options to listen to several musicians or musical groups. One entry did show abbreviated instructions for the dance. No history or background was provided, and the instructions were written such that they seemed to be quite old. Here they are as found.

### **SOLDIER'S JOY**

The top couple cast off, at the same time the third couple set and lead up, then the third couple cast off and the top couple sets and leads up – cross over two couple and lead up one – lead through bottom and top – and set contrary corners.

(Same) Double Figure. Hey contrary sides – hey on your own sides – down the middle – up again, and set to top couple – and turn corners.

The latter version does include reels (heys) but neither reel is across the set as implied in Flowers of Edinburgh above. These last two versions also reinforce the thought that Soldier's Joy is older than the colonial era.

Again, Roland Forbes has provided additional versions. One is from reference 3 and was an excerpt from a manuscript collected in the 1700's by a colonial gentleman named George Bush. The manuscript is now in the possession of The Historical Society of Delaware.

### **SOLDIER'S JOY (Somerset)**

Music: Soldier's Joy, "Sheffield Hornpipe" or any similar reel.

Form: Longways triple.

- A1 March in a ring to the left to places.
- A2 Partners advance, bow, turn away to the right and turn each other.
- B1 1<sup>st</sup> couple down the middle and back.
- B2 1<sup>st</sup> and 2<sup>nd</sup> couples swing and change (progression)  
3<sup>rd</sup> couple may swing too.

An added note stated - Contributed by Hugh Rippon. Collected by Cecil Sharp at Blue Anchor, 1914. (Reproduced by permission of Dr. M. Karpeles.)

Another version appeared in *Community Dances Manual 1*, published by The English Folk Dance and Song Society, copyright 1949, reprint No. 18, 1981, as follows.

### **SOLDIER'S JOY (Collected by Maud Karpeles)**

Music: "Soldier's Joy" or any other rant tune.

Form: Longways duple proper.

- A1 First couple down outside and back to form a line of four with second couple who face outward.
- A2 Reel of four and return to original places.
- B1 First couple down centre and back. Second couple move up.

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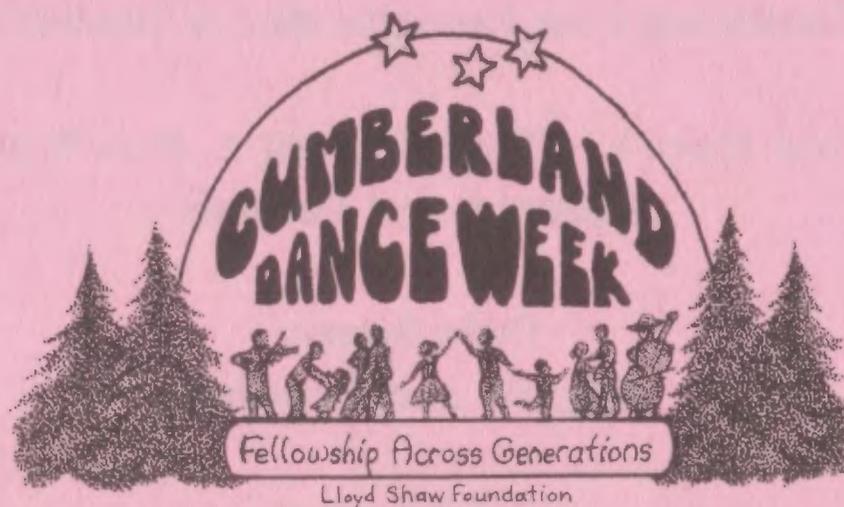
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[RLRiggs@aol.com](mailto:RLRiggs@aol.com)**

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<i>I See America Dancing</i> , Maureen Needham, ed.	\$19.95
<i>Zany Contrás and Other Stuff</i> by Chris Kermiet	\$10.00
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**See the contact information on the back cover  
or e-mail**

**audiolft@dam.net**

B2 Couples polka swing around each other.

This version is much like North Country variant of Flowers of Edinburgh first shown above – the primary difference is in the chassés in place of the figure eight. The reel could be either a right shoulder or left shoulder start past the outward facing second couple but is not defined. This version also makes me wonder if Soldier's Joy could have been a renaming of the Flowers of Edinburgh in order to dance to the Soldier's Joy music. That music has been popular for many years.

This review does not include a Sicilian Circle version of Soldier's Joy as a mixer collected by Roland Forbes at a 1998 Kentucky Dance Institute, or a Sicilian Circle with standard figures on a "Happy Folk Dances" record put out by Michael Herman.

This is but one example of the problems one finds when exploring the history of older dances. A Google search of The Flowers of Edinburgh found only the Sharp version. As can be seen, it is difficult to establish a true and verifiable history of older dances. Soldier's Joy has been found as a duple and as a triple as well as a Sicilian Circle, and to be very similar in some versions to the Flowers of Edinburgh. Variations have been introduced, some intentionally and some that could be due to vagaries of memory.

-----  
Reference 1: *The Country Dance Book* by Beth Tolman and Ralph Page, A.S.Barnes & Co., 1937.

Reference 2: *Social Dances of the American Revolution*.  
NOTE: Limitations of my computer's data base program did not have room to allow listing the author or publisher of this book at the time of recording and the book is not now readily at hand

Reference 3: *Social Dances from the American Revolution*, Hendrickson and Keller, The Hendrickson Group, Sandy Hook Connecticut, 1992.

# DANCE CENTER CALENDAR

By Donna Bauer

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



## **ENID'S VARIOUS DELIGHTS**

**By Enid Cocke**

Over the years, from about 1965 to 1995, Don Armstrong brought some outstanding young talent to the Lloyd Shaw Fellowship and to the subsequent Rocky Mountain Dance Roundup. Around 1969 he arranged for the young and talented Tony Parkes to come, and in 1985 he arranged a scholarship for the talented Belgian dance leader Philippe Callens to come. Philippe was kind enough to write a contra for me, which he called Enid's Delight. He got Judi Morningstar to compose and play a tune of the same name.

Recently out of idle curiosity I Googled my name. If you haven't tried it, you will find the oddest bits of information about yourself in addition to the items you might expect. I happened on a link to "Enid's Other Delight." This took me to a list of contras composed by Peter Foster from Canberra, Australia. He had seen Philippe's dance and wondered if he could include a partner swing and make the single file promenade done with the neighbor so that dancers come back to their partner. By turning the dance into a double progression becket, he succeeded.

Peter reports that he came to dance choreography via dancing and playing for dances first. He started "bush dancing" (the Australian equivalent of barn/ceilidh dancing) in the 80's and then took up the accordion a few years later. He was dragooned into calling his first bush dance when the caller didn't show up at a festival. About this time a man named John Garden introduced contra dancing in the area and encouraged Peter to try writing some dances - contra, Scottish, and "bush."

Peter reports, "Dance writing tends to come in fits and starts, usually inspired by a particular move ('That's a nice figure; I wonder if I can do that in a contra') or a throwaway remark ('Who wrote this dance, Professor Rubik?') or a special theme (e.g. 'hands off.')

If you want to see some of Peter's dances and what became of the Professor Rubik remark (it's of course for nine people in a grid of three lines), you can visit his

website:

<http://members.pcug.org.au/~pfoster/dance/contra.htm>

So here, first is Philippe's dance, followed by Peter's. This summer at RMDR I plan to call "Enid's Delight" as a waltz. Philippe's goal in writing the dance was to create a pattern that flowed seamlessly from one movement to the next. Given this quality and the absence of a swing, it should adapt beautifully to three-quarter time music.

Judi Morningstar's tune, "Enid's Delight," played by her on the hammered dulcimer, is available in instrumental form and also cued by Diane Ortner from the LSF Educational Mailings Division. You can order it with your selection of other tunes on a custom CD. Ask for LS 345 (cued) and 346 (instrumental).

## **Enid's Delight**

Music: "Enid's Delight"

Formation: Duple Improper Contra

- A1 (8) Long lines, forward and back  
(8) Neighbor allemande left and a little bit more
- A2 (8) Ladies chain  
(8) Same four, left hand star
- B1 (8) Single file, march up and down, ladies in the lead, going CCW  
(8) Turn alone, come back to place
- B2 (8) Same four right hand star,  
(8) Men flare, ladies chain

## **Enid's Other Delight**

Peter Foster Dec 2005

Variation of Enid's Delight By Philippe Callens

Formation: Becket, double progression (clockwise)

Level: Medium-Easy

- A1        (8) On the left diagonal, right and left through  
            (8) With the couple across, ladies chain
- A2        (8) Left-hand star  
            (8) Walk CCW around the set in single file, ladies  
            in the lead
- B1        (8) Turn around and walk back, gents in the lead  
            (8) Right-hand star using a hands across star
- B2        (4) Ladies drop out\* while gents cross by the  
            right hand (to partner)  
            (12) Balance and swing partner

A variation of Enid's Delight. I wanted to include a partner swing, and also for the walk around the set to be with the neighbor (so you come back to your partner for the star).

Peter Foster, Canberra, Australia

\* The editor suggests that the ladies will enjoy flaring here, i.e., turning over their left shoulder to meet their partner for the balance and swing.

# SOME THOUGHTS FOR TEACHERS

By Lloyd Shaw

[Editor's note: The following comes from notes that Lloyd Shaw left and that were transcribed by his wife Dorothy. She noted in the *1967 Class Notes of the Lloyd Shaw Fellowship* that the notes were for a speech that he gave at a "big national teachers' convention." She reported, "The first part was a fascinating discussion of diamonds. It tells the dramatic stories of the world's great jewels; describes diamond cutting quite scientifically; discusses the chemistry of diamonds and the mystery of their formation. But the last part is addressed to the teachers directly, and since so many of us are teaching in one way or another, I thought you might like to have this."]

Have you diamonds in your class room? No acid will touch them. Nothing will cut them – hard brilliant, flashing light! Is that difficult, sparkling adamant little fellow a *diamond*? A possible Shakespeare, Beethoven, Napoleon, Lincoln, Edison? (Edison was thrown aside by his first-grade teacher like a worthless piece of glass. She could not mold him like some of the soft putty in her room, so she called him stupid and sent him home.)

Have you a diamond – to loose to the world – or smash it all to bits with the wrong blow – or study it – find its cleavage planes – shape it so the light may enter it, may burst and glow for the world to see?

Coal and diamond are chemically the same, but no one knows exactly what takes place that sometimes it heats a stove and sometimes it flashes like carbon. Heat – and pressure – and time, and the dull coal becomes clear and sparkling, blossoms like a rose – flashes like a star – from utility to beauty – from labor to romance.

It takes light into itself and flashes it back and forth, from face to face, like a river of light, a fountain of fire. Its beauty depends upon prismatic play – light that is deep, vibrant, glorious, alive. It flashes its color – elusive,

emotional, agitated color.

So when an idea strikes a lad who is, perhaps, a moonstone, he remains what he was before. But on a *diamond* – it is broken and enlarged, reflected and colored until it comes out a scientific discovery, or a poem, or a song.

All great things are simple: air, water, fire, diamonds, and genius. Great deeds are a simple crystallization in the human heart – crystalized human clay. It takes coal and clay and oil to run the world; but let's not protest too much that education must be "practical"; that is necessary, but it is *beauty* that gives life meaning – the recognized beauty of the mathematical formula, and of the light, diamond-bright on white mountains. Let us furnish our students with skills and a dream.

Do you have *diamonds* in your classroom? They will not be all alike. Some are natural gems – octahedrons – like little Leonardos. Leave them alone and rejoice.

Others will need cutting – they can lose one half to three fourths of their substance in the process of striking away narrowness, selfishness, prejudice: but how they will shine! "Cabochon cut" for flashing gems, "rose cut" for those without fire, "brilliant cut," "table," "culet," "crown," and "pavilion." Cut away for a table to let in the light and build the *main reflections*.

You are jewel cutters! But nothing will cut a diamond but a diamond – you must grind and polish with the diamond dust of great minds; it will not wear out. And you yourself must make *yourself* a diamond! What a challenge it is to teach!

# **MOORE ON CONTRA**

**By Paul Moore**

## **Levi Jackson Rag**

One of the favorite dances of folk dancers from around the world and in all styles is "Levi Jackson Rag." The dance and the music were written by British musician, caller, and folk dance teacher Pat Shaw. He was commissioned by John Ramsay of the Levi Jackson Dance Weekend, held at Levi Jackson State Park in Kentucky during the last weekend of September, when they still tell the story and dance the dance.

The original dance hall had a sagging ceiling, and the choice was to either abandon the building or shore up the ceiling with posts throughout the hall. The posts were added - the ceiling did not collapse, but the posts added unforgiving obstacles to dancers. In 1974 Pat Shaw wrote Levi Jackson Rag (dance and music) to fit the hall, posts and all. When you go through the dance description, notice that no dancer ever goes through the exact center of the formation. Dancers formed their sets around the posts, giving the dance a touch more of excitement, and making the dance even more unique. Unfortunately, the hall burnt down, and when it was rebuilt in 1997 they left the posts out. It is better for most activities, but Levi Jackson Rag will never be quite the same as it was in the Old Levi Jackson Hall.

I have seen Levi Jackson Rag included in the dance syllabi of folk dance camps from New England contra and square dances, to international folk dance groups in England, Germany, Czech Republic, Romania, etc. And wherever I announce that we are going to dance Levi Jackson Rag, the dancers rush to the floor.

Levi Jackson Rag should be danced to the title tune which is available from the Lloyd Shaw Foundation as a 33rpm single (with a great version of Beaumont Rag on the flip side) featuring the McLain Family Band. Or you can get the McLain Family band album (12" 33rpm) from Country Life records, either through the McLains (606-986-8111) or Berea College Recreation Extension (606-986-9341). There

is another really exciting version on Heatin' Up the Hall by Yankee Ingenuity (available from Varrick/Rounder Records, One Camp Street, Cambridge, MA 02140).

Formation is an open horseshoe or 'U'. One couple is in the number one position, and there are two couples at the side positions. The far end is open.

All dancers rotate partners and positions. For example, all ladies will rotate to their corners, while the men will progress one position to the right. At the end of five times through the dance, everyone will have danced with everyone else and in every position in the set. Here is the description of the dance as found on the Berea College website.

Counts:

1-8: LINES RIGHT AND LEFT THROUGH, ONES DOWN  
CENTER HALFWAY

Side couples, in the lines, right and left through across while, during the courtesy turn, the top couple dances halfway down the center and pauses

9-16: LINES RIGHT AND LEFT THROUGH BACK, ONES  
DOWN TO THE END

The sides right and left through back, and during the courtesy turn, the ones dance down to the end, face out, and prepare to separate.

17-24: ONES GO HOME AROUND THE OUTSIDE AS  
OTHERS CIRCLE FOUR

As the ones dance around the outside back to home, the others form two circles of four each and circle L once around with the couple across, returning to place in their lines (quickly)

25-32: ALL DO SA DO PARTNERS

All do-sa-do partners, making sure to end in U

formation facing center, all ladies on their gentleman's R hand side.\*

### 33-40:FIVE LADIES CHAIN\*\*

Similar to a four ladies chain. Each lady, as she makes the right hand star in the center with the the other four ladies, leaves partner, passes another, gives L to the next for a courtesy turn

### 41-48 FIVE LADIES CHAIN

Same as in 33-40, remembering "leave partner, pass another, left to the next" and courtesy turn. (Now with original corner)

### 49-56: PROMENADE ONE PLACE AND BALANCE

In 4 steps, all couples move CCW one pos around the U and then balance 4 counts, ending in closed pos ready to swing.

### 57-64: ALL SWING

All swing this new partner for 8 counts, ending with ladies on the gentleman's R hand side, all facing in and all in new positions in the U, with a different number one couple.

\*I modify this by having the dancers end facing partner after the do-sa-do with the ladies slightly in the center of the set. That ending position makes it easier and faster for the ladies to begin the chain.

\*\*When ladies chain is called to a squared set in a square dance, the ladies all make a temporary right hand star, leave their partners, pass one man to the left, then give their left hand to the next man for a courtesy turn. The difficulty here is that the chain is not straight across as square dancers are used to.

*The dance and music are dedicated to Russel D. Acton, lover of folk dancing and benefactor of both the Lloyd Shaw Foundation and Berea College.*

## **STIR THE BUCKET**

**Linda Bradford** reports, "I think you will be pleased and interested to know that the Spring 2007 issue of the University of Denver Alumni Magazine has a full back-cover announcement/ad about the LSF Collection in the Penrose Library's Special Collections. There is only a paragraph of text, but it succinctly describes the collection. The accompanying illustration is of the Wheman Bros Book on The Way to Dance, or Dancing Without a Master. The text does not say who or under what circumstances a person might use the collection, but it is bringing it to the attention of all the DU graduates who receive the magazine."

**Bob Fuller** reported from Marietta OH where he and **Anne** were with **Bob Howell** and **the Simmons** at their Spring Frolic. He said that **Grant and Ann Logan** in Canada were unable to come because a tornado had hit nearby and had damaged their house, so they had to stay home and make repairs. The Logans' LSF friends are grateful that they were not hurt and hope that their home is soon restored.

### **ANNUAL MEMBERSHIP MEETING OF THE LSF**

Please join us at the annual meeting on  
Wednesday, June 20, at 1:30 PM in  
the Gaylord Room of the Worner Campus Center  
Colorado College, 902 N. Cascade Ave.  
Colorado Springs

Get updates on LSF activities, make your suggestions to the board, and put any names you wish into nomination for a position on the Board of Directors.

**Don't forget the open dance that evening at 7:30!**

## **EVENTS OF NOTE**

**Rocky Mountain Dance Roundup**, June 17-23, 2007, Colorado College, Colorado Springs, CO. Information: Bob Riggs, 303-808-7837, RLRiggs@aol.com Registration: Linda Bradford, 303-239-8772, l\_bradford@comcast.net. See ad in the centerfold of this issue.

**Cumberland Dance Week**, July 22-27, 2007, Nancy (South central Kentucky). Information: Eric & Lynn Schreiber, 618-374-2024, cdw@lloydshaw.org and Neal and Pat Rhodes, 770-972-5430, neal@mnoptld.com. See ad in the centerfold of this issue.

**York Contra Dance Holiday** November 22-25, 2007. Contact Barbara Johnston, 402 D St., Salida, CO 81202 or Grant Logan at grant.logan@3web.net

**Terpsichore's Holiday**, December 27, 2007-January 1, 2008, Stonewall Resort, Roanoke, WV. Registrar: Jeff Kenton, 301-587-1525, jkenton@verison.net. Watch the Terpsichore webpage: [www.dance-camp.net](http://www.dance-camp.net)

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

## FOUNDATION INFORMATION

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Rusty Wright, 4110 Del Sol Rd. SE, Deming, NM 88030 (505)  
546-2953 (Rusty: Board of Directors, Vice President)  
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**LSF Webpage: [www.lloydshaw.org](http://www.lloydshaw.org)**



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

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