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**The
American
Dance Circle**

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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.

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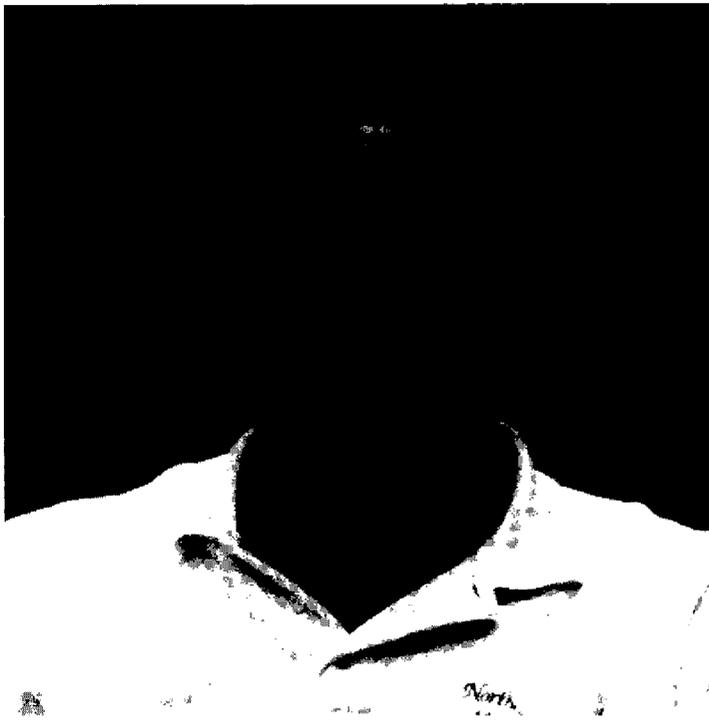
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LETTER FROM THE PRESIDENT

Dear Friends,

After ten years of retirement I am just finishing my first period of trying to just not do anything. It just didn't work. Every moment I have available I find myself being volunteered or being needed or stuff just happening. So I am going back to planning my own days and my own jobs and my own recreation. Why this confession? Well, it had affected commitments I had made to my family, community, and you in the Lloyd Shaw Foundation. What I realized finally was how much I was neglecting (or ignoring) commitments I had made to my family, my community, and this Foundation.

In retrospect, I came to appreciate how much one's support, however limited, in a "volunteer" effort/organization takes away from an individual's personal time/plans. This recognition has come with my aging; and the younger me that used to question "commitment," and chose to hibernate, has learned a good life lesson.

So, I am going to work hard this next year to be vocal and available and return to being involved in the world around me.

Let me welcome the new Lloyd Shaw Foundation Directors. You elected Allyn Riggs and Beth Molaro to serve

on the board for the next three years. Their experience and knowledge will be greatly appreciated. As they accept these positions I will continue to do my part to engage them in the Lloyd Shaw Foundation's planning for the future.

Coming up at New Year's 2008 is Terpsichore's Holiday at Roanoke, West Virginia. One of our family oriented dance weeks, it has found a nice home facility at the Stonewall Resort, and will have an excellent staff again. Here in Lexington, KY the local contra dance is held twice a month. When Anne and I are able to attend, we revel in the excitement and energy of the young(er) folks in the hall. Of late I lament (quietly) that I can no longer join in their dinner at midnight after-parties. But we continue to talk up our enjoyment of the dance and how it has kept us young at heart, if not of foot.

I hope that I have not made this message too maudlin. It is great to be here and to be a part of the Foundation. It has been, and continues to be, a challenge to assemble people and ideas and seek consensus among such a knowledgeable and talented assembly. I promise to be there for you.

Happy Holidys and always Happy Dancing,

Bob

LET'S DANCE!

**Announcing a new
Dance Workshop for Elementary School
Teachers**

See details on the center insert

MOORE ON CONTRA

By Paul Moore

Scones and Tea

Scones and Tea brings up images of settling around an antique table in a slightly overcrowded room with a fire taking the edge off the crisp fall air. They also suggest tradition and a touch of formality.

I think all those images fit Ken Kernen's dance "Scones and Tea." Ken adds to the feeling by recommending the tune "March of St. Timothy," which is perhaps better known to some as "Lighted Sconce." The tune was written by Judy Morningstar to fit a dance written by Glen Morningstar, and features hammered dulcimer and other string instruments that have a crisp sound. The instrumentation changes each time through, with the next to last chorus sounding like something Mozart would be proud of.

Ken uses that music to emphasize the phrasing of his dance and to encourage dancers to dance tall and under control. From that point of view, this dance is one of the best that a caller could use in class to teach timing and styling, while giving the dancers the maximum of pleasure.

The formation is a Sicilian Circle, that is, couple facing couple in a circle, with one couple facing counterclockwise (Line of Dance, LOD) and the other couple facing clockwise (Reverse Line of Dance, RLOD). The two couples dance an easy but ingenious pattern before passing thru in their facing direction to a new couple.

Here is the dance:

Intro: - - - -, Right hand star

1-8: - - - -, Back with a left hand star

9-16: - - - -, 2 ladies Dosado

17-24: - - - -, 2 gents Dosado

25-32: - - - -, 2 couples Dosado

33-40: - - - -, same 4 circle left

41-48: - - - -, partner swing

40-56: - - - -, pass thru to new couple and bow

57-64: - - - -, right hand star

"Scones and Tea" is easy enough to be good for a one

night party dance or the first night of a square dance class or anytime a little variety is called for. There are only a couple of styling notes; otherwise the dance explains itself. As the dancers are finishing the left hand star, the ladies should begin to turn towards each other to do a standard right shoulder dosado (DSD). Men, hold your place, so that the facing couple formation is preserved. Men, your DSD with the other man is diagonally to the right: dance tall and elegantly. The body motion of the men's DSD flows directly into the couples DSD. Couples hold inside hands, about waist high, and work together so the DSD looks and feels comfortable.

Again, body flow of the couples DSD is right into the circle left. The dancers do not even need to quite finish the DSD before joining hands to circle left. As a matter of fact, anticipating the circle will help the dancers circle all the way around in only eight counts. Also, at the end of the circle left, the man should anticipate the swing by slightly changing body position to face his partner: her natural movement of the circle will lead her right into his arms - a very rewarding feeling at the heart of the figure.

Remember, that whenever you swing, the lady ends up on the man's right. An easy way to remember this, is to have the men take charge. He must be aware of what direction the couple is to move after the swing. The two joined hands are pointers: they point in the direction of the direction dancers should face at the end of the swing. Simply let go of those joined hands, and the lady will automatically roll out against the arm that is on her back. Now the lady is on the right and the couple is facing the correct way. In this case, the facing direction after the swing is the original direction, or looking at the couple you have been dancing with.

It is not in the instructions of the dance, but say, "Thank you," as you pass through with that couple. Then you acknowledge the new couple with a bow. Do not rush the pass thru or the bow, because you want to start the right hand star exactly on the first beat of the phrase of the music. Also, on the last sequence, the bow will be on the last notes of the music. What better way to end a dance than to bow to other dancers right on the final note.

LINES ABOUT SQUARES

By Dick Pasvolsky

Recently, while I was browsing through a box of dance books, I came across a book titled *Don Armstrong's Old Favorites- A Collection of Square Dances of the 50's and 60's*. In the book Don includes the calls and sheet music for 52 dances.

The dances that Don wrote up in his book were typical of the club dances that were used during that period, and as such would probably be a bit too difficult for rank beginners and much too simple for club dancers of today who take at least 20 lessons to be able to dance at the basic level. Dancers of the fifties took only six lessons and during most of the sixties just a few more.

Most of the records published in the 50's and 60's have long been out of print, but some of you callers might want to try using some of the figures to different tunes and try some of the dances on some of your better dancing beginners or, as a change of pace, for your club dancers (as I have done with Hurry Hurry Hurry and a couple of others).

One of my favorite dances of the late fifties was Trail of the Lonesome Pine, one of Don's dances.

Trail of the Lonesome Pine, LSF 506 and Windsor 4814, By Don Armstrong

(A)

You walk around your corner, then bow to your own

Join hands and circle left, around the ring you roam

Allemande left your corner then you weave that ring

Weave it in and out around until you meet again

Dosado-, then you take her and swing

Yes you swing, promenade her and sing

"In the Blue Ridge Mountains of Virginia

On the Trail of the lonesome Pine"

(B)

Head two gents take your corner girl into the

middle and back
Same four circle left around the track
Left hand star, go back home,
Dosado -, take your corner and swing'
Yes you swing, promenade her and sing:
"In the Blue Ridge Mountains of Virginia
On the trail of the lonesome pine"

Another dance that I liked was called "Girls Turn In." This dance was done to any patter record.

Girls Turn In

Head two couples promenade, all the way around
you go
Side couples right and left thru and turn the gals
you know
Head couples half sashay (put lady on left), take
your girl to the right that way
Circle four, the ladies break, make two lines of four
Forward eight and back with you, forward again
and pass thru
Gents arch, girls turn in, right hand star, you're
gone again
Pick up your partner star promenade
Inside out, outside in, turn that star around again
Gents back out with a full turn and swing your girl
around
Promenade

Another dance that I called quite often is Indiana.

Indiana, SIO 133

(A)
Join hands, circle left to Indiana
Circle right the other way back home
Left hand 'round your corner, right hand 'round
your partner
Allemande left your corner again, grand right and
left
Hand over hand go 'round the ring, then,

Dosado your partners all
Promenade her home again, let's everybody sing
"Back in my Indiana home"

(B)

Head couples right and left thru, lead out to the
couple on your right
Circle left and make two lines of four (head men
break with the left hand)
Rock up and back, then pass thru
Face to the left go single file, that lady's following
you
Join hands, circle left, you've got a brand new girl
Allemande left new corner, come on back and swing
Swing that girl around, then promenade and sing
"Back in my Indiana home,"

A dance that was a staple for callers for many years was Arkansas Traveler. That dance was another of the popular dances called to hoedown music. Texas Star and Texas Whirlwind were others. Arkansas Traveler was a very short dance, so some callers would work in some longer figures to fill in as breaks, usually using a variety of breaks in the same tip.

Arkansas Traveler

Head couples forward and back— Go forward again
Turn your opposite by the right, turn partner left,
don't take all night
Turn corners all by the right hand 'round
Partners all by the left
Promenade corners, etc.

Two clubs whom I call for once a year are quite advanced for non-club dancers and are always asking for something a little more challenging. I plan to use Hurry Hurry Hurry and probably one or two from Don's book.

For the March issue of ADC, I plan to write about four or five more dances from Don's book.

BUSH DANCING IN AUSTRALIA

By Peter Foster

[Editor's note: I've enjoyed an e-mail conversation with Peter Foster in Australia. I asked him what he meant by the term "bush dances," and he was kind enough to send the following explanation. As you will see, many of these dances would be suitable for one-time dance parties – what we used to call one-night-stands in the days when that term did not raise eyebrows. The variety of dance formations is in keeping with the LSF's continuing promotion of variety in our dance programs.]

Bush dances and contra dances are similar in style. A contra dancer will fit comfortably into a bush dance, and vice versa. However, a bush dance has a bit more variety in formations and music. Here are the common formations.

Longways

Usually for a specific number of couples but they are often flexible enough to do with more or fewer couples. The progression is typically 'top couple finishes at the bottom.' Many examples, e.g. Virginia Reel (6 or 7 couples), Strip the Willow (4,5 or 6 couples), Cheltenham Flyer (3 couples), Waves of Tory (5 couples), Haymakers Jig (numerous versions, for 4, 5, 6, 7 couples). Examples of non standard progressions are Willow Tree (8 couples) and Leaving For Barbados (6 couples).

Squares (also known as quadrilles)

These are fixed sequences (no hash calls, no singing calls). Some have each couple in turn leading, or heads lead then sides leading, or some other variation (for example, the Eightsome Reel has every person in turn leading), or perhaps even a single sequence that is repeated a number of times, like Cumberland Square Eight.

Circle dances

Most of these are the usual circle mixers (standing next to your partner in a large circle, changing partner each time). There are some other types, not all of which are mixers. For example The Bakers Wife is eight couples in a

circle and each facing pair of couples in turn lead the dance. Muffin Man is a mixer but it starts with men on the inside facing their partners who are on the outside. Barn dance is a mixer but it starts in a promenade hold, everyone facing anticlockwise around the room.

Couple dances

These are done with your partner and no one else. Some old favourites, such as Pride of Erin (waltz). Some have unusual moves, like Varsovienna (mazurka). Some require unusual music, such as Swedish Masquerade (march, then waltz, then polka) or Maxina (only one tune seems to fit this dance), or the already mentioned Varsovienna. Couple dances are generally walked through. At a dance for more experienced dancers they are often done 'uncalled'. They are also sometimes done uncalled after a break (I believe this often happens with the hambo at a contra dance, although hambo is little known in Australia).

Sicilian circles

You'll be familiar with these, except they are not usually in the fast, smooth flowing style of a contra. Sometimes they are done in columns (if the hall is crowded, then columns take up less space). Some of them must be done as Sicilian circles due to a particular move. For example, the Circle Galop starts with the number 1 couples galoping anticlockwise, between all the number 2 couples. And my own dance, Star Surprise, has a move that cannot be adapted to a contra set (believe me, I've tried).

Other formations

There are other formations that are less common, usually used by only a handful of dances: Dashing White Sergeant - like a Sicilian circle but with three facing three. Troika - line of three people (a troika is a Russian carriage that is pulled by three horses). Southern Cross - five people in a cross. Ninepins Quadrille - square set with an extra person in the middle (this is a musical chairs type dance). Fivepenny Bit - square set with a fifth couple in the middle. New Parliament House Jig - nine people in a 3x3 square.

Contra also uses some of these formations (for example, the Al Olsen dance Four Corners is three facing

three around the room), but my impression is that these dances are not done very often.

As in contra, the caller prompts the first few times through the dance, then once people are familiar with the sequence the caller shuts up and lets everyone dance to the music. There are no singing calls or rhyming calls, but sometimes a band may sing. These are not singing calls, but the actual words of the song, and the singing only happens when the caller has finished prompting. For example, When Irish Eyes Are Smiling is commonly played for the Pride Of Erin and some bands will sing it.

The music is mainly jigs, reels and waltzes. Waltzes are quite common, and not just for couple dances: while I can't think of a longways set dance that is done to waltz, the other formations have many examples of waltzes. For example, Circle Waltz (circle mixer), Margaret's Waltz (Sicilian circle), Armstrong's Waltz (square).

Occasionally hornpipes are used (a slowish hornpipe, not reel speed). For example, the longways set dance Speed the Plough. However, hornpipes are uncommon. The most common length for once through the dance is 32 bars, but there are lots of exceptions. Many dances are 64 or 48 bars, some are 40 bars (which is a very awkward length for bands).

Bush dances tend to be easier to remember than contra dances (probably due to the variety in music and formations, but also because there are far fewer bush dances than contra dances). As a result I usually call from memory and don't actually have any calling cards. Contras however... (frantically reads notes while sets are forming...)

Another reason bush dances are easier to remember is that they are generally easier than contras. For example, the previously mentioned Circle Galop (Sicilian circle) goes as follows:

A1 Couple 1 galop anticlockwise (through the number 2 couples); return

A2 Couple 2 galop clockwise; return

B1 Star right; star left

B2 Forward and back; pass through

Note that there is very little changing of position, so

pretty well anything will fit: If a caller changes B1 to circle left and right, then the dance still works okay. Indeed, I don't actually remember the exact version I learned. It is just the version I currently do. I might change it just for some variety, for example change B2 to Couple 2 arch over couple 1, couple 1 arch back over couple 2; couple 2 arch over couple 1 and meet a new couple. Of course, I might also change a dance by not quite remembering it correctly...

There is a bunch of bush/barn/ceilidh dances at <http://homepage.ntlworld.com/greenery/BarnDances/ToC.html>

Remember that it is time
to renew your membership in
the Lloyd Shaw Foundation -
and while you are renewing,
please consider buying gift
memberships for some of your
friends.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The Hey for Three can be found in many early dances – it was evidently one of the early figures that involved participative action by inactive dancers. The Figure Eight, from which it evolved, only required the inactives to be “fence posts” around which the active dancers moved, while the Hey had all dancers moving through the figure eight pattern simultaneously. The Hey for Three has become a versatile figure that can be used in various situations to meet almost any choreographic need. Heys for Three can be danced across the set, up or down the set, on either diagonal, or with three, and even four, dancers involved.

The most common, of course, is with one active dancer doing the figure through, or with two inactive dancers and with the figure running across the set. An example dating to the 1750’s, in which two simultaneous figures occur, is shown here.

MILE END ASSEMBLY

Traditional proper triple minor (1, 4, 7 active but not crossed over)

A1 Actives ROLL out and CAST DOWN one place (8 counts)

To own right in groups of three CIRCLE LEFT (man with 3s, lady with 2s) (8)

A2 Each of those groups HEY FOR THREE (left shoulder pass to start, active dancer going between the two of the opposite gender) (16)

B1 Each minor set of six CIRCLE LEFT full around (actives in the center) (16)

B2 Actives with the couple above – RIGHTS and LEFTS (4 changes) (16)

A traditional dance with the Heys going up or down the set is:

CALICO and CRINOLINE

Improper triple minor sets (1, 4, 7 active and crossed over)

- A1 Actives with the one below SWING (8); all go FORWARD and BACK (8)
- A2 Actives with the one on the left TURN BY THE LEFT (8); with the one on the right TURN BY THE RIGHT (8)
- B1 The same threes HEY FOR THREE (on the sides) (16) (the #1 man starts in and down around the #3 lady, the #1 lady starts in and up around the #2 man)
- B2 Actives with the couple above RIGHTS AND LEFTS (four changes) (16)

Note that the active man starts the Hey going down the set, while the active lady starts the Hey going up the set. The active man is doing the Hey with two ladies, while the active lady is doing the Hey with two men, and the Heys are parallel Heys.

A contemporary dance wherein four dancers dance a Hey for three across the set is:

REEL OF FORTUNE by Bob Howell

Proper duple minor sets (1, 3, 5 active but not crossed over)

- A1 Actives GO DOWN THE OUTSIDE (own line) and INTO THE CENTER (8)

Actives UP THE CENTER (and take promenade hold, lady on the right) (8)
- A2 Actives (as a couple or as one dancer with the lady

on the man's right), with the 2s do a HEY FOR THREE (16) (start by going left around the inactive man, end in the center facing up)

- B1 Actives separate and CAST OFF (8); all go FORWARD AND BACK (8)
- B2 With the couple across RIGHT AND LEFT THROUGH (over and back) (16) (two men together, two ladies together)

Another form of the Hey for three is known by either of two names – as a WINGMAN Hey, or as a TANDEM Hey. In this usage, one dancer follows the other in single file but both act as if they were 'locked' together although there is a slight space between them. The Wingman nomenclature was used by Don Armstrong based on fighter pilots flying formation following a lead airplane - the others (the ones not the leader) are in what is called a wingman position, slightly behind and to one side of the leader. Another dance used the term TANDEM (reel) to describe essentially the same positioning.

FORMATION FLIGHT by Don Armstrong

Improper duple minor sets (1, 3, 5 active and crossed over)

- A1 Actives with the couple below RIGHT HAND STAR (once around) (8) Active man LEAD his partner DOWN on his side (single file, lady following) (8)
- A2 Actives with the next inactives LEFT HAND STAR (once around) (8) Active man LEAD his partner UP (on the lady's side, lady still following) to a position above the 2s and facing slightly down and to the center (8)
- B1 With that couple WINGMAN HEY FOR THREE (16) (start by going left around the inactive lady, actives end in the center facing down, lady stepping up to the right of the man)
- B2 Lines of four go DOWN THE SET, each active CAST

alone to the nearest end of that line and all face up (8); lines of four UP the set and actives CAST TO THE CENTER and PASS THRU (8) (to face the next inactives ready to begin again)

The active lady follows the active man throughout the sequence, as if she were flying in a "wingman" position until joining the line of four.

A dance using the terminology of TANDEM reel (in lieu of Hey) is a dance for three couples but done in four couple sets – the top couple are the actives and dance with the 2s and 3s until the second sequence. The second sequence is danced with the 3s and 4s and the active couple then proceeds to the foot of the set. The former 2s are now top couple and become actives for the next two sequences.

THE DANCING DOLPHINS by Ian Boyd

A proper four couple set (top couple active but not crossed over)

- A1 Actives (1s) CROSS and CAST DOWN one place (8) (to 2nd place, improper) then TURN PARTNER 1-1/4 by the LEFT HAND (8) (end facing the #3 lady, but with the #1 man behind the #1 lady, single file)
- A2 Actives, as a couple, dance a TANDEM REEL OF THREE with the #3 and #2 ladies (16); start by passing right shoulder with the #3 lady
- B1 Actives, as a couple, dance a TANDEM REEL OF THREE with the #3 and #2 men (16); start by passing left shoulder with the #3 man
- B2 Actives, taking promenade hold position, dance AROUND #3 LADY and into the center facing up (8); then UP THE CENTER, SEPARATE and CAST DOWN (to second place (8), ready to repeat the sequence with the 3s and 4s)

These five dances, each of a different type (proper triple, improper triple, proper duple, improper duple, and

four couple set), are but a small example of dances using different variations of the Hey (or Reel) of Three. Additional variations can be found with crossover Heys, mirror Heys, parallel Heys, or Heys in general, enough to fill a small booklet devoted only to dances that include Heys for Three.

FIREBIRD CONTRA

By Rusty Wright

(Note: at RMDR this summer Rusty Wright taught an interesting "scatter dance." It is a new twist on such dances in that it includes a hey for four.)

Formation: Two couples facing in groups scattered around the floor.

To begin, the man will roll his partner out to face him so that there is a line of four with the women back to back in the middle. The dance begins from this formation.

- | | | |
|----|----|---|
| A1 | 16 | Pass R shoulder with partner to begin a hey for four |
| A2 | 16 | Partner gypsy and swing |
| B1 | 8 | With couple across star left |
| | 8 | Man moves up beside his partner, and they promenade anywhere to find another couple
(Note that they have fewer than 8 counts to find a new couple) |
| B2 | 8 | Circle L with the new couple |
| | 8 | With partner allemande R and roll to face to begin the hey. |

Couples can alternate: twice as described above, twice with the man rolling in front of the woman, in the middle of the two couples and beginning the hey by passing R shoulders with his partner and heading out of the line as the two women pass in the middle by left shoulders.

REFLECTIONS FROM MY FIRST TIME AT CUMBERLAND DANCE CAMP

By Kari Frenz

Four months ago I was about to embark upon a journey into the middle of Kentucky with one companion and the remembrance of the words of my former dance teacher telling me the week at Cumberland would be memorable. Although she hadn't been wrong before, I was still somewhat skeptical that such a large group of complete strangers could be quite as welcoming as she described. I don't think I could have imagined how memorable my week at Cumberland would be.

The Kentucky Leadership Center is nestled in the beautiful countryside of Kentucky, far enough away from the cities that it almost felt like stepping into another world, removed from the stresses and pressures of real life.

The classes were phenomenal. Every day I was introduced to new aspects of the different types of dance. The hardest part was deciding which classes to take. Each of the instructors was dedicated to his or her class(es) and was happy to talk about their own experiences in dancing and to answer questions.

Those attending the camp were amazing. Everyone was so welcoming and friendly, I instantly felt as if I'd known just about everyone for years. Even as a newcomer, I don't recall encountering one person who was unfriendly, or unwilling to help out a newcomer.

I think the thing I appreciated most about the camp was how enthusiastic the other camp attendees were about the dances and other activities offered. I loved seeing and being a part of the preservation of the tradition of folk dancing. Cumberland Dance Camp is certainly a place to which I hope to return each summer.

(Note: the writer is a former dance student of LSF board member Irene Sarnelle.)

DANCE THE WORLD AWAY

By Paul Moore

The title for this column is a cliché taken from a pop song from a few years back. The connection to the column is the whole article this month is quotations about dance. Also, when we talk to friends about the benefits of dancing we often say something like, ...and while you're dancing the whole world goes away. You can't worry about anything."

And this is also my small protest to the emphasis on precision in dancing: exact position and hand-holds, and who is your partner in an ocean wave. So here is the first and my favorite:

"Life may not be the party we asked for, but while we're here we should dance."

So, on to an unchoreographed series of statements on the joy and need for dance in human life. Well, there were those who did not approve of dance.

"The way to heaven is too steep, too narrow for men to dance in and keep revel rout. No way is large or smooth enough for capering rousters, for jumping, skipping, dancing dames but that broad, beaten, pleasant road that leads to HELL. The gate of heaven is too narrow for whole rounds, whole troops of dancers to march in together."
--Puritan William Prynne (1632)

Friedrich Wilhelm Nietzsche, who said, "God is dead," also said: "I should not believe in a God who does not dance." And a much greater Puritan author than William Prynne took exception to the philosophy that you cannot dance into heaven; John Milton, the author of Paradise Lost, said:

Come and trip it as you go
On the light fantastic toe.

I don't think that either Milton or Nietzsche would argue that dance has its place, or at least time and place. Here is a funny anecdote by Thomas Hardy, 19th century

poet and novelist:

“’Twas a very dark afternoon, and by the end of the sermon all you could see of the inside of the church were the parson's two candles alongside of him in the pulpit, and his spaking face behind 'em. The sermon being ended at last, the parson asked for the Evening Hymn. But there was no sounding up of the tune, and people began to turn their heads to learn the reason why, and then, a boy who sat in the gallery, nudged Timothy and Nicholas, and said, "Begin! Begin!"

"Hey what?" says Nicholas, starting up, and the church being so dark and his head muddled, he thought he was at the party they had played at the night before, and away he went, bow and fiddle, at "The Devil among the Tailors," the favourite jig of our neighbourhood. The rest of the band, being in the same state of mind, followed their leader with all their strength, according to custom. They poured out the tune till the bass notes made the cobwebs in the roof shiver like ghosts. Then Nicholas, seeing nobody moved, shouted out as he scraped, "Top couples cross hands! And when I make the fiddle squeak at the end, every man kiss his pardner under the mistletoe!"

Then the unfortunate church band came to their senses, and remembered where they were. Twas a sight to see Nicholas and Timothy Thomas creep down the gallery stairs with their fiddles under their arms, with the rest of the band, all looking like little ninepins, and out they went. The parson might have forgiven them when he learned the truth but the squire would not. That very week he sent for a barrel organ that would play twenty new psalm-tunes so exact that however sinfully inclined you were, you could play nothing but psalm-tunes, and the old players played no more.

--from "Absent Mindedness in a Parish Choir," by Thomas Hardy

We all have seen the line "the light fantastic." Now how about a familiar one from Mark Twain: "Work as if you don't need the money. Love as if you've never been hurt. Dance as if nobody is watching." Bette Midler expressed



Lloyd Shaw Foundations 1st Annual



DANCE WORKSHOP

Saturday, June 14th — Sunday, June 15th 2008

Colorado College, Colorado Springs, CO

DANCE WORKSHOP FOR ELEMENTARY TEACHERS!

Workshop will introduce students to the basics of movement, musical phrasing, simple dance terminology, and dance formations. Participants will learn how to interpret dance instructions and how to present dances to the various age groups that they work with. They will then learn how to evaluate dances for

appropriateness for their student population and how to plan a program of dance lessons.

Saturday starting at 10:00 AM – Morning, afternoon & evening sessions

Sunday continues at 1:00pm – Afternoon & evening sessions

Benefits of Dance, Tools for teaching & More ...

Lectures, discussions, dance participation, workshops on assigned dances, practice teaching dances, great materials you can use.,

Staff: well known instructors Enid **Cocke** and Kristen **Litchman** bring years of experience in dance education to you. Individually they have led workshops, seminars and dance classes.

Program: The seminar is planned as an interactive experience packed with content that you can take home to your environment with the experience to present what fits you and your class room environment.

Facility: Colorado College is an outstanding educational environment located near the center of Colorado Springs. The facilities provide a variety of opportunities to enhance the learning experience.

Cost: Tuition for credit through Colorado College \$290 (teachers), \$580 (non-teachers) plus \$50 registration fee. Tuition to audit class/no credit through the Lloyd Shaw Foundation \$220. Text (required for all): *Let's Dance! Dances for Children from America's Melting Pot*, Lloyd Shaw Foundation, 2005, \$75. Registration for lodging and meals available at a rate of \$85/night multi-occupancy.

Non-Credit Registration & Information: Enid Cocke, 2924 Hickory Court
Manhattan, KS 66503, (785) 539-6306, DanceWorkshop@sde-co.com.



Lloyd Shaw Foundation's **31st Annual**



ROCKY MOUNTAIN DANCE ROUNDUP

Location

Monday, June 16th — Saturday, June 21st 2008
Colorado College, Colorado Springs, CO

Music

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

(There is no "youth or teen" {5-18} program or supervision - all dancers are most welcome)

Address: _____

City: _____

State/ZIP: _____

Phone: _____

Email: _____

OK to Publish eMail
Y / N

ENTER FEES

Circle desired option & specify number	Onsite Multi	Onsite Single	Offsite No Meals		
Adult	\$592	\$645	\$215	X	\$
Youth (age 5-18)	\$512	\$566	\$131	X	\$
LSF member discount \$25 <i>"First 2 adult registrations only"</i>				X	\$
After June 1 st Late Registration Fee \$30				X	
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. Balance due June 1st 2008. For further information or custom packages please contact Linda Bradford (303) 239-8772, | bradford@comcast.net or Bob Riggs (303)808-7837, RMDR@SDE-CO.com.



Lloyd Shaw Foundation's 31st Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Location

Monday, June 16th — Saturday, June 21st 2008
Colorado College, Colorado Springs, CO

Music

DANCE VARIETY for the JOY OF IT!

Dance classes and workshops:

Contra, Squares, Rounds, English,
and **International Folk** for the adult
level dancer, beginner through
experienced – fun for all!

If you have attended RMDR in
previous years, and are returning
in 2008, 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
RMDR - at the base of Pike's Peak - under a Colorado blue sky!*

Staff: well known leaders such as Paul Moore, Enid & Lew Cocks, Rusty & Lovetta Wright, Bob & Allynn Riggs, Justin Judd Del Sol and others.

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

Program: The dance week starts with an intro session late Monday morning, a full afternoon of dance classes and sessions followed by the first of five (5) evening dances. Each day Tuesday 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 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. Saturday morning we say our farewells to return to our individual adventures.

Facility: Colorado College is located near the center of Colorado Springs and provides an intimate connection with Lloyd Shaw's home. Free local shuttles, easy airport and highway access, and minutes away from hotspots such as the Air Force Academy, the Garden of the Gods, and more make this the perfect Colorado vacation.

Cost: Adult room, board and tuition \$592⁰⁰. See registration form for single occupancy, offsite and teen packages. First 2 adult LSF Members will receive a discount of \$25⁰⁰. If you have any questions please contact us.

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

It's time to renew your membership*

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

Membership Categories:

Individual	\$25	Couple	\$40
Supporting	\$50	Sustaining	\$100
Patron	\$250	Life	\$1000
Club	\$50		

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

**YOU CAN STILL REGISTER FOR TERPSICHORE'S
HOLIDAY
CONTACT JEFF KENTON (SEE P. 23)
WWW.DANCE-CAMP.NET**

LOOKING FOR HOLIDAY GIFTS?

Go to www.lloydshaw.org

Check out the books, videos, and recordings!



that idea this way: "It's the heart afraid of breaking that never learns to dance."

Here are more quotations expressing people's philosophy of dance. I think you will be surprised with the range of authors.

If you are going to walk on thin ice, you might as well dance. - Unknown

Opportunity dances with those who are already on the dance floor. - H. Jackson Brown, Jr.

We're fools whether we dance or not, so we might as well dance. - Japanese Proverb

The body says what words cannot. - Martha Graham

Nothing makes me happier than dancing. It transforms me. It's the only time I let out what is inside and I feel completely sensual and sexy and alive. - Sandra Bullock

Ah, if you could dance all that you've just said, then I'd understand. - Nikos Kazantzakis (author of *Zorba the Greek*)

There are short-cuts to happiness and dancing is one of them. -- Vicki Baum

Those who dance are considered insane by those who can't hear the music. - George Carlin

You can't dance if you got too much muck in your head. - Yoko Ono

When someone blunders, we say that he makes a misstep. Is it then not clear that all the ills of mankind, all the tragic misfortunes that fill our history books, all the political blunders, all the failures of the great leaders have arisen merely from a lack of skill in dancing. -- Moliere, 1622

Any problem in the world can be solved by dancing. -- James Brown

Swing your partner, docey-do, now clap your

hands... uh-oh, that's all the square dance moves I know... I'll bluff the rest. Slap your partner in the face, Write bad checks all over the place, Flirt with strangers, annoy your spouse, Get a divorce and lose your house, ...uh... dosey-do. --Scott Adams, writing as Dogbert

One final piece of advice about dancing: If you dance with a grizzly bear, you had better let him lead.

Happy New Year, and Happy Dancing

DANCE CENTER CALENDAR

By Donna Bauer

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

STIR THE BUCKET

Early in the fall **Frank Vernon** and **Dorothy Bradford**, daughter of Linda Bradford and John Bradford, were married in Lakewood, CO. They conducted a surprise wedding in which the guests were informed as they arrived that they had come to a wedding. They were given a choice of roles to play: sing in the choir, play tone chimes (poor man's handbells), or be in the procession. That evening there was a big dance party at the Avalon Ballroom in Boulder, at which Dorothy and Frank, both of them superb dancers, danced a Fred Astaire and Ginger Rogers exhibition waltz. (You can see it in the Astaire/Rogers film about the Castles.) We wish Dorothy and Frank a wonderful life together. We know they will continue to celebrate their shared love of dance.

In November **Linda Bradford** and **George Gaubatz** took a tour of Turkey. Linda reports that they saw everything, from the great Hagia Sophia in Istanbul to the remote dwellings of Cappadocian monks, the dwellings, not the monks, being carved into the faces of rocks.

In keeping with the happy news reported in this Stir the Bucket, **Bob Mathis** writes they he and his family attended **Robbin Schaeffer's** wedding in November. "The ceremony was followed by a wonderful potluck dinner and contra dance. **Gaye Fifer** called the dance and **George and Laura Light**, provided the music."

Bob also reported that his and Tali's daughter **Miriam**, now a junior in high school, is taking the International Baccalaureate Program. For her elective class in music, Bob checked to be sure that fiddle music would be acceptable for the performance part of the requirements. The teacher's response: "That would be fine - something different!" Bob and their younger daughter **Hannah** ride their bikes five miles to school/work each day - an example for the rest of us! **Tali**, the nurse we would most like to see at our bedside, has recently set up a wound clinic at their local hospital.

EVENTS OF NOTE

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

Rocky Mountain Dance Roundup, June, Colorado College, Colorado Springs, CO. Information: Bob Riggs, 303-808-7837, RLRiggs@aol.com _Registration: Linda Bradford, 303-239-8772, l_bradford@comcast.net.

Cumberland Dance Week,, Nancy, KY (South central Kentucky). July 27 - August 2, 2008. Registrar: Fred Wade at: cdw@lloydshaw.org.

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

Membership list page
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Thanks to all our members for their support

Don't forget about these benefits:

- **Your quarterly magazine**
- **Discounts at dance weeks**
- **A 10% discount on all books and recordings from the Educational Mailings Division**
- **Knowing that you are a member of a community that is working hard to preserve our dance heritage and pass it on to future generations**

HERE'S HOPING



YOU DANCE THE NEW YEAR IN!

FOUNDATION INFORMATION

Linda Bradford, 15127 W. 32nd Pl., Lakewood, CO 80401
(Mailing List, LSF legal address) (303) 239-8772
l_bradford@comcast.net.

Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
66503. (Enid: Editor of American Dance Circle; Lew:
Treasurer) (785) 539-6306; ecocke@ksu.edu;
cocke@phys.ksu.edu.

Robert Fuller, 293 Stone Rd., Paris, KY 40361, (President) (859)
362-3950; lsfpres@aol.com.

Anne Fuller, same address. (Secretary)

Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,
(Membership Chair), (989) 792-6196.

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.
(Archives) (505) 247-3921; (Past President)
wmlitchman@yahoo.com.

LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,
Albuquerque, NM 87108. (505) 255-2661;
dfbauer@aol.com.

LSF Educational Resources Division, P. O. Box 11, Mack's
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Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO,
80112 (Directors of Rocky Mountain Dance Roundup;
Board of Directors) (303) 741-6375; AllynnR@aol.com,
RLRiggs@aol.com.

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bobtomoh@earthlink.net.

Rusty Wright, 4110 Del Sol Rd. SE, Deming, NM 88030 (575)
546-2953 (Rusty: Board of Directors, Vice President)
rustywright@swnm.com.

LSF Webpage: www.lloydshaw.org



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