

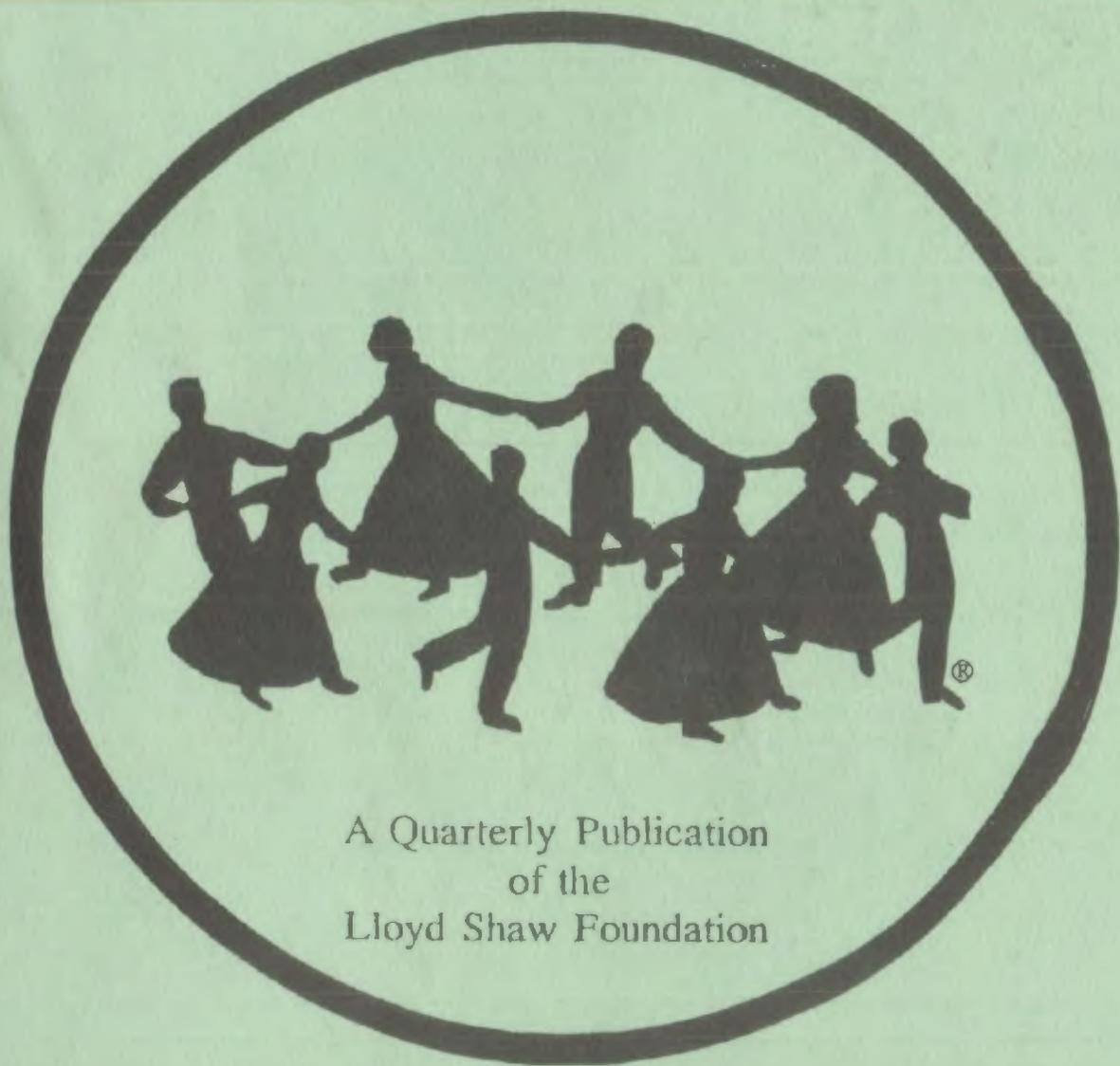
Welcome!

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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 2008

Volume 29, Number 1

THE LLOYD SHAW FOUNDATION

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

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

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

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing recordings, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

PUBLICATION INFORMATION

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Ads and articles may be submitted to:

- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.
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 = 4.5" wide X 7.5" tall Half page = 4.5" wide x 3.5" tall

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LETTER FROM THE PRESIDENT

First, I want to express my appreciation and wonder at the positive experiences Anne and I enjoyed at the three LSF dance weeks in 2007. Rocky Mountain Dance Roundup, Cumberland Dance Week, and Terpsichore's Holiday have all been asked to adjust location or dates or both. This caused many participants and leaders to adjust holiday/vacation plans, many at the last moment. In the end however, all three events were joy filled, fun filled and simply put, a pleasure to experience. The quality of the leadership and content of our events continues to impress me even after all these years.

Second, I want to state that there is no doubt that the events in 2008 will retain the quality and level of enjoyment I experienced this past year. The event committee policy we have instituted has resulted in a sustainable, stable, process which generates events of consistent quality.

About the Foundation. In October we renewed our Board of Directors. Your current Board of Directors and their election year are:

- 2005 - Irene Sarnelle, Neal Rhodes, Bob Tomlinson
- 2006 - Eric Schreiber and Rusty Wright
- 2007 - Beth Molaro, Allyn Riggs

Contact information for them is available on the back cover of this ADC. Please greet them if you meet them while dancing and talk with them about your concerns and

questions for the Lloyd Shaw Foundation.

We (in the imperial sense) continue to receive occasional inquiries concerning receipt of music inventory from retiring dance leaders/callers/promoters. The LSF Archives, once housed at the Dance Center in Albuquerque, New Mexico, have been donated to Denver University. When transferred there were over 33,000 records. Our experience tells us that most "collections" search for "unique" items. In general - make a complete inventory and count, place a notice in national newsletters such as American Square Dance offering to send inventory on request, search on-line for buyers/sellers of vinyl recordings, and please place a time limit on your efforts. It is not that no one wants to preserve the music, but ongoing efforts have already filled the shelves of many participating in this activity.

In 2008 we hope to see you at one of our dance weeks and to meet a friend (or two) you brought with you. So, sign up early, and sign up often.

Happy Dancing,

Bob Fuller

Notice of the annual meeting of the Lloyd Shaw
Foundation at Cumberland Dance Week on
Wednesday, July 30 at 1:00 PM.

Members are welcome to sit in on the Board of
Directors Meeting, which will follow immediately
after the membership meeting.

JOY! JOY! JOY!

By Nikki Herbst

Many of you are familiar with the round whose lyrics are about ringing in the New Year, with its final exultant line, imitating bells, proclaiming "Joy, joy, joy! Joy, joy, joy!" The song wishes "peace and love throughout the new year" to all, and standing in concentric circles at Terpsichore's Holiday dance camp with friends old and new, our family certainly felt joyful and peaceful and surrounded by love on New Year's Eve 2007.

There was plenty of fun for people of all ages at Terpsichore's Holiday, a five-day camp held at the beautiful Stonewall Resort in Roanoke, West Virginia. The young kids had classes in folk dancing and long sword held just for them, and daily opportunities to do arts and crafts or play games. They also could join campers of all ages for classes in round singing or percussion, or go on nature walks on the gorgeous grounds surrounding Stonewall.

The slightly older kids had fun juggling with Renee Brachfeld, putting together a border Morris routine guided by Kappy Laning, dancing in their own contras and squares class, and doing model rocketry without endangering their own living room ceilings. The teens had their own dance classes, too, or they could join the adults for contras and squares called by Gaye Fifer, couple dancing taught by Enid and Lew Cocke, English country dancing led by Jonathan Sivier, or waltzing taught by Gaye. Musicians of all ages could play in the dance band workshop, led by Laura Light and George Paul, and everyone was welcome during swim time each afternoon.

Like the daytime schedule, the evenings included something for everyone. Right after dinner there was a group sing in front of a roaring fire in Stonewall's spacious and beautiful lobby, ably and cheerfully led by Bill Wellington. The gathering continued with a few dances that everyone could do, buoyed by the music of two great bands, the Groovemongers and the Avant Gardeners, and calling by Bill Wellington, Gaye, Bob Mathis, and Jonathan. As the evening progressed, we sang the youngest kids off to bed, followed an hour later by the slightly older kids, and

the dances picked up speed. I'm surprised the roof didn't come right off the ballroom by the end of each evening—the music was fantastic and the dancers were flying.

All of the staff, too numerous to list entirely here, did a fantastic job of making every day rewarding. Newcomers were drawn into the action right from the beginning, and by the end of the five-day event I wanted to take all of these people home with me.

Details, details: the food was abundant and delicious, the staff at the resort was upbeat and helpful, and the weather was mild compared to what was going on in much of the country. There were talent exhibitions, a silly hat night, Hawaiian shirt night, and a birthday celebration. The classes demonstrated what they'd learned during the New Year's Eve celebration, and the Abbot's Bromley horn dancers danced to candlelight and wide eyes.

The Iowa caucuses were coming up on January 3, just two days after the end of camp, and some of the conversation during mealtime and at poolside was about politics and the state of the world in general. Wouldn't it be wonderful, some of us agreed, if people could gather as a community with the same peace and joy we experience at camp? We had people of all ages, couples with children and couples without, singles of both genders, kids born on the other side of the world and kids born a few hours from where the camp was held, bringing in a new year together with hope and affection. I have been urging all my friends at home to consider starting their next year this way, and I hope my own family will become a regular fixture at this wonderful event. If you write it into your calendar now, you can look forward to it all year.

[Nikki Herbst dances on both coasts and in between, too! She is a caller, is part of the planning crew for the Mendocino, CA, dance camps, where she runs the camp bookstore, chairs the CDSS Nominating Committee, and is vice president of CDS Boston Centre. She lives with her family in Iowa City, IA, where she works as a writer and editor.]

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The Figure Eight and the Hey for Three patterns have been subjects of this series over the course of several issues. The most recent prior issue concerned five dances, each with a different variation of the Hey for Three and each in a different dance formation. These dances illustrate the versatility of variations that have been developed over the years to keep all dancers in motion as much as possible. This time around we'll look at another variation of the basic figure eight pattern – the Double Figure Eight. This figure has been appearing in some recent contemporary contra dances, but has “been around” since at least 1802, as it can be found in reference 1 as part of an aptly named dance. Upon reading the dance description, it becomes apparent that the figure as described is actually a sequential usage of the double figure eight, or a “double-double figure eight.”

The name of the dance is from a knot said to have been tied by Gordius, king of Phrygia (NW Turkey) circa the 6th - 7th century BC. At that time it was said that whoever could untie the knot would be the future ruler of Asia. However, Alexander the Great dispelled that myth by cutting it with his sword in 333 BC. The usage of the term Gordian knot as a noun dates from at least 1611. Here is the dance as shown in reference 1.

THE GORDIAN KNOT

16 bar duple-improper longways or foursome Scots reel;
moderate dance:

Bars

- 1-8 1s (improper) face down and 2s face up; neighbors set twice and turn once around (those in men's line by the right and those in the women's line by the left).
- 9-16 Double Figure-8 hey or reel ending in progressed places (2s start up the outside while 1s cross going down the middle; then 1s do what the 2s did and vice versa; repeat to places, and a little further to progress).

Dancing the Double Figure Eight requires two couples (four dancers) - an active couple and an inactive couple. The active couple dances a figure eight pattern around the positions formerly occupied by the inactive dancers; as the active dancers begin moving, the inactive dancers move into the near active dancer's former position and then take the path of the active dancers, following them through the pattern. All four dancers are dancing together and simultaneously, resulting in a weaving pattern across the set. Each dancer follows the dancer ahead but also allows another dancer to cross between him/her and the dancer ahead. The move normally ends in the starting positions for both the actives and the inactives. If the paths of the dancers were to be traced on the floor, one could easily envision them as resembling a complicated knot, hence the title of the dance.

Note that the first 8 bars are zero movements, and that the turns are symmetrical (or handy hand turns) - there is no progression until later. During bars 9 - 12 the actives (1s) start by crossing down the center to dance the double figure eight pattern. As the 1s begin moving, the inactives (2s) move up the outside to then follow the 1s through the pattern. During bars 13 - 16 the 1s cross down through the 2s and immediately turn out to go up the outside to follow the 2s through the second double figure eight pattern - the 2s start by repeating the pattern as if they were the 1s. Thus there are two double figure eight patterns in succession, first with the 1s leading and then with the 2s leading. This "double-double" pattern ends with the 1s progressed and ready to repeat the dance with the next inactives.

Some (probably most) contemporary contras using this figure start with the 1s crossing down through the center and the 2s moving up to follow the 1s. However, there are dances with the 1s already progressed (as a result of prior moves) and then the 1s start the double figure eight by crossing up through the center and the 2s moving down to follow. And there are dances in which the 2s initiate the figure, either by crossing up the center or down the center. As long as the figure pattern is maintained, there is no fixed rule as to who starts, who follows and in what direction the

figure flows.

Two contemporary contra dances (both by Don Armstrong) using the double figure 8 can be found in reference 2, and others may be found in the literature. A duple improper dance, *Mirror, Mirror, In the Hall*, lists part B1 as follows:

“16: 1’s cross UP [emphasis added] thru 2’s with a full figure of 8, 2’s join in by rolling out and following so all are dancing — the caller should decide whether to have all “active” or, in an easier manner, have only the 1’s do the figure!”

Thus, the caller has the option of including the inactives in the figure 8 pattern. Another dance in the same booklet uses considerable text to explain the Double Figure 8 and does not give the caller that option. The dance is

PADDY ON THE TURNPIKE

Proper duple minor [actives not crossed]

- 16 1’s balance and swing — end facing down W on M’s right
- 16 1’s and 2’s dance a double full figure of eight through and around each other. 1’s start down, crossing between the dancing 2’s, around them, up (lady around the lady, gent around the gent) - then cross down between the dancing 2’s again (lady around the gent, gent around the lady) to starting positions and face down. Meanwhile, the 2’s start out and up around the dancing #1’s (lady around the lady, gent around the gent) - then cross down between the dancing 1’s and up around them (this time the lady around the gent, gent around the lady) and return to place by crossing between the 1’s once more to end also facing down the set. The 1’s start with the “first quarter” of the pattern (crossing down through) while, at the same time, the 2’s start with the “second quarter” of the pattern (out, up and around) all starting and finishing together.

- 8 (1's inside) Four in line go down the set, centers wheel, ends turn alone.
- 8 Come back to place, cast off
- 16 Turn contra corners.

The text also includes "Note: In the "Double full figure of eight" the lady precedes the man through each time."

The double figure eight is another variation of the basic figure eight pattern to keep all dancers moving as much as possible and to avoid some dancers standing in place during a portion of the dance.

1. Country Dances of the Colonial Era, John Fitzhugh Millar, Thirteen Colonies Press, Williamsburg, VA.

2. Don Armstrong's DANCE NOTEBOOK from Don Armstrong's Contra Holiday Thanksgiving weekend, 1998.



Welcome to New Members!

Derrick Doty, Council Grove, KS

Don and Angela Fennerty, Martins Ferry, OH

Kari Ann Frenz, Radford, VA

Karen Parker, Darrell and Claire Webb, Lawrenceville, Ga

Coralee Zaremba, Melbourne, FL

TERPSICHORE

By Rachel Fifer

(Inspired by Night Time)

Energy
floods the dancers
with exhilaration.
Whirl past,
twirl fast,
a speeding blur of
motion.
A dazzling and ecstatic
rush
of sound and grace.
Music builds
as the dancers fly,
with warm faces
and laughing eyes
and radiant smiles.
Can you see the
joy
in their
eyes
and souls?
Skirts swirl by
too fast
to catch.
Time flies
into space.
This
is living
in the moment.
Beauty
grace
emotion
connection.
An intense
explosion,

expression,
devotion,
obsession.
This dance through life
is my
Energy.

Editor's note: This year at Terpsichore's Holiday, the power of tradition was recognized in several ways among the participants. No poetry contest was organized, but Rachel came prepared with this lovely poem. Likewise, no silent auction had been announced, but many came with offerings for the auction. A volunteer stepped forward to organize it, and the "nonauction" netted almost \$200 for the scholarship fund.

Our sense of tradition is reaching into the future as well. Rachel Fife, now a senior in high school, said to her mother (and agreed to be quoted here), "When I marry and have children, I want to bring them to Terpsichore's Holiday."

CORRECTIONS TO THE MEMBERSHIP LIST PRINTED IN DECEMBER

Apologies to Jochem Spreter in Germany, whose phone number was still wrong on our records. The correct number is 49-7031-413503.

Eric Schreiber would like everyone to note his current email address: eric.j.schreiber@gmail.com

LINES ABOUT SQUARES

By Dick Pasvolsky

For the December issue of ADC, I selected four of the dances that are among the ones that Don Armstrong included in his book *Don Armstrong's Old Favorites—A Collection of Square Dances of the 50's and 60's*. Several callers were still using live music for their dances in the early fifties. Al Brundage used live music almost exclusively for his Saturday evening dances at his square dance barn in Stepney, Connecticut during the late forties and early fifties. So, in keeping with the period represented in his book, Don included the sheet music for each of the 52 dances. Al's orchestra, the Pioneers, recorded the music for the three dances that I recorded in 1952. Two of the three, Barnacle Bill and Lady 'Round the Lady (Swanee River), are included in the 52 written up in Don's book.

As I mentioned in the December the ADC, many of the dances used in the 52 written in Don's book are a bit too difficult for beginners, especially the way they are put together. I still use some of the easier ones for open dances.

In the December issue of ADC, I wrote erroneously, "two clubs that I call for once a year are asking for something a little more challenging." I was referring to two groups that I call for once a year, not square dance clubs. One is a lake club and the other is a group of musicians from all over the state of Pennsylvania who meet at a ski lodge in the Pocono mountains to square dance and hold jam sessions.

The four dances that I have selected from Don's book to write up in this article are: Red Wing, Four Leaf Clover, Put On Your Old Gray Bonnet and Somebody to Love.

In the March 2007 edition of the ADC, I wrote about the version of Dip and Dive that I had used when I was calling it, and I mentioned that I used Red Wing as the tune for the dance. In the article, I used the version of Dip and Dive that I found in a book authored by Dr. Richard Kraus, of Columbia University. The figure was essentially the same as the one that I had used, but the chorus was different and

If you have not renewed your membership, this will be your last issue of the ADC.*

**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.**

Here are some of the benefits of membership in the Lloyd Shaw Foundation:

--Your quarterly *American Dance Circle*

--Discounts at dance weeks

--10% discounts on books and recordings from the Educational Resources Division

--Knowing that you are a member of a community that is working hard to preserve our dance heritage and pass it on to the next generation

When you renew your dues, please consider buying a gift membership for a friend or relative!



Lloyd Shaw Foundation's *31st Annual*



ROCKY MOUNTAIN DANCE ROUNDUP

Monday, June 16th — Saturday, June 21st 2008

Colorado College, Colorado Springs, CO

Location

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 **Cocke**, Rusty & Lovetta **Wright**, Bob & Allynn **Riggs**, Justin **Judd Del Sol** and others.

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

Program: The dance week starts with a 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, Cheyenne Mountain Zoo 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, lbradford@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.



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: _____

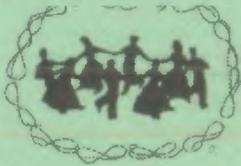
OK to Publish eMail
Y / N

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 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 10:00am –
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 lead 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 in 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. *Let's Dance! Dances for Children from America's Melting Pot*, Lloyd Shaw Foundation, 2005, \$75 (required for all). Registration for lodging 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.

**LSF DANCE WORKSHOP
FOR ELEMENTARY TEACHERS
Colorado College, Colorado Springs, CO
Saturday, June 14 (morning, afternoon, evening)
Sunday, June 15 (afternoon, evening)
NONCREDIT REGISTRATION FORM**

Name _____
Mailing
Address _____

Phone Number _____ **E-mail** _____

Noncredit Tuition	\$220
Required Text (Let's Dance! Dances for Children from America's Melting Pot) Special workshop price:	\$ 75

Please make your check for \$295 out to: Lloyd Shaw Foundation. Send it with this registration form to:

**Enid Cocke
2924 Hickory Court
Manhattan, KS 66503
Questions? E-mail Enid at ecocke@ksu.edu**

To help us, please write a few lines about your dance and teaching experience and what you hope to gain from the workshop.

**Housing: Make your own arrangements or contact Colorado College: (719) 389-6000
14 E. Cache La Poudre, Colorado Springs, CO 80903**

A VISIBLE ANTHEM



Get your copies of **A VISIBLE ANTHEM** and share the story of Lloyd and Dorothy Shaw and their contribution to Square Dancing and its related forms of Folk Dances. This DVD is an excellent way to preserve and pass along to our families an insight into the wonderful fun and fellowship we have enjoyed as dancers.

Copies may be obtained from the LSF Sales Division,
P.O. Box 11, Macks Creek, MO 65786
Telephone: (573) 363-5868; FAX: (573) 363-5820
E-Mail: audioloft@dam.net Web: www.lloydshaw.org

The Price is \$15.00 per DVD for non-LSF members
and \$12.00 for LSF members.

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The Lloyd Shaw Foundation
presents

LET'S DANCE!

Dances for Children
from America's Melting Pot



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Instructions for 79 dances
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Music lead sheets
\$95 plus shipping costs

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573-363-5868
audiolft@dam.net
www.lloydshaw.org

From the Educational Mailings Division These publications are available:

<i>An Elegant Collection</i> by Ralph Page	\$7.00
<i>Dance Parties for Beginners</i> by Ed Butenhof	\$15.00
<i>Cowboy Dances</i> by Lloyd Shaw	\$29.95
<i>Don Armstrong's Dance Workbook</i>	\$15.00
<i>Heritage Dances</i> by Ralph Page	\$6.00
<i>The Round Dance Book</i> by Lloyd Shaw	\$8.00
<i>I See America Dancing</i> , Maureen Needham, ed.	\$19.95
<i>Zany Contrasts and Other Stuff</i> by Chris Kermiet	\$10.00
<i>Collected Essays</i> by Glen Nickerson	\$15.00

Catalog and Cue Sheets On-Line Custom CD Service

The revised LSF catalog is now on the internet at
www.lloydshaw.org.

AND, the Foundation is offering a unique service—custom CDs with the tunes of your choice: one tune for \$10, \$2 for each additional tune up to a maximum cost of \$20, and all additional tunes after that are free.

Copy the order form from the internet or use the copy in your catalogue. Specify tune AND recording number.

To request a catalogue or place an order:

**See the contact information on the back cover
or e-mail
audiolft@dam.net**

Dr. Kraus used the tune "Careless Love." For the version that I used, the dip and dive was danced across the set and back. In the version that Don wrote in his book, the Dip and Dive is done around the circle. I liked that version and used it occasionally for variety.

Red Wing: Top 25347

(A) Allemande left your corner, grand old right and left
Hand over hand around you know, when you meet
your partner dosado

Dosado around and promenade from there

Promenade and when you're home, sides face ,
grand square

----, ----

----, ----, Reverse

----, ----

----, ----

(B) Head two couples swing, side two couples arch

Heads go right, sides go left, dip and dive you
march

Dip and dive, away you go, one couple high, one
couple low

And when you're home swing your own,
everybody swing

Now you all promenade with pretty Red Wing

The girls roll back and swing, you swing with Red
Wing, Promenade

----, ----

----, ----

The figure for Don's Four Leaf Clover is similar to one

that I use for inexperienced adult dancers. I use ladies chain instead of right and left thru. I believe that ladies chain is a bit easier for beginners to learn than right and left thru. I have been using Just Because (Windsor 4144-B) and Yankee Doodle Dandy (Grenn 12241-A) for the figure.

Four Leaf Clover: LSF 504

(A) Prompt: Circle left, sing:

I'm looking over a four leaf clover

That I overlooked before. Circle right and sing:

One leaf is sunshine, the second is rain,

Allemande left with your corner, grand right and left.

When you meet your partner, dosado and promenade, sing:

I'm looking over a four leaf clover

That I overlooked before

(B) Head two couples right and left thru straight across the lane,

Same two couples right and left thru, go back home again

Side two couples right and left thru straight across the lane

Same two right and left thru, go back home again

Corners now dosado, same corner swing

Swing that corner 'round and 'round and promenade and sing

I'm looking over a four leaf clover

That I overlooked before

The figure Ladies in the Center Back to back, used in Don's version of Put on Your Old Gray Bonnet, was very popular in the fifties. I still use it regularly. It is one of the figures in the third dance that I recorded for Lloyd Shaw, "I'm a Bum," which I use for almost every girl scout and fathers dance that I call. Sometimes I substitute "bumper to bumper" for "back to back."

Put on your Old Gray Bonnet Windsor 4122 (Don's band)

(A) Bow to your partner, bow to your corner too
All four ladies circle in a ring once around
Swing with your partners, swing your partners all
Twirl your lady, bow, here's the call (at end-"that's all")

(B) Head couples right and left thru, thru the fields of clover

Side two couples do the same

Now dosado your corners, and you dosado your partners,

And give your partners a swing

Swing your ladies into the center, you bunch 'em back to back

The gents go on around the outside track

Pass by your own little girl. Swing the next, swing and whirl

Swing in that good old fashioned way

Now you allemande left your corner, bow to your new partner

And a grand right and left around the town

Promenade your new lady, yes you'll have to walk

that lady

'Cause old Dobbin isn't hooked up to the shay

I never called Somebody to Love, but I am including it in this article because I like the figure.

Somebody to Love LS E-34-A

(A) Four little ladies promenade once around the ring
Go home and swing your partner, now everybody swing

All join hands and circle left halfway 'round the square

Allemande left your corner, grand right and left from there

Hand over hand around that ring until you meet your maid

Swing – your girl, – promenade

You're nobody 'til somebody loves you

So find yourself somebody to love

(B) Heads go forward, clap your hands, back right out again

Pass thru, both turn right, single file around just one

Cross the center single file, both turn to the left

Left hand star in the center, roll it 'round the set

Turn your corner by the right, your partner left hand swing

Go get you corner girl and promenade

You're nobody 'til somebody loves you

So find yourself somebody to love

I plan to feature four more of the dances from Don's book for the June edition of the ADC.

ELECTRIC SWING

A Contra by Andrew Stout

Dec. 31, 2006

Andrew Stout came to Terpsichore's Holiday this year with a contra inspired by the new floor we danced on for the first time last year. It is marvelously easy on the feet and joints, but in the exceptionally warm dry air last year its plastic surface created the perfect conditions for building up static electricity, which was released when dancers touched. The logic of Andrew's dance is that dancer's have plenty of time to build up static electricity before touching another dancer! As he reported, "So I wrote a dance in which the only time dancers touch one another is for the partner and corner swings...the rest of the time they can shuffle their feet, building up static charge for the next swing."

This contra was first danced on December 30, 2007, on the very same floor—with minimal damage to partners and neighbors.

- A1 Corners gypsy meltdown to swing on the sides
- A2 Hey for 4 over and back, men start passing left shoulder
[women do 3/4 of hey, then...]
- B1 Women left shoulder gypsy 1 and 1/2, while men
orbit 1/2 way around the set (clockwise)
Swing partner on side
- B2 Women do-si-do in center
men do-si-do 1 and 1/2 in center to progress

WALTZ OF THE BELLS

By H. T. "Doc" Alumbaugh

Note: At Terpsichore's Holiday people enjoyed the charming round dance, Waltz of the Bells. The beauty of this dance is the simplicity of the routine and the way it fits

the music. The major movements of the dance are done first in line of dance and then repeated in reverse line of dance, starting with the other foot. A recording was produced long ago by Lloyd Shaw Recordings, but unfortunately the master tape has not survived. We reproduce the instructions and melody here for your use.

Music: Ting-a-ling

Position: open, facing LOD

Footwork: opposite throughout, directions given for the man

Introduction: 4 bars: wait two bars; step apart and point inside foot toward partner; step together.

Measures

1-4 SWING FORWARD; AND BACK; SWING FORWARD; AND BACK

Progressing in LOD, step forward on L turning slightly back to back, swinging joined hands forward, and swing R foot forward, toe pointed; continue in LOD on R, swinging L foot forward and facing partner; repeat 1 and 2.

5-8 TURN, 2, 3; 4, 5, 6; STEP DRAW; STEP TOUCH
Partners do a six-step solo turn down LOD, M L-face and W R-face; joining lead hands (M's L and W's R) couples, facing do a step draw (step L, pause, close R to L); and a step touch (step L, pause, touch R to L) in LOD.

9-16 REPEAT 1-8 IN RLOD

Repeat measures 1-4 moving toward RLOD beginning on M's R and W's L, solo turn away (M R-face, W L-face); facing, do a step-draw and a step touch in RLOD.

17-20 STEP, DRAW; STEP Draw; TWIRL W UNDER L

Facing with both hands joined, take two step draws in LOD (M's L, pause, close R; repeat) while circling joined hands (CW for M); man does one more step draw and a step touch while W does a

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Facing with both hands joined, take two step draws in LOD (M's L, pause, close R; repeat) while circling joined hands (CW for M); man does one more step draw and a step touch while W does a 5-step R-face turn in LOD under her R and his L hands (R,L,R,L,R), and touches L to R)

21-24 STEP, DRAW; STEP, DRAW; TWIRL W UNDER R
Repeat 17-20 in RLOD, starting on M's R and W's L; on 17-18 the hands circle CCW for the M; W twirls L-face under her L and M's R hands.

25-28 STEP SWING AWAY; FACE, 2, 3; REPEAT
With inside hands joined, step L, swing R facing slightly away from partner; step R, L, R to face partner; repeat.

29-32 WALTZ; WALTZ; WALTZ; TWIRL
Take closed dance position, do three R-face turning waltzes, M starting by turning his back to LOD and stepping backward on his L in LOD; on the last measure twirl the W R-face under M's L and W's R hands, and open out to begin the dance again.

Abbreviations:

LOD: line of dance (counterclockwise around the circle)

RLOD: reverse line of dance (clockwise around the circle)

M=man, W=woman, R=right, L=left

Waltz of the Bells

$\text{♩} = 144$ Em A7 D D D D

8 D Em Em Em Em Em

16 A A A D F# F# Bm

24 Bm E E A G D D

32 B Em A7 D

Detailed description: The image shows the musical score for 'Waltz of the Bells'. It consists of five systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 144. The first system (measures 1-7) has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C#5. Chords are Em, A7, D, D, D, D, D. The second system (measures 8-15) has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C#5. Chords are D, Em, Em, Em, Em, Em, Em. The third system (measures 16-23) has a melody of quarter notes: A4, A4, A4, D4, F#4, F#4, B4. Chords are A, A, A, D, F#, F#, Bm. The fourth system (measures 24-31) has a melody of quarter notes: Bm4, E4, E4, A4, G4, D4, D4. Chords are Bm, E, E, A, G, D, D. The fifth system (measures 32-39) has a melody of quarter notes: B4, Em4, A7, D4. Chords are B, Em, A7, D.

DANCE CENTER CALENDAR

By Donna Bauer

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

STIR THE BUCKET

Unfortunately, the transitions this month are all about final passages.

We have learned belatedly of the passing on June 16, 2007 of **Walter Kögler**, a noted German folk dance pioneer. He was probably best known to us for his Tanz recordings. He collaborated with Don Armstrong on the sharing of dance tunes, so that Tanz and the LSF could publish each other's tunes, eliminating the costly process of shipping materials between Europe and the US. He taught folk dance in many countries and promoted dance leaders both in the US and abroad.

Another dance leader whom we have lost is **Lannie McQuaide**, contra teacher and choreographer. She and her husband Ted came several times to the Lloyd Shaw Fellowship to share their choreography and their elegant dancing. One of our favorites was her contra named Joy.

We also recently received word that **Truett Myers** passed away on February 4 of this year. Old timers in the LSF will remember Truett as the producer of *A Visible Anthem*, the 1972 film about the Foundation and the work of Lloyd and Dorothy Shaw. Once he and his wife Nell discovered the Lloyd Shaw Fellowship, they returned in the following years to share in the work. They were dear friends of Howard and Mary D Walsh, and many of us saw Truett and Nell in Fort Worth when the Walshes produced Lloyd Shaw's Christmas play, *The Littlest Wiseman* each December. More recently Truett and Nell moved to Arizona where they occupied a house on the property of their daughter Holly and her family.

EVENTS OF NOTE

The San Antonio Folk Dance Festival, March 14-16, 2008 at Our Lady of The Lake University's International Folk Culture Center, San Antonio, TX. The occasion will mark Nelda Drury's 50th anniversary of founding and involvement with the San Antonio College FD Festival and will also serve as Nelda's "retirement" party. For further information, contact Nelda Drury at Ph: 210-342-2905; email: nelda@sc2000.net

Elementary Dance Workshop, June 14-15, 2008, at Colorado College in Colorado Springs. An intensive weekend workshop for elementary school teachers and those who work with children aged 6-11. Available through Colorado College for credit or for noncredit by contacting Enid Cocke, 785-539-6306, ecocke@ksu.edu. See centerfold for information and forms.

Rocky Mountain Dance Roundup, June 16-20, 2008, at Colorado College, Colorado Springs. Information: Bob Riggs, 303-808-7838, RLRiggs@aol.com. Registration: Linda Bradford, 303-239-8772, l_bradford@comcast.net See centerfold of this issue.

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.

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