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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 Chair, back inside page.)

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

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

## PUBLICATION INFORMATION

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**Make checks payable to the Lloyd Shaw Foundation**

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## **LETTER FROM THE PRESIDENT**

**By Rusty Wright**

Hi, my name is Rusty Wright and I'm the new President of the Lloyd Shaw Foundation. Some of you may know me but the rest of you are saying "who the heck is that?" Well, I'm going to use this first article to tell you about me. I'm going to tell you about my dancing life, my personal life and my philosophy about the Lloyd Shaw Foundation.

I first learned how to square dance when I was six and performed with an exhibition group at the National Square Dance Convention when I was eight. My dad was a square dance caller waayyy back before they used sound systems at a dance. They had a live band up at the front and they would announce which dance they were going to do. Then the number one man of each square was the caller for that square, and the dancers didn't care if he messed up the call because they had the dance memorized and danced it correctly anyway! Most calls were what they called "couple visitation" (like couple #1 out to couple #2, and to learn how to square dance, you were couple #4. When it became your turn, you knew how to do the calls!

I learned how to call in 1971 in Albuquerque, NM. The Central New Mexico Callers Association had an apprenticeship program that assigned two experienced callers as your instructors. They gave you "mike" time at their dances with critiques of how you did and what you needed to work on. They also let you teach a tip in each of their square dance classes so you could learn how to teach. One of my sponsors was Cal Campbell whom some of you may know. He is a member of LSF and Callerlab.

In 1972 a caller came to the callers association and did a presentation on contras, and I fell in love with them. I talked to him and he taught me how to prompt contras and worked with me on presenting them to different audiences. You may have heard of him. His name was Don Armstrong.

I have called square dances in 40 states and five foreign countries. I have been the featured caller at numerous square dance festivals AND I have been the featured contra prompter at several square and contra festivals.

I have called and prompted at the LSF sponsored Rocky Mountain Dance Roundup (RMDR) 27 times, and have called at the LSF Eastern camp ten times (seven at Copecrest and three at Lake Cumberland). My wife, Lovetta (pronounced La-vee-ta) and I have been LSF members since 1981. I have been on the Board off and on for 16 years and Lovetta has been LSF Secretary.

Lovetta, (we've been married 41 years) learned to square dance in 1970. We have two children (a boy and a girl) and three grand children (one boy, twin girls) and they all know how to dance. I am a retired computer nerd from the New Mexico State Government in Santa Fe. We now live in Deming, NM, 35 miles north of the Mexican border and about 100 miles west of El Paso, TX, on I-10.

When I first joined LSF I was very impressed about how they were involved with educators. Basically it was teaching teachers how to teach square dance (that is square dance in a generic way with other forms of dance

also involved). But, because dance is no longer taught in OUR schools, the Foundation has become less involved in that area of dance. I am really glad to see LSF become associated with a college (RMDR this year and last) and I hope dance is making a comeback in our schools. After all, the motto of the LSF is "To Recall, Restore, and Teach the Folk Rhythms of the American People." I also like the way the LSF sponsored dance camps (RMDR, Cumberland Dance Week and Terpsichore's Holiday) incorporate all forms of dance in their camps.

If YOU have an idea about how the LSF could become more involved in the schools or if YOU have an idea for a project that the LSF should be involved in, contact a Board member or send me an email. I have a special email address. It is [LSFPres0810@gmail.com](mailto:LSFPres0810@gmail.com). Please put "LSF" somewhere in the subject line so my spam filter won't kick it out.

See you at a dance or in the next American Dance Circle.

SinSquarely,

*Rusty Wright*

## **RESULTS OF THE 2008 BOARD ELECTIONS**

In the election conducted in September, Enid Cocke was elected to serve a three-year term on the LSF Board of Directors. Thanks to Neal Rhodes and Kari Frenz who also agreed to run. Other current board members are Beth Molaro, Allynn Riggs, Eric Schreiber, and Bob Tomlinson.

# **CONVERSATIONS ABOUT CONTRAS**

**By Glen Nickerson**

Three years ago this month, the article in this series noted the relationship between the Figure Eight movement and the Hey for Three movement. It further discussed Heys in general, and noted that the Figure 8, as well as the Half-figure 8, appeared quite regularly in the dances of the late 1600's and later years. In the intervening months, this series has discussed a dance with a weave action very similar to a straight Hey (Julie's Reel, 3-'07), Interlocking Heys (9-'07), the Hey for 3 (12-'07), and the Double Figure 8 (3-'08). It seems appropriate that this series also explore fractional movements. This issue will look at the Half Figure 8.

In a full figure 8, the active dancers cross to the other line by going between the near inactives to then go around the near inactive; and cross again between the inactives to go around the other inactive by the opposite shoulder. The dancers' path on the floor resembles a Figure 8, and the movement can be considered a zero move as there is no change in the dancers' positions – each ends in his/her beginning location. In the **Half-figure 8**, the active dancers go only around the first inactive; they end in their partner's former location (in the opposite line).

Playford's book, *The English Dancing Master*, was published in 1651. The half figure 8 has appeared in dances since that time (see the first paragraph above) – the oldest dance in my files which is not from the Playford book but which includes a half figure 8 is dated 1670. Most of the dances of that period with which I am familiar use the Half-figure 8 as a means of returning the active dancers back to proper lines from a crossed over position. Now we find that current era dances have been using the half figure 8 in different and interesting ways.

One such dance is *Little Neck Bay*, a proper (uncrossed) duple minor dance with two half figure 8's – one at the end of the dance sequence and the next at the beginning of the following sequence. This results in the active dancers doing the figure with the inactives above

and then flowing directly into the figure with the next inactive dancers below.

**LITTLE NECK BAY** by Dan Pearl

Proper duple [1, 3, 5, etc. active but not crossed over]

- A1    1s thru the 2s - HALF FIGURE EIGHT (8) [the actives (1s) are now in the opposite line]  
      Same four - MIRROR DOSADO (8) [the 1s split the 2s and each go around the near inactive couple and end facing down]
- A2    1s [as a couple] - DOWN THE CENTER & TURN ALONE (8)  
      - UP THE CENTER & CASTOFF (8) [full around to end facing up]
- B1    1s and 2s - PROMENADE UP [4 in line] & couples WHEEL AROUND (8)  
      - PROMENADE DOWN and BEND THE LINE (8)  
      [the 1s are now crossed over and below the 2s]
- B2    Same four - CIRCLE LEFT (8)  
      1s thru the same 2s - HALF FIGURE EIGHT (8) [and flow directly into the A1  
      Half Figure 8 with the next 2s now below]

The nice body flow created by the sequential Half Figure 8's inspired another dance leader to create a dance using the same idea, but with a difference. Here is that dance:

**PEARLY GATES** by Penn Fix

Proper duple [1, 3, 5, etc. active but not crossed over]

- A1    1s thru the 2s - HALF FIGURE EIGHT (8) [as above]  
      Same four - MIRROR DOSADO (8) [as above]
- A2    Same four - HANDY HAND ARM TURN and the 1s SWING the partner (16) [a 4 count turn & a 12 count swing; to end with the 1s facing down]
- B1    1s with 2s - DOWN [lines of four, 1s in the center] and all TURN ALONE (8)  
      - UP and BEND THE LINE (8) [the 1s are now below the 2s]
- B2    Same four - CIRCLE LEFT (8)  
      1s thru the same 2s - HALF FIGURE EIGHT (8) [and flow directly into the A1

Half Figure 8 with the next 2s now below]

The arm turns in A2 are with the 2s below and with the same person with whom each did the dosado - #1 man with #2 lady & #1 lady with #2 man. It is my understanding that this dance was developed in 1987 to recognize Dan Pearl and the dance he had developed, hence the name *Pearly Gates*. The two half figure 8s can be considered to resemble gates through which the dancers must go.

Another dance, in a more traditional style, is *Old Century Reel*. It also includes two half figure eights, but not in sequence, which results in each dancer progressing separately from the partner.

**OLD CENTURY REEL** by Don Armstrong  
Proper duple [1, 3, 5, etc. active but not crossed]

- A1 1s with 2s below – RIGHT HAND STAR (8) [four hands across or English style]  
#1 man with #2 lady – TURN BY THE RIGHT (8)  
[and back to places]
- A2 1s with 2s below – LEFT HAND STAR (8) [hands across]  
#1 lady with #2 man – TURN BY THE LEFT (8) [and back to places]
- B1 #1 & #2 men – HALF FIGURE EIGHT (8) [go between [thru] & each around a lady] [the men have now progressed]  
1s with 2s - CIRCLE LEFT (8)
- B2 #1 & #2 ladies - HALF FIGURE EIGHT (8) [go between [thru] & each around a man] the ladies have now progressed  
All, in long lines – FORWARD & BACK (8)

The use of the hands across stars allows the #1 man & #2 lady (and the #1 lady & the #2 man) to retain their handholds as they move from the four-hand star into the hand turn. As noted, this dance has the men and the ladies progressing separately. Many dances have the dancing partners progressing together simultaneously. In the same sex half figure 8s of B1 and

B2, the right hand person of the two should cross in front of the left hand person.

Variations of the basic figure 8 continue to provide choreographic interest to dances – in these cases the half figure 8. And there are dances with other fractional movements – a future article will discuss other fractional movements.

## **RMDR TO BE DISCONTINUED**

**By Enid Cocke**

It is with regret that we announce that the Rocky Mountain Dance Roundup will not take place this year. The dwindling attendance over the last half dozen years has necessitated the cancellation. While a devoted group of friends has attended faithfully for many years, the dance week has not succeeded in attracting the necessary new blood to keep the event viable.

The first RMDR took place in 1978, to give the general public a chance to attend an LSF dance week, the Lloyd Shaw Dance Fellowship being of necessity limited to a small group of leaders. The first RMDRs took place at Scandinavian Lodge in Steamboat Springs, moving after a couple of years to the YMCA camp at Granby, Colorado. Some years later the event found a home at La Foret, a church camp in the Black Forest east of Colorado Springs. Those events were followed by several years of "wandering in the wilderness" at Fountain Valley School, the University of Wyoming, and New Mexico State at Las Vegas, NM. The event returned to La Foret, and finally for the last few years it "came home" to Colorado College where Lloyd and Dorothy Shaw had graduated in 1913.

Diane Ortner and Bill Litchman directed some of the first dance weeks and Don and Marie Armstrong led many of the weeks at Granby, eventually passing the directorship on to Diane. Bob and Allyn Riggs assumed the directorship with the dance week that was held at the University of Wyoming. The Foundation and the hundreds of dancers who attended RMDR owe all of these leaders a great debt of gratitude for their devoted service in leading this camp.

The supporters of RMDR hope that some teacher-training workshops can be organized in Colorado in conjunction with a college or university, thus carrying on the

mission of the LSF to “recall, restore, and teach the folk rhythms of the American people.”

## WHAT CAN YOU DO FOR THE LSF??

1. Attend our great dance weeks
2. Encourage your friends to come
3. Renew your membership in December
4. Give your friends a gift membership
5. Tell local teachers about our dance kits
6. Show the DVD, A Visible Anthem to your dance friends
7. Send news and articles to the ADC editor
8. Make a donation to support the work of the Foundation
9. Visit the LSF website for more information: [www.lloydshaw.org](http://www.lloydshaw.org)

## **LINES ABOUT SQUARES**

**By Dick Pasvolsky**

For the September issue of the *ADC*, I printed out and commented on four dances that were written up in Bob Osgood's *Five Years of Sets in Order*. In that book were printed the calls and breaks compiled from fifty issues of *Sets in Order* over the five years from 1948 to 1953. The dances that I had chosen for the September article were patter calls. For this edition, I have selected four singing called dances. They are: Hot Time in the Old Town Tonight, Too Old to Cut the Mustard, Old Fashioned Girl and You Call Everybody Darling.

### **Hot Time: Windsor 7115**

This dance was one of many of the progressive pick up dances that we did in the early fifties. Birdie in the Cage, which I wrote about in the ADC several years ago, is another.

The calls:

First couple right and circle four hands 'round  
Pick up two and make it six hands 'round

Number one man breaks, takes the hand of number three lady while her partner, number three man, takes the hand of number two lady and circles six.

Pick up two and make it eight hands around

There'll be a hot time in the old town tonight. Number one man breaks the circle as he comes around and picks up lady four. Her partner joins hands with lady number three and all circle eight hands to the left.

Allemande left with the lady on your left

Allemande right with the lady on your right

Pass your partner by the right shoulder (ladies going on the outside, men on the inside of the circle) going to the original right hand lady and do a right hand allemande.

Allemande left with the lady on your left

Pass your partner by the left shoulder (men on the inside of the circle again) going to your original corner with your left hand and do a regular left allemande.

And a grand right and left around the hall

Meet your honey and do a do-sa-do

Take her in your arms and swing her high and low

Now promenade around with the sweetest girl in town

There'll be a hot time in the old town tonight.

### **Too Old to Cut the Mustard**, by Cal Golden (The Kid from Arkansas)

Cal Golden's figure was the one that I liked best of the three versions of the dance that I had in my record case. I especially liked the variety of promenade patter that he used.

The calls:

Introduction and break:

Allemande left and the four ladies star

The gents run around but not too far

Allemande left and the four gents star

The girls run around but not too far

Allemande left with your left hand

Right to your partner a right and left grand

Big foot up and the little one down

Now promenade your honey around

Too old...too old... he's too old to cut the mustard any more

Figure:

Four ladies center and back to the bar

Four gents center with a right hand star

Turn the opposite lady for an allemande thar

Back up boys, but not too far

Throw in the clutch and put 'er in low

Twice around the ring you go

Four gents have opposite ladies in allemande thar figure. Gents will let go of the ladies hand and all eight people will walk forward, gents keeping right hand star,

go twice around, pass partner and catch next lady for a dopaso.

When you meet your partner, it's on you go  
Catch the next for a dopaso  
It's her by the left, the left hand around  
Now corner right with a right hand around  
Back to your partner with a left hand around  
Now promenade your corner when you come down  
Promenade once and a half times around the ring.  
You should have your original partner.

Cal's patter for promenade:

When I was young and in my prime  
I never did learn a square dance line  
But now I'm old and agittin' gray  
Square dance brother is all I can say

Down in Arkansas on my knees  
I though I heard a chicken sneeze  
I looked up and here's what I saw  
A bald headed man with a pretty little taw  
(Taw in those days meant guy's partner)

When I was young and mighty fat  
The ole square dance has changed all that  
Now I'm old and agittin' thin  
All I am is bones and skin

When I was young I had a lot of pep  
I could get around, didn't need any hep  
Now I'm old and agittin' gray  
Those dog-goned crutches are in my way.

Patter that we used in the fifties, sixties and even into the seventies, added a lot of fun to the dances. Now we don't have the docey-do or the dopaso, which allowed the callers to entertain themselves and the dancers as he/she kept up a line of patter while the dancers kept doing partner left, opposite right, partner left and opposite right until the caller felt that he and the dancers had had enough. I still manage to slip in some of my old patter lines while dancers are promenading. I did, until

about fifteen years ago, call some patter as the dancers were leading into a promenade, but some dancers complained that the patter confused them. One of my promenade lead ins was "Some go right and some go wrong, meet your partner and travel on".

### **Old Fashioned Girl      Windsor 7105**

This was one of the few dances that, in the fifties, included chain to the left or right. My Pretty Girl was another.

Break

Do sa do your corner girl  
Right back home and swing and whirl  
Swing your pretty little taw  
Allemande left with your left hand  
Right to your partner, right and left grand  
Around the ring you go  
Do-Sa-Do your honey on your heel and toe  
Promenade her around the ring you go  
Now swing that old fashioned girl  
She's just like the girl  
That married dear old Dad

Figure:

Head gents swing your maids  
Then you promenade just half way 'round the ring  
Right and left thru down the middle  
Now keep in time with the tune of the fiddle  
Your left hand ladies chain  
First and third do a right and left through back to home position. Turn partners and chain the ladies with the couple on your left--one with four and three with two. Do not chain back.  
All four ladies chain across the hall  
Chain them back again, don't let them fall  
Promenade your old fashioned girl  
She's just like the girl  
That married dear old dad.

## You Call Everybody Darling

Introduction:

Honor your corner, she's a darling  
Honor your little darling too  
Allemande left with your left hand  
Partner right and a right and left grand  
I don't mean a word I'm saying  
It's just a party game we're playing  
Promenade that gal who calls you darling  
Swing that baby 'round when you get home  
Step right back and look her in the eye  
Swing again, you all know why  
Nobody calls her darling anymore

Figure:

Head two couples lead to the right and circle  
'Round and 'round in a pretty little ring you go  
(Circle twice)  
Stand in line with the pretty little thing  
(As in the route, active couples ending closest to  
their homes)  
Up to the center and back again  
Right and left through across the ring  
Now hurry, don't be slow  
It's right and left through back with your darlin'  
Chain those ladies down the line  
Promenade around with that new girl that you've  
found  
She'll always call you darlin' evermore

Break:

All around your corner, she's the gal from Arkansas  
See saw your pretty little taw  
Allemande left with the old left hand  
Partner by the right and a right and left grand  
Hand over hand around the ring  
Right and left with the pretty little thing  
Promenade the girl you call your darlin'  
Swing that gal around when you get home

Step right up and look her in the eye  
Swing again and you'll know why  
Nobody calls her darlin' any more

For the March issue of ADC, I expect to write up some dances from *Sets in Order* published from 1953 through 1955.

**Remember that it is time to renew your membership unless you are a life member or you paid for more than one year.**

<b>Individual - \$25</b>	<b>Couple - \$40</b>
<b>Supporting - \$50</b>	<b>Sustaining - \$100</b>
<b>Patron - \$250</b>	<b>Life - \$1000</b>

**Send your dues payment to  
Ruth Ann Knapp, Membership Chair  
2124 Passolt, Saginaw, MI 48603**

## **The Glow Worm Gavotte**

The Glow Worm Gavotte is one of the traditional round dances that Lloyd Shaw researched, taught, and featured in the exhibitions of the Cheyenne Mountain Dancers. It is simplicity itself, only eight bars long. Shaw taught his dancers to perform it lightly and gracefully.

As with many of the traditional round dances, the way to make the dance more interesting was to create additional verses. Shaw was never one to insist on absolute historical rigidity. Rather he saw these dances as living, breathing treasures, open to evolution. Thus he and his dancers created a second verse. It too is only eight bars long, but it requires the agility and body control of an expert dancer. Try it!

LSF recording: LS E-46, side B, track 1

Position: Open, woman standing to man's R with near hands joined, held high

Footwork: Opposite, directions for man (M) with woman (W) doing the counterpart

### Measures

#### **Verse 1**

##### **1-2 WALK, 2, 3, POINT; WALK, 2, 3, POINT**

Starting on outside feet, take three steps forward in LOD (L, R, L) and point the inside foot (R). Just touch the extended toe to the floor with a little pat, and raise it again to continue the walk. Continue in the same direction with R, L, R, point L.

##### **3-4 VINE, 2, 3, POINT; VINE, 2, 3, POINT**

Turning to face and joining both hands, step to the side in LOD (line of dance) on L, behind on R, to the side again on L, and point R to partner in front of L. Repeat in RLOD starting on R

##### **5-6 CROSS, 2, 3, POINT; CROSS, 2, 3, POINT**

Keeping M's R and W's L hand joined, trade places in three steps. M walks over to W's place with L, R, L, holding his hand high so W can pass under it. He turns

R-face and ends facing her. W steps R, L, R passing under the joined hands and turning L-face toward the M. On the fourth count they point the free foot toward each other, bending the supporting knee slightly. They return to their original sides in the same way, M turning R-face (R, L, R, point L) and W, L-face (L, R, L, point R)

## **7-8 FOUR TURNING TWO-STEPS**

Maneuvering into closed position, dance four turning R-face two-steps and end in open position.

### **Verse 2**

#### **1-2 WALK, 2, 3, POINT: SLIDE, SLIDE, STEP-TURN, DIP**

Starting on outside feet, walk 3 steps in LOD and point. Turning to face, take both hands and slide in RLOD twice (R, close L, R, close L; Step once more in RLOD on R, turning one quarter to face RLOD; dip back toward LOD on L, extending R straight forward toward RLOD, toe pointed down.

#### **3-4 REPEAT 1-2 IN THE OPPOSITE DIRECTION**

Starting on M's R, walk three steps and point in RLOD, face and slide twice in LOD, step and turn to face LOD and dip back toward RLOD.

#### **5-6 WALK-TWIRL, WALK-TWIRL, WALK-TWIRL, DIP**

M walks forward in LOD six steps beginning on L while W twirls three times (R, L, R, L, R, L) under her R hand, his L (lead hands). They then take closed position and dip toward the center of the hall, M stepping back on L and W forward on R. On the last count M steps forward on R and W back on L toward the wall.

## **7-8 FOUR TURNING TWO-STEPS**

Repeat 7-8 of Verse 1.

# **NEW USES FOR OLD BASICS**

**By Paul Moore**

There are a couple of old traditional calls that have been around since the Ark came to rest on Ararat: Box the Gnat and Swat the Flea. In old Noah's time those calls were really handy because of the way the insects multiplied during the flood.

Everyone knows Box the Gnat, but square dancers who have joined the activity in the last 20 years would not know Swat the Flea because it was dropped from the CALLERLAB list of basics about 1980. Both calls were very popular before we had the explosion of the number of calls in the 1950's through the mid-1970's. Box the Gnat remains on the list, but most callers use it in very limited ways. Also, styling has become a problem.

I must digress. Curlique is another call that has been dropped. In that figure, a lady must be facing a gentleman. The Lady raises her right hand about shoulder high with her hand in a loose fist with her palm facing her. The Gentleman places his cupped right hand on top of the Lady's fist forming a ball and socket. Together they raise the right hands to make an arch. The Lady does a reverse  $\frac{3}{4}$  turn under the arch while the Gent walks in a  $\frac{1}{4}$  arc. The hand positioning was very important so that no one's arm got twisted off. At the end of the call, the dancers are still holding right hands, but they have moved them to a hands-up position in a mini-wave. Curlique has been replaced with Touch a Quarter, which accomplishes exactly the same thing, but without having to raise hands over the head or having the extra  $180^\circ$  turn for the Lady.

A large number of callers, when teaching Box the Gnat, thought that the hand hold was similar to the one used in Curlique. Then to make matters worse, dancers or callers, or a confederacy of both, decided that in Box the Gnat, the Gent and Lady should lock the first joint of the fingers. The problem was that with the fingers locked, the hands could not slide around each other, and the dancers ended up with the right elbow twisted at a weird angle and the right shoulder turned towards the other dancer. Or, the dancers did not move their feet far enough to end up squaring off to face the person they did Box the Gnat with. All too often the dancers would end



APRIL 17-19, 2009

# FLINT HILLS BARN DANCE CAMP



# \* FIDDLE + CONTRA IN KANSAS!

**What?** Like to contra dance? Enjoy playing or listening to toe-tapping live music? Long for wide-open prairie vistas that nurture the soul? Then this barn dance and music camp is for you! Join us for this two-day/two-night weekend with a bushel of dances, jams, and workshops for dancers, musicians, and callers. We've lined up some stellar callers and musicians but have room for your volunteered talents, too.

**When? April 17 through April 19, 2009.** Starts Friday for supper at 6pm, and continues through Sunday dinner at noon. All meals are included in the fee, and we anticipate some very fine food and snacks through the weekend. Pre-registration required.

**Where?** Camp Wood YMCA in Elmdale, Kansas—located on 630 acres of tallgrass prairie in the heart of the Flint Hills.

Camp is limited to 130 people, so register early!  
The absolute last day to register is March 17, 2009.

**ABSOLUTE LAST  
DAY TO REGISTER:  
MARCH 17, 2009**

Questions? Contact Jerry Schwilling at FlintHillsBarnDanceCamp@yahoo.com or 620-273-6391, or visit:

[www.FlintHillsBarnDanceCamp.com](http://www.FlintHillsBarnDanceCamp.com)

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or see the contact information on the back cover

**If you and your friends gain pleasure from dancing and believe in the value of preserving and disseminating our great American dance heritage, you should be members of the Lloyd Shaw Foundation.**

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**Name(s)** \_\_\_\_\_

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**Individual \$25  
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2124 Passolt  
Saginaw, MI 48603-4017**

up facing the wrong way, and therefore they tried to do the next call with the wrong person.

The easy solution for Box the Gnat is to go back to the original styling, which says dancers take a hand-shake hold of the person they are facing, raise the right arms to make the arch. As the Ladies go under the arch, the hands slip to come back to a hand-shake. Voilá! A comfortable hand position and the body is facing the right direction.

There is an old time gimmick dance that used only Box the Gnat and Swat the Flea (and a couple of other basics). Ah, yes. Swat the Flea – it is Box the Gnat with the left hand. The gimmick is to have couple #1 & #3 go forward and back. Those four only will take the commands until an Allemande Left is called: #1 & #3 Box the Gnat, Swat the Flea, look for your corner Allemande Left. Or, #2 & #4 forward and back. Box the Gnat, change girls Swat the Flea, change girls Box the Gnat, change hands Swat the Flea...etc. The gimmick can also be done from standard lines of four. Remind the dancers that they dance with the same four until the Allemande is called. As the dancers begin to catch on, pick up the speed of the calls, so there is no thinking time. People will be goofed up all over the place, but there will be smiles galore.

Now, according to the rules, any call that can be called to facing dancers can be called when the dancers are in ocean waves (assuming the correct hand is available for the next call). That means that Box the Gnat can be called from ocean waves. The right hands are already in contact, so they need to be raised just a little bit higher. The trade of Box the Gnat means that the out-facing dancers will end facing in, and vice versa. Example, if the heads step in to face the corner and step to a wave, the men are on the ends of the waves and the ladies are in the center. At the end of Box the Gnat, the ends will be centers and centers will be ends. Technically, all that has happened is the ends have traded with the centers, but the body flow is very different. If we finish the example by having the Men Trade, the dancers have done a Swing Thru. What an amazing difference in feeling because of the body flow and the timing.

Here is another variation on that: Heads Square Thru 4 to an ocean wave; Swing Thru, Box the Gnat, Fan the Top, Right and Left Thru, Square Thru Three, corner Allemande Left. The ending position is exactly if we had done the standard singing call figure of Swing Thru and Spin the Top. This Box the Gnat/Fan the Top combination was very popular throughout the 1970's.

The point of all this is that recently I came across a contra dance by James Hutson (an absolutely superb choreographer, caller, and teacher from the Los Angeles area). James starts the dance with right hand to the corner to Balance then Box the Gnat, Men Allemande Left 1 1/2, right hand to partner and Balance and Box the Gnat. The rest of the dance is a little too busy to comment on here and now, but it is fun to see an imaginative caller using old calls in new ways. The genius of the combination is that timing – dancing to the phrase of the music – is maintained, and there is time on each call to make eye contact with each of the dancers. Also, this combination uses 24 beats of music, whereas the simple substitute for it (Swing Thru) takes only 6 beats. The Box the Gnat combination makes the dancers slow down and dance, whereas Swing Thru just has the dancers walking from one position to another with no consideration that music is playing. That philosophy of using a limited number of calls in time to the music can keep callers and dancers happy for many years.

**Consider giving a friend a membership in the Lloyd Shaw Foundation. See the dues schedule on page 14.**

# **RESOURCES OF THE SQUARE DANCE FOUNDATION OF NEW ENGLAND**

**By Jim Mayo**

The Square Dance Foundation of New England is an organization started by Charlie Baldwin and a few of his friends to preserve the history of square dancing. We have a huge collection of records, books, tapes, clothing and a wide range of other materials. They are beautifully displayed at our Library Museum in Manchester, NH. We also share our collection with the University of New Hampshire Library which has an outstanding collection of similar materials.

In an attempt to make our collection more accessible to those with an interest in the history of square dancing we have recently been making more use of the internet. One of our first attempts at interactive access was a set of 18 tips called by some of the leading callers from the early days of modern square dancing. These tips are selected from more than 150 dances that we have digitized from our collection of reel-to-reel tapes. You can listen to the actual calling of Al Brundage, Bob Van Antwerp, Red Bates and many others. The earliest of the tips is from a 1953 session at Camp Becket with Ray Smith, from Texas, introducing "modern square dancing" in New England.

We have included a description of each of the tips and a glossary to help those who may not be familiar with all of the calls being used at that time. It is an interesting way to discover what these callers could do with a vocabulary not much larger than is in use today at traditional square dances

Another interactive section of the SDFNE.org web site is the transcription and audio of the more than 100 interviews conducted over the last decade or more by Bob Brundage. Bob traveled at his own expense and interviewed leaders of the modern western square and round dance world. Many of these leaders started dancing before we realized that there would be a difference between modern and traditional square dancing. Most of the interviews have been transcribed

and can be read on the web site. Almost all of them are also available in audio format so that you can listen to the actual interview.

To listen to the tips go to SDFNE.org and click on Library. Wait a couple of seconds and on that page at the lower left choose Square Dance Calling From the 1950's and 1960's

## **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 Tango	5:30 to 6:45 PM 7:30 to 10:00 PM
Wednesday	Irish Step Dancing Scandinavian Dance  Hungarian Dance	5:00 to 7:00 PM 7:30 to 10:00 PM (1 <sup>st</sup> , 3 <sup>rd</sup> , 5 <sup>th</sup> ) 7:30 to 9:15 PM (2 <sup>nd</sup> and 4 <sup>th</sup> )
Thursday	Private Lessons Karate Shintaido Tango	12:00 to 1:00 PM 5:30 to 6:45 PM 7:00 to 8:00 PM 8:00 to 10:00 PM
Friday	Tango	7:30 to 10:00 PM
Saturday	Irish Step Dancing Tango Int'l Folk Dance	8:00 AM to 1:00 1:30 to 4:30 PM 7:15 to 10:30 PM

## LLOYD SHAW FEATURED IN DENVER PHOTO DISPLAY

The Carson-Brierly Library at the University of Denver, where the Lloyd Shaw Archives are housed, hosted a touring photo exhibit recently of "America's Irreplaceable Dance Treasures." According to an article in the *Denver Post*, recently retired curator Glenn Griffin took the *Post* on a tour of the display of dance photos and other memorabilia.

"Giffin brought out a caricature of Lloyd Shaw. 'Anyone who square danced in their youth can thank Lloyd Shaw,' the curator noted.

"The Denver-born teacher (1890-1958) is largely responsible for the preservation and popularity of square dancing in this country. Giffin reported that the Carson-Brierly owns a 72,000-piece collection from the Shaw Estate.

"'Pappy' Shaw, as he preferred to be called, was a teacher at the Cheyenne Mountain School in Colorado Springs who felt that boys and girls should attend classes together. And while they're together, it's best to keep them busy with such safe activities as dancing.

"Shaw traveled the country, collecting square-dance steps and calls, publishing pioneering books on the subject (the seminal *Cowboy Dances*, published in 1939, is included in the Ellison Gallery display). He then toured with an ensemble of students, who reignited nationwide interest in square dancing.

"He may not be included in the list of America's 100 'Irreplaceable Dance Treasures,' but Giffin suggested that Pappy Shaw deserves to be remembered, along with those locals who contributed to dance, such as Hanya Holm."

## STIR THE BUCKET

In June we announced the marriage of **Barbara Johnston** to **Bill McCoy**. Now it is with sadness that we report that Bill died earlier this fall.

There is a new dancer on the block. **Nadia Nevé Schipanski** was born on November 11 to **Meagan and Nick Schipanski**. Nadia is a granddaughter of **Lew and Enid Cocke** and a great great granddaughter of **Lloyd and Dorothy Shaw**. Baby and parents are doing well.

**Linda Bradford** also has a new granddaughter. Her son Andrew and his wife Katie traveled to Ethiopia in August to get their adopted daughter, Helina Violet Lindquist Bradford. "Helina is now eight months old and is a total delight," reports Linda.

LSF members have a successful trek in Nepal. **Lew Cocke**, LSF treasurer, and **Enid Cocke**, LSF board member and ADC editor, had a 19-day trek in Nepal with former LSF attorney **Frank Plaut** and former ADC editor, membership chair, and board member **Linda Plaut**. They hiked up the Gokyo valley, the valley to the west of the Everest basin, where they had splendid views of Everest and other 8000 meter peaks. This is the fourth international trek for the Cockes and the Plauts, who first met each other at an LSF event 35 years ago!



**Membership list page  
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## **EVENTS OF NOTE**

**Terpsichore's Holiday**, December 27 – January 1, 2009,  
Stonewall Resort, Roanoke, WV. For more information or to register, visit [www.danceholiday.net](http://www.danceholiday.net) Or call 4344-244-7858.

**Flint Hills Barn Dance Camp**, April 17-19, barn dance and music camp in the Flint Hills of Kansas. See insert in the centerfold and go to this website: [www.FlintHillsBarnDanceCamp.com](http://www.FlintHillsBarnDanceCamp.com)

**Cumberland Dance Week**, July 19-25, 2009, near Nancy, KY. Featuring Bob Dalsemer, Diane Silver, Jubal Creech, Chris Bischoff, the Avant Gardeners, and Al and Alice White. Go to this website: [www.mnopltd.com/lst/cumberland.html](http://www.mnopltd.com/lst/cumberland.html)

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

## **FOUNDATION INFORMATION**

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

Anne Fuller, same address. (Secretary) [ARFuller@aol.com](mailto:ARFuller@aol.com)

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**LSF Webpage: [www.lloydshaw.org](http://www.lloydshaw.org)**

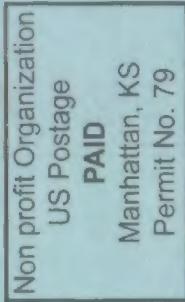


LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

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P. O. BOX 11  
MACKS CREEK, MO 65786

PHONE: (573) 363-5868  
FAX: (573) 363-5820

All orders should be sent to this address.



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