

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 2009

Volume 30, 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 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.

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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

Hi, welcome to the ADC for March, 2009.

As you read in the last ADC, RMDR (Rocky Mountain Dance Roundup) is being cancelled. Lovetta (my owner - I mean wife!) and I will really miss RMDR. It was the first Lloyd Shaw Foundation dance camp that we attended. That was in 1981 and we've attended every one since then except one. We made a lot of friends there and the only time we saw them was at RMDR; it was like a home coming.

They (the RMDR leadership) are still working on an educational venue (involved with teaching teachers). Maybe that will include a Leadership Seminar.

We understand why RMDR is being discontinued. It got to the point that only the core people (the people that came every year) were attending, with only three or four new people a year. And the number of core people coming was being reduced every year because of age, health, etc. It is hard to get the local dancers involved. Most of them work and they don't want to take a vacation at home (I know that when I was working, I didn't want to).

RMDR actually introduced us to the Lloyd Shaw Foundation, and is the reason we became so active in the

LSF. We were aware of the LSF, but it was just an organization over there in the shadows.

Did you learn of the LSF by attending a dance or camp somewhere?

I know that the current economic situation is pretty bad, **BUT** think of some way to support a local dance—it is important. And I'm not talking about an LSF dance (although that would be nice). I'm talking about any local dance. They need your help.

What about the people you dance with? Don't they deserve to know about the Lloyd Shaw Foundation?

If you have a suggestion about teaching teachers or you want to make a recommendation for a leader to attend a Leadership Seminar, contact a board member (their addresses and contact information are listed on the back page of this ADC) or send me an email at LSFPres0810@gmail.com

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

SinSquarely,

Rusty Wright

**Don't forget
to renew your
membership!**

THE NEVER-ENDING STORY

By Paul Moore

Yogi Berra might have said this (though he did say that he did not say half the things he said) that good writing is 90% perspiration and the other half is inspiration.

The same holds true for choreographers. Writing a good dance takes some inspiration, but then there is the hard work of making sure that each movement flows out of the previous figure and into the next. If they do not, then the dance is herky-jerky at best or downright boring at worst. Unfortunately there are many dances that do flow (or overflow) that just don't have anything special about them. These we call "glossary" dances, meaning that the choreographer took a look at the available figures and chose the sequence of figures simply because it was possible to do each one.

The real work comes when the choreographer must make the dance special. There is some element about it that makes it memorable and memorizable.

Really good dances are ones that the dancers can learn and do not need to be prompted all the way through because there is a story line to the dance. The additional part of the hard work is making the dance fit into a very exact and demanding format. Most contra dance tunes are 32 measures, or 64 beats. In those 64 beats, the dance must set up a situation, explore the situation, and then resolve itself with all of the dancers in the right place to do the pattern again.

In many ways, a good dance is like a good story: there is an introduction, the complication (or conflict) and the resolution.

As in stories, the introduction in a dance can serve simply to get things going – just as "dosado your neighbor" is the equivalent of "once upon a time." Other introductions keep the plot of the story a mystery so there is an element of surprise to the dance sequence.

Let's look at a dance for three couples. This is a proper triplet – translated into English, a dance for three couples only and the men are to the caller's right and the women to the left. So here we go with a marvelous story by Ted Sanella, named most imaginatively "Ted's Triplet #13."

Lines of three go forward and back (8)

All swing your partner (finish facing up, or toward the caller) (8)

So ends the introduction. Everybody is standing exactly where they started but they have turned individually $\frac{1}{4}$. Instead of your partner being across the set, your partner is beside you facing the same direction. There is a subtle change, but Ted keeps his intentions well hidden. The next two phrases are:

First couple separate, go down the outside and the others follow (8)

All come up the center with your partner (8)

What's going on? There has been a lot of movement but no change. Everyone is back exactly where they were after the swing.

The second half of the dance starts off with an abrupt change and gives a good hint of things to come.

Top two couples give right hand to your partner, grand right and left four (16)

The change is that only the bottom couple stays in place, the top two couples must face their partners across the set. The "grand right and left four" is the equivalent of a square dance "square thru four," BUT it is not standard. In this case, the starting positions are two gents facing two ladies. The right hand is with the opposite sex, the left hand is with the same sex (all four dancers are now in the opposite line and facing partner). So again the right hand is partner and the left with the same sex. All four end up in their starting places. (NOTE: the grand right and left takes 16 beats, that translates to four beats per hand, so it is leisurely

Though the dancers are back to where they started the grand right and left, they are not in the same formation. The top couple is facing up toward the caller, the second couple is facing down toward the third couple, and the third couple (because of their extreme intelligence) is still standing in place facing up.

Everyone now gives a right hand to the logical person to:

All six grand right and left four changes (16)

All three couples are moving. The first couple gives a right to the partner to start. The second man gives a right to the third man while the second lady gives a right to the third lady. All dancers go four hands in this grand right and left for all six dancers. At the end of the fourth hand, all turn in to face the partner

In the second half of the dance, Ted has explored two variations of right and left grand: one for four dancers, but not in standard arrangement; and one for six dancers and not in standard formation.

Back at the beginning of this article I said that there needed to be a resolution to the dance. In a triplet contra dance that means that the dancers need to end the sequence with everyone having moved one position – usually couple one ends up at the foot and couple two is at the top; or couple one ends up in second place and couple three is at the top. The dancers must keep their order.

At the end of the last phrase the dancers have progressed to the next positions. But this dance is not resolved because not all of the dancers are in the same line they started in. The original top couple will be at the bottom of the set and in their proper lines. The other two couples will have progressed, but the two men are in the ladies' line, and the two ladies are in the gents' line. Something must happen to get everyone to the proper position as at the beginning of the dance. That resolution comes when all swing partner and face up.

The swing automatically puts the lady on the gent's right, and facing up puts everyone back in the correct line.

The dance has an obvious opening, it explores grand right and left, but it leaves the dancers unresolved at the end of the tune. It is the chicken or the egg condundrum or a never-ending song like "John Jacob Jingleheimer Schmidt."

CONTRAS -- AND ALL THAT JAZZ

By Don Coffey

Here's a thought that I hope will be seen as constructively as it is intended. You may have noticed over the past 10-15 years, nationwide, a disproportionate abundance of contra dances relative to the other traditional elements of American folk dance. You may also have noticed in recent years a trend among dance musicians toward what can only be called a "progressive jazz" style of dance music. You may even have noticed a growing association between this music and contra dances.

Although rousing, this new musical style has very little melody, very little phrasing, and it seems to be strongly influenced by the underlying "rhythmic grind" that has driven rock and roll since the 1950s. This style is especially prominent among musicians who play mainly for contra dances -- coincidentally, the apparent successor style to western square dance clubs

"Club western" dance, burgeoning after 1950, was by the late 1980s in precipitous decline. One hopes that producers of folk dance events will be able to counter-balance the growing fetish for contras, lest things go the same way as the western club fad: cosmic expansion followed by burnout among an aging clientele.

Among several undercurrents contributing to this pattern was the music they used. In the late 1940s it started out as lively traditional tunes you'd recognize and like. Then it evolved downscale to simple Old Joe Clark rhythms, and by the 1970s ended up being nothing more than a background thumping boom-chik accompanied by guitar or piano chords -- no melody at all. Really nauseating hot-hash stuff, no melodious phrasing, simply awful for dancing -- yet it was the in thing at western club dances.

Something similar is happening nowadays to contra music, and it is gradually taking over the contra genre. Some very popular bands play this new stuff exclusively. Much of the music at popular dance

events is of this hard-driving variety -- phrasing so sparse you have to strain to hear any phrases at all, and correspondingly difficult to discern where you should change from one figure to the next. Simple comparison of this new contra-jazz with traditional tunes like Petronella or Chorus Jig makes the point without comment.

The problem does not occur with English tunes, for which well-phrased English melodies are played, or with other dance styles using old-time breakdowns. It is a problem specifically for contra dances, and to some extent with squares where musicians feel it ok to use the same unphrased jazz-style music.

This music generally does not consist of traditional tunes played in a jazz-like manner. Virtually all of it was proudly composed in recent years by the musicians who play it, the ones who grew up on no-phrase, heavy-drum, three-chord, blood-pulsing, too-loud rock and roll. (If it be perceived that I loathe rock and roll, let the record show that I have beloved friends who seem to like the stuff and I like them anyway.)

I don't want to cramp the style of fine musicians who exhibit this jazz inclination. Such music can be fun -- in its place -- and it certainly can make the blood rush. But the general absence of clear, melodic phrasing might be better suited to swing (or something), the revival of which waxes stronger each year.

In any case, jazzy music is not very good for dancing traditional contras, or contras written yesterday for that matter. I'd like to hear less jazz and more genuine traditional melodies, in well-phrased styles, played for contra and square dances where the foundational concept is, after all, preservation of traditional dance *and associated music*.

In a national dance community that nowadays is about 75 percent hot contras and is often uninformed if not openly disdainful of any dance genre that isn't contemporary contras (eg, English, early longways sets, Appalachian, squares, couple dancing, international, *etc*),

the principal feature keeping the community unique is its instinct to preserve the *variety* of dance types and corresponding variety of traditional tunes associated with each type of dance. This focus remains strong -- so far -- and we can hope it will not decline for lack of conscious attention.

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

TERPSICHORE'S HOLIDAY

By Rachel Fifer

I distinctly remember the rapture and thrill I felt each year as we approached Jackson's Mill for Terpsichore's Holiday so many years ago. As I have grown from child to preteen and teenager to young woman, and as Terpsichore has moved to various new locations, it has lost none of its wonder and joy. It is so incredibly unique and invaluable to be able to spend time doing everything we love, from dancing, to crafts, to nature walks, without the nagging deadlines and stresses of everyday life, and no less, to be surrounded by incredibly warm, remarkable, and engaging people who brighten our days and enrich our lives.

We come from different family backgrounds, careers, and regions of the U.S., but our shared love of dance brings us all together to form a tight-knit community that thrives on love, support, and joint pursuit of joy. Many of us have been attending Terpsichore's Holiday for countless years and have all grown up together; these bonds are some of the most important in my life.

Though many of the families that attend Terpsichore have indeed been coming for generations, Terpsichore is also one of the most inclusive camps I have ever attended. New people are welcomed with hundreds of wide-open arms and are quickly embraced as new members of our dance family.

With an age span from four to late 80s, we have friends from every generation. To this day, I insist that one of the most touching experiences I've ever had was witnessing a seven-year-old boy walk confidently up to a 50-year-old woman and politely ask her, "Would you like to dance?" The comfort, maturity, and confidence gained through growing up in Terpsichore's wholesome and inspiring environment are characteristics with which we flourish for the rest of our lives. I have often been complimented on my comfort and immediate engagement when speaking with adults or with new acquaint-

tances, and I credit this completely to the ways in which I learned to interact while at dance camp.

Terpsichore is more than a five-day getaway or break before we return to "real life," although it can certainly feel like such a splendid vacation. Terpsichore's Holiday is an experience that refreshes our spirits, stimulates our bodies and minds, and expands our hearts. This dance camp inspires an attitude towards life and towards the people around us in a way that is simple and beautiful. I strive to live my life and to interact with the people whom I encounter with the same passion, open-mindedness, appreciation, and the same open heart that I gained from my memorable and life-changing years spent at Terpsichore's Holiday, a true family dance camp.

TERPSICHORE'S NEW YEAR'S EVE

By Rob Craighurst

Big blue world spins round and round.
This old year is winding down.
Births and deaths and lost and found.
Still, ahead I hear a sound.

Of songs from those who've gone before
Who sing to us from the distant shore
Of love and life and so much more
For old and young to hold in store.

Of spinning rooms, of smiling faces,
Of friends from near and far-off places,
Who dance and turn in fond embraces.
Into the night the music chases.

The year is done. The day's grown cold.
A new year waits. What will it hold?
A dance. A tune. Someone to hold
With hope and love that's centuries old.

December 31, 2008
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LINES ABOUT SQUARES

By Dick Pasvolsky

Because so few figures were on the list of calls from which to choose during the late 1940's and early 50's, callers had to be creative and come up with a variety of ways to use those calls. Probably fewer than thirty figures were in use during that period. As I mentioned in my article in the September ADC, callers put together a series of figures, which were considered "dances" and gave each of those dances a name. All of the dances that I used for the September edition were change partner dances. Many of the dances during that early period of square dancing clubs were of the change partner variety, as most of our singing calls are today. Callers usually called an opener, middle break and a closer; usually the same figures for all three.

I am amazed at the variety of combinations that callers were able to come up with to put together dances that were printed in Bob Osgood's two books. Bob, editor of the magazine *Sets in Order*, included all of the singing calls, patter calls and breaks that appeared in *SIO* from 1948 through 1952 in his first book, and in the second book, the ones from 1953 to 1955.

For this edition, I have selected four patter called dances from the second book. They are: "Watch 'em Smile," "Fleming's Folly," "Venus Run," and "Flossie's Whirl. Notice that much of the patter in each of the dances rhymes.

WATCH 'em SMILE By Johnny Davis, Covington, Kentucky

First and third bow and swing
Around and around with the pretty thing
Out to the right and circle four
Head gents break and form two lines
Forward eight and eight fall back
Forward again and box the gnat
Same lady do-sa-do
Back to back and around you go
Then pass through and watch 'em smile
Turn to the left go single file
With a left hand star and spin it awhile
Come back with a right and don't be slow

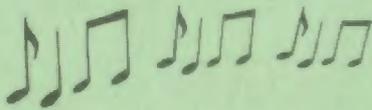
APRIL 17-19, 2009

FLINT HILLS

BARN

DANCE

CAMP



FIDDLE * CONTRA IN KANSAS!



Yup, pre-registration is required.



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

This summer, join the Lloyd Shaw Foundation at

Cumberland Dance Week 2009



July 19 - 25, 2009

Nancy, Kentucky

Join us for six days and nights of music and dance in beautiful, south central Kentucky. Your registration includes all meals from Sunday evening to Saturday morning; air-conditioned, hotel-style residence rooms with private bath; and all workshops and dances.

Staff

Laura Light & George Paul (of the Avant Gardeners)

Al & Alice White (of the Berea Castoffs)

Bob Dalsemer

Diane Silver

Jubal Creech

Beth & Brad Battey

Ben Schreiber

Sam Droege

Kappy Laning

"... a soul-satisfying, foot-aching, joyous week."

Dances & Workshops

Dancing: Contra, English, square, waltz, international, intergenerational dances. Nightly dance parties, plus three late-night dances.

Music: How to Play in a Dance Band, under leadership of Laura Light and George Paul. Musicians also welcome to sit in with bands during daytime classes and late-night dances. Impromptu jam sessions on the porch.

Workshops and other activities: Callers workshop, drumming, storytelling, squares, advanced contra, English Country Dance, waltz/couples, Latin dance, dance potpourri, crafts.

Teens: Rapper sword, contra, square, Latin dance, storytelling.

Children: Six daily sessions for ages 5-8 and 9-12. Folk dancing, singing games, crafts & stories, nature hike, drumming, traditional games. Wee Tots program for ages 4 and under.

Location & Facilities

Kentucky Leadership Center is a spacious, modern facility remotely located on forested hills above beautiful Lake Cumberland near Nancy, Kentucky. Three excellent wooden dance floors, residence rooms, and dining hall are all located under one roof. Residence rooms provide hotel style accommodations with air conditioning and private baths. A large covered porch with rockers and a fireside lobby provide areas for fellowship, relaxation, and impromptu jam sessions. Parents feel comfortable knowing this is a safe environment for their children. Wireless internet access available.

For more information or to register, visit **CumberlandDanceWeek.org**, email cdw@lloydshaw.org, or call:

Beth Battey 734-913-0867 or Neal Rhodes 770-972-5430

Scholarships available

* * * * *

“It’s rather amazing that one dance week can truly be enjoyable for people of all ages, while also actively preserving numerous dance and folk traditions.”

Registration

Register online at CumberlandDanceWeek.org or use the form below. Remit one-half of total; balance due on arrival at camp. Make check payable to "LSF Cumberland" and mail to: **CDW Registrar, 1825 Hillridge Blvd., Ann Arbor, MI 48103.**

Refunds: Except emergencies, \$50 deductible after June 1st, redeemable within one year at any Lloyd Shaw Foundation event.

This form is for one room. Most rooms can accommodate up to 4 people; larger families should contact the registrar for accommodation options and pricing. Single-occupancy rooms cannot be guaranteed. Contact registrar for roommate requests.

Enter names as you want them to appear on ID badges.

Sex LSF
(M / F) Member?

Adult: _____

Adult: _____

Youth: _____ Age: _____

Youth: _____ Age: _____

(attach additional page if needed)

Address: _____

City, State, Zip: _____

Phone: _____

Email: _____

Reserve vegetarian meals for _____ Adult(s) _____ Youth(s)

Cost

Includes tuition, lodging (1 room), all meals from Sunday supper to Saturday breakfast.

Age / Occupancy	Fee	# Persons	Cost
3 & under	\$75	x _____	= \$ _____
4-5	\$115	x _____	= \$ _____
6-11	\$180	x _____	= \$ _____
12-17	\$300	x _____	= \$ _____
First Adult	\$765	x _____	= \$ _____
Each Additional Adult	\$575	x _____	= \$ _____
LSF Member Discount (per adult; 2 max.)	-\$25	x _____	= \$ _____
Total			\$ _____

Examples: 1 adult and 1 child aged 8 would be \$765 + \$180; 2 adults & 1 child aged 8 would be \$765 + \$575 + \$180.

Gents reach back and do-paso
Partner left and corner right
Partner left and gents star right
To the opposite lady for a left allemande
Right to a new girl right and left grand

FLEMING'S FOLLY

First and third bow and swing
Lead on out to the right of the ring
Circle half and don't you blunder
Inside arch the outside under
Star by the right and go like thunder
To your corners all for an Arky thar*
Heads back up in a right hand star
Shoot that star with a full turn around
Same couples star three quarters 'round
Turn that one with a left hand 'round (same sex)
Same couples star across you go
Turn that one with a left elbow
Same couples star three-quarters go
Meet that gal with a do-paso
It's her by the left and your corners right
Her by the left a full turn around
To the right hand lady with a right allemande
Go the wrong way 'round with a left and right grand
It's a left and right and a heel and toe
Gonna meet that gal with a do-paso
Her by the left a full turn around
Corner lady with a right hand 'round
Partner left for and allemande thar
The gents back up in a right hand star
Shoot that star to a right and left grand, etc..
*Arky means same sex turning

VENUS RUN By Madeline and Dan Allen and Bill Owen As Called by Virginia Johnson, Oakland, California

Head two couples half sashay. One and two
promenade I say
Half way 'round the outside land, between your
opposites stand

(2 lines of 4, one in 4th position and one in 3rd position)

Couples at the head go forward and back. Forward again, go across the track

Left lady arch, the right gent under, pull 'em all through and go like thunder

(New lines facing other couples)

Forward eight and back with you. The center four pass through

Turn back alone and form two stars, one like Venus, one like Mars

(Right hand stars—four ladies together, four men together)

First gent lead, take a run around Venus, follow him boys, I think they've seen us

Pass 'em twice and on you go, left to the next for a do paso

(Pass original partner)

Partner left and corner right. Partner left and around you go

Sashay by your corner girl, circle up eight go 'round the world

First and third go forward and back. Forward again, cross trail through

To an allemande left with the old left hand, partner right, right and left grand (Original partner)

FLOSSIE'S WHIRL By Johnnie Walker, Phoenix, Arizona

Figure:

Eight to the center and back with your girl

Gents star left around the world

And meet your honey with a wagon wheel whirl*

Now leave her be

To the next little girl and box the flea

A right to your corner but not too far

And the gents back around to a wrong way thar

Shoot that star with a full turn whirl

And the gents star left around the world

And meet your honey with a wagon wheel whirl*

Now leave her go to the next little lady with a do paso

It's all the way 'round on a heel and toe

Now the corner by the right and there you are

And back with the left to an allemande thar

Suggested break:

Shoot that star with a full turn around
And the gents star right with a great big smile
A left to the opposite Alamo style
And a right to the next and balance awhile
You balance in and balance out
And turn with the right hand half way about
The gents dip out and the ladies dip in
And turn with the left go all the way 'round
Like a left allemande
And walk right into a right and left grand

* After making wagon wheel whirl, leave the lady spinning and go on to the next for the next command

**In his *Square Dancing Encyclopedia*, Bill Burleson defines the Wagon Wheel as: "From a man facing a lady, Join right forearms and walk around each other (clockwise) exactly one full turn. The man will then give the lady a slight push into a right face spin, once and a half and drift slightly counter clockwise so as to keep beside the man who spun her. As soon as the lady begins her spin the man will make a left hand star. Coming out of the spin, the lady places her left forearm thru the man's right forearm, ie., between his forearm and his body (man's forearm should be hanging straight down with his right wrist resting on his belt). The star now moves forward (counterclockwise). On the command "hub back out and the rim turn in," the lady, keeping her left arm in place, places her right hand in the man's right hand. The man now backs up in place a full 60 degrees while the lady walks forward. When the turn is completed the lady will drop her left arm from the man's, but continue to hold right hands and fold in front of the man. End with the man facing counterclockwise and the lady clockwise with right hands joined. Note: Many callers like to end the Wagon Wheel after the ladies do their 1 1/2 spin. This figure is known as "Wagon Wheel, Strip the Gears."

More from Bob Osgood's second book in June.

VYTS BELIAJUS

By L. DeWayne Young

[The following is the Epilogue reprinted from *Vytautas (Vyts) F. Beliajus, "Mr. Folk Dance, USA," Memoirs of a Lithuanian Immigrant 1908-1994*, edited and published by L. DeWayne Young, 2008.]

Throughout the years of publishing *VILTIS*, Vyts always stated he fervently looked ahead to each milestone, each anniversary: the Silver 25th, the 45th, the Golden 50th, and implored the Divine One for sufficient health and means to reach each one. He gave his all to achieve these goals. In the course of his active and productive life, he succeeded in all of them, reaching the Golden Anniversary of his beloved *VILTIS* on September 24, 1994, but his own life was stopped within four days of that event when he died in Denver, Colorado on September 20, 1994. His large *VILTIS* family celebrated his life and achievements at the Golden Anniversary in Denver, September 23-25, 1994.

From the beginning when, as a young lad, he chronicled his life in the villages of Lithuania, through his years as an immigrant in the USA, learning the American language as well as dances of other ethnic groups, and then embarking on a career of teaching those ethnic dances throughout the nation as well as internationally, Vyts never faltered through financial and critical health problems in achieving his dream of spreading peace and humanitarianism.

His achievements are chronicled in his own words in this biography/memoir, from introducing "firsts" throughout the folk dance world, teaching dances and customs of other nationalities, publishing folk dance books, and consistently publishing *VILTIS* - a binding and consistent communication between folk dance friends and groups that achieved a peak in the glorious days of international folk dancing. Vyts' friends and "family" were coast-to-coast as well as international, bound together with his unflagging correspondence and appearances.

His yearly activities, up to the final days of his life, would range from nation-wide teaching tours to attending folk dance and ethnic cultural events from coast to coast. Vyts taught workshops at Stockton, CA for 22 years, Kentucky Dance Institute, Maine Folk Dance Camp, Lighted Lantern in Colorado, Texas Folk Dance Camp, Oaxaca, Mexico camp and many others. He made dedicated appearances at such diverse venues as the annual Christmas concert at Brigham Young University in Provo, Utah, Milwaukee's Holiday Folk Fair, California Folk Federation, and Canadian events and others. Vyts also made international junkets as well as local Colorado events including those of the Colorado Folk Arts Council where he served as president and advisor for years.

His constant correspondence with VILTIS readers would record weddings, births, deaths, folk dance events and other person-to-person information. The 50 years of VILTIS and the 15 issues of his newsletter to men and women serving in the Armed Services before the magazine began, provide a rich encyclopedia of ethnic information including events, culture, history, dances, costumes and even recipes.

Folk dances that Vyts introduced to the international folk dance community are still enjoyed and will continue to be enjoyed for years to come. His contributions to the international folk dance movement in the USA are innumerable and immeasurable. For generations yet to come, the mention of his name will always be connected to "Mr. Folk Dance USA."

WELCOME TO NEW MEMBERS!

Henry Chapin and Betty Blachly Chapin
New York, New York

Joseph Fabian, Jr.
Frankfort, Maine

Mark and Dianne Lewis
La Grande, Oregon

THE JENNY LIND POLKA

By Enid Cocke

Jenny Linda was a famous 19th century opera singer from Sweden. When P. T. Barnum learned of the huge crowds she was drawing to her opera performances in Europe, he arranged, at great expense for the times, for her to make a concert tour in the United States. She arrived in 1850 and toured for over 18 months.

Her coming evoked at least as much excitement as the arrival of the Beatles on our shores 45 years ago. Among the people who named things for her was a German immigrant named Anton Wallerstein who wrote a polka for her.

The Jenny Lind Polka is a standard for fiddlers to play. One dance that goes with it is Patty Cake Polka. As it is written here without repeats and variations, the tune fits the dance perfectly. Here's the dance.

Formation: Couples in a circle, man's back to center, hands joined

Footwork: given for the man, opposite for the woman

Counts

1-8 HEEL AND TOE, HEEL AND TOE, SLIDE, SLIDE, SLIDE, STEP

Place L heel to L side, touch L toe beside R foot

Repeat

Step to the side on L and close R to L 3 times, then

Step once more to the L

1-8 REPEAT WITH R FOOT TO THE R

1-8 RIGHT, RIGHT, RIGHT; LEFT, LEFT, LEFT,

BOTH, BOTH, BOTH; KNEES, KNEES, KNEES

Clap R hands with P 3 times; Clap L hand with P

3 times; clap both hands together 3 times; slap

own knees 3 times.

1-8 ELBOW TURN AND ON TO THE NEXT

Link R elbows, turn once around, and slide to the L to a new partner.

If you need a recording, order the LSF Patty Cake Polka. It is a different tune, but it tells dancers exactly what to do.

Jenny Lind Polka

Wallenstein

♩ = 96

Violin

Violin score for the piece "Jenny Lind Polka" by Wallenstein. The score is written for a single violin in treble clef, with a key signature of one flat (B-flat major or D minor). The tempo is marked as quarter note = 96. The score consists of three staves of music. The first staff begins at measure 8 and ends at measure 14. The second staff begins at measure 15 and ends at measure 21. The third staff begins at measure 22 and ends at measure 28. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent slurs and ties. The key signature changes to two flats (B-flat major or D minor) at measure 15.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

In *Country Dances of Colonial America* (Ref. 1) the author stated "Heys abound in a great variety..." and in the section on dance steps and figures mentioned the circular hey and three forms of the linear hey found in triple minor dances – the heys at the top and bottom of the minor set (i.e. across the set), the mirror hey, and the crossover hey. Previous articles in this series have featured dances containing heys, but this one will feature the crossover hey.

Crossover heys are usually also mirror heys, although there may be mirror heys that are not crossover types (e.g. heys across the set) or heys up/down each line of dancers. In mirror heys, the moves in one line are a mirror image of the moves in the other line. The dances in this article were chosen to discuss crossover heys, but they happen also to be dances with mirror heys.

The earliest dance in my files (from Ref 1) that includes a crossover hey (for 3) is *The Lover in Distress*, a 24 bar (48 count) proper (uncrossed) triple minor with a date of 1788. The first 8 bars are shown as follows:
"1-8 Mirror Heys, 1s on improper sides, end in progressed places proper."

Although not specifically stated as such, it is necessary that the 1s cross over to begin the heys on the improper side. The man will hey with ladies and the lady will hey with men. Logic indicates that the 1s should go between the #2 and #3 of the opposite sex to start by going out and around the #3 dancer. As the 1s near the top (and end) of the hey, they will be going out around and above the #2 position ready to go into the center from the top and to cross back to a progressed (#2) position in their starting line (proper).

A second dance from the Colonial era (also from Ref. 1) is a 32 bar (64 count) proper triple minor named *The Rakes of Rodney* with a date of 1794. The first 3/4 of the dance is shown as follows:

Bars

1-8 1s down the outside and back.

9-16 1s hey on the opposite side.

17-24 1s down the center, back and castoff."

Since the dance is a triple minor, the heys (of necessity) must be for 3, and again the 1s will crossover and the man will hey with ladies and the lady will hey with men. The logical pattern will have each #1 going out between the #2 and #3 of the opposite sex and going out and around the #3 dancer to start. The heys will finish with the 1s coming around the 2s and into the center at the top of the minor set ready to go down the center as a couple. These crossover heys are also mirror heys.

A contemporary contra using the same crossover idea but also using two crossovers in sequence is a proper (uncrossed) triplet by Art Harvey, a caller and member of this foundation. It is aptly named:

CROSSOVER HEYS

- A1 Top couple - Hey for three on the opposite side (16)
go out between the opposite sex #2 and #3
- A2 Top couple - Hey for three on own side (16)
(go out between the #2 and #3 of own sex)
- B1 All with own partner - Balance and swing (end
facing up) (16)
- B2 Top couple - Lead (others follow) to the foot and
make an arch (8)
2s and 3s - Up thru the arch (to form a new set
with 2s as top couple) (8).

Again, the heys are also of the mirror type. Note that the B1 partner swing to end facing up causes all dancers to be in proper (uncrossed) formation for the lead down and arch sequence.

Another contemporary 32 bar proper triplet (which may be appropriate for March) is

ST. PATRICK'S MARCH by W.H. "Bill" Johnston

- A1 Top couple - Cross to reel for 3 on the opposite side (16)
- A2 Cross back to reel for 3 on own side (16)
- B1 Top couple - Cross to 3-hand stars (8) [man LH with ladies; lady RH with men]
Cross back to 3-hand stars (8) [man RH with men; lady LH with ladies]
- B2 Top couple - Down center, cross at the foot & up to 2nd place improper (8)
Cross (using R hands) & cast to the foot (end proper) (8)

Again, the heys (reels) are also of the mirror type.

These last two dances with sequential heys in a crossover and then a cross back sequence lend themselves to embellishment by replacing the crossover heys with what Bill called "Super-duper Cross-over Reels." In his "cheat sheet" for another dance (*York 20th Anniversary*) he described them as follows: "Same as conventional cross-over reel, except that when each dancer reaches top-position they also enter a cross-over reel by crossing down to opposite side. And similarly, when each dancer reaches top-position on the opposite side they cross back to own side to continue the reel on their own side until back home. In crossing-over each dancer at - or arriving at - top-position, crosses over and down to opposite side, going out and down the opposite side between the dancers who are at that moment in - or passing thru - 2nd and 3rd position. The same crossing action takes place when reaching top position on opposite side."

The cross-over sequences are fun to dance while providing interest and variety to an evening of dance, but should not be included in a program for dancers new to contra-dancing. The dance leader must know the capabilities of the dance group but must also have a full understanding of the move and of his/her own teaching ability.

Reference 1. *Country Dances of Colonial America*, by John Fitzhugh Millar, 1990, Thirteen Colonies Press, Williamsburg, VA.

STIR THE BUCKET

In November **Bill Litchman**, with the organizational help of **Donna Bauer**, conducted a successful workshop for callers. There were 19 participants, most of whom were new callers, from New Mexico, Arizona, and Colorado. On Saturday evening the group traveled up the highway to Santa Fe to call at an open mike dance.

Your editor recently had a very enjoyable phone call from **Bob Howell**. He and **Phyllis** are both doing well. Bob is loved by the multitudes of people for whom he has called dances over a long and rich career, but he now has another distinction. For his three decades of ski instruction at a nearby ski area, he now has a ski run named after him – Uncle Bob’s Alley!

We learned belatedly of the passing of **Coy Cowan**, 91, in August. He was one of the fine old-time square dance callers. While stationed in Japan as a colonel in the Air Force, he spread the fun of square dancing by starting some dance groups there. We remember him fondly from his attendance at RMDR during the years it was held at Granby, CO. His wife Winifred is living near Tampa, Florida.

The international folk dance community is mourning the passing of **Anne Pittman**, who died of a stroke in November, shortly after reaching her 90th birthday. She was one of the original authors of *Dance a While*, a classic handbook of international folk, social, square, and contra dance, and she helped see the book through its tenth edition just last year. At Arizona State University, she coached women’s tennis for 30 years and led three teams to national championships. According to a press release from ASU, she “was a fighter for women’s opportunities in athletics, blazing new trails as a player, coach, educator, and national leader in the sport.”

EVENTS OF NOTE

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

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. See insert in the centerfold, and go to this website: www.mnopltd.com/lst/cumberland.html

Go to the LSF website for information about products offered by the Educational Resources Division. Two great resources are:

The Program of Dance for Secondary Education

A complete kit of instructions, music, and a video demonstrating the dances

Let's Dance

A complete kit of instructions and dances for pre-K through elementary school children

"I bought *Let's Dance!* during Cumberland Dance Week last year, and it quickly became an essential resource. I teach a weekly folk dance class to home-schooled children, and my students vary in age and number from month to month. The organization of *Let's Dance!* makes it easy to find a variety of dances that are appropriate for my class." Karen Parker

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