

Welcome!

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**The
American
Dance Circle**

June, 2009

Volume 30, Number 2

THE LLOYD SHAW FOUNDATION

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

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

Membership in the Foundation is open to all who are interested in these goals. (See Membership 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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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

By Rusty Wright

Hi and welcome to the ADC for June, 2009.

I actually get to write about something that hasn't happened by the time you read this. I am writing this article in the middle of April for the June ADC. I am just having trouble getting my mind around the idea that I need to write about something that happens three months down the road.

As you know, RMDR (Rocky Mountain Dance Roundup) has been cancelled. However, a RMDR Reunion has been scheduled for Friday, July 10 and Saturday, July 11, in the Denver area. There will be a dinner on Friday followed by a dance in Lakewood (a suburb of Denver). On Saturday there'll be a breakfast (perhaps, if we're lucky, at the home of Linda Bradford and George Gaubatz) and a picnic that afternoon. This sounds great and sounds like a lot of fun. I know Lovetta and I will be there, how about you? If you have ever attended RMDR and you want to come, you'll be welcomed with open arms. Put it on your calendar and, as Bob Barker said, "Come On Down!"

Lovetta and I have attended many LSF-sponsored dance camps. These have been at RMDR and the eastern dance camp, first at Copecrest in Dillard, Georgia and later at Lake Cumberland in Kentucky. But we've never

attended Terpsichore. It is just held at the wrong time of year for us. From Christmas through New Years is family time for us when we get together with our daughter and two grand daughters and our son, his wife, and our grandson. It is the only time of year when we get together and it is usually out of town at a neutral site, last year and this coming Christmas/New Year's in San Antonio, Texas. We have friends of ours from Indiana that get together with their family for Christmas, IN JUNE! They said it has hard to get around in Indiana in December and, besides, they like to spend the winter in Yuma, Arizona where they can square, round and contra dance every day (not all three the same day). However, our son is a greens keeper at a golf course in Oklahoma (he thinks golf course should be capitalized) and June is a very busy season for him whereas he doesn't seem to be busy in December. Hummm, I wonder why. Maybe you have trouble seeing the white ball in the snow.

Have you attended an LSF dance camp? I know that Lake Cumberland has a great children's program. Consider taking your children or grandchildren to the camp. When we first started going to RMDR, our son was 12 and our daughter was 9. They still talk about how they consider RMDR as "life altering." There were a lot of kids there, and they all came together through dance. It taught them how to get along, how to depend on each other, and how to enjoy the interaction between them both during dance and in other activities.

Remember, if you have a suggestion for or about the LSF, contact a board member (their contact information is listed on the back page of this ADC) or send me an email at LSFPres0810@gmail.com.

If you would like to run for a place on the Board of Directors or to nominate a friend, send the name(s) to me. Requirements for board members include e-mail access, a commitment to attend the annual board meeting, and a desire to further the work of the Foundation.

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

Rusty Wright

CONVERSATIONS ABOUT CONTRAS

By Glenn Nickerson

As we continue to explore fractional movements, let us look at the Hey for Four. Again, the hey for four is found in early dances dating from the 1650s or even earlier. Square dancing has since adopted the circular hey with hands as the grand right and left, while the circular hey without hands has become known as weave the ring. Note that the square dance grand right and left is now typically four hands, or "changes," although in some older squares the move is "full around" or eight changes. The linear (or straight) hey for four in contras typically involves eight changes, where a change is passing one person, either using hands (handed) or without hands. In the straight hey, the going around the end of the line counts as a "change." This results in the active dancers again facing each other in the center of the line in their starting location, and the trailing inactives returning to their starting location. Many dances utilize all eight changes as a "full" hey, but there are other dances that use a fractional number of changes - from three or four in the half hey, to six or seven, and even 12 in a "hey and a half."

A dance, dating from 1651, is the *Goddesses* (see reference 1), a four-couple proper (uncrossed) set which includes not only straight heys for 4 but also a circular hey. It's a 96-bar dance so, without repeating the full sequence, here are the pertinent parts. In bars 65 to 72, the 1s and 3s face down, the 2s and 4s face up, and each line of four does a straight hey for four starting with a right shoulder pass (these are parallel heys but not mirror heys). In bars 81 to 88, all face as in bars 65-72 and do a circular hey [eight changes] all around the set. These heys are full heys.

The Beaux' Delight, a proper duple dance dated to 1701 (see reference 1) has, in the last 8 bars (25-32), the 1s and 2s going three changes of a circular hey, then the 1s leading up and casting off. The three changes of the hey could now be considered as 3/4 square through or grand right and left three hands.

The straight half hey for four appears in several dances of the current era and provides for interesting choreography. In the half hey for four, each dancer ends in a similar, but opposite, position and ends facing opposite the starting direction. As an example, in a line of four the end dancers change places while the two center dancers also change places with each other. Each has done four changes of a straight hey. A dance with that feature is:

HICKMAN's HEY by Steve Hickman

Duple Improper [1, 3, 5 etc. active and crossed over]

- A1 Lines of 4 [actives in the center] – DOWN and all face the center (8)
In that line–HALF HEY for FOUR (8)[actives pass right shoulder]
- A2 Lines of 4 [actives in the center] – UP and all face the center (8)
In that line–HALF HEY for FOUR (8)[actives pass right shoulder]
- B1 Actives –TURN by the RIGHT (4) and SWING the neighbor (12) [face across]
- B2 With the couple now across – CIRCLE LEFT (8)
Actives with partner–SWING (8)[face down] [ready for A1 with the next inactives]

There are dances that include a full hey for 4 (8 changes) and then the center dancers pass each other to swing with their partner or corner. The “pass by” (or crossover) is counted as part of the swing as shown here in a partial description.

- B1 Hey for 4, ladies pass right shoulders in the center (16)
- B2 Ladies CROSS OVER and SWING the opposite i.e., corner](16)

But there are fractional heys in dances in which the last change is left out and the active dancers go directly to the corner (neighbor). Here is the last part of one such (Becket formation) dance.

B2 Hey for 4 for 7 changes with ladies passing right shoulders in the center (16)

The transition from the hey into the A1 moves in order to start the next sequence is after change #7 when the men pass each other for the second time; the ladies do not return to the center – at that time, all head for their corner to begin the sequence again. Finding the corner takes the place of the 8th change.

And one dance has 12 changes of a straight hey. Note that the hey starts at the second half of B1 and ends at the second of B2. The complete hey takes 24 counts. At the end of the hey, all dancers turn individually to face their new corner to begin the sequence again. The dance is

NEWBURY PARK by Paul Moore

Duple Improper [1, 3, 5 active and crossed over]

- A1 With the corner - DOSADO (8)
SWING (8) [face across]
- A2 Two men -TURN by the LEFT 1-1/2 (8)
With the partner - SWING (8) [face across]
- B1 Ladies CHAIN (8) [over only, no return]
Ladies leading - HEY for FOUR 1 1/2 (24)
- B2 " " - continue the Hey
" " - complete the Hey [then turn to face
a new corner]

This is the only dance of which I am aware in which a hey is extended beyond 16 counts; it is also a fractional hey [because of the added 1/2 hey]. And, there are undoubtedly other dances with fractional heys yet to be discovered.

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

THE VALUE OF THE OPEN DANCE ONE YEAR LATER

By Ron Counts

I thought it might be appropriate to do a follow-up to the article from last year "The Value of the Open Dance, June *ADC*, 2008.

We are very encouraged with our dance program. As we ended 2008 we hosted a FREE dance on December 27 and had 70 dancers attend. That is well above our usual average, but we know that we had some new dancers in the group and the good time they had meant that we would see them and their friends at other dances soon. The total attendance at our open dances in 2008 was 1646 at 52 dances averaging 32 dancers per dance. Few square dance clubs in our area are averaging four squares of dancers per dance. We know that our system works and with the economy in a down-turn our program shows signs of growing. We are now doing ballroom on the first and third Saturdays, country western on the second and fourth with line dances on the four fifth Saturdays.

We use the same program outlined in the previous article for country western. I always start in a big circle so that the new dancers can become anonymous. As they gain skills and become convinced that they can do this, their confidence grows. After about 15 to 20 minutes of working about seven basic square dance calls with the dancers, they are ready for the line dances, so I turn the activity over to Kit. She spends about 30 minutes working with lines and transitioning into partner dances. We give a refreshment break and come back with the Electric Slide and then go into circle mixers and partner dances. After about 20 - 30 minutes of that we give another break and then come back with a grand march and form into squares or contra lines. These activities occupy about 30 minutes and as an ending to the evening we do a Right and Left Grand Good Night Circle. When the dancers return to their partners they can do a free style dance to waltz or two-step music for the ending of the evening. We go to the door to talk with

each departing dancer and give out flyers and annual dance schedules for the dancers to share with friends and co-workers.

The ballroom dances involve two dance rhythms each night. We ask newcomers who call for information to arrive at the dance hall by 7:00 so that we can get them started and feeling somewhat relaxed before the regulars arrive at 7:30. We start the new dancers with instruction on a proper dance frame and get them to moving to the music in line of dance. We show one or two basic step patterns and get them used to our way of teaching and coaching. By 7:30 they are better prepared to blend in with the regulars. Each dance rhythm lasts for one hour and we show about six patterns. We realize that significant proficiency cannot be attained in that time, but we expect that they will return often and they will gain proficiency over time.

The line dance night draws many singles who just want to dance and have fun. Unfortunately we get only four fifth Saturdays each year and to do them more often would interfere with the regular scheduling of the country western and ballroom dances. We always attract people who have never danced, and one of our major tasks is to bring them along quickly so that they do not hold back those who have danced for years. I know that what we do is well received and we plan to stay with it.

Our presentation skills have improved and our musical equipment is much more modern. We now use two iPods and an Ion mixer board to transfer music into the Hilton MA-150. I have installed two sets of 6 X 9 inch speakers into enclosures along one wall in the dance hall. I can go to the dance with only three small items to tote, the MA-150, the mixer in a laptop case that includes the two iPods, and a separate brief case containing a Gemini wireless system. The Gemini enables Kit and me to work the floor together when presenting a new dance. It is a great addition to our sound equipment. We have replaced our SONY point-and-shoot digital camera with a Nikon D-80 and can get better quality photos which we copy and give to dancers. Our four publicity books are great promotional tools for booking separate party dances

and the website continues to generate four or more inquiries each month.

A year ago I was using CDs for our music, but the down time between songs when discs needed to be changed was excessive. Now we use the iPods with play lists containing all the music we intend to use during the evening listed in order so that DJ-ing is a simple task. Play Lists are simple to make and alter in the I-Tunes Library by using a drag and drop system. The two iPods and the mixer provide tremendous freedom when a request for a special dance or song is made. My I-Tunes Library now contains more than 5000 songs. I add to it each week. If the song is in the library, it is a simple task to put it into a playlist. I save the playlists organized by date so that I can refer back to them when a dancer with very little detail as to the title makes a vague request for a dance done about a month ago.

Our promotions have undergone several changes because the local newspaper now only randomly lists our dances. We still get space in smaller local publications, but it is a bit time consuming to prepare the listings for each one. We have had to rely more on flyers which we give to departing dancers, flyers located in branch libraries, our website, and word of mouth advertising to friends. An amazing fact is that many of the dancers who attend were totally unaware of the existence of the dance hall and the activities done there. We are now getting families who soon become regulars and who bring their friends. We are expecting an explosion in attendance this year. We provide one of the few family-friendly open event outlets for wholesome activities in the area. Many of our dancers are affiliated with one or more of the religious centers in the area, but we do not actively promote religion as many in this area do.

One might ask "Would we change our program?" Absolutely no significant changes; we regularly talk over dance events and make minor changes if they seem sensible. We are making new friends at each dance, staying active, and having some fun responsibilities during our retirement. It is also a way to give back to the community. Our one weak area is the capability to regu-

larly update our website. We think we may have a solution in the works with Kit's son, who is a computer engineer.

Update: At our second January Ballroom Dance we had 54 dancers and at the Line Dance we had 130 dancers. Attendance is growing and appears sustainable and we are having fun with the dances. It appears that the economy is working in our favor also.

*Ron Counts can be reached at 719-598-8624
coloradokit@hotmail.com*

(Editor's Note: Congratulations to Ron and Kit for starting such a popular program and for dedicating every Saturday night of the year to this dance program.)

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
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

LINES ABOUT SQUARES

By Dick Pasvolsky

For this edition of the *American Dance Circle*, I have selected four singing called dances from Bob Osgood's Sets in Order yearbook number two, in which Bob has included all of the singing called dances, patter called dances and some extraneous patter that appeared in his magazine *Sets in Order* from 1954 through 1956. The dances that I have selected are: Mine All Mine, Best Things in Life Are Free, Don't Blame it All On Me and Up a Lazy River.

Mine All Mine

By Ed Gilmore, Yucaipa, California

Decca No. 201

Introduction:

All around the left hand girl, now you walk by your own
See saw 'round the right hand girl, turn a right hand at
home

Gents star left, turn your opposite girl

And now you star back, turn your own little girl

Allemande the corner girl, come on home, swing your
own

You will swing with your girl, then promenade home

Take a stroll back home, you've got plenty of time

Little girl, you are mine all mine

Figure:

Four ladies chain, now you turn 'em around

Chain them back, turn the sweetest in town

Docey 'round your corner, men left hand star

It's back home you go, your own dos-a-dos

Corner swing, say, you've got a new maid

Allemande left the corner girl, come back home,
promenade

Promenade her home, for awhile she's your own

Little girl you are mine all mine

The Best Things in Life Are Free

By Al Brundage, Stepney, Connecticut

Alamar 1101

Introduction:

Do sa do your corner girl, see saw 'round your taw
(partner)

Then turn you own by the left hand around, full around
All four ladies chain across the hall and
Turn and chain 'em right back home again, then
Do sa do your corner, come home and you swing
Take and promenade her boys and let's all sing
Square dancing's fun for everyone
The Best things in life are free

Figure:

Join hands circle left with everyone
Break and swing your corner girl around
Four gents star left, go once around and then
Do sa do that same little girl around
Allemande left your corner, weave on by your own
See saw 'round the next one and you come back home
Promenade around just you and me
The best things in life are free

Don't Blame It All On Me

By Jim York, Mill Valley, California
Sunny Hills AC101-S

Introduction:

All around your corner girl, see saw your pet
Gents star right, turn the gal across the set
Put her on your right and form a ring, and around the
ring you go
Whirl away a half sashay, and circle left you know
Whirl away, go right and left grand around the big old
ring
Right hand 'round your partner, promenade that pretty
little thing
If you've got the same gal hanging around
Don't blame it all on me

Figure:

Head two couples forward, come back to the ring
Cross trail and turn back, the opposite lady swing
Face to the middle and pass through, go 'round just one
you know

Star by the right in the middle of the set, around the ring
you go
Then allemande left your corner, allemande right your
own
Box the flea with the corner, promenade that corner
home
If you've got a new gal hanging around
Don't blame it all on me.

Up A Lazy River

By Lank Thompson. Covina, California
Marlinda 1027

Intro and break

Everybody swing your gal and swing her right
Gents star left around the ring with all your might
Take your girl along with an arm around
Now inside out, outside in, the other way 'round
The gents will stop at home, ladies star once around
Go home and turn your partner left hand 'round and
'round
Roll promenade your gal, go walkin' with your pal
Up a lazy river, how happy we will be
Up a lazy river with me

Figure:

All four ladies promenade, inside you go
Do sa do your corner on your heel and toe
Turn your corner left, twice around that dream
Back and swing your partner by the ole' mill stream
Side two couples half sashay, the heads pass through
Around the outside, head for home, walk right by your
own
Give your right hand girl a swing, promenade the ring
Up a lazy river honey, come along with me
Up a lazy river with me

Note: Sequence for each of these dances is introduction,
figure twice, middle break, figure twice, and ending.

Why do callers insist on calling women "little girls"?

MOORE ON CONTRA

By Paul Moore

Square Thru

Since Noah was a child the Square Thru has been in dancing. It has changed names, styling, and timing, but it still is a figure for four dancers who move around a box, half of them turning to the left and half turning to the right.

“Modern Western Square Dancing” has standardized the styling and timing of the Square Thru (as CALLERLAB set out to do). The modern Square Thru is four hands in 10 counts, and the formation disintegrates into a kind of circle rather than a true square.

Contra dance borrowed the figure both from English Country Dance (rights and lefts) and from MWSD. In many ways the styling is like MWSD (alternate right and left and go straight ahead after the last hand), but the timing and formation are more like country dance. By that I mean that instead of taking 10 counts (which does not fit anybody’s musical phrase), the square thru takes 16 counts. To help the dancers keep in time with the music, callers often say “Slow Square Thru.” Also, the corners of the square are crisp.

There is a style of contra dancing that crosses over from MWSD; I do not mean that it is square dancing in lines. Many of the callers in this style of dancing (Club Contra? Don Armstrong Contra? We don’t really have a name to identify it.), are attracted to Scottish jigs and reels, though they also use quite a bit of square dance music. The jigs and reels have inspired some callers to add a cadence call to help the dancers stay in time. “Slow Square Thru, one two cha-cha-cha; one two cha-cha-cha;” etc. The idea of the cadence calls is to get the dancers to use all four beats on each side of the square: if they walk two steps then do a triplet of three short steps they will not rush through the figure.

Modern Urban Contra (the contemporary live music folk) rarely uses Square Thru. The foot work to keep on the phrase is just too slow and is boring, but keeping up to tempo puts the dancers far ahead of the phrase. One solution (I believe Tony Parkes of Massa-

**It's not too early to make plans to attend
TERPSICHORE'S HOLIDAY
December 27-January 1**

Here's the staff lineup so far:

Notorious (Larry Unger: guitar and banjo; Eden MacAdam-Somer: fiddle; Sam Bartlett: mandolin, banjo and Stuntology)

The Time Flies (Bill Wellington: fiddle and banjo; Danny Knicely: mandolin and guitar; Shawn Brenneman: piano)

Abby Laidin: bass, clogging

Anna Rain: caller, contras and English

Shawn Brenneman: caller, contras and squares

Henry Chapin: family dance caller, Morris dances, mummers play

Betsy Blachley: guitar and songs especially with children

Lori Madden: Irish Set dance teacher, Director of the Blue Ridge Irish Music Institute in Charlottesville, VA

Gaye Fifer: caller

Bill Wellington: fiddle, banjo, storytelling

For complete information go to the website:

www.danceholiday.net

**Go to www.lloydshaw.org and click on
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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
John Penn
Diane Silver
Brad Battey
Jubal Creech
Ben Schreiber
Sam Droege
Gene & Celeste Gryniewicz
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

Lake Cumberland 4-H Educational Center (formerly Kentucky Leadership Center) is a spacious, modern facility remotely located on forested hills above beautiful Lake Cumberland near Nancy, Kentucky. Private, air-conditioned rooms, all meals included, three wooden dance floors, huge covered porches connecting residence rooms with dance halls, classrooms, and dining facilities. Park your car for the week and enjoy the most enriching camp experience of your life. 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.

chusetts developed this) is to do the Square Thru at full speed, but on the right hand (first and third hands of the square thru) balance forward and back, thus using up four beats and leaving four beats to do the two hands of the square thru (repeating the combination adds up to the 16 beats for two full phrases of music).

The cadence calls and the balance and square thru do not solve all the problems. What if the music is a smooth flowing piece? Both the cha-cha-cha and balance would be out of place – they would not blend with the mood of the music and dance.

One caller has suggested that in contra dance we do not need to say “Slow Square Thru” because it is understood that the square thru must take 16 counts to stay on phrase.

Well, here is my solution. I make the call fit the dance and the music, and teach the dancers what style I want for the dance – remembering that many of the dancers will do what they want.

Here are a couple of examples of dances that call for different styles.

#1 **Eighteenth of January** by Roger Whynot

Formation: alternate duple

Music: I use something that moves along – tempo is up, but there is no bounce to it. I feel that is best given the context of the figures of the dance, which are all flowing from one to the next.

Intro:	- - - -, Neighbor Dosado
1-8	- - - -, same one Swing
9-16	- - - -, across Slow Square Thru*
17-24	- - - -, - - - -
25-32	- - - -, new Neighbor Slide Thru** and Circle Left
33-40:	- - - -, - - Circle Right
41-48:	- - - -, across, Two Ladies Chain
49-56:	- - - -, - - Chain Back
57-64:	- - - -, New Neighbor Dosado

* I use the call “slow square thru in hopes that the dancers will move smoothly and use up all of the music
**Slide Thru is a MWSD term; you can substitute “pass thru and face across” to get to the same place.

Notice that everything flows, there is nothing that is herky-jerky about the dance, and so the slow square thru seems appropriate.

Contrast that with this one.

#2 January Seven Jig by Don Armstrong Formation: alternate duple

Music: Don has set the dance to a Scottish Jig; the 6/8 rhythm gets dancers to bouncing. The first figure of the dance tells dancers to bounce.

Intro: - - - -, Neighbor, Balance
1-8: - - and Star Thru; - - Ladies Chain
9-16: - - - -, Ladies lead into Hey for Four
17-24: - - - -, - - - -
25-32: - - - -, Ladies Chain Back
33-40: - - - -, Lines, Forward and Back
41-48: - - - -, across Slow Square Thru*
49-56: - - - -, - - - -
57-64: - - - -. New Neighbor Balance

*This is a good time to use the cadence calls. In a jig, each measure has two parts of a triplet each (I say higgledy-piggledy to give the feeling of the jig rhythm.) The dancers can walk two steps on the "higgledy" part, and take three quick steps on the "piggledy" part. The cha-cha-cha cadence falls in beautifully with the opening balance and with the rhythm of the music.

How about one that uses the balance and square thru 2?

#3 Star Thru Polka by Paul Moore Formation: alternate duple

Music: I use a Scottish jig that has a lot of lift to it.

Intro: - - - -, Neighbor Balance
1-8: - - and Star Thru; Partner Balance
9-16: - - and Star Thru; Neighbor Polka*
17-24: - - - -, - - again
25-32: - - - -, Neighbor Swing
33-40: - - - -, Half Promenade
41-48: - - - -, Slow Square Thru**
49-56: - - - -, - - - -
57-64: - - - -, new Neighbor Balance

*Polka is with the outside foot for all dancers (men's left, ladies' right); heel-toe, out you go (or a side two-step); heel-toe, in you go.

**Given the jig rhythm, the balance to open the dance, and the polka steps, it seems right to use the balance and square thru 2 style.

However, I am one of those people who cannot leave well enough alone. So here is a dance that uses both the MWSD style and the Contra Slow Square Thru in the same dance.

#4 For the Sake of Argument by Paul Moore

Formation: alternate duple

Music: an American hoedown – I especially like Arkansas Traveler

Intro: - - - -, Below Square Thru*

1-8: - - - -, - - - -

9-16: - - Partner Trade**, - Ladies Lead Hey for Four

17-24: - - - -, - - - -

25-32: - - - -, - - Ladies Turn Right in center

33-40: - - - -, Neighbor Swing

41-48: - - - -, across, Slow Square Thru***

49-56: - - - -, - - - -

57-64: - - - -. Below Square Thru

*The first Square Thru is square dance tempo – 12 counts for all four hands. The first hand is a right to the neighbor. The ending position is back on your own side of the set facing out with your neighbor beside you.

**The call is Partner Trade, which simply means that two dancers standing side-by-side turn towards each other, pass right shoulders, and continue to turn into the other dancer's place. In this case, both dancers end up facing in, with the lady on the man's right.

***The music drives enough not to need any extra styling. Most dancers will flow into the right tempo to finish the Slow Square Thru on time. The catch now is to shift gears as the dance starts over again with an up-tempo square thru.

I think I'll quit before my eyes turn square from looking at all of this.

THE WALTZ VERSUS THE TWO-STEP WALTZ

By Enid Cocke

In *The Round Dance Book* Lloyd Shaw devotes pages to the question of the waltz (step, step, close) and the two-step (step, close, step) when done to waltz music:

"All of us who love waltzing are greatly distressed by the fact that most people who think they are waltzing are only doing a two-step to $\frac{3}{4}$ time. It distresses us because it seems to us to rob the waltz of all its swing and flow and deep satisfaction. It seems to be contrary to the laws of time, of balance, and of graceful movement. We tell them they are not waltzing. "It is not a waltz. It is a two-step done to waltz time."

"But in spite of all we say, the great majority of people go on waltzing that way, and seem to be fairly happy about it. In fact, some of them get belligerent about it. They say that's the way their fathers waltzed, and that's the way they have waltzed all their lives, and as a matter of fact, long before we were born. It's the real old-time waltz; and they are terribly annoyed at our presumptuous criticism.

"The real waltzers in the 1880s and 1890s tried to kill this two-step waltz by calling it the "Ignoramus Waltz." And we still use the name. Its hobby-horse step is so easy to learn that we imply the ignorant are the only ones to dance it."

As a teenager I had the chance to learn to waltz under the tutelage of great dance teachers such as Muriel Curd Smith and Kirby Todd, who took me in hand the first year I attend the Lloyd Shaw Dance Fellowship. Having been told to give firm resistance to my partner so that he could direct me around the floor, I may have left bruises on my partner's shoulders from my conscientious but vise-like grip. In the hands of expert dancers, I learned to waltz until it seemed to be built into me. But I can attest that, left on my own, I would slip into the two-step footwork. It strikes me now as incomprehensible, but I can understand why most beginners get into that pattern.

In *The Round Dance Book*, which is directed at would-be dancers and especially teachers of dance, Lloyd

Shaw goes into great detail to help people teach the waltz. Here are some steps to follow:

1. Have dancers face counter clockwise in a single circle.
2. Have them walk to march music, noticing the four-count beat.
3. Then have them walk to waltz music. If they have trouble stepping on the beat, tell them to march or even stomp to the 1-2-3 beat to overemphasize it.
4. Once they hear the three-count phrase, gradually have them have take a long step on count one, a medium step on count two, and a tiny step on count three (essentially a close.)
5. Now have everyone start on the right foot and in two steps move forward, turning to face outward (R, L) and on beat 3, close the right foot to the left. (It's important at this point to establish the vocabulary: a *close* means to close a foot next to the other and take the weight on it whereas in a *touch*, the closing foot doesn't take the weight.)

A trick that Kirby Todd used was to ask dancers to say "oom, oom, pa" instead of "oom, pa, pa" to emphasize that the second foot is a forward step and the third is the short closing step.

Shaw didn't find the box waltz very helpful, but I think it works for some. People often resist taking weight on the closing third count and touch instead. I have found that having people try a heavy clompy step may enforce the idea that they change weight on every step including the close.

Shaw concludes his introduction to the waltz chapter thus: "I hope you will take the experimenting to heart; that you will settle down to the hypnotic, compelling, and all-satisfying joy of the standard waltz for the rest of your days. And be partisan! Be noisily partisan about it! If you help to establish the standard waltz you will be bringing back the loveliest of all dances to the ballroom of today.

WALTZ WITH ME DARLING

By Dorothy Stott Shaw

This lovely poem with its "step and a step and a close" can help would-be waltzers keep their steps and closes straight. You will notice that the poem is in the rhythm of three-quarter time.

I believe that the music on the next page was composed to Dorothy Shaw's poem in the 1950s. It was produced as a recording on the Lloyd Shaw Recordings label with vocalists singing the song and a dance composed to fit it. I cannot find a copy of the dance or information about the tune. If anyone does still have the recording, I would be pleased to hear from you. [the editor]

Waltz with me, darling, before we go home,
Light in my arms as a handful of foam,
Light in my arms as the moonlight that spills
Over the magical hills

Grand mother danced in a happier day
Under her hoopskirts her slipper toes play-
Under an arbor of smilax and rose,
With a step and a step and a close.

Bring back dear Grandmother's gladness a while,
Her light little feet and her bright little smile;
Waltz with me, darling, beneath a big moon,
To a sweet little three-quarter tune.

Lilacs in blossom have scented the air,
Stars in your eyes and a rose in your hair;
Waltz with me, darling, with wings on your feet!
Nothing was ever so sweet – so sweet.

As the repeats in the music suggest, the first 16 bars are for the first and last verses, and the second 16 bars go with the middle two verses.

AN RMDR REUNION July 10 and 11

Everyone who has attended the Rocky Mountain Dance Roundup is cordially invited to attend a two-day reunion this summer. Long-time participants, recognizing that the group had become a family reunion of sorts decided that there was no reason for the "family" not to gather even though we no longer had the numbers to support a full dance week.

Arrangements have been made for an evening dance on Friday, July 10 at the Clements Community Center, 1580 Yarrow St. in Lakewood, a suburb of Denver. Dancers in the Denver/Boulder area who have ties to the LSF will swell our numbers. Dance leaders who have replied so far include John Bradford, Enid Cocke, Ron Counts, Bill Litchman, Diane Ortner, Bob and Allynn Riggs, and Rusty Wright.

There will be a breakfast for RMDR alumni on Saturday morning at the home of Linda Bradford and George Gaubatz. On Saturday afternoon there will be a picnic and songfest for RMDR alumni and LSF members to be held at either a local mountain home or a state park. Plans are not set yet for Saturday evening, so your suggestions are welcome.

If you want to be a part of this great reunion please:

1. Contact Enid Cocke* if you plan to come. Also send her your requests for the Friday evening dance and suggestions for Saturday evening.
2. Contact Linda Bradford* if you plan come to the reunion breakfast, and the Saturday picnic.
3. Also let Linda Bradford know if she should make a reservation for you for the pre-dance dinner on Friday at 5:00 PM at Mimi's Café, 14265 W. Colfax in Golden.

4. If you need a hotel, Linda has reserved ten rooms in the Holiday Inn Denver West Village, which is very close to Mimi's Café. Rooms are \$89 per night. To reserve a room, call 303-279-7611, ask for in-house reservations, and tell them you are with the Lloyd Shaw Foundation. The deadline for booking one of these reserved rooms is June 26, but additional rooms can be reserved thereafter.

Linda says, "If people could coordinate arrival times at DIA somewhat, we could try to arrange pickup. Otherwise, they should call SuperShuttle at 1-800-258-3826 or make a reservation at supershuttle.com. A Prepaid reservation to the motel is \$54 round trip. Not prepaid is \$58."

We look forward to seeing you!!

*See contact information on the back inside cover.

HANK CARUSO 1916-2009

An original and beloved attendee of RMDR and other LSF camps, Hank Caruso died on April 15. He had fallen and broken his hip, and he died during surgery to repair his injury. He danced with the Lloyd Shaw Foundation in Colorado, California, Kentucky, West Virginia, North Carolina, Belgium, Germany, and England.

Hank was born in Pleasant Beach, New Jersey, and served in the Air Force in World War II, earning a Purple Heart and a Bronze Star. He received his Bachelor's Degree in Electrical Engineering and later an MBA. He worked for 35 years as a systems planning engineer. As an LSF board member he made invaluable contributions based on his long professional experience.

Hank and his wife Dorothy were married for 65 years. She can be reached at 7245 Grant Blvd, Middleburg Hts., Ohio 44130, (440) 243-1207. Our thoughts are with Dorothy.

For further information: www.buschfuneral.com

TERPSICHORE'S TOP FIVE LIST

By Bill Wellington

Terpsichore Dance Holiday is a fabulous experience for young and old, as anyone who has ever been there will agree. In last month's issue Rachel Fifer and Rob Craighurst gave some impressions of TDH in prose and poetry. Their words convey the magic of this community gathering celebrating dance, song, crafts, and friendship. I could not hope to match the lyrical nature of both of Rob's and Rachel's accounts, so instead I would like to give you a "Top Five List" of reasons why I think Terpsichore is so great:

Number 5 - The Venue

The Stonewall Jackson Lodge offers comfortable ease and deluxe amenities all in a beautiful setting. The rooms are spacious and there is housekeeping daily. The dance floors and swimming pool (with Jacuzzi) can accommodate all the campers easily. The dining room is very pleasant and informal, with the food served buffet style. There is a huge stone fireplace in the cathedral-ceilinged lobby which is perfect for the nightly sing-a-long after dinner. Outside there are nature trails, beautiful Stonewall Jackson Lake and deer grazing everywhere. You can even get real Starbucks at the kiosk in the Lobby! The venue for Terpsichore gives a new meaning to the "camp" part of family camp.

Number 4 - The Food

I mention the food separately from the facility because the food at Terpsichore really is exceptional. The fruit and vegetables are fresh and abundant. There are always several choices of entrees, including vegetarian entrees, prepared by skilled chefs. At breakfast you can have an omelet made-to-order from a choice of ingredients. The bread is delicious, and the desserts are irresistible. People come from miles around to eat at the Stonewall Jackson Lodge restaurant, and all we have to do to get there is just walk down the hall. The food at Terpsichore also puts this holiday in a class by itself.

Number 3 - The Time of Year

Terpsichore takes place during a magical time of the year. The days before New Year have been a time of holidays, festivals, and celebrations since prehistory. The Romans, the Egyptians, the Babylonians, and many other ancient societies reserved this time for festivities to renew their spirits. We modern folk can also renew our spirits. Terpsichore offers an opportunity to get away from the everyday agenda that consumes our time the rest of the year. Between December 27 and January 1, we are free to dance, sing, swim, explore nature, and enjoy each other's company. Old and young come together, families reconnect with each other, and all of our spirits are refreshed. Is there a better way to celebrate the new year? The time for Terpsichore is a perfect time for family camp.

Number 2 - The Program

The Terpsichore schedule includes ample time for fun activities for people aged four and up. These include contra dancing, square dancing, English Country Dancing, swing dancing, couple dancing, and (new this coming year) Irish Set dancing. In addition to social dances we have Sword Dancing, Rapper, and Morris Dancing. We also have a full craft program and singing classes. Twice each day, in the morning and evening, the entire camp gathers for singing, dancing, and storytelling. After the evening gathering the children return to their rooms, under the care of babysitters we provide, while the grownups continue to dance to their hearts' content. All of these activities are run by our staff which includes great musicians, callers, singers, and teachers. The program offered by Terpsichore is perfect for folks who love to sing, dance, and play.

Number 1 - The Campers

Many of the folks who come to Terpsichore are leaders in the dance communities where they live. Many of the younger campers, like Rachel Fifer, have been coming every year for nearly their entire lives. This means that veteran Terpsichoreans already know how to

have fun, and are happy to welcome others. The campers are enthusiastic, friendly, and perhaps most importantly, they dance very well. This means that whether you go to Terpsichore as a novice dancer or as an experienced dancer you will be among folks who can balance and swing with the best of them, and your time dancing will be most memorable. Many of the campers are also musicians and singers who share their skills at the family gatherings. The Number 1 reason Terpsichore is so great is that the campers themselves are great.

So there is my list. If you would like to learn more, visit www.danceholiday.net and we hope to see you there!

STIR THE BUCKET

At the annual Callerlab preconvention seminar on Traditional & Community Dance, **Bob Riggs** talked **Mavis Gippner** into presenting a session on Historical Dances for Non-dancers. It reportedly went over very well and Bob was pleased with the reception Mavis received from the other callers. Mavis is the leader of the Missouri Town Historical Dancers, based in Lee's Summit, MO.

Lew and Enid Cocke will be in Ithaca, NY in May to see their daughter **Meagan Schipanski** receive her Ph.D. from Cornell University. Meagan and her family, Nick and Nadia, will move to Montreal where she has accepted a post-doc at McGill University to do research in agro-ecology. In the interim before they move, she will do some contract work for the Natural Resources Defense Council, which had also offered her a job.

<p>Erratum: the music for the Jenny Linda Polka was incorrectly oriented in the March ADC. The printer regrets the error.</p>

WORLD DANCE DAY PROCLAMATION

The following statement was issued by Prof. Alkis Raftis, President of the International Dance Council (CID), UNESCO, Paris, 29 April 2009.

The LSF would add that the best place for inclusion is not necessarily in performances but in simple community dancing for pleasure and fellowship.

The future of dance lies where there are persons who do not dance. These belong to two categories; those who simply did not learn and those who think that they are not able to dance. They represent the greatest challenge for the dance teacher's profession.

In line with UNESCO's struggle against prejudice and discrimination, we are trying to expand the boundaries of dance and to change the current perception of what a dancer is. Dance performances are not necessarily exhibitions of extreme physicality, accurate precision, or bursting emotion—they can be celebrations of interaction between performers. We can enrich dance concerts with dancers, singers, actors, narrators, mimes, acrobats, etc.

Bring the "excluded" into dance is a moral duty but also opens a great door in times of economic crisis and unemployment. In every country there are millions of persons with physical or mental disabilities. We believe they are ready to dance. They will create jobs to thousands of dance teachers. . . Integrating marginalized persons into the practice of dance is as important as integrating them into the work force.

The International Council of Dance holds to the philosophy that everyone can dance. Dance Day 2009 is dedicated to inclusive dance. Let us include all members of society into our classes and our performances.

EVENTS OF NOTE

RMDR REUNION, July 10-11, Lakewood/Golden, CO
See pages 21-22.

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

Terpsichore's Holiday, December 27, 2009-January 1, 2010, Stonewall Resort, WV. For information go to www.danceholiday.net. See centerfold for staff list.

THE LLOYD SHAW FOUNDATION SEED MONEY PROGRAM

The seed money program is an important part of the Lloyd Shaw Foundation's commitment to the preservation, restoration and teaching of the folk dances of America. The project was envisioned as being supportive to local dance organizations having a special event (such as a weekend workshop/dance event) and granting them up to \$500 to help with the expenses of setting up the event. We would also provide free advertising in our quarterly magazine. In return, the event organizers would list the LSF as a sponsor, make LSF literature available, and refund the money if their event comes out in the black.

The newly appointed Seed Committee consists of Donna Bauer, (chair), Lew Cocke, and Neal Rhodes. To read more about the program, go to the LSF website, www.lloydshaw.com and click on Seed Money.

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