

Welcome!

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**The
American
Dance Circle**

September 2009

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THE LLOYD SHAW FOUNDATION

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

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

Membership in the Foundation is open to all who are interested in these goals. (See Membership Chair, back inside page.)

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

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

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LETTER FROM THE PRESIDENT

By Rusty Wright

Hi, welcome to the ADC for September, 2009.

As you read in the last ADC, Hank Caruso passed away April 15, 2009.

Many of you didn't know Hank, but many of you did, especially if you've attended an LSF dance camp. Hank went to many of the dance camps - Rocky Mountain Dance Roundup, the eastern dance camp, first at Copecrest in Dillard, Georgia, and then at Lake Cumberland in Kentucky. He started having problems with the high altitude in Colorado and so had to quit going to RMDR.

My fondest memory of Hank (and I have many) was the first year the eastern dance camp was held at Lake Cumberland. He suggested that Don Armstrong and I fly into Cleveland and then take his car to Lake Cumberland. So Don and I said "we can do that."

Now Hank's favorite car was a Lincoln Town Car with a hood that was about a mile long, and his suggestion about taking his car to Lake Cumberland actually meant that I drove and he and Don sat in the back and talked. The drive down wasn't a problem, Interstate or 4-lane all the way until the Nancy exit off of the Louis B. Nunn Parkway. For those who have never been to Lake Cumberland, the road from the Nancy exit is

a narrow 2-lane road that goes up and down and twists around, and the average speed is 35 to 45 MPH. Every time I went over a hill with that long hood, I prayed that the road didn't turn until I could see it again! It was a real adventure. When we finally got to Lake Cumberland, Hank patted my shoulder and said "I knew you could do it."

The trip back was easier and for lunch we stopped at a restaurant in a small Kentucky town. Now Hank, Don and I were non smokers. Don asked if there was a No Smoking area in the restaurant and the lady pointed to a table in the middle that was surrounded by smoking tables. Don said "We'll try some place else."

Hank never had a bad thing to say at a dance camp. EVER.

My heartfelt thoughts are with his wife, Dorothy.

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

SinSquarely,
Rusty Wright



CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

It is fairly common knowledge that some dance choreographers assign a name to "their" dance even though that name may have already been used by other dance leaders. This has resulted in several dances unlike each other but with identical names. Another problem in the tracing of historical dances is that different names have been given to the same dance. A case in point is the dance *Lady of the Lake*. That dance is commonly considered to be an "old chestnut" that has been around and unchanged since (as some would say) "heck was a pup." It is shown in reference 1 with seven other titles and several variations. The earliest date for the dance shown in ref 1 is Howe, 1858. However, in other references that I explored, with one exception, I found the dance unchanged and consistently the same. The one exception was so different from the others that I have questioned the relationship of the two dances.

Here is the "old chestnut" dance as shown in reference 1.

LADY OF THE LAKE

1-3-5 etc. active, CROSS OVER

A1 (1-16) Balance and swing the one below

A2 (17-32) Balance and swing your own in the center

B1 (33-48) Down the center, same way back and cast off

B2 (49-64) Ladies chain with the couple above.

Note that the ladies chain is a full chain - over and return. One variation (in ref. 1) omits the cast off and goes directly to the ladies chain. Another adds 8 bars (16 counts) to make it a 40 bar dance by adding a half promenade and half right and left. One dance is identical except that B1 has a line of four down and back and also omits the cast off. Other variations delete the balances and reverse the order of the swings, or delete the ladies chains. One variation has the actives going down the outside and back prior to the balance and swing below; another has A1 as balance and swing your **partner**,

followed by A2 as down the center and back, then B1 as balance and swing your partner (again). In spite of these variations, the authors of reference 1 consider them to be the same dance. Some of the other names used include Swing Your Jennie, Beaux of Oak Hill #2, Partners All, Haymaker's Jig, Favorite Dance, Miller's Frolic, and Campbells Are Coming.

Some of the described variations may be explained by a comment in ref. 1 – "At times there may be so much swinging ... that the active couple must go down the center and back ... and there is no time for the ladies chain." The dance, as described in ref. 1, remains popular, particularly with those who like long swings.

The one totally different dance with the title as *Lady of the Lake* was found in an old booklet that I had obtained from a retired dance leader in the mid-1970's. The cover page and other pages were missing so its date of publication cannot be determined. To me, it was a "handy-dandy" pocket reference of the types that were in use when the dancer "was expected to know the dance before getting on the floor." The booklet also seemed to me to be of Scottish origin as nearly every dance included a poussette. Here is that version.

LADY OF THE LAKE

(I assume it to be a 4-couple proper dance)

1. First couple down the centre and up again
2. They again go down the centre backwards, and the second couple follows them face to face; all back again
3. Poussette

This dance is a bit unusual in that the 1st couple goes down (the 2nd time) backwards with the 2nd couple facing them; thus at that point the 1s are below the 2s. Although there are other dances (e.g. – Jefferson's Reel and others) in which the 2s duck through an arch made by the 1s, and those four come up the set in a back-to-back formation, this is the only dance I have found (so far) in which the two couples go down the set (and back)

while face-to-face. It was this oddity that attracted my attention while researching contra dances for this series.

At first, it could be easy to assume that the couples remain face-to-face on the trip up the set (all back again), but, if that is the case, the poussette will not work as expected. In a normal poussette, the 1st and 2nd couples change places by the 1s moving down the set while the 2s simultaneously move up the set. For this to occur, the 1s must return to 1st position (passing through the 2s) while the 2s return to 2nd place. If that occurs, then a normal poussette will result in a proper progression and allow the dance to repeat with a new 2nd couple. In any event, this version can be disregarded as part of the history of the dance first described above.

In Arthurian legend, the Lady of the Lake is an obscure, supernatural figure endowed with magical powers. In Sir Thomas Malory's *Morte d'Arthur*, (ca. 1469 but printed in 1485) she lives in a castle in the midst of a magical lake, which prevents access to her. She steals Launcelot in his infancy and plunges with him into her home in the lake. When he has grown to manhood, she presents him to King Arthur. There he becomes one of the leading Knights of the Round Table.

The *Lady of the Lake* also appears in later literary works, notably in Tennyson's *Idylls of the King* and in the works of Sir Walter Scott. In 1810, Scott wrote a long narrative poem (*The Lady of the Lake*) about Ellen Douglas who was courted by the king of Scotland but chose another.

The Arthurian legends and the subsequent literary works very likely have some relationship to the naming of this dance and other dances of the times, but the connection is not clear. In any event, the dance first cited above has remained popular over the years.

Reference 1: *The Contra Dance Book*, Holden, Kaltman, and Kulbitsky, 1956, American Squares, Newark, New Jersey.

ROCKY MOUNTAIN DANCE ROUNDUP REUNION GATHERING 2009

By Bob and Allynn Riggs, Co-Directors of RMDR

Even though in November 2008 the decision to cancel RMDR was reluctantly made, the core attendees still expressed interest in getting together – even if it was for just one evening. Several months and many e-mails later a date was chosen and individuals stepped up and performed their magic.

July 10-11, 2009 found a bunch of us at a local restaurant, Mimi's for dinner prior to filing over to the Clement Center in Lakewood, Colorado (a western suburb of Denver). We thank John and Nita Bradford for locating and scheduling this hall with its beautiful wood floor and a stage for our various leaders. Thanks also to Enid Cocke for enticing these leaders to share many of our favorites and to Linda Bradford who arranged for Ron Tomocik and his accordion to provide live music for several dances including a lovely rendition of "Today." Around fifty dancers thoroughly enjoyed the simple joys of the evening.

Attendees included many RMDR alumni, Folk Fellowship alums, and various guests and friends – and even a few drop-ins who helped us all have a most enjoyable evening. The event was not over as Saturday morning breakfast was graciously hosted by Linda Bradford and George Gaubatz at their home. There we not only enjoyed much conversation, but we learned about gourds and even played a few games of ping-pong. After breakfast we continued our conversations at the Bradford family cabin outside of Black Hawk, Colorado, a small former mining town about 30 miles west of Denver. A spontaneous hike took place for those interested and upon their return a scrumptious potluck was enjoyed by all.

Brief rain showers did not dampen our spirits as we shared memories and exchanged ideas on the future of RMDR in particular and the Lloyd Shaw Foundation in general. Everyone agreed that we should gather like this next year.

Current discussion includes a weekend event of some sort with perhaps two evening dances and a couple of workshops on Saturday, and a Sunday morning farewell dance. Locations are being searched out – several excellent options for this shortened time span have already been presented. As for dates we are looking at mid July 2010 but that could change. We hope to have details more firmly in place by the end of October.

Other ideas, suggestions and volunteers are welcome. We look forward to the future.

JOHN BRADFORD HONORED

Earlier this year John Bradford was awarded the National Folk Organization's Heritage Award. The name on the plaque, however, was misspelled. (Perhaps because of his work with the Lloyd Shaw Foundation, it was written "Bradshaw.") At the RMDR reunion dance he was given the plaque, this time correctly spelled, a second time. Peggy Pingel read the following dedication.

"John Bradford has been instrumental in preserving and promoting the legacy of American folkdance. Starting in his early teens, he attended Lloyd Shaw's summer classes with his mother, Mary Jo Bradford, a physical education teacher. Dance swiftly became a way of life for John and his family. He was a founding member of the Lloyd Shaw Foundation, established in 1964 to carry on Lloyd Shaw's mission to recall, restore and teach American dance. He developed educational dance kits still being used in elementary and secondary schools. John has recorded dance calls and has taught at university workshops to train teachers to incorporate folkdance into their curricula. He has also trained and encouraged new dance leaders through his years of leading the Folk Fellowship here in Colorado. My involvement in leadership and in dance would not be the same without John Bradford."

Congratulations to John for an honor that is well deserved!

LINES ABOUT SQUARES

By Dick Pasvolsky

Recently I was looking through some of my square dance files and I came across letters from Coy Cowan and Al Scheer. Both of them had read my article in the September, 1986 edition of the American Dance Circle and were writing to tell me that I had a few words wrong in the patter line that I had heard a caller use. I had never seen it in print.

I wrote:

If you want to get to heaven, I can tell you how to
do it
Just grease your feet in a little mustard suet
And slide right out of that deviled ham
And slide right into the promise land.

They wrote to tell me that the words should have been

If you want to go to heaven
I'll tell you how to do it
Just grease your feet in a little mutton suet
And slip right out of that Devil's hand
And slide right into that promised land

That does make a lot more sense. I still use those lines quite often, especially when I'm having the dancers do the reel portion of the Virginia Reel.

Coy said that bit of patter came from something called the "Talkin' Blues" back in the early nineteen thirties. Coy also commented on another bit of patter that I had included in that same article. It was a trailing patter "If she don't like whiskey, feed 'er lemonade." He said that he had not heard that one before, but had heard the leading patter, "Meet your partner, pat 'er on the head. If she don't like biscuits, feed 'er corn bread." Here is his explanation:

"In the farming community in southern Kentucky, where I grew up, cornbread was the every day bread for dinner. Biscuit was Sunday dinner or when company came. So, as figures of speech, these referred to the ordinary or top drawer. In square dancing, way back when, the two-hand swing (join right forearms, then the left hands across for a buzz swing was the common

ordinary swing, so, therefore, "corn bread." But, if the girl liked you, and her mother wasn't watching, she might let you use an arm-around swing. The choice was strictly the girl's, and the patter carried that reminder that the girl that you were about to swing had the option of choosing the type of swing."

Seven years after he wrote that letter Coy sent me the list of alphabet allemandes that I wrote for the September and December, 2003 and the March, 2004 issues of the *American Dance Circle*.

Al Scheer told me that he started calling in 1922, when he was fifteen years old. But "after seeing the futility of new basics every week, non-phrased music, no relationship of figures to the phrase of the music, I gave up. Now, since 1970, I have gone back to things as they were." Al said that he had had it with club calling because, in his typical colorful Al Scheer language, he wanted no more "flip flop the deucey or spin chain the doodely-bob."

Al pointed out that most callers have been calling "duck for the oyster and dive for the clam." He said: "Where are the oysters? In deep water, so you dive for the oysters. And where are the clams? In the sand. So you dig for the clams." He said that "We in Colorado add something to the figure. We don't just duck through to the next couple, we retain hand holds, the lead couple rolls back to back through the arch and we pull them through. I (Al) call it this way: Roll back to back and pull them through and duck right through to the next old two and circle half, that's what you do."

Al added a few of his favorite patter lines:

"Promenade with Orphan Annie

She's the one with the great big__ smile"

"Meet you honey and grab her by the nose

And promenade before she blows"

"Allemande left like a gate on a hinge

And weave the ring like a drunk on a binge."

Coy Cowan and Al Scheer have both contributed quite a bit to my repertoire of calls and ideas, and I'm sure that many other callers have been privileged to know one or both of them and have also benefitted by their generosity and knowledge.

SALTY DOG RAG

By Enid Cocke

It's possible that Salty Dog Rag is the best-known and most frequently danced couple dance in the contra, international folk, and square dance worlds. I danced it last week at Cumberland Dance Week and again the next week at a gathering of folk dancers in Colorado Springs. Strangely, no one knows who composed the dance.

At CDW Bob Dalsemer gave a great presentation of Salty Dog and its roots. He made an excellent case for its being derived from a Danish schottische in which the dancers did their 1, 2, 3, hops diagonally out to the right and in to the left almost like skaters, and the dance was called Skøjteløberdans—Skating Dance.

Ron Houston, founder of the Society of Folk Dance Historians, wrote the following explanation of the dance's origins in his 1994 "Problem Solver."

"Jack Sankey's presentation of this American creation at Stockton Folk Dance Camp in 1955 bears musical, stylistic, and subtle choreographic resemblance to Porter's 1937 description of an improvisational, Ragtime-style *Cakewalk*. Mynatt and Kaiman [in their 1968 book, *Folkdancing for Students and Teachers*], support this theme with their 1968 description of a 'basic' motif and four variations, although their variations start on the left foot. In Mynatt and Kaiman, Mary Ann Herman credits Frank Hamilton as the source of *Salty Dog Rag*, citing the 1957 *American Round Dance Handbook*. Sankey's version also appeared in *American Squares* advertisements as early as 1957.

"Now the story gets weird. In the 1960s, *Salty Dog Rag* became just another American schottische such as *Ostende* or Vernon and Irene Castle's 1915 *Castle Schottische*, losing its energy, ragtime style, improvisational nature, and, quite frankly, a lot of its interest. Mynatt and Kaiman also presented in 1968 a sixth pattern which is essentially the *Castle Schottische*, and then presented a variation on that pattern which is the first half of *Salty Dog Rag* as it is commonly danced today. By 1969, all descriptions were of the full contemporary version.

"*Salty Dog Rag* came to Texas in the early 1960s. Since then, I've seen minor variations around the country

including versions close to Sankey's 1955 description, but nothing systematic or significant."

While there are many fine musicians playing the tune nowadays, many dancers first learned it to the recording by Red Foley, which came out in 1952. The words, some of which I realize I never understood, follow.

Away down yonder in the state of Arkansas
Where my great-grandpa met my great-grandma
They drink apple cider and they get on a jag,
And they dance all night to the Salty Dog Rag.
They play an old fiddle like you never heard befo',
They play the only tune that they ever did know-
It's a ragtime ditty and the rhythm don't drag,
Now here's the way you dance to the Salty Dog Rag.

Chorus:

One foot front, drag it back,
Then you start to ball the jack.
You shake and you break and then you sag.
If your partner zigs, you're supposed to zag.
Your heart is light, you tap your feet
In rhythm with that ragtime beat.
(Just) pack up your troubles in your old kit bag
And dance all night to the Salty Dog Rag.

Away down South 'neath the old Southern moon,
The possum's up a tree and the hounds've treed a coon
They'll hitch up the buggy to a broken-down nag
And go out dancing to the Salty Dog Rag.
They tune up the fiddle and they rosin up the bow.
They strike a C chord on the old banjo
Then holler hang on 'cause we ain't gonna drag.
Now here's the way you dance to the Salty Dog Rag.

Chorus

Among the websites that display these lyrics is a German one that adds: (viel Spaß beim übersetzen—have fun with the translation!)

I won't include the directions because I think they are known to almost all our readers. Here is a website: <http://dingo.sbs.arizona.edu/~carnie/folkdance/PDFs/Salty>

[Dog.pdf](#) for those who need a reminder. If you google Salty Dog Rag, you can also read about the Dartmouth College Outing Club, which initiates all its new members by teaching them to dance Salty Dog Rag. They have a video showing a huge crowd of students dancing it outdoors with enthusiasm and, um, a lot of variations.

Dance Center Calendar

By Donna Bauer

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

CDW FROM THE EYES OF A VETERAN

By Claire Webb

Year after year, I look forward to returning to Cumberland Dance Week (CDW). It is a wonderful camp for all ages. I am eleven years old, this was my fifth year, and I don't ever plan to stop coming. I have a lot of lasting friendships from previous years, and even a few from my very first year.

Lake Cumberland 4-H Educational Center in Kentucky is a great place for CDW. There is a huge wooden porch connecting the main building, containing the dining hall and classrooms, and the residence halls. During the evening dance party, after the kids have gone to bed, hall monitors sit in the hallways in case a child needs his or her parents.

I loved the variety of classes for my age group this year. We had traditional games, taught by an older teen who has been coming to CDW for years; nature walk, in which we built a miniature village out of things found in nature; dance class, in which we learned a variety of dances, old and new; drumming, where we learned to play African drums; and arts and crafts, in which we worked with wood to build catapults. All of the dance classes have live music played by amazing musicians. Some kids chose to be in the dance band class, a workshop for musicians who want to learn to play in a contra dance band. It is for ages ten and up. The dance band plays for some of the dancing on the last night of camp. They are surprisingly good after only a week's rehearsal! Also on the last night, many classes demonstrate what they learned during the week. This year, we even fired our catapults for the demonstration.

I really like the food at CDW, and there is a vegetarian option. Most of the time the kids sit at their own table. It's amazing how many kids you can fit at a table designed for eight people! After meals, the tables and chairs are put away, and the dining hall becomes a dance hall. After breakfast we have a morning stretch and family dance before classes begin. After dinner we have an hour of free time followed by more community dancing before the kids go off to their evening program of arts and crafts, storytelling, games, etc. The adults stay

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BY DICK PASVOLSKY

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and more!*

www.danceholiday.net

Terpsichore's Holiday is sponsored by the

Lloyd Shaw Foundation

a non-profit organization dedicated to the preservation,
restoration and teaching of folk dance in America.

Terpsichore's Holiday is a folk dance and music camp for ages 4 and up. Join us for 5 days and nights of dancing, music-making, crafts, nature hikes, meals & 4 star accommodations at Stonewall Resort in Roanoke, West Virginia.

Terpsichore begins on December 27 with dinner and an evening dance for the whole camp. Four days and nights follow with a full program. The grande finale is our New Year's Eve Celebration and Dance. We say farewell with breakfast on January 1.

Activities include

Contra & Square Dancing
English Country Dancing
English Ritual Dancing
(Morris & Sword)
Irish Set Dancing
Couple Dancing
Clogging
Storytelling
Arts & Crafts
Sing-a-longs
Nature Hikes ~ Swimming

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The Adirondack-Style Lodge features 196 spacious guest rooms, 14,000 square feet of conference and ballroom space, and a breathtaking lobby with a massive stone fireplace, perfect for hosting evening singing every night after dinner. All Generations are encouraged to attend.

2009 RATES	Before 11/01	After 11/01	Your Cost
1 Adult —solo or sharing with children in a standard room	\$750	\$770	
2 Adults —sharing a standard room	\$540	\$560	
¹Suite Upgrade —2 separate sleeping areas + kitchen	\$500	\$500	
Adjoining Rooms —each room equals the cost of a standard rm	See 1 & 2 Adults	See 1 & 2 Adults	
²Teen —ages 13-17	\$320	\$340	
²Child —ages 4-12	\$250	\$270	
Commuter —Adult Meals & Activities	\$350	\$350	
SUBTOTAL			
MULTIPLY by 3% Sales Tax			
ADD Sales Tax			
SUBTRACT \$10 per adult member of the Lloyd Shaw Foundation			
TOTAL DUE			

PLEASE NOTE

¹ Suite Upgrade fee is *in addition* to a Standard Room rate
A very limited number of Suites are available.

² A child or teen must lodge with a paying adult in room.

**Balance of all registration fees
is due by **DECEMBER 1, 2009****

in the dance hall for their evening dances, which sometimes last until midnight.

CDW, a camp known for passing on traditions, has a few fun traditions of its own. Every year at dinner, the teens lead us in a song called "Slap Bang," which is about being in the dining hall! The last song and dance we do every year is "Round de Do Bop," which begins with the words, "I was going to Kentucky." It is a really fun circle dance.

Cumberland Dance Week is a very good place for kids and their families because it has just the right amount of classes and free time. The staff members are very good at what they do, and they are all very welcoming. They help to create an environment that encourages you to try new things. It's amazing how they can pack so much fun into one week. It always seems too short.

PUSH POPS AT CUMBERLAND

By Corwyn Nettleton

The first push pop I ate when I arrived
I tasted joy because I saw my friend.
We rode on bikes and scooters until five
We ate, we sang, we danced until day's end.

The second pop I ate on Wednesday night
It tasted of the woodland fort we made.
Of folk and Irish dances that delight
Of funny stories told, old games we played.

The third push pop I ate on the last day
It tasted of the sadness that I felt.
I had to say goodbye and go away
Eyes filled with tears, I watched my push pop melt.

But now the thought of Dance Camp makes me glad
With fun and games and push pops to be had!

*This is the winning poem of the Cumberland
Dance Camp poetry contest. Corwyn is nine years old.*

LSF MUSIC AND OTHER MATERIALS JOIN THE 21ST CENTURY

By Rusty Wright

The LSF has used Audioloft, a recording studio in Macks Creek, MO, to handle the distribution of our music, printed material, and other items. People would access the LSF web site to browse the on-line catalog and decide which item or items they wanted to order. They would then send Audioloft an email (through the web site) detailing their order. Brad Edwards (Studio Manager and Recording Engineer) would make and ship a custom CD if the order was for music and/or ship any other material ordered.

Because of the current economic situation, orders for music are way down (Audioloft handles other music besides LSF). With that situation and with Brad deciding to close down Audioloft and pursue other activities, the LSF board is deciding on a new plan for distribution of its materials.

We have decided that if we are going to change to a different distributor, we might as well join the 21st century. So, through our web site, you will have a couple of choices. If you still want a custom CD or printed materials, you will click on one link and it will take you to another web site where you can order and pay for what you want. However, if you would rather download the music (in the MP3 format) directly to your computer, there will be another link to a different web site where you can pay and download the music. This link will be ONLY for downloading music to your computer.

If you really don't want to use a computer to order items, the on-line catalog will still be on the web site so you can still order what you want. The phone number of our distributor will also be on the LSF web site.

And if you don't have a computer, the phone number of our distributor will be in the *American Dance Circle*. We are hoping to have this in place by the first of October.

Lovely Lane Chain

By Bob Dalsemer

Editor's note: One of the dances that John Bradford requested and taught at the RMDR Reunion dance was Lovely Lane Chain. I subsequently had the pleasure of meeting its author Bob Dalsemer at Cumberland Dance Week. He kindly gave me permission to publish his dance.

Formation: Four Facing Four (double contra formation)

- A1: Ladies chain over and back (courtesy turns encouraged!), rollaway with a half sashay
- A2: Lines go forward and back; do-si-do opposite dancer
- B1: Ends balance and swing opposites while the center four right and left hand star. Swingers end facing the star, woman on man's right. All give right hands to partners
- B2: Wrong way right and left grand around the group of eight, short swing with partners, end facing original direction (couples will have swapped places in the line).

Bob says, "While this may be danced as a double Sicilian circle. . . it works better in lines, even though there is some waiting out at the ends. One way to set up the formation is to create two improper contra lines of even length and slide them together to make lines of four facing four. My inspirations for the dance came from an English folk version of a 19th century ballroom dance (Tom Pate/La Tempete) and a modern square dance figure (eight chain thru). It was composed to celebrate the wedding of Bruce & Susan Edwards at Lovely Lane Church in April, 1983. My favorite tune for the dance is Peacock Rag. This dance is included in the 7th edition of *Dance A While: Handbook for Folk, Square, Contra, and Social Dance* published by Macmillan (New York, 1994).

THE DOG DAYS OF SUMMER

By Paul Moore

Here we are in the midst of the *dog days*. For most people the phrase *dog days* refers to the heat and humidity that makes dogs head for the shade panting and for people to “dog it.”

Dog Days has a much longer and complex history than just canine indolence. In Roman times, the star Sirius (the dog star) rose and fell with the sun in mid-summer. Since Sirius is the brightest star in the sky, Romans believed that the light from Sirius added to the heat of the sun, making the days that much hotter. Sirius is also the main star in the constellation Canis Major – the great dog. Those especially hot days of ancient Rome were called *caniculares dies*: literally, the days of the dog. [An aside: for those who have read or seen the Harry Potter series know of the character Sirius, who was a were-wolf or were-dog.]

The dog days of summer are memorialized in many media. In *A Christmas Carol*, Charles Dickens describes Scrooge as having such a cold heart that he dropped the temperature in his office, even during the dog days. A number of films use *dog days* in their titles or as part of the theme. Perhaps the most famous one is *Dog Day Afternoon* with Dustin Hoffman.

And the dog days show up in contra dance, too. For example, Stew Shacklette of Kentucky wrote a very good (but somewhat disorienting) dance for three couples called *Dog Days of Summer*.

However, I think we will head south for a simpler dance that is just made for the time of year. Bob Dalsemer wrote a contra called *Dog Branch Reel*. The term *reel* describes a type of music structure; reels are the most common tunes used for square dance hoedown music. Bob is one of the true geniuses of the contra dance world. He has choreographed a countless number of contra dances, and all of them are keepers. He also arranges and produces outstanding contra dance music. I suspect that the *branch* in the title has nothing to do

with trees, but refers to a tributary to a stream or creek [another aside: in some parts of the country *creek* is pronounced *crick*. If you can find Patrick McManus's hilarious essay defining the differences between a creek and a crick, you will learn that the differences are greater than the pronunciation.]

Back to contra dances. Bob is the type of choreographer who can take a handful of basics and put them together in a way that they all feel new and fresh. The dance does not look all that great on paper, but when set to the right tune and danced well, this is a great one.

Dog Branch Reel by Bob Dalsemer

Formation: alternate duple

Suggested music: Year of Jubilo

Intro: - - - -, neighbor dosado

1-8: - - - -, actives swing in the middle, face down

9-16: - - - -, down the hall in fours

17-24: - - - -, u-turn and come back

25-32: - - - -, - - circle left*

33-40: - - - -, neighbor swing

41-48: - - - -, long lines forward & back

49-56: - - - -, inactives swing and face up**

57-64: - - - -, neighbor dosado

*Do not bend the line before circling. Since you must circle all the way around, it is best to just meld into the circle and get moving. Bend the line would suggest falling back into long lines; if you do, you will not complete the circle in time.

**Whenever the actives (the ones) or the inactives (the twos) swing, they finish the swing facing their original direction unless otherwise instructed.

I don't think this dance needs anymore explanation and it is perfect for *the dog days of summer*.

[PS: Many thanks to Heiner Fischle of Hannover, Germany, who published this dance in his marvelous bi-lingual (English and German side-by-side) volume on contra dance: *Leitfaden Contra Dance Band 1 & 2*]

BOARD NOMINATIONS

In September LSF members will receive ballots to elect two new members to the Board of Directors. The bios of the three candidates follow.

Bob Fuller

Bob Fuller was introduced to square and folk dance by his parents at the age of eight when they enrolled him and his brothers in a summer recreation program taught by a local PE teacher. Subsequently he attended his parents' square dance nights and later joined a folk dance performance group that was also a Boy Scout Troop. This activity continued through college, but slacked off during 26 years of military service. Since his 1995 retirement, he and his wife Anne have been active with the Lloyd Shaw Foundation as participants in RMDR, Cumberland Dance Week, and Terpsichore's Holiday. Bob has previously served as an LSF Board member and also is a Past resident (2005-2008).

Lynn Schreiber

The recipient of fully paid tuition by a relative, Lynn Schreiber, along with husband, Eric, was dragged kicking and screaming to Cumberland Dance Week 11 years ago, not knowing what to expect and certain that it would be a waste of time.

With several years passed since that time Lynn still attends Cumberland Dance Week every year with her family, serving on the Steering Committee through concurrent terms in various capacities and taking pride in bringing new attendees each year. Last year the Schreibers proudly claimed responsibility for bringing 14 attendees to Cumberland Dance Week.

Lynn believes in the solid foundations of community and in promoting a safe, healthy, nurturing environment for all. Cumberland Dance Week is the embodiment of these same ideas, providing an environment with a strong sense of community and in an atmosphere where everyone is accepted, welcomed, and encouraged, regardless of age, ability or experience. No other place could offer such a unique and enriching experience.

Lynn is the newly elected mayor of the small village of Elsa, IL, the president of a wildlife rehabilitation center, and a summertime gardener for a handful of clients. She also enjoys art, writing, cooking, and building stone walls. As time allows Lynn dances, especially when son, Ben plays with the band, and she encourages others to experience the joy of dancing.

Living in a village that is entirely on the National Historic Register and prides itself on its strong historic heritage, Lynn also recognizes that through the passage of time there is inevitably change. It is a difficult challenge to adapt to the changes of the modern day world while still maintaining the traditions and historic relevance of the past.

If elected to the Lloyd Shaw Foundation Lynn believes that she can utilize this same strategy of working to find an optimal balance between supporting the goals and traditions that are part of the foundation's mission, while finding ways to successfully adapt to a continually changing future.

Bob Riggs

Bob was introduced to square dancing in the summer of 1974 when a chance encounter resulted in his attendance at a summer dance night at the CSU Aggie Haylofters, in Ft Collins, CO. The social environment, music and the choreography fascinated Bob. As a college student and young adult Bob learned rapidly and found enjoyment in the music and fellowship. In 1975 Bob was recruited to use his acquired knowledge and enthusiasm as the basis of a calling career. In this capacity he called for the club and exhibition team until 1979. During this period he met his future wife Allynn and together they coached and taught rounds to the exhibition team. Bob's education really began while attending callers schools led by outstanding callers like Frank Lane, Vaughn Parrish, Earl Johnston, and Herb Egender.

In 1979 a move to Pennsylvania broadened his exposure to Modern Western Square Dancing as well as some of the rural traditional dance aspects of the Pennsylvania hills. Returning to Colorado in 1983 Bob

became actively involved in the recreational Square & Round Dance activity. Today, Bob calls for many clubs in the Rocky Mountain Region while running a home program for three clubs and a performance team.

Bob is a member of Callerlab, the Lloyd Shaw Foundation and the Denver Area Callers & Cuers Association. He is a past member of the board of directors for the Lloyd Shaw Foundation, current Director of the LSF's Rocky Mountain Dance Roundup, Chairman of Callerlab's Committee for Community & Traditional Dance (CCTD), and has held various offices in additional organizations.

Bob's almost 35 years within the traditional and recreational dance worlds provides the basis for his seminars, writings and teaching. He currently leads community dances, a variety of one-night dance parties and teaches/calls Mainstream, Plus and Rounds to all ages. This diversity demonstrates characteristics of the activity that affect our square dance products and has provided Bob with a unique understanding of the activity.

Bob believes in the Lloyd Shaw Foundation's mission and desires to bring his experience to the organization as it strives to achieve this mission. Specifically, a focus on educating others to "develop leadership in dance and music to ensure its continuity" is imperative and needs renewed energy. In addition, production of additional music for our collection has stagnated and needs a renewed commitment. To this end I would like the opportunity to serve as a member of the board of directors.

CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP MEETING OF THE LSF

The annual membership meeting of the LSF was held during the Cumberland Dance Week. The meeting was called to order by President Rusty Wright at 1:05. The minutes of the 2008 meeting were approved as published in the September 2008 edition of the *American Dance Circle*.

President Wright presented the membership report from Ruth Ann Knapp. In general, membership is down in all categories. Eric Schreiber, director of the Cumberland Dance Week, reported that 13 new memberships will be added to the list through registration at the camp.

New insurance costs from CallerLab will be published in the ADC along with an explanation of the advantages for callers.

Treasurer Lew Cocke sent his report with Enid Cocke. A complete copy will be filed with these minutes. In general, the portfolio is recovering well. However, our operating funds are slowly eroding, currently standing at about \$8,000. Scholarship funds total over \$11,000.00. The assets, as listed in the report, do not include the value of the Dance Center in Albuquerque.

The Endowment Committee, chaired by Bob Tomlinson, presented suggestions for changes to the by-laws to simplify and clarify management of the endowment funds. Changes will be addressed by the LSF Board.

There was no report on the Camp Business model. Bob Fuller will continue to work with the camp directors to establish a general model that can be used by any of the LSF camps.

It was suggested that the Terpsichore's Holiday committee work to get a multi-year commitment for continuing to hold the camp at the Stonewall Jackson State Park in West Virginia.

The LSF Website continues to be well managed by Neal Rhodes at a reduced cost. Members are invited to send any updates and ideas for the site to Neal.

Although the Rocky Mountain Dance Roundup was not held this year, a reunion weekend was held. Allynn Riggs reported that there is still great interest in

continuing to meet, at least for a long weekend, and the workshop for teachers is still a high priority.

The Cumberland Dance Week being in session, there was not a definitive report. However, Eric Schreiber was able to report that after last year's drop in attendance (the second year in a row), the committee made some cuts to the budget and now attendance is up, including several first-time attendees. They are expecting to break even this year.

Terpsichore's Holiday was not represented officially but Enid reported that there were 110 people in attendance last year and they actually operated in the black. Treasurer Lew Cocke has succeeded in getting the LSF's tax-free status recognized by the state of West Virginia, thus eliminating the room tax for participants.

Enid Cocke reported that it now costs us about \$500.00 to put out each issue of the ADC. With our membership now below 200, the minimum required for a bulk mailing rate, we are sending out multiple copies to some addresses. The LSF Board will look into Paypal as a possible avenue for our international members.

Donna Bauer's report on the Dance Center said that the schedule is full, with both floors occupied every night and the center self-supporting.

There was no report from the Nominating Committee. President Wright called for nominations for board members from the floor. Bob Fuller was nominated by Lovetta Wright. The rest of the slate will be filled by the committee.

MINUTES OF THE ANNUAL BOARD MEETING, July 22, 2009

The annual board meeting of the LSF was held during the Cumberland Dance Week. The meeting was called to order at 2:05, by President Rusty Wright. In attendance with the president were the Vice-president and board member, Bob Tomlinson; Secretary, Anne Fuller; and board members, Enid Cocke, Allynn Riggs, and Eric Schreiber. With four of the five board members attending, there was a quorum present.

Joni Caldwell, a new member, first time attendee at CDW, and a grant writer, was introduced.

With the closing of Macks Creek, we are seeking a new home for our LSF Educational Resources Division. A lively discussion was held on the possibilities. Enid Cocke moved that President Wright communicate with Palomino Records with regards to a more reasonable cut for the Foundation for music that is downloaded. The LSF Board will continue looking at options. The motion was seconded and was passed.

Eric Schreiber suggested that all digitized material be backed up when we go to Macks Creek to pick up our books and music. Neal Rhodes pointed out that we don't know what sort of reproduction equipment or software has been used at Macks Creek. He will have a discussion with Brad after Rusty sends Brad's contact information to him.

Enid moved that the minutes of the previous meeting be approved. The motion was seconded and was passed.

The Treasurer's report, being the same as was presented at the membership meeting, was accepted by acclamation. The money set aside for managing the Archives is no longer necessary since the Archives are now housed at Denver University. Those funds will be placed in the general funds with a line item in the budget of \$500.00 to handle any additional items that may come to the LSF.

By-Law Changes:

Allynn Riggs moved that Article V be changed to read: The Scholarship Committee shall be governed by the General and Special provisions for scholarships as set forth in Article XI. Motion was seconded and passed.

Some minor changes were suggested by the membership to Article XI—Endowments. It was also decided that Article XI, Section 5, Paragraph (c) needed to be looked at by a CPA who is familiar with non-profits and the applicable tax codes. Allynn will ask her boss, a CPA with those qualifications, to review the section. No further action was taken. The issue will be revisited after we receive Allynn's report.

Election of Officers for the LSF Board:

Enid proposed the following slate:

President	Rusty Wright
Vice President	Bob Tomlinson
Treasurer	Lew Cocke
Secretary	Anne Fuller

The motion was seconded and the slate was elected.

The LSF has received a bequest from the estate of Gail Ticknor of \$5,000.00. Eric moved that the money be placed in the Ticknor Scholarship Fund. The motion was seconded and was passed.

Seed money for new events is still available. The application is on line.

There are no more LSF Education Kits. Eric has an order for one of each. After some discussion, Eric moved that Melissa Cline (Rusty's daughter) be paid \$10.00 per kit to assemble three primary education kits and three secondary education kits as soon as possible. The motion was seconded and was passed. Enid will send a secondary education kit with DVD to Rusty so that he has the DVD.

A spirited discussion ensued about the kits and how best to get them in the hands of educators. A suggestion was made that we start by posting on our website the education standards, the table of contents, the index, and Lesson One, with a link to a called dance and music from each kit. Enid will talk with Diane and Kris to get input for possibilities for the website.

There being no further business before the board, the meeting was adjourned at 5:15.

Respectfully submitted,

Anne Fuller
Secretary

STIR THE BUCKET

Those who have attended RMDR over the last ten years have watched Rusty and Lovetta Wright's twin granddaughters Cheryl and Kimberly Cline grow up. Lovetta has provided this update for us. "They are now 14 and will be freshmen at Deming High School this year. They are 5' 7" tall and outweigh Grandma by several pounds. They are doing well in school, getting mostly straight A's in the 8th grade. They are in band and will be marching this year. Kimberly plays the baritone saxophone and Cheryl plays the trombone.

"When school was out in May of this year they asked me what project we were going to do for the summer. I had been saving their old pants to make a childhood quilt for them since they were in kindergarten. I talked to them about it, and they said they would like to try and make the quilt themselves. They picked a pattern that I thought would work with the pants and not be too intricate for them to learn to do the cutting and how to use the sewing machine. The quilts turned out very well and look great. They learned a great deal about quilting and sewing in general.

"They are looking forward to being in high school and are fairly levelheaded girls. They are making Grandma and Papa very proud of them."



EVENTS OF NOTE

Terpsichore's Holiday, December 27, 2009-January 1, 2010, Stonewall Resort, Roanoke, WV. Dance the New Year in with a stellar group of leaders, musicians, and friends. See details and registration form on the center insert.

The Pura Vida Dance Camp 2010 is scheduled for January 16-23, 2010. Camp Staff: Jay Ungar, Molly Mason, Peter Davis, Harry Aceto, Kathy Anderson, calling & Beverly Lazar Davis, organizer. Your hosts: Ana and Johnny Soto and family, Albergue Hacienda, Moravia de Chirripo, Costa Rica. A contra dance experience with a difference: we do a social action project yearly for the native school children, and we dance to a great band and caller. <http://www.puravidadancecamp.com>

Balkan Birthday Bash, Saturday, November 28, 2009, 6:00 PM until Midnight, or ??? Maple Grove Grange, 3130 Youngfield Street, Wheat Ridge, CO 80215. Come help Dick Oakes celebrate his 70th birthday with dances from the Balkans and other places. Live music for dancing with Planina and Ron Tomočik. Two performance suites by the Storm Mountain Folk Dancers. For more information call (303) 632-6635. If you can come, please let us know by November 15 by email to balkanbash@phantomranch.net.

RMDR Reunion Weekend, tentatively scheduled for mid-July, 2010. Watch for details in the December issue of the ADC.

Cumberland Dance Week, July 18-24, 2010, Lake Cumberland 4-H Leadership Center, Jabez, KY.

Send news of your dance event to the editor for inclusion in the next issue.

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