

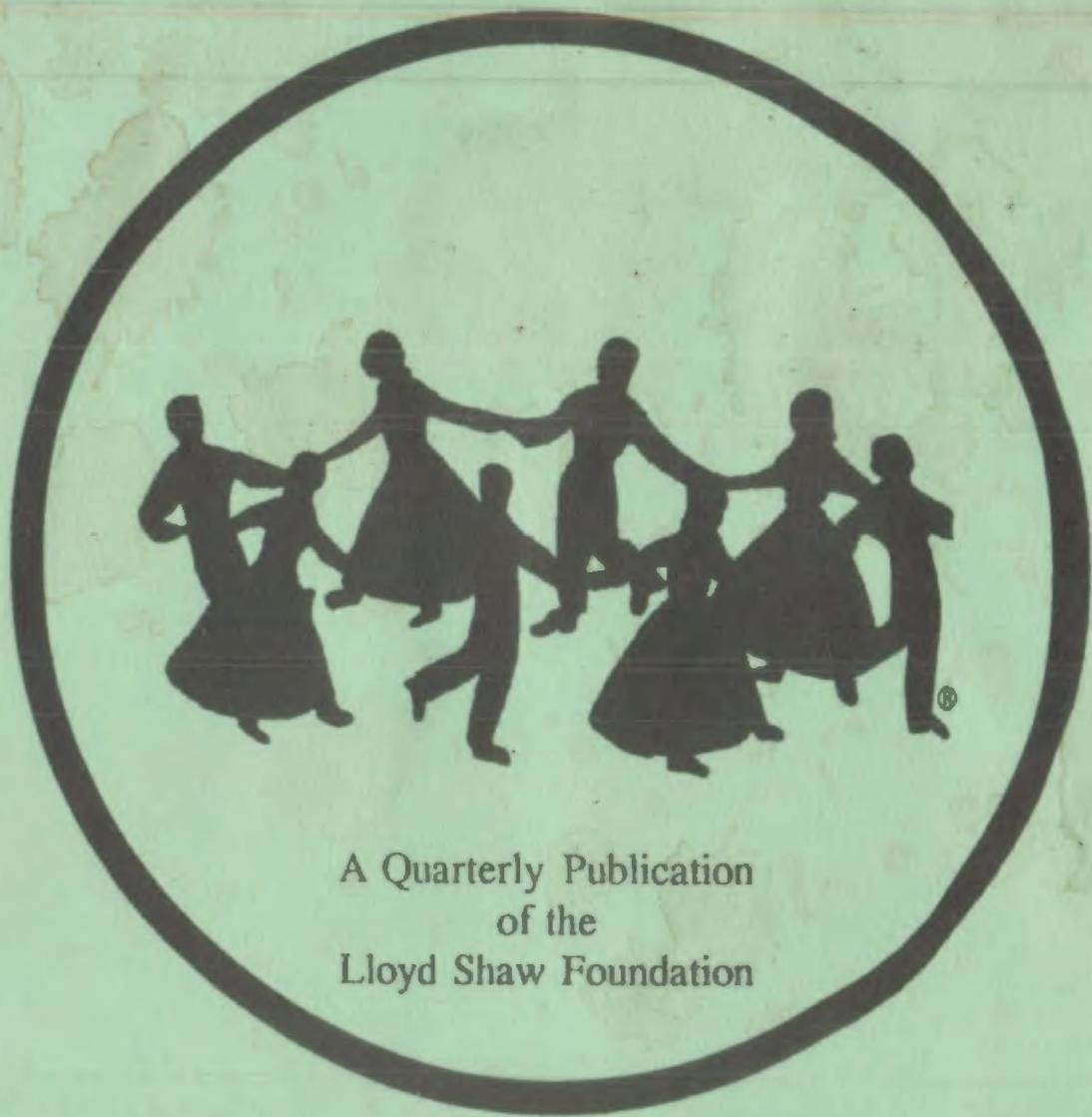
Welcome!

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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



**The  
American  
Dance Circle**

**March 2010**

**Volume 31, Number 1**

## THE LLOYD SHAW FOUNDATION

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

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

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

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

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

## PUBLICATION INFORMATION

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- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.  
Telephone (785) 539-6306. Email: [ecocke@ksu.edu](mailto:ecocke@ksu.edu).

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**Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:**

**Full page -- \$ 60    Half page -- \$ 30**

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

**Full page = 4.5" wide X 7.5" tall    Half page = 4.5" wide x 3.5" tall**

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## **LETTER FROM THE PRESIDENT**

Hi, welcome to the ADC for March, 2010.

Do you have a tradition for welcoming in the New Year? I know a lot of people have parties and at the stroke of midnight they kiss everyone including their horse (remember, I live in the West). Others like to watch the "Dropping of the Ball" in Times Square on television then they go to bed. In the Mountain Time Zone, that's 10 o'clock!

Are you looking to create a tradition or change the one you have? Would you like to include some dance? Don't forget Terpsichore's Holiday in West Virginia. They have something for every member of the family.

Well, speaking of dancing, the changing of the way LSF distributes its materials is progressing. More slowly than I hoped it would BUT progressing. The music has now been ripped off of the CDs. That sounds terrible but "ripping" just means converting the music tracks on the CD to digital music tracks in the computer. The digital music tracks have now been placed in an Online Music Store (LSF's own) and can be purchased by LSF members for \$0.75. You get to it through the LSF web site ([www.lloydshaw.org](http://www.lloydshaw.org)). Just click on **Catalogue** and Click **Here** for a list of the tunes we have available AND to

listen to a sample of each. Then send an email to [lsfsales@lloydshaw.org](mailto:lsfsales@lloydshaw.org) listing the tunes that you would like. The tunes will be sent to you as a reply to your email. Remember, these tunes are in the mp3 format and are for downloading to your computer only. They don't make CDs or stuff like that.

The distributor that we've been talking to is working on the LSF music. He will set up a separate web page on his web site for the LSF. He will also have mp3 for downloads but will also be able to create CDs with whatever music on them you want (LSF tunes, of course). We have also been working with him on distributing the LSF printed materials (books, manuals and other items) and the complete Elementary and Secondary Kits.

I would like to take this opportunity to thank Neal Rhodes. He "ripped" the LSF music, set up the LSF online store, and is the LSF web site webmaster. **Thank You, Neal!!**

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

SinSquarely,  
Rusty Wright

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

Individual - \$25  
Supporting - \$50  
Patron - \$250

Couple - \$40  
Sustaining - \$100  
Life - \$1000

Send your dues payment to  
Lloyd Shaw Foundation c/o  
Ruth Ann Knapp, Membership Chair  
2124 Passolt, Saginaw, MI 48603

# **WHAT MAKES A GOOD DANCER?**

**By Paul Moore**

Square dance and contra dance have had their ups and downs. Granted there has been a hard-core center of set dancing in New England where people held onto a tradition of dances and tunes; New Englanders also danced to the phrase of the music.

But throughout the rest of America square (and contra) dancing has gone through phases. Before the end of the nineteenth century "barn dances" were very popular - the whole family could come and have a good time. But then the dances got the reputation of being too rowdy. Alcohol was prevalent as were rough dancing and coarse language. Families no longer could attend, and certainly no young person who was raised right would be caught at a barn dance.

Henry Ford brought square dancing and all its allied forms to the ballroom. He hired an excellent dance teacher to call his dances, he had music and dances collected and published, and he held dinner balls "by invitation" for his employees: dress was formal and attendance was mandatory.

Square dancing grew tremendously during WWII, but then again fell into disrespect because of rough dancing and alcohol. Then along came Dr. Lloyd "Pappy" Shaw and his wife Dorothy Stott Shaw who were devoted to providing a meaningful experience for high school students. The popularity of Pappy's Cheyenne Mountain Dancers had a magnetic pull on Americans, and the dance halls were full.

To avoid the bad reputation of square dancing, the callers and dancers absolutely forbid alcohol before or during a dance (as had always been the rule in New England). To enforce that rule (and a vast variety of other rules), clubs were formed. In response to the club dancing, others spread the gospel of traditional dancing. Square dancing has split into those two camps, and they have some major differences, and one major similarity - good dancers.

And we are back at the top: what makes a good dancer? Dorothy Stott Shaw suggested you could measure good dancer not by how many figures they claimed to know, but how well they danced the figures they did know. However, there is much more to dancing than executing figures (and I can think of a few I'd like to execute...permanently).

A contemporary caller suggested a good dancer is one who is on time for the next move, doesn't hurt people, can execute any sequence of moves, etc. These characteristics are necessary for a good dancer; on the other hand, this also describes marching. Some wag said that some dancing has gotten to be like close order drill with women – or as couples.

I love to dance with good dancers because I am assured of successfully getting through the choreography with a minimum of errors. The reward of doing it right is a powerful draw.

Then there are the dancers who are more than proficient; they are the great dancers. They are the people who raise the quality of the dance experience for others. The great dancer moves with style and polish. They invite others to share in their joy of the dance.

David Millstone, a great caller and dance student from New England, tells of being introduced to an elderly gentleman who was at a dance camp; everyone at the camp qualified as good dancers, but "Jack" raised the dance to a new level. As David says, "Jack wasn't just following the figures precisely. He was making faces at his partners and neighbors, perhaps shrugging his shoulders, grinning, a scarecrow of a dancer, having a ball, throwing in a flourish here or there (but always making sure that his partner and neighbors were where they needed to be right on time, not a rigid metronome time but a living, breathing, exuberant time.) He wasn't simply following the prescribed steps, going through all the right motions at the right time. Rather, the dance lived in him and he was passing along his enthusiasm and gusto to all he encountered. He left in his wake, as he moved along the set, a line of people noticeably more relaxed, smiling, happier in their own dancer."

In a word, Jack was a great dancer.

David continues, "A great dancer also inspires the caller and confirms for the person at the mike, 'Yes! That's how this dance is supposed to look and feel!'" Even the musicians respond to great dancers and add little flourishes and play better.

Great dancers know how to help other dancers in the set get to the right places with subtle pressure and gestures. While dancing, they catch the eye of musicians to let them know they appreciate what they are doing. And great dancers set the model by paying attention while the dance is being explained instead of acting like a know it all and chatting during the explanations.



Dick Crum came up with this classification of the growth of dancers:

1. Beginning dancers: know nothing
2. Intermediate dancers: know everything, too good to dance with beginners.
3. Hotshot dancers: too good to dance with anyone.
4. Advanced dancers: dance everything, especially with beginners.

My New Year's Resolution is to help as many dancers as I can to become good dancers, if not great dancers.



David Millstone

## **WE'LL KEEP HER, A REMINISCENCE**

**By Marie Lowrey Armstrong**

It was the summer of 1958 and Don and his daughter Terry and I were preparing for a trip to Colorado to attend the Fellowship at Colorado Springs. Don was anxious for me to meet "Pappy" Shaw – the acknowledged, admired and emulated squire of the current craze of square dancing, round dancing, and the step-child contra dancing.

It was not the first time I had heard the name of Lloyd Shaw. In 1944 I was stationed in Fairbanks, Alaska with the Air Force Cold Weather Test Detachment. I also spent several evenings at the USO folk dancing and calling the two square dances I knew (without a mike!) accompanied by a drum and a piano. There was a sergeant in our outfit who had been a Cheyenne Mountain Dancer (I sorely regret that I cannot remember his name) but seeing my obvious interest in the activity, he told me about Dr. Shaw and actually gave me his own copy of *Cowboy Dances*. That book is now in the Lloyd Shaw Archives.

I met Don at Emory University in 1954 at the Collettes' Dixie Institute and we were married a few months later. Don immediately began to try to tone my voice down to a level that did not assault the ears of the listeners and taught me how to use a mike properly and effectively. We of course were calling and teaching all the time and I thought I might be ready for the Fellowship. It was a wonderful experience meeting and dancing with the best. On the last evening, Don thought he might take a chance, and put me on the mike for part of his singing call. You cannot imagine my elation when Dr. Shaw said, "Well, Don, I think we'll keep her."

# CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The double figure-eight movement is an enjoyable addition to the choreography of contra dances. It not only can make the dance flow nicely from the previous movement into the double eight, but it also keeps the inactives participating in the dancing (as opposed to standing idle while the actives dance through the figure.) The double figure-eight was described in the March 2008 issue (Vol. 29, #1) of this publication, together with one of the older dances (*The Gordian Knot*) I have found using that figure.

In early 2009, a member of this Foundation (David Millstone, of Lebanon, NH) sent me a dance which he described as "a wonderful piece of choreography," and I whole heartedly agree. In his words, "the dance ends with the active couple doing a half figure eight with their neighbors above them, then immediately flowing into a double figure eight with new neighbors below them." It is an uncrossed duple minor dance, and it is also a double progression dance. Here is that dance.

## PIECES OF EIGHT

Duple proper (1,3, 5 etc., active but not crossed over)  
by Mike Richardson

- A1 Actives (1s), with inactives (2s) below - DOUBLE FIGURE EIGHT (16)  
[a full figure, 1s start by crossing down between the 2s]
- A2 Actives - PASS THRU (split the 2s) & with the NEW (next) neighbors - MIRROR HAND TURN [allemande] [men by RH, ladies by LH] (8)  
Actives - SWING [in the center, end to face down as a couple] (8)
- B1 Actives with those NEW neighbors - BALANCE & SWING (16) [end facing across]
- B2 Same four - CIRCLE LEFT (8) [the 1s are now below the new neighbors]

Actives, up thru those neighbors - HALF FIGURE EIGHT (8) [and flow smoothly into the A1 double figure eight with new 2s below]

David also indicates that the music "Coleman's March" is a great match for the dance.

The swing in A2 causes the actives to end improper and facing down to the new neighbors [inactives], then the swing with those neighbors becomes the second progression with the swinging couples ending to face across the set. The circle left is a zero move while the half figure eight in B2 returns the actives to their proper side ready to begin the sequence again with new neighbors.

Each inactive couple progressing to the second position immediately below the top couple dance the double figure eight with that top (#1) couple and then become neutral at the head awaiting their chance to become active in the next sequence. [No one is coming toward them from above for the hand turns and the remainder of the dance.] Meanwhile, the last active couple [the ones just above the foot couple] performs the double eight and passes through but finds no one with whom to do the hand turns - they then stand proper at the foot ready to assume the role of inactives in the coming sequence. Otherwise, all dancers are dancing throughout the sequences.

As David indicated, it is an interesting piece of choreography, and I thank him for sending it to me. I feel certain that readers of this publication will enjoy dancing it whenever they get a chance to do so.

Note: Did you check your name and contact information in the December ADC? If there are corrections to be made, please contact Linda Bradford, whose information is on the back inside cover.

## **QUIET CREEK CORNER—TERPSICHORE**

**By Claire Orner**

To bring in the New Year, our family had a creative, educational vacation. We traveled to the gorgeous West Virginia mountains for Terpsichore's Dance Holiday.

Terpsichore was the daughter of the Greek God, Zeus. She was one of the nine Muses, ruling over dance and the dramatic chorus. We soon learned to pronounce and understand the appropriate title, Turp-SICK-or-ee. This intergenerational dance phenomenon sponsored by the Lloyd Shaw Foundation was introduced by Enid Cocke, Lloyd's granddaughter.

To celebrate our fifteenth wedding anniversary, we arrived at the Stonewall Jackson Resort. There we shared a gourmet dinner and sing-a-long with fifty families from a dozen states. The grand post and beam lobby hosted the harmonic voices for the nightly ritual accompanied with Bill Wellington's live music, folk songbooks, and a crackling fire.

The days were packed full of activities for all ages. Ashton's group created a twenty-five foot dragon; learned Longsword, a creative dance involving sharp objects any eight year old would covet; and swam in the hotel pool. Walker perfected juggling, contra dance lessons, and the rhythmic Morris dance using more pointed objects. The teens discovered swing dance, Irish sets, and stuntology with the master of pranks, Sam Bartlett. Our boys purchased Sam's autographed book with their Christmas money. As for the adults, we were pranked by the youth on a regular basis and swept away with contra, English country, square, and Irish dance leaders and partners.

All ages came together regularly with community dances, singing, instrument playing, storytelling, nature hikes, and fellowship. Throughout the week we heard from fabulous musicians playing banjo, guitar, fiddle, mandolin, keyboard, bass, and hammered dulcimer.

As we learned how "to progress" in dancing throughout the week, the same occurred for tastier meals and friendlier company. By the climaxing New Year's Eve grand procession, Terpsichore was "over the top." All one hundred and fifty of us participated in the Coleman's

March, the candle dance, the juggling calisthenics, the silent auction to raise scholarship funds, a medieval play, and overflowing music and dance. It has been years since our family has brought in the year, let alone danced right past it.

To the gifted teachers, artists, musicians, dancers, chefs and tricksters; we thank you for sending us into a magical 2010. Now we know that "all" dancers enjoy the twirl of a skirt and "rappers" originated in England during the 1700's. To all interested readers, please plan to join us at [www.danceholiday.net](http://www.danceholiday.net) this upcoming December for a memorable event you'll never regret.

*Rusty and Claire Orner with their two sons, Walker and Ashton, are stewards of the non-profit educational organization, Quiet Creek Herb Farm & School of Country Living in Brookville Pennsylvania. They can be contacted at [www.quietcreekherbfarm.org](http://www.quietcreekherbfarm.org) Quiet Creek © 2010*

## **HOOK A RUG**

This contra was composed by the teen participants and called by Gaye Fifer at Terpsichore's Holiday 2009.

Duple improper

- A1 Balance and swing neighbor
- A2 Ladies pass by right shoulder across set and right shoulder gypsy & swing partner
- B1 Hands across star left once around; gents drop out and turn back over right shoulder to orbit to other side, while ladies keep turning 1 1/2x
- B2 Ladies pass partner by right (no hands), gents pass left across the set, pass neighbor by right along lines\*; new neighbor dosado.

Gaye says that \*dancers should note the direction of their progression here. Note that in B2 the ladies do not cross the set.

# **LSF RECORDINGS ENTER THE 21<sup>ST</sup> CENTURY**

**By Neal Rhodes**

For decades AudioLoft in Macks Creek, MO has stored, duplicated, distributed and shipped recordings and books for the LSF. Earlier this year the LSF was informed that AudioLoft intended to cease operations.

There were board discussions over the summer. It became apparent that the world has moved beyond vinyl records, beyond tape, and pretty much beyond CDs. We concluded that the primary focus ought to be on the future, and the future of recorded music involves electronic distribution such as iTunes.

So, this fall Eric Schreiber took a road trip out to Macks Creek and collected up all the recordings of all the tunes that have been requested of AudioLoft for the last several decades. After sifting and sorting, he came up with some 660 digital recordings. There are other tunes which remain on original reel-to-reel masters; however, the decades are rarely kind to magnetic tape, and the probability of successfully getting a decent recording off a tape that has been sitting for a decade is not good. Bill Litchman made the practical observation that the recordings AudioLoft had already digitized represented what people actually have wanted to have over the last several decades.

Now, here is the scary part. AudioLoft probably originally had a walk-in closet full of tapes. These had been digitized into a suitcase full of CDs. Eric took the suitcase full and ripped them down to raw digital audio, and sent them all to me on a USB drive the size of a highlighter pen. So we've gone from a haystack to a needle without losing audio quality.

This winter I've been converting audio files to MP3 files, assembling and correlating the written information about tunes versus the actual tunes themselves. Our aim has been to put up an electronic storefront and let it take care of itself. The arrangement with AudioLoft always had a non-trivial monthly cost, which ate into the

revenue from recording sales. We hope to eliminate or vastly reduce that cost.

Towards that end, we have established a Paypal account for LSF (which I can assure you is way more entertaining to do for a 501-C non-profit than for your uncle Earl.) Many thanks to Lew Cocke for helping with the details on setting that up. We originally intended to use Payloadz.com to host recording sales. However, we've hit some technical snags and the support from them has been non-existent to date. We are looking at some other sites for recording sales, such as E-junkie, which may be technically viable but carry a higher monthly cost.

Since we had most of the pieces, Eric and I decided that while we were waiting on Payloadz.com, there's no reason we can't manually do the recording sales for a while.

So, as of this week anyone can go to [www.lloydshaw.org](http://www.lloydshaw.org) and click on Catalogue, and click on the link to see the list of all 660 recordings, and click on any recording to hear a 20-second sample of it. (Yes, I'll admit that there are file naming problems with maybe 30 of those 660; I'll work on that soon.) And they can email [lsfsales@lloydshaw.org](mailto:lsfsales@lloydshaw.org) to request any recordings. Eric will create a Paypal payment request, and once paid, he or I will email the files.

I've been monkeying around with the cosmetics of the LSF website, as it's really not obvious to the casual observer that under the Catalogue area are almost 400 Cue sheets, many of which correspond to the dances for which we've got recordings available. We'd like to use this archive to encourage people to become members, so pricing for members should be less than non-members.

# **LINES ABOUT SQUARES**

**By Dick Pasvolsky**

The four dances that I have selected for this article are: Keep it Neat, Knot Head Shift, Bunk House Reel and Follow That Couple. All of these are patter-called dances that appeared in Bob Osgood's Sets in Order Year Book, in which were printed the calls and breaks compiled from the 1954, 1955 and 1956 issues of Bob's magazine Sets in Order.

## **Keep it Neat**

By George Perry, Torrence, California

First couple bow and swing, promenade the outside ring

Half way 'round and listen to me, stand behind number three

Go forward four and four fall back, come forward again and cross the track

First couple right, second couple left, behind the sides you stand

(Couple three turns right and stands behind couple four, while couple one turns to the left and stands behind couple two)

Go forward eight and back with you, all four couples pass on through

First couple right and the second couple left, pass on through the first old two

On to the next for a right and left through, turn on around and Suzy Q\*

Opposite lady right hand around, back to your own for a left hand 'round

Opposite lady right hand around, and back to your own with an arm around

The same two cross trail through to a left allemande, partner right to a right and left grand

\*Suzy Q is similar to dopaso. Suzy Q starts with the right hand and dopaso starts with the left.

## **Knot Head Shift**

First and third balance and swing, lead to the right and form a ring

**NOW AVAILABLE!**

**DICK PASVOLSKY'S  
SQUARE DANCING  
1650-1956**

Dick traces the history of American square dancing from the Playford dances of the 17<sup>th</sup> century through its transformation in America and its development and promotion through the work of Henry Ford, Lloyd Shaw and others. Dick concludes with a fine collection of the dances that were popular in the golden age (1948-1956) when so much of America was square dancing.

85 pages, spiral bound  
Currently available for \$15 including S&H

Send a check for \$15 payable to the  
Lloyd Shaw Foundation  
to  
Enid Cocke, 2924 Hickory Court  
Manhattan, KS 66503



**TO DOWNLOAD LSF TUNES**

**GO TO [WWW.LLOYDSHAW.ORG](http://WWW.LLOYDSHAW.ORG)  
OR SEE THE ARTICLE ON  
PAGE 11 IN THIS ISSUE**

This summer, join the Lloyd Shaw Foundation at

# Cumberland Dance Week 2010



July 18 - 24, 2010

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

Diane Silver

Drake Meadow

Laura Light & George Paul (of The Avant Gardeners)

Al & Alice White (of Berea Castoffs)

Ben Schreiber

Brad Battey

Kappy Laning

Sam Droege

Jim Tait

Sheila Graziano

*“... a soul-satisfying, foot-aching, joyous week.”*

## Typical Activities at Cumberland Dance Week

**Dancing:** Contra, English, square, waltz, Irish, 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 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 in central areas.

For more information or to register, visit **CumberlandDanceWeek.org**;  
email [registrar@CumberlandDanceWeek.org](mailto:registrar@CumberlandDanceWeek.org);  
or call Eric Schreiber at 618/374-2024 or Darrell Webb at 404/285-4498

## 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](http://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, 359 Triborough Hollow, Lawrenceville, GA 30044.**

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

This form is for one room. Most rooms accommodate up to 4 people; larger groups 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	\$80	x _____	= \$ _____
4-5	\$120	x _____	= \$ _____
6-11	\$190	x _____	= \$ _____
12-17	\$320	x _____	= \$ _____
First Adult	\$800	x _____	= \$ _____
Each Additional Adult	\$600	x _____	= \$ _____
LSF Member Discount (per adult; 2 max.)	-\$25	x _____	= \$ _____
<b>Total</b>			<b>\$ _____</b>

Examples: 1 adult and 1 child aged 8 would be \$800 + \$190; 2 adults & 1 child aged 8 would be \$800 + \$600 + \$190.

Circle to the left, that'll be fine, heads break to form two lines

Forward eight and back with you, forward again with a right and left through

Turn right back and pass through, then turn to the left, go single file

Form a wheel and spin it a while, to shift the girls  
Knot Head style

You reach right back and pull them through, and star by the right, that's all you do

(Gents reach back over their left arms to lady in back, taking her right hand. Gents break left hand star and pull lady thru and at the same time do an about face to reverse direction. The ladies make a left face turn as they back under gents' left arms. Both ladies and gents form a right hand star after direction has been reversed. Ladies are in back of partners.)

Gents reach back with your left hand, now a dopaso from where you stand

(Gents reach back over right arm to lady in back, their partner, taking her by the left hand. Break right hand star and pull lady around to start a dopaso:)

Partner left and corner right, back to your own with a left hand swing

Promenade eight around the ring

This movement was first used by Clyde Blake, Garland, Texas, from a four-hand star in "Sand-worm Shift," revived and revised in eight hand star by Ed Gilmore at United Squares Camp, Wisconsin in 1953.

### **Bunkhouse Reel**

By Dr. C. H. Brownlee, Austin, Texas

First old couple turn back to back  
Go half way round the outside track  
Opposites swing when you get there  
And line up four with the corner pair

(First couple separates, walks around outside of square to number three position and swings with opposite. Number one man with number three lady stand four in line with couple number four; number three

man with number one lady stand four in line with couple number two.)

Forward eight and back like that.  
Four ladies star across the track  
Opposites left and hang on tight  
Go once and a half and the gents star right  
Opposites left when you get there  
And line up four with the same corner pair

(Four ladies grand chain to opposite gents, turning once and a half so that the gents can move right into a right hand star. Gents star to opposites, turning them so that they end in lines of four with same couple as before. Active couple, number one, is now at the head of the line.)

The heads reel, a right hand reel.

(The number one man turns his original partner by the right hand. Movement from here is the same as the Virginia Reel with the active couple reeling down the line.)

Back to the sides, a left hand reel  
Reel in the center when you get back  
A once and a half, go across the track for a  
Left hand reel and don't look back  
In the center again go once and a half- and then you  
all  
Allemande left with your left hand  
Partner right, a right and left grand

### **Follow That Couple**

By Ed Gilmore, Yucaipa, California

Forward eight and back with you  
First and third do a right and left through  
All four ladies right hand star  
Full turn around from where you are  
Pick up your partner with an arm around  
Star promenade go 'round the town  
Follow the leader on a brand new route  
Couple one you wheel out  
The rest all follow to a left had star

Star promenade the way you are

(Still working as couples, lady number one lets go of the right hand star and number one man puts out his left hand to start a new star. Other couples follow in order. )

Spread out wide and don't you blunder  
Frontier whirl, the gal turn under

(Frontier whirl was later changed to California Twirl. Girls duck under men's raised right arms and ladies right hand star.

Reverse the star with the gals in the middle  
Walk along now to the tune of the fiddle  
Gents turn back on the outside track  
Pass her once and don't be slow  
Meet her again- dopaso  
Corner right and around you go  
Left hand around your pretty little maid  
Pick up your corner and promenade

Most of the pater-called dances of the late nineteen forties through the mid nineteen fifties were partner change dances as most of our singing called dances are today.



# **THE OTHER WAY BACK, DANCING WITH DUDLEY, A CONTRA DANCE DOCUMENTARY**

**Reviewed by John M. Forbes**

Many years ago I came across a book of contras by Dudley Laufman. On one of the preliminary pages was a single black and white picture of Dudley playing an accordion. The caption read something like "This man is playing a whiskey dispenser that sometimes serves as a saddle." That's the essence of Dudley Laufman: relaxed excellence with a sense of warmth and a joy for humor. The over-all effect is the story of a gifted caller and musician (He does both equally well) and his impact on the post-Ralph Page\* contra dance world in New England and its spread across the country.

At another level, the work has lots of footage of Laufman calling and playing for dances throughout the New England area, and participating at the Newport Folk Festival. Millstone's long list of on-camera people speak knowingly about Dudley. Careful quick-cuts have two or more people speaking a single sentence. Clarity is not sacrificed in the process. Steve Hickman's contribution, for example, is warmly enthusiastic, honest and candid in his praise and obvious respect for Laufman.\*\* Also, you will find the tempo, the speed of the contra music much slower than the somewhat frenetic pace often found today.

Laufman had a core of dances repeated at each dance, "Money Musk," "Chorus Jig," and other New England favorites. He was strong on the community dance concept.

The DVD is some ninety minutes long and flags by way of repetition after about sixty minutes. There is also some brief mention of Laufman's personal life that seems inappropriate. These give the documentary some unfocused moments. Overall, however, this is another example of David Millstone's excellent work in the field of dance documentary.\*\*\* His vision is clear, his research meticulous and extensive. But he doesn't let this get in

the way of the final result, the beautiful telling of a great story.

The bonus tracks have on-camera documentary people in their longer interviews. One drawback: Both discs used for this review had playback glitches throughout.

\*Ralph Page once printed one of my "Thinking About Dance" columns in his *New England Junket* without asking permission or paying any royalty.

\*\*I wrote about Steve in one of my "Thinking About Dance" columns.

\*\*\*I reviewed Millstone's equally excellent *Paid to Eat Ice Cream* some years ago for this publication.

Documentary: 90 minutes. Bonus Tracks: Two Hours. Farnum Hill Productions, 2007.

Purchase from David Millstone, 176 Farnum Hill, Lebanon, NH 03766. [Millstone@valley.net](mailto:Millstone@valley.net)

David says,

"*The Other Way Back: Dancing with Dudley* is \$30 for the 2-disk set. Postage is \$3 for an order of whatever size. Alas, no credit cards or PayPal, but checks may be mailed to me and I'll fill the order promptly. Thanks."

## **FREE DANCE DESCRIPTIONS At [www.lloydshaw.org](http://www.lloydshaw.org)**

On the LSF website there are cue sheets for over 400 of the most popular dances in the LSF archive. In all of the listings for tunes, music, or dances, highlighted names link to the cue sheets for that dance. Just print your own cue sheets for rounds, contras, or any other dance you want, free! For many of these dances you can also find recordings with and without caller prompting. Click on Dance Categories above to start browsing.

# **I REALLY WANTED TO TEACH**

**By Lloyd Shaw**

*Editor's note: The following is part of Lloyd Shaw's reminiscences three years after his graduation from Colorado College in 1913 as a biology major.*

After three years of high school teaching, I knew quite well that this was where I belonged. Never, alas, would I tread the ancient boards in Hamlet's black velvet doublet, in spite of all my dreaming. Never, I felt quite sure, would I stand in the Senate and, turning on my ultimate eloquence, rescue my country from some headlong plunge into stupidity. I was to be neither actor nor orator. But I could direct plays, perhaps even write them. And I could send shivers up the spines of 18-year-olds with Hamlet's brave and forlorn and heart-aching speeches. I could make young people into patriots, a few. I didn't need a stage or a Senate chamber; I just needed a classroom. And freedom! Freedom to do it my way, to use what gift I had in my own spontaneous fashion.

There were some things I needed to work out about education—some nebulous certitudes about the joys of the life of the mind. And they weren't in the textbook on education. They had to go with enthusiasm, and carrying a fire around under one's cloak, a fire that you might permit to consume you gladly if you could just ignite somebody else.

This probably meant that that I would have to make some arrangements about being a big frog in a little puddle until I could find a bigger puddle that would have me. For I was determined to make some of my own decisions when it came to teaching. I was 25. I had a wife and a small daughter. And I was making \$1120 a year! When I had gone to Colorado Springs High School from the academy at the college, I was so anxious to head up that new biology department that it hadn't occurred to me to dicker over the salary. They, of course, gave me a generous raise over my Cutler Academy salary and paid me a munificent \$1060 for my first year's teaching. And then they paid me \$1120 for my second year.

\$1120 for a year's hard work! Hours and hours a week outside the classroom, including coaching all the plays and an astronomy club that I worked up myself and that went orbiting off into Colorado's clear and chilly heavens one night a week. And still my monthly paycheck was in two figures! This was in 1916, remember. The maximum at the high school was \$1800.

I had replaced two people when I went to Colorado Springs High School—an athletic manager who was paid a salary for managing football alone, a more or less full-time job; and a part-time dramatic coach. This was in addition to my own job of carrying the biology department alone. Occasionally some school official would remark that I was doing the best job in the science department; and then someone interested in football would commend me for handling the managerial job "better than it had been handled in years." Then another of my superiors would tell me what a good job I was doing for dramatics in the high school, that they had not had anyone for years who had done that particular job as well. I would gently remind these people that the last dramatic director had been paid more for that job alone than I was being paid for handling a full teaching load and doing her job besides, and he would admit that it seemed unfair. But they had learned that it was best for the dramatic director to be a member of the regular teaching staff. I must be patient, they would say.

I went to Superintendent Hill. He assured me that I was doing a good job in all departments, that he was most pleased with me. "But I can't pay my bills!" I said. "I am always running behind, regardless of how careful I am." Yes, he would admit that; it was unfortunate that I had started too low. I reminded him specifically concerning the amount of my salary and that of others in the science department. He was embarrassed, but said, "That's right, Lloyd, you started too low, but you will soon be working up to the maximum." I thought of the eight or ten years it would take me to reach it, and I thought, of course, that perhaps I could start at the higher figure someplace else. Mr. Hill looked alarmed, but he assured me that I didn't know what the future held for me. "Just go on, you are doing fine!"

*(To be continued in June)*

# **BALANCING OLD AND NEW**

By Paul Moore

Contra callers and dancers like to think that they are preserving tradition: it is so, but only to an extent. Perhaps the only parts of traditional contra we retain are keeping dances accessible and dancing to the beat and phrase of the music.

Too great an emphasis on preserving the past leads to the death of an activity. For an activity to survive it must change to meet the needs and desires of the participants. One of the deadliest phrases that can be made in an organization is, "We don't do it that way."

So, to stay alive, contra dancing changes to accommodate changing tastes and to incorporate different traditions. Don't be surprised at a modern contra dance to find several formations besides lines.

The most common contra dance formation is alternate duple...first couple faces down the hall and second faces up to the first couple. In other words, the whole set is made of couple facing couple minor sets. What happens if we take two adjacent contra lines and slide them together to make four facing four? It is no longer a standard duple formation, but one we call Mescolanza (I have not seen any explanation of where the term came from.) Mescolanzas can be danced up and down the hall, as standard contras are, or they can be four facing four around a circle like spokes of a wheel.

This month's dance can be done in either formation, but I prefer the circle version. It is "Lovely Lane Change," a creation of the great choreographer and caller (especially of old time squares) Bob Dalsemer.

There is nothing strikingly new or difficult, but it shows a great choreographic mind taking the traditional and making it new. So here we go.

## **Lovely Lane Change**

Music: a good reel (or even hoedown) with lift but not drive

Intro: - - - -, - - Ladies chain\*  
1-8: - - - -, - - Chain back  
9-16: - - and rollaway, - - Lines forward and back  
17-24: - - - -, Dosado the opposite  
25-32: - - - -, Centers star right, Ends balance and swing  
33-40: - - - -, Centers star left, Ends keep swinging  
41-48: - - - -, Partner right, Right and left grand  
49-56: - - - -, Partner swing and face original direction  
57-64: - - - -, Ladies chain

\*The first note: ladies chain can either be two ladies straight across, or all four ladies chain. If dancers lose their orientation quickly, I recommend 2 ladies chain. Confident dancers will handle the four ladies chain and will enjoy the interaction with the other end of the line.

Rollaway is a square dance figure which has different meanings according to the setting. In the square dance world, the whole name of the figure is 'rollaway with a half sashay.' The ladies roll in front of the man from his right side to his left, AND the gents sashay (slide) to the right to move into the ladies' place. This is a very comfortable combination of moves following ladies chain.

The rollaway makes a huge change in the orientation of the set. It is still four facing four, but ends and centers have changed, and a new temporary partner relationship has been set up. True partners will be going opposite directions from each other, but only after everyone has a chance to catch their breath. Lines forward and back gives a chance for dancers to re-orient themselves. Opposite Dosado identifies who the next figure is to be with.

In the next two phrases (16 beats of music), timing is very important. The ends and the centers are doing different actions, but they all must finish in exactly the right place at exactly the right time. The centers star right for 8 beats, then star left for 8 beats. Meanwhile the ends balance and swing for 16 beats. [Most dancers balance 4 and swing 12. Nothing in the rule book says you can't balance 8 and swing 8 - that actually gives some

symmetry with the centers. If you tend to get really dizzy on long swings, I suppose you could just hang onto each other, then quickly move to the correct position.] The swingers (as versus the stars) must open up out of the swing just a little early to be in position exactly on time. Both end dancers will be back in their original line facing into the center of the set.

As the stars turn the corner on the left hand star, they must look out to the ends to find their own partner. Then everybody, starting with partner, does a right and left grand for four hands. Since only 8 beats are allocated for the right and left grand, dancers must make right hand contact with partner on beat one of the phrase and complete each hand in 2 beats. Also, square dancers note: at a square dance this would be called a wrong way grand...that is, the gents will be going clockwise, not counter-clockwise.

There is just enough time now for everyone to swing the original partner and to face in the original direction. It must be a fairly quick swing so dancers can open up smoothly to send the ladies into the chain. Opening up late will cause the ladies to stagger out of the swing into the chain. And there is one more surprise to deal with. Couples have switched ends of the line – the couple which had been on the left is now on the right. And, the center dancers are now on the ends. That means different people are starring.

So here you have it. A great dance that pays full tribute to tradition by use of the traditional calls: chain, swing, star, etc. The dance always feels new and fresh, but at the same time it feels comfortably old and traditional.

*Editor's note: This dance was published in the September 2009 issue, but Paul's commentary will add greatly to the dancing and teaching of it*

## ZEMER ATIK, AN ISRAELI DANCE

As Renee Brachfeld reminded participants at Terpsichore's Holiday, the Israeli dance Zemer Atik is a great dance for beginners, children, and experienced dancers alike. The movements are simple and easily learned, but they also are very satisfying because they fit the music so well, and they lend themselves to personal styling.

The original choreography is attributed to Rikva Sturman, 1955, but it has changed slightly since then perhaps to fit the dance even more closely to the music or perhaps through normal "folk evolution."

The dance is also called Nigun Atik (An Ancient Song.) The lyrics are attributed to Michael Kashtan and the melody to Amitai Ne'eman. The English translation of the lyrics as presented on the website [www.shira.net/music/lyrics/zemer-atik.htm](http://www.shira.net/music/lyrics/zemer-atik.htm) is as follows:

Again we return to the ancient song  
And the melody will linger on  
When we raise our glasses with a friend  
Our eyes will be bright as our hearts.

How good, how good are our tents  
Because there's dancing there  
How good, how good are our tents  
Still we will return to the ancient song.

The tune can be heard on various websites and can be purchased from Amazon on the CD "Authentic Israeli Folk Songs & Dances on Flute, Guitar, & Drums," where it appears under the title "Nigun a Tik."

**Formation:** a single circle, all facing CCW. Place your left hand, palm-up on your left shoulder and your right hand in the left palm of the person ahead of you.

Counts:

1-8 Starting on R, take four steps forward (RLRL)  
Step to the R and clap twice (step, clap, clap)  
Step to the L and clap once (step, clap)

(Resume the hand-to-palm position.)

9-24 Repeat this pattern three more times.

1-8 Face the center of the circle and step diagonally in to the R (count 1) and snap fingers of both hands to the right, about shoulder high (count 2); step in diagonally to the left (count 3) and snap fingers to the left (count 4);  
Take four steps to back out (RLRL) turning palms up and pulling them back near the hips.

9-24 Repeat this pattern three more times.

## **DANCE CENTER CALENDAR**

**By Donna Bauer**

Sunday: Alternate dance classes on Sunday  
afternoons from 2:00 to 5:30 PM  
High Desert Dancers 5:30 to 7:30 PM

Monday: Swing 8:00 to 9:00 PM

Tuesday: Private lessons 12:00 – 1:00 PM  
Karate 5:30 – 6:45 PM  
Tango 8:00 – 11:00 PM

Wednesday: Irish 5:00 – 7:00 PM  
Scandinavian 7:30 – 10:00 PM  
(1<sup>st</sup>, 3<sup>rd</sup> & 5<sup>th</sup>)  
Hungarian 7:30 – 9:00 PM (2<sup>nd</sup> & 4<sup>th</sup>)

Thursday: Karate 5:30 – 6:45 PM  
Tango 7:00 – 11:00 PM

Friday: Shintaido 5:30 – 7:00 PM

Saturday: Irish Step Dancing 8:00 AM – 1:00 PM  
Tango 2:30 to 6:45 PM  
Folk Dancing 7:00 – 10:30 PM

I have a new group coming in and it is not another Tango group (even though Tango helps pay the bills). It is Hip Hop, and the dance teacher likes to teach kids and is known by the school system. So far he will be starting with one class on Monday nights from 6:45 to 7:45 and hopes to expand from there.

He was very impressed with the studio and said it was set up much as a dance studio should be. He liked the fact that the parents could view the dancing through the windows in the kitchen area.

## STIR THE BUCKET

**Bob Fuller** reports that his mother **Margaret Fuller** is recovering well from her recent surgery and has been able to move back to her own apartment. Bob says, "Thanks to all for your cards and letters and phone calls. It has kept her entertained for the past four weeks while she was forced to lie a-bed." Margaret and **Bill Fuller**, who served on the LSF Board of Directors, were longtime attendees at LSF dance weeks.

Many LSF members will remember meeting **Mary Bee Jensen** at the Don Armstrong Memorial Weekend some years ago in Albuquerque. She was recently feted at Brigham Young University at the 50<sup>th</sup> anniversary of the folk dance exhibition she founded 50 years ago, Christmas around the World. For 25 years she also took student exhibition teams abroad to perform. Over 400 dance alumni came to the celebration, some of them participating in an exhibition that included over 300 dancers. Mary was presented with a bronze sculpture of herself in a dance pose, dressed in a folk dance costume. At 92 Mary has the vigor and energy that is the envy of people who are decades younger.

In February **Lew and Enid Cocke** were joined by **Linda Plaut**, former LSF board member and membership chair, and her daughter **Laura Plaut** for a ski touring trip in Yellowstone National Park. The foursome enjoyed skiing in solitude along trails in the vicinity of Old Faithful. Laura is the owner and director of Common Threads Farm, the mission of which is to promote thoughtful engagement in sustainable food and energy. Check out her website at [www.commonthreadsfarm.org](http://www.commonthreadsfarm.org).

Do you have news of interest to the LSF community? Please send it to Enid Cocke, [ecocke@ksu.edu](mailto:ecocke@ksu.edu) or 2924 Hickory Court, Manhattan, KS 66503

## EVENTS OF NOTE

**San Antonio Folk Dance Festival**, March 12-14, 2120  
With Christian Florescu & Sonia Dion, Sandy Starkman, George Fogg, & Vonnie Brown at Our Lady of the Lake University. Info. At [www.safdf.org](http://www.safdf.org) or Nelda Drury, 210-223-2951

**Rocky Mountain Dance Roundup Reunion**, tentatively scheduled for mid-June. Contact Bob and Allyn Riggs for information: [RLRiggs@aol.com](mailto:RLRiggs@aol.com), [AllynR@aol.com](mailto:AllynR@aol.com)

**18<sup>th</sup> Annual FolkMADness Music and Dance Camp**, Memorial Weekend, May 28-31, 2010, at New Mexico Tech in Socorro, NM, Featuring Contras, English Country, Squares, Swing, and Kerry Set with the music of Lift Ticket and Elixir. With leaders Nils Fredland and Erik Weberg

**Cumberland Dance Week**, July 18-24, 2010, Lake Cumberland 4-H Leadership Center, Jabez, KY  
See center insert of this issue.

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



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