

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**

June, 2011

Volume 32, Number 2

THE LLOYD SHAW FOUNDATION

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

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

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

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

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

PUBLICATION INFORMATION

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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

By Rusty Wright

Hi, welcome to *The American Dance Circle* for June, 2011.

This is my last *Letter From The President* article. The next article will be written by the NEW President of the Lloyd Shaw Foundation who will be elected at the annual Lloyd Shaw Foundation board meeting. Remember, the board meeting will be July 18, 2011, (Monday) at the Lake Cumberland Dance Week held at Lake Cumberland, Kentucky. Also remember, you are welcome to come to the LSF membership meeting and board meeting (membership meeting just prior to the board meeting).

One of the topics that we (the LSF board) are going to discuss at the board meeting is: the future goals of LSF, where are we going in the future as an organization. If you have an opinion (and I know you do) and you're not going to be at the meeting, why not let one of the board members know. Their contact information is in the back of this ADC.

I've also got some great news for those who've been purchasing Callerlab liability insurance through the LSF. I've received an email from Callerlab that they have a

different insurance carrier and the new carrier doesn't have a problem with members of an affiliate organization purchasing the insurance through their organization (as the old one did). So, if you want to buy the insurance let Ruth Ann Knapp (the LSF Membership chair) know. Her address is in the back of this ADC.

There are many and varied opinions of *Facebook*. Some like it. Some don't. I started using *Facebook* because a friend of mine wanted my opinion on her *Facebook* profile. The next thing I know a woman from my Ardmore High School (Ardmore,OK) graduating class asks me to "friend" her. Then she writes me that there are many people from my graduating class on *Facebook* and is it ok to "friend" them? I say sure, figuring there are probably ten people from my class on *Facebook*. In the next four weeks I got over 100 "friend" requests. It is through information from these people that I attended my 45th class reunion, my first. Lovetta and I had a great time!

Since I got on *Facebook* I have contacted several people that I have met through dance, and the reason I bring this up is that Judi Morningstar (a lot of you know her and her husband Glen) had this posting on *Facebook*:

Great dance last night at the Wheatland monthly dance. Thanks to all who came out. Wonderful showing of teens from Mt Pleasant High School - such ENERGY!

It is so great to see our youth dancing! I can't emphasize it enough how important it is to keep our youth active in all of our dance activities.

Well, that's all for now.

SinSquarely,
Rusty Wright
LSFPres0810@gmail.com

GEORGE WASHINGTON THE DANCER

By Dick Pasvolsky

In 1748, when George Washington was sixteen, his mother enrolled him for lessons with a dance master. George was very adroit in almost every type of skill that he attempted, and dancing came very easily to him. Having learned the basic steps of ballroom dancing, he added the waltz, polka, and others to his repertoire.

Washington was well known for his gracefulness when riding a horse and dancing. When he was still in his teens, he was very popular with teen-aged girls and young women. After he was married, he held many dance parties at Mount Vernon. Martha did not dance. She may have had a physical affliction or was just not interested in dancing. Very often, she would go to bed early while her husband stayed up and danced well into the night. Records, cassettes and CDs had not yet been invented by the eighteenth century, so at least one musician would have had to stay up until George and his partner(s) were finished dancing.

The Washingtons hosted many balls with friends, parties with fellow officers and their ladies, and dances with French allies. One evening George and General Greene's wife Catherine danced about three hours without sitting. On July fourth, 1778, Washington attended a very stately affair. Elijah Fisher wrote in his journal "They had celebrated the Independence of America. The howl army parraded and at the Right of Every Brigade there was a field peace placed, then was the signal given for the howl army to fire, and they fired one round and the Artillery Discharged Thirteen Cannon we gave three Cheers etc. At Night his excelency and the gentlemen and Ladies had a bawl at Head Quarters with great Pompe."

A typical ball of the period was described by Philip Fithian in 1774: "About Seven the Ladies and Gentlemen begun to dance in the Ballroom—first minuet one round;

Second Giggs (jigs); third Reels; and last of All Country - Dancing... The Music was a French-horn and two violins. The ladies were dressed gay and splendid, and when dancing, their Silks and Brocades rustled and trailed behind them!"

Martha Washington's grandson wrote during the 1840's that "Washington's performance of a minuet once drew what must have been the ultimate compliment. French officers present admitted that his dancing could not have been improved by a Parisian education." Quite a compliment from the French who were quite proud of their dancing."

Contra dances were called country dances during George Washington's era. They did a lot of heys in their contras. We still do heys in contras but not nearly as many as they did during the eighteenth century. I wish that square dance callers would use more heys in their club programs. They should be taught in classes. They flow real well following a ladies chain. Music for contra dancing during Washington's era usually consisted of a French horn and two violins. Fifes and drums, usually used for marching, might also have been used with the French horns and violins for dance music.

Most of Washington's dance parties lasted well into the night. One night George danced with the same partner until only a short time before Martha got up. Balls and dancing parties during the eighteenth century served the same purpose as government receptions and cocktail parties do today. They brought diplomats, politicians and military people together. Washington used those parties not only for political reasons, but as an excuse to dance and party.

Dancing was the most important activity at most parties of Washington's era. Usually card playing was included but was usually not to start until a minuet was played for those who could dance it. Then, if there were one or two especially skilled individuals or couples

present, they would perform the dance "La Bretagne," composed by Louis-Guillamme Pecour. Then, after that, a rigadon or an allemande (a German social dance) created by a local dance master would be danced.

Allemande left is the same as our present allemande. Allemande right is a bit more complicated. Allemande right: Stand side by side with partner, right shoulders together, right arm extended, left arm behind back. Cross right arm inside partner's arm, right hand holding partner's left, other hands joined behind your backs. Dance clockwise in this position, usually once around (8 beats).

I've selected five cotillions to illustrate the figures that were used in the square formation in George Washington's era. The cotillion has been called the forerunner of the square dance.

George Washington's Favorite Cotillion

- A. 1-8 Honor partner and opposite
1-16 Change
- B1 1-4 Couples chasse a la Marquise, left couples in front, then rigadon*
- 5-8 Right hands across halfway with opposite couple, then fall back to opposite side
- B2 1-8 Repeat B-1 with left hands across, falling back to original place
- B3 1-4 Chasse a la Marquise, left couple in front, then rigadon
- 5-8 Circle to left four hands halfway with opposite couple, then fall back to opposite side.
- B4 1-8 Repeat B3, circling left again and falling back to original place.

*A lively jumping quickstep for a couple

Independence Cotillion

- A 1-8 Honor partner and corner
1-8 Change

- B1 1-8 Head couples forward, take two hands with opposite and poussette around with each other, the men pushing to start. Finish moving backward into place.
While side couples sashay apart, rigadoon.
Chasse back and rigadoon.
9-16 Repeat B-1 1-8, side couples forward, heads chasse
- B2 1-2 All set to partners and rigadoon
3-8 With corner, allemande right, then left, set and rigadoon
9-16 All set to corner and rigadoon. With partner allemande right then left, set and rigadoon

The Americans Cotillion

Intro 4 beats

- 5-8 Honor partner and corner
- A 1-8 Change
- B 1-4 Four ladies circle left once around, then four men the same
5-6 All sashay across partner (women in front) and back
7-8 All allemande right with partner
- C 1-4 Head couples lead to the left and circle four hands to the left and back
5-6 Head couples lead to the right and circle four hands to the left halfway
7-8 Same couples right and left two changes, beginning with partner (back to place)

Federal Cotillion

- A 1-8 Honor partner and opposite
9-16 Change
- B1 1-2 Men contretemps* forward to opposites who set at same time
3-4 Opposites take hands and all rigadoon
5-8 Men contretemps backward, women forward, still holding hands, then all release hands and contretemps back to place.
9-16 Face partner and hey for four along lines until back to place

- B2 1-4 Face opposite, couples chasse a la Marquise,
left couple in front, then rigadoon
5-8 Right hands across half way on ends with
opposite couple, then rigadoon.
9-16 Repeat B2 1-8 with left hands across
*Contretemp is a traveling step.

The Convention

- A 1-8 Honor partner and corner
9-16 Change
B1 1-8 Head couples set twice moving forward,
then turn opposite two hands once
around and fall back to place
B2 1-8 Side couples repeat B1
C1 1-8 All sashay across partner (women in front),
rigadoon to new corner, then turn two
hands
C2 1-8 Chasse back to other corner, rigadoon, and
turn two hands, ending with woman on
man's left in lines of four along sides.
D 1-8 All set, rigadoon, then right hands across
halfway at the ends, and fall back into
lines on opposite side.
9-16 Repeat D 1-8 with left hands across, falling
into original places in the square.

Passages quoted were taken from *GEORGE WASHINGTON AND THE DANCE*, and the dances were taken from *GEORGE WASHINGTON A BIOGRAPHY IN SOCIAL DANCE*. Both were authored by Kate Van Winkle Keller and Charles Cyril Hendrickson.

NOTICE OF THE ANNUAL MEMBERSHIP MEETING
OF THE LLOYD SHAW FOUNDATION
1:00 PM, July 18, 2011
At Cumberland Dance Camp
Lake Cumberland 4H Educational Center
Near Nancy, Kentucky
LSF members are encouraged to attend.

IN DEFENSE OF THE WALTZ

By Enid Cocke

Lloyd Shaw loved the waltz. He found it the most sublime of dances, and he put a great deal of time, effort, and thought into teaching it to others. He tried throughout his career to find the most effective way of helping people to learn to waltz. In his *Cowboy Dances* (1939) he described the box waltz: the man's part being step back on the left, step to the side on the right, close left to right; step forward on the right, step to the side on the left, and close with the right, thus, back, side close; forward, side, close. The woman's part would start with the man's second measure, thus, forward on the right, side, close; back on the left, side, close.

By the time he published *The Round Dance Book* in 1948, Shaw had hit upon another method that he found more successful. He would have people stand in a single circle facing line of dance (CCW) and simply walk to various dance rhythms: a march, a hoedown tune, a schottische, a polka, and finally a waltz, simply to get the beat into their feet and minds. Then he would have them turn out a little on the one beat of the waltz with the right foot, and in slightly on the next measure with the left foot. He emphasized that they could take two steps to turn out (R, L) and then in order to begin to turn the other way, they would need to take a very short step on the third beat. In the next bar they would step forward on the L, and forward on the R turning in, and close on beat 3 with the left. But he didn't use the word "close." Rather he asked them to think of the three steps as "long, mid, short." But as people began to close on the third beat, he would compliment them on mastering the waltz. From there they could do the step as couples with the man starting forward on the L and the woman backing on her R.

In his book he went on to discuss the two-step waltz (step, close, step), saying "When, for over a hundred years, so many people have attacked the two-step waltz," [the 19th century dancing master, Dodworth dubbed it "the ignoramus waltz"] . . . it seems there must be something fundamental wrong with it. Of all the dancers we know who have mastered the standard waltz and do both forms easily and well, I cannot think of one who does not prefer the standard form."

I vividly remember stepping into the world of dance via the Lloyd Shaw Fellowship, the group of dance leaders, callers, and choreographers who continued to gather every August at the home of my grandmother Dorothy Shaw after my grandfather had died. One of them, Muriel Curd Smith took me in hand, giving me private lessons during the lunch hour. I dutifully followed her instructions. I fear I may have left bruises on my partners' right shoulders, so bent was I on providing a firm, resistant hand. But in the beginning of the waltz lessons, I would naturally lapse into the step, close, step "waltz." It took real concentration to overcome that tendency, but now I can't imagine closing on the second step.

One of callers who attended the Fellowship in those early days was Dale Wagner, a dear man from Wisconsin. He recounted for me one day how he and his wife Florence felt during a waltz lesson that Lloyd Shaw conducted during the 40s when he taught huge classes in the Cheyenne Mountain School gymnasium. He had all the couples doing a turning waltz around the gym in a big circle. Dale and Florence were so self conscious and unsure of their waltz that they avoided dancing in front of the stage where Lloyd Shaw was seated. Instead, they would exit the door to the right side of the stage, walk around the back of the stage, and reenter the gym through a door to the left of the stage!

The step, step, close is simply intrinsic to the waltz. Think of the opening part of our beloved

"Edelweiss" by Dena Fresh. (Complete directions are available at www.lloyd.shaw.org, catalogue, cue sheets.) The first two bars are waltz away, waltz to face. The man steps forward on his L turning away from his partner, steps to the side in line of dance on his R, and closes his L to his R; then he steps forward on his R, steps forward on his L turning toward his partner, and closes with his R, while the woman does the opposite. Next comes a six-count solo turn: L, R, to turn halfway left face, and close with the L; then the other half of the turn by stepping backward in LOD on his R, completing the turn by stepping forward on his L, and closing with his R. The waltz step is built into the dance.

Twice this year I have attended couple dance workshops in which the leader instructed people to do the "folk waltz" or the "American folk waltz," i.e. the two-step waltz. Indeed at one workshop we were instructed NOT to do the "ballroom waltz." Given my grandfather's passion for the beautiful waltz, I feel a responsibility to speak up for it. As he said, "The smooth, even grace and simplicity of the fundamental waltz step is your great heritage. Enjoy it to the utmost."

Here, to help you remember your step, step, close, is Dorothy Shaw's lovely poem, "Waltz with me, Darling." Notice that it is written in waltz time (trimeter).

WALTZ WITH ME DARLING

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

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

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

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

STIR THE BUCKET

Leslie Lewis has sent the following information, which appeared in the KDI Newsletter: **Stew and Kathie Shacklette's** step-son Troy reports that his parents "have faced various challenges to their health this year." While Stew is in good health, Kathy has fallen several times and is in rehab. To meet Kathie's needs, they have moved into an independent living situation. Their new contact information is
Ponder Creek Estates, 620 Valley College Drive, Apt 113
Louisville, KY 40272
Home: 502-614-7806, Cell: 502-422-1672

Leslie wrote, "The bottom line is that for now, the Foundation and the Record Center [with all the Michael Herman recordings] have ceased operations. We hope it's temporary, but at this point, unless we can find someone to take it over, chances are that it's permanent. We had a couple interested, but they have backed out."

Linda Bradford reported that **Marvin Black**, who attended RMDR for many years has died. A memorial dance was held for him in Kalispell, Montana on May 7. Those who danced with him will remember his infectious smile and his exceptional talent as a folk dancer.

AAHPERD ANNUAL CONVENTION REPORT DANCE TO BE DEMOTED?

By Nancy Kane

The 2011 American Alliance for Health, Physical Education, and Dance (AAHPERD) National Convention and Exposition was held in San Diego, March 29-April 2. As part of a pre-convention workshop afternoon, a special afternoon of Western dance sessions helped dancers and physical educators learn more about cowboy swing dance, square dance, and international folk dance:

- Traditional Cowboy Swing for Successful Partner Dancing (Cathy Lee Dark, Oregon State University, Corvallis, OR)
- Dances and Music for a Fiesta (Ollie M. Ray, Siddall and Ray Foundation Inc., Charleston, IL)
- Western Dance Parties for Beginner Dancers (Buddy Weaver, CALLERLAB, San Marcos, CA)

Other dance sessions included Scandinavian folk dance (Rebecca J. Gunderson, Mayville State University, Mayville, ND), Bachata and Cha-Cha with Esther M. Ortiz-Castillo (San Marcos, CA), Alexander Vigo (Towson University, Towson, MD), and Susan W. Mayes and Angela Smith Nix (both of University of Arkansas-Fayetteville, Fayetteville, AR). There were hip-hop classes, modern dance, creative dance, and even krumping with Tommy the Clown (from the film, Rize) and his crew.

This year's National Dance Association Heritage Honoree was Lula Washington, who helped with the choreographed movement for the film, *Avatar*. Attendees at the Heritage Luncheon also got to meet Lady Walquer Vereen, Ben Vereen's sister, who is currently pursuing a career as a jazz vocalist.

Students and faculty performed in a Dance Gala of jazz, hip-hop, Mexican, and contemporary forms. 2010 Dance Educator of the Year Freddie-Lee Heath (of North

Carolina) brought the house down with his company of ladies 55 and older (Sassy Classics)!

On the administrative side, much discussion about the future structure of AAHPERD was held. Plans are currently being made to unify the organization into a more physical education/physical activity-focused entity, effectively diminishing the autonomy of dance and placing it under the aegis of physical education. The move is highly controversial, and a website (bit.ly.com/AAHPERD2011) has been created to encourage the membership to think carefully about alternatives to AAHPERD's staff-driven plan.

Many of AAHPERD's professional dance educators would leave AAHPERD if their autonomy and equal status as dance artists were reduced or eliminated. Members also wonder who would want to seek value-added credentialing in dance education or leadership, and who would want to start or continue a Nu Delta Alpha national dance honor society chapter if dance is seen only in terms of what it can bring to K-12 physical education. The losses would be felt by physical educators and recreation specialists (and their students) who belong to AAHPERD, as well as by dancers, who often join AAHPERD to learn and share information with other disciplines.

One outcome of the changes might be a reduction in school-based dance units, which currently include a wide range of styles from square and contra dance to hip-hop. For the sake of the future of dance preservation and maintaining students' sense of dance heritage as part of a healthy, creative, well-rounded education, this author sincerely hopes that AAHPERD will continue to value dance in its own right and give dance professionals the respect they deserve.

**You're invited to the
Shaw/Folk Rendezvous
July 8-9, 2011**

**The Outpost, 10101 E Colorado Ave, Denver
CO**

**Contras, Rounds, Squares, English,
International**

Staff: John & Nita Bradford, Enid Cocke, Rusty & Loveta Wright, Calvin & Judy Campbell, Bill & Kristen Litchman, Mitch & Peggy Pingel, Joan Bryant, Randy & Carole Barnes and Bob & Allynn Riggs

Friday evening dance, all-day workshop and evening ball Saturday

Saturday Sessions:

10:00 am	Contras with Rusty Wright
11:00 am	Folk with Enid Cocke
02:00 pm	Dance Variety with Bob Riggs
03:00 pm	English with Joan Bryant
04:00 pm	Squares with Bill Litchman

All sessions plus Saturday dinner: \$35
Friday or Saturday evening: \$8.00 each
All day Saturday: \$15, Dinner \$15

Name(s) _____

Address _____

Phone _____ cell _____

email _____

Vegetarian ___ Omnivore ___

Checks should be made out to RMDR and sent to: Bob Riggs, 7683 E Costilla Blvd, Centennial, CO 80112-1211
Indicate sessions to be attended

This summer, join the Lloyd Shaw Foundation at

Cumberland Dance Week 2011



July 17 - 23, 2011

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

Seth Tepfer
Drake Meadow
Laura Light
George Paul
Al White
Alice White
Eric Schedler
Brad Battey
Ben Schreiber
Beth Battey
Sam Droege
Hazel Jodock
Kappy Laning
Ruth Pershing
Phyllis Rogers

CumberlandDanceWeek.org

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 4-7 and 8-11. 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, 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;
or call Eric Schreiber at 618/374-2024 or Darrell Webb at 404/285-4498

Scholarships available

* * * * *

*"I keep expecting the bliss police to show up at my door,
because it can't be legal to be this happy."*

Registration

Register online at CumberlandDanceWeek.org or use the form below. Remit one-half of total; balance due July 1, 2011. Make check payable to "LSF Cumberland" and mail to: **CDW Registrar, 359 Triborough Hollow, Lawrenceville, GA 30044.**

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

This form is for one room. Most rooms 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.

<u>Age / Occupancy</u>	<u>Price per Person</u>	<u>No. of Persons</u>	<u>Cost</u>
Ages 3 & under	\$99	x _____	= \$ _____
Ages 4-17	\$199	x _____	= \$ _____
Adult (2+ adults in room)	\$699	x _____	= \$ _____
Adult (1 adult in room)	\$834	_____	= \$ _____
LSF Member Discount* (per adult; 2 max.)	- \$25	x _____	= \$ _____
Total			\$ _____

Examples: 1 adult and 1 child aged 8 would be \$834 + \$199; 2 adults & 1 child aged 8 would be \$699 + \$699 + \$199.

*Not a member of the Lloyd Shaw Foundation? To join, enclose a separate check for \$25 (single) or \$40 (family) to the Lloyd Shaw Foundation.

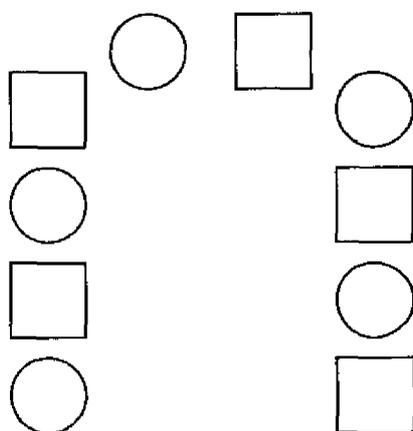
MOORE ON CONTRA—TAKE FIVE

By Paul Moore

Jazz composer and sax player Paul Desmond started this fascination with five in his *Take Five* recorded by the Dave Brubeck Quartet. From the liner notes of the original recording: "*Take Five* is...in 5/4, one of the most defiant time signatures in all music, for performer and listener alike...Dave plays a constant vamp figure throughout, maintaining it even under Joe Morello's drum solo."

Actually there is no connection between the 5/4 rhythm and dances that have five dancers or five couples except for the slightly off-center feeling as you dance. Five dancer sets are unusual and memorable. The first that I am aware of is *Levi Jackson Rag* written by Pat Shaw for the Mountain Folk Festival at Levi Jackson State Park. The challenge is that the old dance hall in the Park had ceiling support posts throughout. Pat wrote this dance to be danced with a post in the middle of the set – and no dancer ever goes through the exact center of the set. The formation is a five couple U...one couple in the head position, and two couples on each side. The end of the formation is open.

Levi Jackson Rag



- 1-8: Side couples right and left thru while head couple promenades half way down the center
- 9-16: Side couples right and left thru while head couple finishes down center and separates to head back to home
- 17-24: Side couples circle four once around while the heads go up the outside to home
- 25-32: All dosado partner (back to back)
- 33-40: All five ladies chain two places (as in a four couple set, the ladies leave partner, pass one man, and courtesy turn the next)
- 41-48: All five ladies chain two more places (to original corner)
- 49-56: All promenade one position to the right
- 57-64: All balance and swing in new position
Repeat four more times and all return to starting position.

The dance works with any 5x32 music, but I heartily recommend that you use the title tune as recorded by the McClain Family Band (available from Lloyd Shaw Foundation.)

Pat Shaw set the challenge: how to create a dance for five couples that does not seem contrived but is unique and fun. Don Armstrong regularly used a dance called "The Shepherd's Crossing" or "Polka Dot." We do not know who wrote it, but it is another truly entertaining dance that flows beautifully. It is written for five couples, but it is a bit easier to dance with only five dancers. If danced with couples, it is best if the couples dance arm around, or at least with the lady's left arm wrapped under the man's right arm (like a formal escort). Formation is a square with one extra couple (#5) in the center facing couple one. (Or as a five-person set with one dancer in each position in the square with a polka dot in the center facing dancer #1.)

The Shepherd's Crossing (Polka Dot)

- 1-16: Couples #5, #1, & #3 do a right shoulder Hey for Three, ending with #5 facing #2*

- 17-32: Couples #5, #2, & #4 do a left shoulder Hey for Three, ending facing #1, hands joined in a foursome
- 33-40: Couples #5 & #1 balance left and right, then circle left half-way** #5 remains in the position 1 while couple #1 moves on to #2
- 41-48: Couples #1 & #2 balance and circle half-way, and #1 remains in position 2 while #2 moves to face #3
- 49-56: Couples #2 & #3 balance and circle half-way, and #2 remains in position 3 while #3 moves to face #4
- 57-64: Couples #3 & #4 balance and circle half-way, and #3 remains in position 4 while #4 moves on to face the new #1

Repeat four more times and all dancers are home.

*Couple #5 finishes the hey by passing left shoulders with #3 and continues to the left to face couple #2

**I have found that the dance flows better if the circle is only two steps (1/4) leaving the outside couple facing in the direction they need to progress. The inside couple veers to the left and continues to circle to end up in the new position.

Music selection is very important for this dance. My notes say "Don prefers an "AABB" tune in which the "A" part is played as a double (16 count) phrase and the "B" part is played in well accented, 8 count phrases. [My note: the music should also be no faster than 115 bpm or the dancers will not be able to complete the figures.]

Stew Shacklette picked up on the "Polka Dot" formation for his "Double Dot," a dance for five dancers. It begins exactly as *Polka Dot* with dancers #5, #1 & #3 dancing a Hey for Three. Now the change: #5 does not go on to #2 but ends the Hey facing diagonally between #1 & #2. Those three dancers make a Right Hand Star once around. #1 & #2 return to home while #5 goes across the set to make a Left Hand Star with #3 & #4. Then #5 returns to #1 to balance left and right with right hands joined, and circle half-way with #1 going on to face #2. The progression is the same as *Polka*

Dot. Stew's dance simplifies *Polka Dot* by substituting two stars for the second Hey.

Colin Hume then picks up the challenge of the five couple set with *A Bunch of Fives*. Not only does Colin write a great, though complex, dance, he also wrote the title tune. Be aware that this is not for the faint of heart. This is filled with "you do this while they do that" figures. Here we go. It is in square formation with a #5 in the center facing #1.

A Bunch of Fives

- 1-16: The dancers in the square circle right once around plus $\frac{1}{4}$ more*, while #5 swing.
- 17-32: #5 face up (which is now occupied by the original #4) and arch to do a Dip and Dive with dancers in positions 1 & 3. #5 ends the Dip and Dive by diving into the center.
- 33-48: Couple #5 now separates from partner to make "Teapots" with the sides**
Meanwhile the heads do a Right and Left Thru
- 49-64: #5 does a Half Figure Eight above and back into the center
#5 makes "Teapots" with sides while heads do a Right and Left Thru
#5 arches over #3 to finish the progression

*To get around $1\frac{1}{4}$ in 16 beats it is recommended that the dancers use a skip/slide step

**Centers go to each nearest side to make three hand stars – the first time, the center lady goes to her right to star with #4 and the gent goes left to star with #2. The second time the lady stars with #2 and the gent stars with #4.

[Note: the progression comes in two parts: the first part of the progression is the circle once and $\frac{1}{4}$ to put the outsides in a new position; the second part is #3 dive to the center at the end to move one couple from the outside to the center.]

Changes in formation create challenges for the choreographer and for the dancers. Writing dances for new formations is not that difficult: what is difficult is writing dances that flow and are satisfying. Tony Parkes likes to say that any good dance tells a story: the dancers must be able to follow the story line or the dance is a flop. Here is a handful of dances with great storylines. The formation sets up a great story, the dance adds complexity to the plot, and the ending resolves it all to a satisfying end.

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Editor's Note:

Thanks to the readers who took the time to call or write that they enjoyed reading "A Swedish Educator's Impressions of Lloyd Shaw" in the March 2011 ADC. One pointed out an ambiguity in the discussion about terminating football at Cheyenne Mountain School. Shaw is quoted as saying, "We could get only 14 boys even though we drew from the lower classes." A clearer though less literal translation would be "even though we drew from the freshman and sophomore classes."

HENRY FORD—THE FALSE PROPHET OF THE SQUARE DANCE

(Another view of Henry Ford excerpted from *Promenading toward Democracy: Turning the Square Dance into a Fetish*)

By Mark Matthews

Many people in the American folk dance community are aware that Henry Ford attempted to resuscitate old-time country dances like the square dance back in the 1920s. At that time he hired Massachusetts dance instructor Benjamin Lovett to teach the square dance and round dances to employees at the Ford plant in Dearborn and to students in neighboring schools. The two men also collaborated on a dance instruction book, replete with tips on Victorian etiquette and decorum, called *Good Morning, America*. On the surface, Ford seemed to promote square dancing for the good of society. Yet, the industrialist also possessed a sinister side that did not measure up with his wholesome projection of the country dance. Ford, it seemed, suffered from the same character flaw that marred the reputations of most white men of his time—an extreme case of Christian white supremacy.

Ford reintroduced the country dances not only to spread good cheer and encourage community, but also to stifle the infiltration of what he perceived as minority and foreign influences on American culture. Ford openly castigated his fellow white Americans for listening to jazz music and for taking up such dance fads such as the shimmy, black bottom, and Charleston. He equated jazz music and modern dancing with sensuality and lax morality. He condemned these “foreign importations” that had “originated in the African Congo, dances from the gypsies of the South American pampas, and dances from the hot-blooded races of Southern Europe (i.e. Catholic).” The old-fashioned country dances best fit the Anglo-American temperament, he declared. “There is a revival of the type of dancing which has survived longest among the Northern peoples.”¹ In 1925, *Time Magazine* reported that “Mr. Ford did not like modern dances,

thinks the old ones will come back" and wanted to make English "a universal language." ²

Ford condemned "nasty Orientalism" as the main assailant on the moral foundation of the country. The term apparently encompassed all cultures beyond Europe and North America—even black Africa. In 1890, sociologist James A. Harrison had referred to American blacks as "so Oriental in origin" when referring to their homelands in Africa. ³ In 1896, John W. Isham promoted a traveling troupe of black performers as the "Oriental America Company." ⁴

However, most Americans by the 1890s likely identified the term *oriental* in relation to the area east of the Mediterranean Sea—the Arabic/Islamic/Judaic region which nineteenth century British and French scholars dubbed the *Near Orient*. The culture of the area had remained a mystery to most Americans until 1893 when the Columbian Exposition, otherwise known as the Chicago World's Fair, a celebration in honor of the 400th anniversary of Columbus' discovery of the New World, opened in Chicago. Buoyed by the worldwide acceptance of social Darwinism, fair planners divided the world into the civilized (white culture) and the semi-civilized, or barbarian, cultures (minorities). For the most part, organizers physically segregated the two perceptions of humanity. The main campus of the fair featured the aptly-named White City with sleek buildings--all painted white and surrounded by open expanses.

On the other hand, fair designers situated the exhibits of the less-than-civilized countries, if not on the other side of the tracks, then, literally, on the other side of an aqueduct that divided the 686-acre grounds. From the White City, fairgoers funneled through a tunnel under the aqueduct to emerge onto the Midway Plaisance (French, for 'pleasure') which stretched a mile long, and 100 feet wide. A towering Ferris wheel, the first of its kind, dominated the midway. Crammed along the sides of the midway's main boulevard stood colorful and noisy

exhibits from distant romantic backwaters of the world, such as Africa, Lapland, South Sea Islands, Persia, Egypt, and China.

But when Ford referred to "nasty Orientalism," he did not condemn Egyptians or Persians for undermining western morals—or, even blacks. Instead, he singled out one particular race whose history had evolved in the Orient—the Jews. In Ford's estimation, Jews, rather than African-Americans, were apparently responsible for the new artistic innovations that undermined western/Christian culture. Ford may have fallen under the common misperception that Mae West, a Jew, had invented dances such as the shimmy; that white orchestra leader Paul Whiteman, another Jew, known as "The King of Jazz," had actually created jazz; and that Jewish songwriters like Irving Berlin, whose first big hit ("Alexander's Ragtime Band") was associated with degraded ragtime music, had played a major role in creating and spreading "nasty Orientalism."

As Ford promoted the square dance, he at the same time tried to convince white America that the modern dances "with their lesser demand for skill and spirit, their tuneless music, their tendency to jazz, their essential unsociability" were also losing vogue. But for Ford, jazz music and modern couple dancing comprised only the tip of the iceberg of the Jewish subversion of basic Anglo-Saxon culture and morals. In his estimation, the Jews had not only tainted American music and dance, but they had also debased every aspect of American life and culture. In fact, the Jew aimed to achieve the most egregious of transgressions: he wanted to transform the American into his own image rather than into that of Henry Ford. At least that's what Ford believed.

Although Ford's promotion of rural dances interested some Americans and generated a bit of publicity, most urban dwellers continued to ignore this aspect of their heritage. One contemporary writer

recognized the futility of Ford's attempts to turn back the clock when he observed: "(I)t will require something more than Henry's money and a couple of the old-time fiddlers to bring back the days of the *country dances*...(He) may gather around his Wayside Inn all the old fiddlers from Detroit to Portland, but neither he nor they can bring back the good old days..."⁵ In Iowa, Tressie M. Dunlavy with the Recreational Training School in Chicago noted that it was "unfortunate that the younger dancers are all too apt to misunderstand and to farce the sociability and friendly-ness inherent in the old dance."⁶

Ultimately, Ford failed to revive interest in square dancing by linking the dance with morality and manners rather than promoting the personal enjoyment it could evoke and the instant, non-discriminating community it could create. His promotion of formal attire, the ritual of the greeting line, the rigid manners, the adherence to customs long abandoned detracted from the fun. For Ford, the spectacle, with its symbolic meaning and projected goal, came foremost. That is not to say that individuals may not have reached a point of personal ecstasy during an evening of dancing with Ford, but, as in many planned spectacles, the participants also realized they had a distinct role to perform—especially those on Ford's payroll or those seeking favor with the billionaire. Ford's ulterior motives and obsession with the past likely undermined the inherent joy available within the festivities. Dance historian Richard Nevell accurately perceived that Ford's revival "did little to restore respect for the folk life of rural Americans because he failed to understand that the nature of the dancing he liked so well was originally far more spontaneous and free than he allowed."⁷

The real resurrection of the square dance would take place through the feet of common folk who loved to dance—period.

¹James A. Harrison. "Negro Psychology and Dialect." *The Independent*; Oct. 30, 1890; 42, 2187; p. 5 (American Periodicals Online).

² M. H. Cane. "The World of Amusement." *The Washington Post*; Nov. 1, 1896; p. 19 (ProQuest Historical Newspapers).

³James A. Harrison. Op. Cit.

⁴ M. H. Cane. "The World of Amusement." *The Washington Post*; Nov. 1, 1896; p. 19 (ProQuest Historical Newspapers).

⁵ "In the Good Old Days." *Washington Post*. Feb 5, 1926, p. 6 (ProQuest Historical Newspapers).

⁶ Neva L. Boyd and Tressie M. Dunlavy. *Old Square Dances of America*. Chicago: H. T. FitzSimons Co., 1925, p. 3.

Mark Matthews, a dance caller in Missoula, Montana, writes for a living and teaches composition at the University of Montana in his spare time. Best known for his books on the early history of smoke jumping and the first hippie commune, Matthews is currently working on a three-volume narrative on social dancing in America.

Would you like to serve as a Lloyd Shaw Foundation board member? Terms are three years. You must of course be a member of the LSF, and you must commit to attending the annual board meeting, usually held at an LSF dance week. Interested? Contact President Rusty Wright: LSFPres0810@gmail.com

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

This series of articles has attempted to cover many aspects of contra dances (as I see them), and has included material from the Playford collections (circa 1650's) as well as dances from later, more current, publications. However, the majority of these articles have concentrated on dances of the Colonial and Revolutionary periods. It can also be said that the articles have concerned dances with movements a "bit out of the ordinary" (as seen by modern square dancers), such as Figure Eights and Heys.

Early publications featured dances with straight Heys and circular Heys, including symmetrical Heys and mirror Heys. Most were what I call 'full' Heys, wherein each dancer returns to his/her starting location and facing direction. Later publications have included fractional Heys, such as half-Heys, Heys with a limited number of changes (such as 3 or 7) in lieu of the typical 8, and one dance with a Hey and a Half (12 changes). Articles in this series have also discussed cross-over Heys, "super duper" cross-over Heys, and interlocking Heys. To quote John F. Millar (see reference 1), "Heys do abound in the literature".)

Several early articles discussed *The Virginia Reel* and variations thereof, with interest centering on the "arming (or elbow) reel" (as now danced) versus the "shoelace" style of progression in *Sir Roger de Coverly*, (see Vol. 1, #4, July 1980.) One dance that became known as THE *Virginia Reel* was *Trenchmore*, aka *The Hunting of the Fox*, circa 1721. That dance also included a "progressive, arched Hey" and is the only one of which I am aware that calls for an "arched Hey."

The dance is described (in ref. 1) as a "progressive longways set, not necessarily danced to the phrase of the music; best with 6 couples; easy. ..." One portion of the dance is as follows: "All partners join near hands

and dance a progressive arched hey, thus: 1s go under the arch made by the 2s, make an arch for the 3s, go under the 4s, etc.; each couple begins the hey when the 1s reach them; couples reaching either end of the set change hands and reverse direction, and the hey continues until all are back in original places."

That "arched hey" is very similar to what is now known as "dip-n-dive" but with exceptions. Note that in the arched hey the couples reaching either end of the set change hands and reverse direction, which means that each dancer remains in the same line going either up or down the set and moves around the end of that line as if the dancer were in a normal hey. A typical dip-n-dive has each couple reaching the end of the set do a California (Frontier) Twirl to keep that couple in the normal couple position - lady on the right of the man. In a dip-n-dive each dancer moves up one line of the formation and down the other line. Even in a square set Dive Through, the arching couple completes the move with a California Twirl to maintain the normal couple position ready for the next movement.

In *Trenchmore*, the dance as shown is "best for 6 couples" but may be done with any number of couples hence the statement that it is "not necessarily danced to the phrase of the music." A 4-dancer hey (a hey for 4) fits reasonably well to 16 counts of music (2 phrases) so has become the de facto standard, (although some callers feel that 16 counts is "not quite enough"). A 3-dancer hey is also allotted 16 counts. There are dances wherein a couple dances together as if they were a single dancer and the timing needs careful control. An unusual number of couples (even 6 couples) could make it difficult to dance a Hey to the phrasing of the music.

So, here is an instance wherein the folk process may have been at work. In explaining the arched hey, an early instructor probably resorted to describing the "under the arch, over the next couple, etc." movement in terms more understandable to the dancers of the time.

“Dip-n-dive” became a quick method for teaching and eventually became an accepted call, although square dancers adopted the twirl in lieu of the “change hands and reverse direction” at the ends of the lines.

The term “folk process” is not readily defined; you will not find it in ordinary dictionaries, including unabridged versions, although you can find other adjectival additions to the word folk. A reasonable definition can be made by combining the definitions of “folk” (originated among and transmitted through the common people) and of “process” (the action of going forward or on). “Folk song” is defined as one “passed by oral tradition from one singer or generation to the next, often existing in several versions.” I tend to think of folk process as the accumulation of minor, typically unrecognized, changes to a folk activity as that activity is handed on from one generation to the next.

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

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EVENTS OF NOTE

The Shaw/Folk Reunion, July, 2011 8-9, the Outpost, Denver, CO. Friday evening and all day Saturday. Contact Bob Riggs: Bob@sde-co.com, (303)-808-7837

Cumberland Dance Week, July 17-23, 2011, Lake Cumberland 4-H Educational Center, Nancy, KY www.cumberlanddanceweek.org. See registration form in the centerfold of this issue.

Terpsichore's Holiday, December 27-January 1, 2012 Stonewall Resort, Roanoke, WV. Put it on your calendar now! www.danceholiday.net

DANCE CENTER CALENDAR

By Donna Bauer, Manager

Sunday	Alternate dance classes	2:30-5:30
	High Desert Dancers	5:45-7:00
Monday	Private practice	5:00-7:00
Tuesday	Private lessons	10:30-1:00 PM
	Karate	5:30-6:45
	Tango	8:00-11:00
Wednesday	Irish	6:30-7:30 (2 nd & 4 th)
	Scandinavian	7:30-10:00 (1 st , 3 rd , & 5 th)
Thursday	Karate	5:30-6:45
	Tango	7:00-11:00
Friday	Private Ballroom lesson	4:00-6:00
	English CD (1x/month)	7:30-10:30
Saturday	Irish Step Dancing	8:00-1:00 PM
	Tango	2:30-6:45 PM
	Folk Dancing	7:00-10:30

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