



# The American Dance Circle

March, 2012

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# THE LLOYD SHAW FOUNDATION

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

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

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

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

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

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

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## **LETTER FROM THE PRESIDENT**

### **By Bob Tomlinson**

Dear Friends,

Why are you a member of the Lloyd Shaw Foundation? Obviously, we all subscribe, at least in part, to the mission statement on the inside cover of this publication. Take a moment to reintroduce yourself if you are unsure. So then, how were you introduced to the LSF? I'm sure there are many answers. I'll tell you mine.

My first introduction to the Lloyd Shaw Foundation was through Don Armstrong. I could devote an entire column about Don. Suffice it to say, many of us remember Don for his easy teaching manner and his skill in quickly judging any group's ability and challenging them enough without overwhelming them. And yet he could introduce the simplest dance to experienced dancers and turn it into such a rich dance experience. It was only after the dance, upon reflection, that I really realized how simple it was. Some of us will remember him as the dance teacher's teacher. I consider myself fortunate, to have had Don as a mentor. His advice is still at the very foundation of my teaching methods.

While I continue to treasure his words of encouragement, what really struck me about Don was his inclusiveness of many types of dance genres besides contra and square dance. As I stated in a previous column, my early exposure to folk dance was heavily influenced by Jane Farwell at Oglebay Folk Dance Camp where "everything" was considered folk dance. There were squares, international, round, contra, ECD, SCD, etc. . . it was all considered folk dance.

At Oglebay, Don was always coupled with an instructor that taught international dances so I don't remember Don teaching any international. But Don filled in with everything else. He first introduced me to English and Scottish Country Dance.

After dancing around the United States and a few places outside the US, I discovered the tendency toward exclusiveness in dancing. That is, groups that would do only square dancing, international folk dancing or contra dancing. Participants within these groups seemed generally reluctant to try other types. Yes there were a few, but it was rare. I can even remember one international folk dance group advertising: "Circle and Line Dances only. No Partner Dances!" Wow!

Upon my return to civilian life and once I started dancing with Don at other venues outside of Oglebay, I discovered that Don was as proficient teaching international folk dances as anything else I'd known him to teach. What's more, the participants always seemed to accept and enjoy it. Don always promoted the LSF at some point in his sessions and that scholarships are available to their annual dance events. In the early 1990's I inquired and Don enthusiastically answered all my questions.

The biggest question on my mind was whether these dance camps were confined to one or two types of dancing. He assured me that, while there may be more American folk dance than Oglebay's dance camp, it was just as varied. I took the plunge, applied for a scholarship, paid the balance.

Needless to say, I was not disappointed. In fact, I was truly tickled to find a "whole raft" of people instructing that year, that demonstrated, they too, were proficient at teaching dance genres outside of what I knew them to teach. Also each class had ample willing participants. Wow, a whole camp full of kindred spirits. Kathy and I had found a home.

Many changes have occurred as our dance events have evolved, but I truly believe our diversity in dance genres as well as our engaging youth programs that expose these young people to the diversity of folk dance is our strength. And it is hard to duplicate.

As my dance life has grown, I've come to realize that the groups that specialize in specific genres of dance play an important part in the folk dance culture. After all, it is not really about the dance as much as it is about the social equity that is built in as we dance. But I must admit that my spirit is sent soaring when I hear someone at one of our dance events say: "I used to think that (fill in the blank) dancing was kind of (fill in your reason), but after I tried it, I really like it." And, I do hear this a couple of times a year.

How about you? Do you have any anecdotes to share about your experiences along these lines? We would like to hear about it, no matter how short. As always, I also invite your comments and concerns regarding the Lloyd Shaw Foundation, Inc. or American folk dancing in general. Kathy and I extend our fondest regards. May the newness of the coming spring season, bless all your days, and may your dancing reflect your celebration of New Life. We'll talk again, next time.

*Bob*

**If you haven't paid your 2012 LSF dues, please send a check to the Lloyd Shaw Foundation for \$25 (individual) or \$40 (couple) to Ruth Ann Knapp, Membership Chair, at 2124 Passolt, Saginaw, MI 48603.**

# **THE SQUARE DANCE PROJECT**

**By David Millstone**

A group of square dance enthusiasts has been working to create the Square Dance History Project, a digital library and website that will be centered on moving images, as well as text, photographs, audio files, and more. The project has attracted financial support from the Lloyd Shaw Foundation, Country Dance and Song Society, the ARTS, and CALLERLAB. A summary of the group's intentions and links to some video footage already available can be found at the project's temporary website: <http://SquareDanceHistory.org>

In November, the John C. Campbell Folk School in Brasstown, NC, hosted a Dare To Be Square weekend that was filled to capacity—four musicians on staff plus 69 others, of whom 49 were callers! The calling staff consisted of the six consultants to the project: Bob Dalsemer, Larry Edelman, Phil Jamison, Bill Litchman, Jim Mayo, and Tony Parkes. Five of them presented different aspects of traditional square dance and Jim offered an introduction to modern square dancing. It was a most successful event. CDSS provided additional support that made it possible for the six to arrive early for a day of meetings and videotaped interviews—this footage is still to be edited—and for a professional videographer to document the entire weekend's dancing. The website above has links to 100 videos posted from that event.

In addition, we have edited the audio recording from the weekend and have made 158 mp3 files of teaching and calling dances; these will be made available, along with the detailed weekend syllabus, through CDSS. We anticipate that the syllabus will be completed by the end of February.

We are actively seeking home movies of square dancing throughout North America. Ed Austin, a dancer in Rochester, NY, recently made available a 16mm black and white silent film that he shot in 1955, showing square dance performances in Central City, Colorado. This group of eight young dancers,

recruited from the square dance clubs at Colorado universities, clearly demonstrates the Lloyd Shaw influence in their dance style.

We would be interested in hearing from other LSF members with their memories of Central City dancing, and, of course, we will be thrilled to learn of other footage—film or video—that provides a good record of a local style of square dance in any part of the US or Canada. Contact David Millstone <[millstone@valley.net](mailto:millstone@valley.net)>, or 603-448-2950, with your stories and footage information.

## **TERPSICHORE'S HOLIDAY REPORT**

by Rachel Fifer and Jordy Stopak-Behr

[This year we called on two of our college-aged participants to report on Terpsichore's Holiday.]

Surprisingly, it was not Terpsichore's strong sense of community that drew each of us to camp in our early years. Our childhood memories of the five days leading up to each New Year consist mainly of climbs up the snowy mountain at Jackson's Mill, rousing choruses of "Slap! Bang!" sung at every table in the dining hall, dancing the Virginia Reel in cold cabin classrooms, and watching endless long lines weave in synchronized patterns in the high-ceilinged dance hall. Despite these vividly pleasant memories, neither of us was aware at the time of the larger surrounding community that made these experiences possible.

Rachel: Until a couple of years ago, I don't think I fully understood the amount of energy that was mustered by each member of our community to create the experiences we all enjoy at each Terpsichore. Growing up in this magical world that seemed to materialize effortlessly, I focused on socializing with my peers as the rest of camp flowed "seamlessly" around me. Discovering the inner workings a little more each year has been one of the most significant and ongoing realizations of my life.

As counter-intuitive as it may sound, beginning to get to know individual adults at Terpsichore and learning more about their personal contributions helped me to much more tangibly grasp what "community" really means. While somewhat disillusioning at first, beginning to see the cogs and gears that make Terpsichore tick evoked in me a deeper sense of appreciation and personal responsibility.

Community has an extraordinary and inspiring way of blossoming when so many warm-hearted, talented people come together. However, the countless unseen individuals and energies dedicated to creating this organic and cooperative space are essential to the indescribable experiences that I for so many years took for granted.

Being a part of Terpsichore has given me a sense of belonging, of identity, and of purpose. Every year, I explain wistfully to my friends in the "real world" that there is nowhere I'd rather spend my New Year's Eve than surrounded by my adopted family. Every year, I realize more and more how important this tradition is to me, and how excited I am to take even more responsibility in continuing to create this space for all of the people who love it.

Jordy: To be honest, the first year that I went to Terpsichore I didn't want to be there. I was eleven and my grandparents thought I would really enjoy it; my parents thought they might enjoy the alone time. But largely because I didn't expect to, I didn't really enjoy it. I was awkward and shy and there was the particularly painful incident when my cousin cried, bawled really, to avoid dancing with me. Despite this first impression, I returned the next year. In the years that followed, as I became a more confident dancer and a more willing participant, I began to appreciate what was really happening at Terpsichore.

The pieces started falling into place for me when, at the age of 15, I was asked to teach a beginner's swing class. It was then, as a contributing member of the community, that I began to notice that all of the teachers from whom I had been

learning, all of the musicians pouring forth tune after beautiful tune, the callers guiding me from neighbor to neighbor; they were all just campers like me. Over the next few years, as I matured and took on more responsibilities, the true scope of the community really began to click: so many people, spanning generations and time zones, devoting so much energy to make five days as comfortable, fun, and rewarding as they could possibly be.

For me, this past year at Terpsichore represented a new phase in my understanding of both the community and my responsibility to it. As I left my place as one of the kids behind, I started thinking about future generations of Terpsichore dancers and how important it is to me that they have the opportunity to experience this community and contribute to it themselves. For me, and so many others, the community at Terpsichore has become more than a place to dance and teach and hang out with friends. It has become a second home, and a second family. I can't wait to be back next year.

Jordy and Rachel: Terpsichore means an indescribable amount to both of us. As each of us takes steps to fill more central roles in perpetuating Terpsichore and the love and traditions it stands for, we never cease to appreciate more and more how blessed we are to have grown up in this absolutely supportive, inspiring, and loving community *you* have created for us. Thank you all, from the bottom of our hearts.

## **BREAKING NEWS**

Bob Tomlinson recently reported he had just got official word that the Kentucky Dance Foundation's Board of Directors had approved the LSF proposal to host the Michael Herman "FolkDancer" collection on its website. Details to be worked out.

# THE TERPSICHORE TEENS' CONTRA

Presented by Seth Tepfer

At Terpsichore 2011, the teens wrote a dance highlighting their favorite moves. Enjoy this dance with its constant motion and energy. A word to the wise, the dancers need to be alert on the end—and in the middle; the timing in this dance is very tight.

## Tristan's Revenge

Authors: Terpsichore Teens (See below)

Composed: Terpsichore, December 30, 2011

Formation: Becket, double progression

- A1 (6) Hands across left hand star 3 places, (4) inverted box the gnat\*, (6) neighbor swing
- A2 (2) gents pull by neighbor, (8) partner allemande right 1.5, (6) on right diagonal ½ hey, start with ladies passing left shoulder
- A2 (2) gents Left hand pull by (each other), (8) partner allemande right 1.5, (6) on right diagonal ½ hey, start with ladies passing left shoulder
- B1 (8) straight across set, ½ hey, start with ladies passing left shoulder; (8) ladies gypsy by left shoulder
- B2: (16) partner balance and swing

\*Inverted box the gnat: Gents, with their right hand reach under the star behind them. Ladies take your neighbor's right hand in your right hand. Gents lift your left hand up and out of the way while sliding left and backwards; pull the neighbor lady forward as she turns under your joined hands. Basically a 'twirl to swap' from a star position.

Here are the authors, who composed the dance late on December 29—or perhaps it was early on the 30<sup>th</sup>.

Tristan Dennis, Nine Pasurapunya, Matt Hemler, Alyssa Hemler, Erica Schneider, Nathan Lachow, Lele Mathis, Lily Durkee, Maddie Kenton, Galen Kirkpatrick, Kaziah Brachfeld, Nicole Maksimovic, Annie Malm, Sophie Wellington, (Seth Tepfer)

## **A NOTE ABOUT THE ADC**

**By Diane Ortner**

It has now been 21 years since your editor, Enid Cocke, began working with the ADC. The periodical began as an extension of a newsletter called "The Long Shadow" which was published for the Lloyd Shaw Foundation with Dorothy Shaw as editor. The first mimeographed issue of the ADC was distributed in Fall, 1979, and was edited by Judy Campbell. Judy continued as editor, with Cal's assistance, until November, 1981. From May, 1982, until March, 1987, the ADC was edited by "the Lindas:" Linda Plaut and Linda Bradford, and the magazine acquired a faithful publisher in Denver, Harold Ryan. As editor, John Forbes gave the publication an erudite air from June, 1987, through June, 1990; Diane Ortner and Enid Cocke took over the reins from September, 1990, through March, 2001, with Diane doing the typing and Enid the proofreading, and for over ten years now, Enid Cocke has shouldered the task by herself.

Over the years, hundreds of authors have contributed to the enjoyment of ADC readers, with Bill Litchman (Contra Corner), Glen Nickerson (Conversations about Contras) and Dick Pasvolsky (Lines about Squares) being among the most faithful. The magazine acquired a Library of Congress listing in 1999. As time has gone by, minor changes in format have been made and printing and mailing requirements have made adjustments necessary. However the main thrust has always been to keep members aware of Lloyd Shaw Foundation activities and the joy of dance. Comments, ideas, and contributions are always welcome!

# **A NEW ENGLAND ANECDOTE**

**By Lloyd Shaw**

At the very beginning of my dancing career I spent a night with Ralph Page, the New England authority, at one of his contra dances. He called my attention to one of the young lads, some 17 or 18 years old, who, Ralph told me, had worked for two or three years on the delightful jig steps with which the inactive members of the contra line amused themselves while the active couple went down the outside and back or down the center and back. The boy was marvelous, and I recall Ralph's telling me that in a couple of years he believed he might be the best in the country. "He's got something! And he is developing it smoothly almost to perfection now!" And I agreed with him.

A few years ago I happened to attend another dance over in Durham, New Hampshire as a guest. Some of the dancers had come over 200 miles, and they had me sitting up on the stage where I could watch them better. When they did a contra, the standing dancers seemed not to dance at all, not to move. They just waited! I must have shown some astonishment on my face, for they stopped the dance and asked me what was the matter. In spite of my evasions, I had to tell them, and I finally had to ask them why they had left out this delightful and essential jigging or clogging. They burst into applause! Then they told me.

So many "big city" boys from the biggest city in the world had come up to their dances and, after watching for a few minutes, had decided that they too would clog or jig or beat the rhythm out the best they could with their awkward feet, without knowing at all what they were doing. They simply ruined the dance!

So they had to make a rule against all clogging, all special steps! I am glad to report that this rule is being broken somewhat in some places today, for it seems to me like a meal without any food when you leave out these delightful steps from a contra dance—steps that are essentially the dance.

# **THE STRUCTURE OF FOLK DANCING TRADITIONS IN MELTING-POT AMERICA**

**By Don Coffey**

After folk dancing became integral to my life starting in 1971, I often wondered how the dances I encountered, with such seeming randomness, fit into some larger "folk dance" sort of structure.

I've always liked understanding the big picture (or trying to) of whatever enterprise I got involved in, but I must say comprehension of folk dancing's context came slowly to me. What was a meaningful way to categorize the dances I was encountering? By historical period (since these clearly were antique dances)? By formation (one of the first things new dancers notice)? By something else unperceived?

Years rolled by and the question persisted. Sometimes I'd ask an old timer, but their answers never quite seemed to cover the ballpark. Sometimes I'd look in books, where modern dance taxonomies galore told me useless things like: Ballet; ballroom; cha-cha; bunny hop; folk... The question became a permanent fixture way on the back-most shelf of my mind, labeled "confused."

That was long ago. I'm old now, and think I have figured it out pretty much all by myself. It certainly didn't come all at once, but oh so slowly it came. And so I decided lately to sit down and dump my version onto the accompanying chart, then see if anyone at all agrees with me. I know the chart is rudimentary and every block could be refined in a dozen directions, but I wanted to get the basic idea on one page.

I'm sure different versions exist in other heads, because I've noticed not a little disagreement over the

years on seemingly basic, simple things – such as a definition of the term “folk dancing.” Some will no doubt quibble with what I’ve called “core” – even though I’ve used (and seen that others use) the core concept for programming numerous dance camps over the years. What would be more interesting is to discover the areas of most agreement. Maybe a bit of useful dialogue might even be stimulated by putting my chart out there for others to ponder.

It seems to me that this subject is worth thinking about, especially if you really like folk dancing. Or even more especially if you’re a leader who plans and produces dance events, or a caller who travels a lot. Why bother? Well, in the arena of what I’d call “significant” are observations such as these:

- Modern contra dancing has become a mass “movement” with the energy of a freight train, but most of the young people who so love contras—and contras *only*—have no idea it is but one component of a larger, very wonderful, tradition. This horse-blinder focus rather reminds me of...
- ...an earlier movement, western square dance “clubs,” which roared to prominence from the 1950s through 80s and attracted thousands. It has declined drastically as club populations aged, young dancers were not attracted “in,” and clubby “dance lessons” became ever more costly and complex.
- Similar to the way the western club movement strove to standardize individual square dance figures so that every square dancer nationwide would dance them “uniformly, the same way” (as if in lock step, one might say), I perceive comparable urges at work in the contras-only movement. One night some out-of-town visitors to our Friday night dance, long accustomed to *automatically* lining up in improper

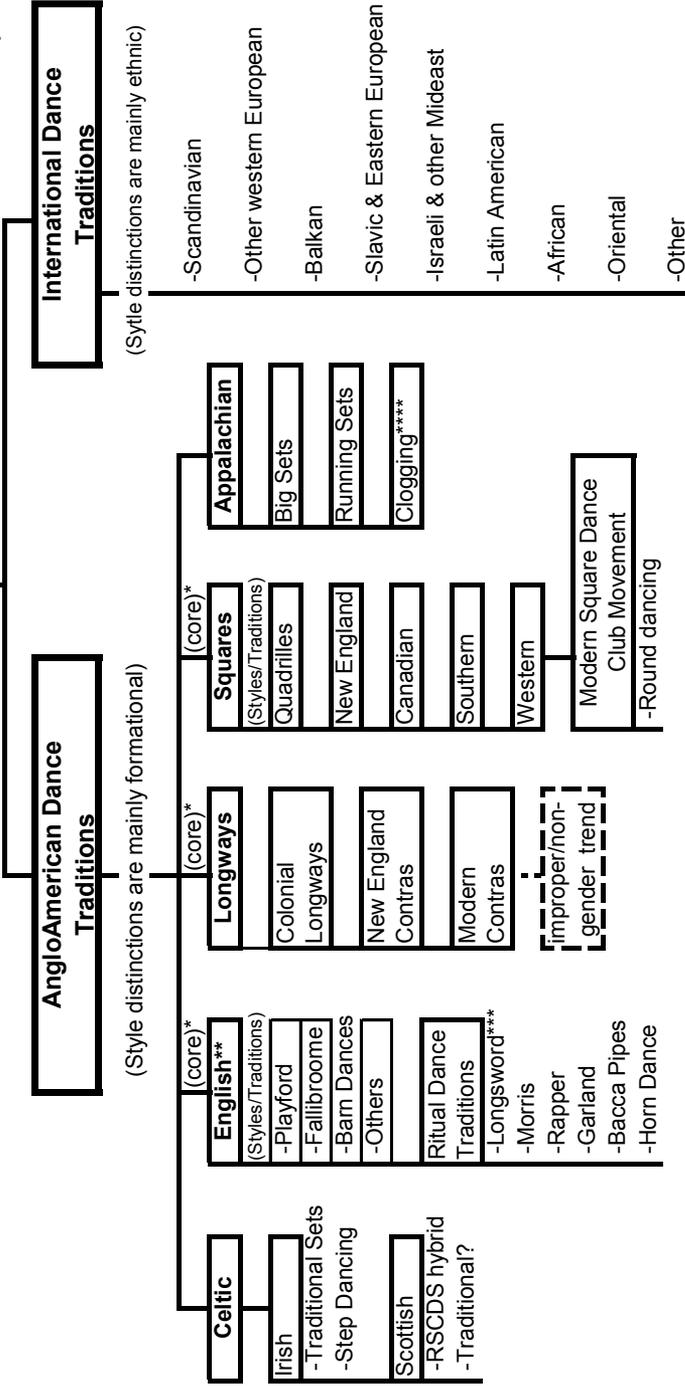
formation, had repeated difficulty adapting to our simple, ordinary, Ralph Page contras.

- At least two of my caller friends, both very popular and widely traveled, have received open criticism when they tried to introduce a really-fun square or English dance to a contra dance crowd. Makes me wonder how a rowdy foot-stompin' Appalachian running set would have been received.
- And then there are the two whole separate worlds of "international" folk dancing and "AngloAmerican" folk dancing ... and why don't their two large populations even know each other? It's as if they were on different planets. Let's say it again: *All these dances are fun! They are living history that we, who love them, are responsible to care for, to preserve by dancing them, and to pass on to the next generation.*

To repeat myself, it seems to me that a bit of polylogue, not just dialogue, on my proposed Structure-of-Folk-Dance chart—not to mention these little issues—might be healthy, even productive, for our folk dance community at large. Next time you pass through Frankfort, Kentucky, please feel welcome to drop in and join our Friday night dance. Our dance nights typically include a sampling of just about everything on the chart. We like 'em all – and live music for all the dances is provided by our Capital City Country Dance Orchestra. What fun!

# STRUCTURE of FOLK DANCING TRADITIONS in MELTING-POT AMERICA

Don Coffey, 2012



\*Core of contemporary dancing in the AngloAmerican-tradition

\*\*English includes circles, duple and triple minor longways, 2- and 3-couple, plus unique formations

\*\*\*Often paired with mummery plays

\*\*\*\*One among numerous footwork styles such as rant step, flatfoot, jig dance, buck dance, etc.

## **RUDY ULIBARRI, 1930-2011**

Rodolfo Seidel Ulibarrí was born on May 20, 1930. He was known to all as "Rudy" and was a well-known, long-time dance leader and teacher in the Albuquerque, New Mexico, area. He had taught folk dance since the mid-1960s. In addition to teaching for schools and for folk dance groups, he taught at various folk dance camps, including the Lighted Lantern Folk Dance Camp and the LSF Thanksgiving camp held at Ghost Ranch in New Mexico.

Rudy was born in the town of Roy, New Mexico, but spent his childhood summers in the little town of Montezuma, Colorado, wrangling horses for his uncle. At the University of New Mexico (UNM), Rudy majored in Spanish-English education, graduating in 1957.

Rudy became an Arthur Murray instructor in Albuquerque for two years, then taught English and music at the high school in Roy, New Mexico. Moving back to Albuquerque in 1962, he began a career teaching English grammar and literature at the Harrison Middle School. That same year, he took up folk dancing seriously.

He then taught and danced with a number of groups, including the UNM International Folk Dancers, the Northland Dancers, a youth Scandinavian group, an adult group called the Scandia Dancers, the German-American Edelweiss Folk Dancers, and Rudy's International Folk Dancers. Rudy also did some choreography, especially for his New Mexico Folk Dance Ensemble (alias "Rudy and the Gringos") In 1982, another folk dancer at a folk dance camp near Cuernavaca, Mexico invited Rudy and his German dance group to visit Germany. He saw folk dancing as a powerful force for good. Rudy said, "I would like to see all of the world dancing. When they're holding hands, they're not holding rifles."

Rudy retired from teaching school in 1984, and continued to teach, perform, and direct folk dance

performances.

Rudy died on December 17, 2011, at his home in Albuquerque.



A memorial dance for Rudy is scheduled for 8 PM, May 4 at the Lloyd Shaw Dance Center in Albuquerque. Callers who have committed to coming are Chris Kermit, Randy Barnes, Bill Litchman, Rusty Wright, and Dick Oakes. Scott Mathis and Linda Askew will be providing some live music along with Randy and Carole Barnes. Some of the dances will be by recorded music. There will be Traditional Squares, English, Contras, International Folk, and Circle Mixers.

## **NOTICE OF THE ANNUAL LSF MEMBERSHIP MEETING**

**The annual membership meeting of the LSF will be held on Tuesday, July 16, at 1 PM at the Cumberland Dance Week at Lake Cumberland 4-H Educational Center, Nancy, KY.**

# DANCING DURING THE CIVIL WAR ERA

By Dick Pasvolsky

Several years ago a woman celebrating her fortieth birthday asked me if I would be willing to call a Civil War-themed dance. I was a Civil War buff, so of course I said that I would be glad to. All of the dancers came to the dance dressed in Civil War costumes. I called two or three square dances to Civil War tunes including "Marching through Georgia."

At [http://www.kickery.com/civil\\_war\\_american/](http://www.kickery.com/civil_war_american/) I found several Civil War dances. Two of them are Bricklayer's Hornpipe and The Gothic Dance.

## Bricklayer's Hornpipe

Era: 1850s to 1890s (New England)

Here's an easy American contra dance of the Civil War era found in three Boston sources. Two are manuals by Elias Howe: *Howe's Complete Ballroom Handbook* (Boston, 1858) and *American Dancing Master and Ball Room Prompter* (Boston, 1862); the third is Professor L.H. Elmwel's *Prompter's Pocket Instruction Book* (Boston, 1892).

The figures for the dance, as given by Elmwel:

First couple cross over inside below second couple (8)

Up the outside and turn partners to places (8)

First couple down the centre, back and cast off (16)

First lady swing second gent (8)

First gent swing second lady (8)

Right and left (16)

The earlier instructions from the two manuals by Howe are virtually identical except that he describes the second move as "up on the outside, swing partner to place," a distinction I will address below, and the swings of the first lady/second gentleman and the first gentleman/second lady as "quite round."

## **Reconstruction**

First couple crosses over, passing right shoulders, ending between the second and third couples (4). First couple promenades down the center of the set and turns individually (4). First couple comes back up the set and casts off one place, second couple moving up (the first couple has now progressed one place down the set). First lady turns second gentleman (above her). First gentleman turns second lady (above him) (8). Top two couples right and left.

## **Progression**

In brief, it would have called for the dance to be started only by the very top couple in the set, with each couple becoming active when they reach the top of the set, and the dance continuing until all dancers have returned to original places. Elias Howe notes, but does not approve of, this custom: "It is usual for those at the foot of the set to wait until the first couple has passed down, and they have arrived at the head of the set, but there is no good reason why they should so wait, as every fourth couple commence at the same time as the first couple."

He specifies every fourth couple because, despite the fact that it involves only two couples, the dance would still have been considered a three-couple (triple minor) dance. The third couple in each minor set would simply be inactive. Modern contra or English country dancers would eliminate the third couple entirely and make this into a duple minor dance, but having a third couple marking out the end of the minor set (within the long line of couples) does have its uses: the "down the center" move would have gone no further than this third couple, and this is easiest to track when there's an actual third couple as a marker.

## **Music**

The tune "Bircklayer's Hornpipe" appears in Elias Howe's *School for the Clarionet* (Boston, 1843) and with the dance figures in Elias Howe's *Improved Edition of the Musician's Omnibus* (Boston, 1861) as a standard two-part dance tune in F major with eight-bar strains repeated AABB for a 32-bar dance.

Basic sheet music may be found at The Traditional Tune Archive, an online tune database.

Recordings for the tune are available, but in the absence of either a recording or musicians, any contra dance tune of the right length will work for the dance.

## **The Gothic Dance**

Era: 1860s, New England

The Gothic Dance seems at first glance to be an oddity among mid-century dances, appearing in only one manual that I have ever found, and unusual in format within the lengthy collection of contra dances in Elians Howe's *American Dancing Master and Ballroom Prompter* (Boston, 1862). The dance was first reconstructed by my late mentor and friend, Patri Pugliese, whose reconstruction appears online in the companion dance notes to the CD *The Civil War Ballroom*. The dance is a particularly easy one, energetic and fun for beginners and experienced dancers alike, and thus a good choice for balls with a large percentage of new dancers. Howe's original instruction read:

Form two lines down the room, the ladies on the right and the gentlemen on the left.

No. 1: Ladies advance two bars. Gentlemen then advance while ladies retire; gentlemen stop and hold up both their hands while ladies pass under them to the other side. Repeat the whole to places.

No. 2: Two ladies and two gentlemen hands four round; gentlemen stop across the room and hold up their hands while the ladies pass under and twice round their partners; first and second couples gallop down to the bottom and stop. Repeat the whole until into place.

My reconstruction agrees in its major elements with Patrie's version:

(Begin with gentlemen in one line, ladies in the other, facing partners, taking hands along lines)

2b Ladies advance toward partners,

2b Gentlemen advance while ladies retire

2b Gentlemen hold hands up, forming arches; ladies pass under (right shoulders with partners)

2b All turn over their right shoulder to form facing lines again

8b Repeat all this to places\*

Top two couples circle left  $\frac{3}{4}$  around, leaving gentlemen facing up the set and holding hands up in an arch;

Ladies pass under the arch and around their partners twice.

8b\* Top two couples gallop to bottom of the set and separate into lines. The dance repeats until all couples have returned to original places.

\*The timing on these two figures is somewhat flexible.

**Reconstruction and performance notes:** The original lines are standard country/contra dance lines, with the top of the room (usually the location of the band) to the gentlemen's left and ladies' right. For practical reasons, the set should not be too long since the couples must be able to gallop all the way down the set in no more than eight bars of music. For an easy perfect ending with all couples in original places, there must be an even number of couples though I don't regard that as particularly critical—the dance is such fun that dancers will not generally object to going through it twice as many times as strictly called for.

Other than that final gallop, dancers of this era would probably have used a simple walking step throughout, with the advance and retire figures being three steps and a close of the feet in each direction though the general liveliness of the dance suggests to me that it would not be completely unthinkable to use a simple *chasse* (in modern terms, a skip-change) step throughout.

**Music** There is no tune specified for the Gothic Dance, but any lively 32-bar dance tune will work. On the CD, *The Civil War Ballroom*, the historically-informed dance band Spare Parts chooses a medley of three period dance tunes: "Go to the Devil and Shake Yourself," "Gary Owen," and "Larry O'Gaff."

From the website, [www.kickery.com/civil\\_war\\_american/](http://www.kickery.com/civil_war_american/) Music DC available from the site, as well as more complete descriptions of each dance.

# **DANCE IN THE SCHOOL CURRICULUM**

**By Diane Ortner**

In last June's *American Dance Circle*, Board Member Nancy Kane noted that AAHPERD (American Association for Health, Physical Education, Recreation, and Dance) is considering removing dance from its purview. I hope that this move will be strongly resisted. I suspect it may be at least partially a result of the fact that dance has its own organization, The National Dance Association.

If it occurs, I surely hope that the result will not be that the many physical education teachers who undertake a complete program in their schools will feel that they no longer are "responsible" for teaching dance to their students. I suspect this will not be true for elementary school physical education teachers; they will always consider dance to be an important part of their program.

However, if secondary physical education teachers have gotten the idea that "dance" means only modern, ballet, and performing arts and that its teaching lies primarily in the realm of the music and drama teacher, I fear that a real disservice will have been done to the student. Will secondary physical education teachers be left to go back to the old "exercise to music" paradigm if they teach dance at all? When I was supervising physical education student teachers, how often did I see the teachers play "Chicken Fat" for their students and call this their dance program? Don't get me wrong—the children loved "Chicken Fat"—but dance should be so much more than just "exercise to music!"

The LSF's Dance Program for Secondary Education was designed to put in the hands of secondary teachers a resource that provided them with a do-able program of dance: dance that would encourage not only exercise but also use of social skills, development of coordination, and so much more. I hope that the "kit" is being promoted to the audience that needs it the most.

## **TWO NEW CONTRAS**

**By Seth Tepfer**

Here are two new dances that were written at Terpsichore 2011. They were commissioned at the live auction by Susan Mathis (Bob's sister), who purchased them to honor their mother Dorothy (Dot) Mathis, who passed away just a year ago. These dances have NOT been danced yet by live dancers.

### **Dot, Dot, Dance**

Formation: duple improper

Written: Dec 31, 2011

A1: Oval right\*, Oval Left

A2: 2s and #1 gent circle left as a threesome, with lady #1 in center; partner swing on gent's side

B1: Long lines forward and back; ladies swing in the middle

B2: Neighbor balance and swing (or a neighbor swing, for a super smooth transition)

\*Oval right: Take hands in long lines and across at ends. As one large set, circle (oval) to the right, then left.

I was told that she loved bringing the community together, and being the center of attention. This dance has some of both.

### **Dance, Dot, Dance**

Formation: duple improper

Written: Dec 31, 2011

A1: All swing neighbor

A2: Long lines forward and back; 2s and #1 gent circle left as a threesome, with lady #1 in center;

B1: Lady #1 choose someone to swing; lady #1 go to partner, all partner swing

B2: Circle left 3 places, pass through; new neighbor dos a dos

This dance has a riff off of that Paul Balliet dance Three's Company. See

<https://sites.google.com/site/contradancesbypaulballiet/#TOC-Three-s-Company->

## **DANCE CENTER CALENDAR**

**By Donna Bauer**

Sunday: Alternate dance classes 2:30 – 5:30 PM

High Desert Dancers 5:45- 7 PM

Monday: Private Practice 6-8 PM

Tuesday: Private lessons 10:30 – 1 PM

Karate 5:30-6:45 PM

Tango 8 – 11 PM

Wednesday: Irish 6:30 – 7:30 PM (2<sup>nd</sup> and 4<sup>th</sup>)

Scandinavian 7:30 – 10 PM (1<sup>st</sup>, 3<sup>rd</sup> & 5<sup>th</sup>)

Thursday: Karate 5:30 – 6:45 PM

UNM Country Western Swing 7-8:30 PM

(Six week classes with breaks in between)

Friday: Private Ballroom Lessons 4-6 PM

English Country Dance 7:30 to 10:30 PM

once a month

Saturday: Irish Step Dancing 8 – 1 PM

Tango 2:30 to 6:45 PM

Folk Dancing 7 – 10:30 PM

## **MAE FRALEY, DANCE LEADER AND RESEARCHER**

### **By DeWayne Young**

The dance world has lost a treasure trove of dance leadership and information in Mae Belt Fraley, who died at the age of 93 on Feb. 10 in Rockville, MD.

Mae began teaching early and entertained the troops overseas during WWII in her square dance days. She was involved in the Kentucky Dance Institute (KDI) and Newcamp dance week at Frostburg, Maryland.

She led dance groups to workshops and camps in West Virginia and other dance camps in the East as well as led folk dance tours to Europe. She was dance instructor for the Swiss Folklore group, which met in the Swiss embassy in Washington, DC, and took tours to St. Moritz for instruction and performing in 1991 and a yodel fest in 1963. She led an Italian and a German group and was active in the Chevy Chase Community Center folk dance organization. She also attended the Lloyd Shaw Foundation's RMDR. Mae had her own dance camps twice a year: Woodmont in the spring in West Virginia and Pasadena, Maryland in the fall. She also led dance groups to yearly camps in Berkeley Springs, WV and to St. Michaels on the Eastern shore for folk dance weekends.

For many years, Mae worked at the Library of Congress in Washington, DC, holding a special visitation pass for research in the field of folk dance. Don Armstrong was among the dance leaders who relied on Mae's research on historic dances. When the Mae Fraley international folk dance collection was added to the Brigham Young University Music and Dance Library, it increased the holdings by more than 276 LPs, 600 45 records, 104 audio tape cassettes, 463 titles of books and pamphlets and some 70 large binders of camp and workshop syllabi. An equally large collection of her American material was donated to the Lloyd Shaw Foundation archives, now housed at the University of Denver Library, Denver, CO.

# **THE CHEYENNE MOUNTAIN DANCERS**

**By Enid Cocke**

How did Lloyd Shaw get hundreds of thousands of people across the country dancing in the 40s and 50s? The key was the students at Cheyenne Mountain School in Colorado Springs, where he was superintendent. As he researched the dances of America, he made them part of the activities at the school, holding a dance every Wednesday night attended by the students and their families.

Because he loved performance and because he wanted to share everything wonderful that he found, he developed an exhibition team. The students would try out, and the lucky nine boys and nine girls would get to make nationwide trips, one semester to the west and the next semester to the east.

The first trip was to southern California in 1937 to perform at the Claremont Colleges (Scripps and Pomona) and at schools in Los Angeles. In 1939 the team performed at the National Folk Festival in Washington, DC and at other venues in New England. The performances were usually followed by an open dance in a gymnasium where the spectators were included. The trips continued until Lloyd retired in the spring of 1953.

The program varied slightly from year to year, sometimes including New England contras and, in the early days, a section on European folk dances.

There are some beautiful photographs of these young dancers in *The Round Dance Book* by Lloyd Shaw. In the June issue of this magazine look for one of the programs of their exhibition dancing.

## STIR THE BUCKET

**Rusty Wright** reported on a presentation that took place on 11/11/11:

Melissa Cline (daughter of Rusty and Lovetta Wright and a disabled veteran) decided at the beginning of 2011 that her service project for the year would be to present the Veteran's Home with a couple of quilts on Veteran's Day 2011. After talking it over with her mother, they decided that they would make two quilts per month so they could donate 22 quilts.

With a donation of some material and the help of another quilter in Deming, they ended up donating 36 lap quilts, each about 54" by 54." Melissa embroidered "Thank You For Your Service To Our Country" on each quilt.

The quilts were presented to the Veteran's Home just prior to the Veteran's Day celebration so the Veterans could use them to keep warm during the celebration. Special presentations were made to a survivor of the Bataan Death March and the oldest woman there at the home, who was an air traffic controller for the Air Force in World War II.



## EVENTS OF NOTE

**Rudy Ulibarri Memorial Dance**, May 4, 8:00 PM, Lloyd Shaw Dance Center, 5506 Coal, SE, Albuquerque, NM, featuring callers Bill Litchman, Rusty Wright, Dick Oakes, Chris Kermiet and musicians Randy and Carole Barnes, Scott Mathis and Linda Askew

**Shaw/Folk Reunion**, at The Outpost in Denver, Friday and Saturday, July 13 and 14. The Friday evening dance will begin at 7:00 PM, with an after-party at 10:00 PM. Saturday will feature dance sessions from 10:00 AM to 5:00 PM, followed by dinner on site at 5:30. Request dancing begins at 7:00 PM, followed by the evening dance and a farewell after-party. Dance leaders who would like to contribute to the program should contact Bob Riggs at [Bob@sde-co.com](mailto:Bob@sde-co.com)

**Cumberland Dance Week**, July 15-21, at Lake Cumberland Educational Center, Nancy, KY. Six magical days and night of music and dance. See information and registration form in the centerfold insert.

**Annual Membership Meeting of the LSF**, Monday, 1:00 PM July 16, Cumberland Dance Camp.

**Terpsichore's Holiday**, December 27, 2012-January 1, 2013, Stonewall Jackson Resort, Roanoke, WV. Check the website: [www.danceholiday.net](http://www.danceholiday.net)

## ADDRESS CORRECTION

Stan Burdick informs us that *American Square Dancing* is now published by Bill and Randy Boyd, 34 E. Main Street, Apopka, FL 32703 (not as it was printed in the December ADC.) Stan says, "Long-time readers should see it is still available and going strong."

## **FOUNDATION INFORMATION**

Linda Bradford, 15127 W. 32<sup>nd</sup> Pl., Golden, CO 80401 (Mailing List, LSF legal address) (303) 239-8772  
l\_bradford@comcast.net.

Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS 66503. (Enid: Editor of American Dance Circle, Board of Directors; Lew: Treasurer) (785) 539-6306;  
ecocke@ksu.edu; \_cocke@phys.ksu.edu.

Robert Fuller, 293 Stone Rd, Paris, KY 40361, (Board of Directors) (859) 362-3950; RJF727@aol.com

Anne Fuller, same address. (Secretary) ARFuller@aol.com

Nancy Kane, 2735 Slaterville Road, Brooktondale, NY 14817, (607)539-3096, nancykane@frontiernet.net

Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603, (Membership Chair), (989) 792-6196.

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Archives) (505) 247-3921; wmlitchman@yahoo.com.

LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661;  
dfbauer@aol.com.

Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO, 80112 (Board of Directors) (303) 808-9724;  
Allynn.Riggs@gmail.com

Lynn Schreiber, PO Box 32, Elsay, IL, 62028, (Board of Directors) (618) 374-2024; lynn.schreiber@gmail.com

Bob Tomlinson, President, 71628 Treadway Road, Martin's Ferry, OH 43935, bobtomoh@earthlink.net

The Lloyd Shaw Foundation  
2924 Hickory Court  
Manhattan, KS 66503

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This summer, join the Lloyd Shaw Foundation at  
**Cumberland Dance Week 2012**



**July 15 – 21, 2012**  
**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  
Chrissy Davis-Camp  
Laura Light  
George Paul  
Al White  
Alice White  
Ben Schreiber  
Eric Schedler  
Sam Droege  
Kappy Laning  
Jacob Hamrick  
Ruth Pershing  
Bob Tomlinson  
Hazel Jodock  
Tim James

[www.CumberlandDanceWeek.org](http://www.CumberlandDanceWeek.org)

## What is Cumberland Dance Week?

CDW is an all-inclusive music and dance event on the Cumberland plateau in south central Kentucky. It is a truly unique experience, creating a community of dancers and musicians of all ages and providing a nurturing environment in which to learn, share, and grow. Dancing, singing, story-telling, music-making, laughing—all are a part of daily life at camp.

Age-appropriate classes are offered during the morning, afternoon, and evening for children, teens, and adults. Live music is featured throughout the daily schedule. Three times a day, everyone comes together to share dance and music in the tradition of our ancestors. During the evening dance, parents enjoy themselves while their children are tucked away in bed, with staff monitoring the halls.

## What goes on at CDW?

*Adults & Teens* choose from a variety of exciting dance and nondance classes: contra, English, squares, clogging, garland, waltz, swing, rapper, drumming, crafts, yoga, etc.

*Children (5-8) & Youth (9-12)* activities include Irish step dance, nature walk, traditional games, crafts, Border Morris, drumming, singing games.

*Wee Tots* (4 and under) enjoy singing games, outdoor play, gardening, arts & crafts, and more.

### *New! Dance-related Learning Tracks:*

- ◆ **Dance Leadership:** Learn to teach and call dances in Seth Tepfer's "Callers Intensive" and Bob Tomlinson's "How To Be a Dance Ambassador".
- ◆ **Music:** Learn to play in a contra dance band, take an instrument workshop, jam on the porch, sit in with the band during daytime sessions or late-night dances.
- ◆ **Sound Apprenticeship:** On-the-job training in how to mike a dance band & run a sound board.
- ◆ **Dance Event Planning & Preparation:** Learn from experienced planners how to plan a dance camp or other dance event.

## Location

The Lake Cumberland 4-H Center is a spacious, modern facility remotely located near Nancy, Kentucky. Two wooden dance floors, classrooms, residence rooms, dining hall, large covered porch with rockers, **and** a cozy fireside lobby with areas for fellowship, relaxation, & impromptu jam sessions are all located under one roof. Residence rooms provide hotel style accommodations with air conditioning and private baths. Parents feel comfortable knowing this is a safe environment for their children. WiFi internet is available in central areas.

For more information or to register, visit [CumberlandDanceWeek.org](http://CumberlandDanceWeek.org)  
or email [registrar@CumberlandDanceWeek.org](mailto:registrar@CumberlandDanceWeek.org)

*Scholarships are available. See website for details.*

# Registration

Register online at [CumberlandDanceWeek.org](http://CumberlandDanceWeek.org) or use the form below. 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: \_\_\_\_\_

**Sex**      **Age**

Youth: \_\_\_\_\_

Youth: \_\_\_\_\_

(attach additional page if needed)

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Reserve vegetarian meals for these campers: \_\_\_\_\_

## Cost

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

<b>Age / Occupancy</b>	<b>Fee</b>	<b># Persons</b>	<b>Cost</b>
Ages 3 & under	\$99	x _____	= \$ _____
Ages 4-17	\$249	x _____	= \$ _____
Adult (2+ adults in a room)	\$699	x _____	= \$ _____
Adult (1 adult in room)	\$898		= \$ _____
LSF Member Discount (per adult; 2 max.)	-\$25	x _____	= \$ _____
<b>Total</b>			<b>\$ _____</b>

**Examples: 1 adult & 1 child aged 8 pay \$898 + \$249; 2 adults & 1 child aged 8 pay \$699 + \$699 + \$249.**

I would like to apply for a work scholarship. (See website for details. Must be 18 or older.)  
Names of those applying: \_\_\_\_\_

Submit a deposit of \$100 per person (for campers ages 4 and up). Balance due July 1, 2012.  
Make check payable to "LSF Cumberland" and mail to: **CDW Registrar, 359 Triborough Hollow, Lawrenceville, GA 30044.**

Refund policy: Except in the case of an emergency, \$50 deductible for cancellation after June 1<sup>st</sup>, redeemable within one year at any Lloyd Shaw Foundation event.