



The American Dance Circle

March 2014

Volume 35, Number 1

THE LLOYD SHAW FOUNDATION

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

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

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

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

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

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Make checks payable to the Lloyd Shaw Foundation

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LETTER FROM THE PRESIDENT

By Bob Tomlinson

Dear Friends,

I'm writing this during the second visit of the "Polar Vortex." Here in east-central Ohio the high today is one degree above zero. I'm sure there are some of you worse off, but it has been some time since I've had to experience such extremes. I've always maintained that once the temperature drops below 20 degrees it doesn't "feel" any colder to me as the temperature continues to drop: I only notice that my endurance to those colder temperatures gets shorter. I'm beginning to appreciate the mindset of those "snowbirds" that spend winters in Florida.

In the last issue I related my concerns regarding the digitization of the *A Visible Anthem* out-takes. David Millstone contacted Bill Litchman the third week of January with a proposal to have the video lab of Dartmouth College digitize all of this footage at little to no cost to the LSF. The Board of Directors quickly accepted the proposal. Bill will be coordinating the efforts with David working out the particulars of the digitization process. This may take some time since this project will be worked on, as time becomes available. Once the

process is complete and the files archived, the LSF can choose what files will be available for research purposes. While we are moving forward on this project we will still have to address the issues of where and how to store the original films and tapes as well as the digitized product(s) at a later date. My thanks go out to the directors for their quick response in accepting this proposal and to Bill Litchman for bringing this need to the forefront, and for his efforts coordinating the process. I am especially grateful to David Millstone for making the offer that will preserve this valuable part of our dance culture.

Spurred forward by the progress I just related, let me share another concern. I have a strong feeling that traditional western square dance as documented by Lloyd Shaw in the early 1930's is once again on the verge of being lost. Country Dance and Song Society continues to make progress toward advancing New England and southern style square dance. The Square Dance History Project is also doing great work with all styles of square dance with its "Dare to be Square" program and its website. While western square dance can be cued, just as contras and New England squares are, the uniqueness of western "patter" calls is particularly challenging for those that "cue" contras and New England squares. That type of calling doesn't translate into being read from a card.

One of the particular problems that "Traditional Western Square Dance" has is that there are so very few callers left and most of them, if not all are in the western part of the USA, making travel expenses hard to manage. The callers, I am aware of, that are competent to offer caller training workshops can be counted on one hand. In order to try to reverse this trend, one of the actions taken by the LSF Board of Directors at the 2012 July annual meeting was to offer \$500.00 travel subsidies to Cumberland Dance Week and Terpsichore's Holiday to bring in a traditional western square dance caller. Cumberland, enlisted Bill Litchman as staff in 2013. In addition to leading a square dance class, Bill conducted a successful caller workshop that was well attended. While this is a start, it is just that... a start. More needs to be done.

Again, I offer my thanks to David Millstone in particular, for his proposal to digitize the *A Visible Anthem* out-takes but

more especially, for all his many contributions to the American folkdance. As always, I continue to 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.

**NOTICE OF THE ANNUAL MEETING OF THE
LLOYD SHAW FOUNDATION**

The annual membership meeting of the LSF will be held at 1 PM on Monday, July 21, 2014 at the Kentucky Leadership Center, Jabez, KY. All LSF members are cordially invited to attend.

**It's Time to Renew Your Membership
(if you haven't already done so)**

Individual - \$25 Couple - \$40 Supporting - \$50
Sustaining - \$100 Patron - \$250 Life - \$1000

Send your payment to Ruth Ann Knapp, Membership Chair, 2124 Passolt, Saginaw, MI 48603. Checks should be made out to the Lloyd Shaw Foundation.

TERPSICHORE'S HOLIDAY, 2013

By Liessa Bowen

Between Christmas and New Year, my family drove from North Carolina to West Virginia for our third Terpsichore Dance Holiday. Imagine waking up every morning with English Country Dancing, followed by contras and squares. This works up an appetite, so you will enjoy lunch with some of your friends (and there are a lot of friends from which to choose!). After lunch, perhaps you could join an impromptu glorious chorus and sing for a while ... or learn some smooth new waltz moves, or try clogging, or maybe you've always wanted to learn to play ukulele, or play in the dance band, or try your hand at origami ... or perhaps try rapper sword dance? If that isn't enough choices, you might prefer a swim in the pool or get outside for a nature walk and enjoy some fresh crisp winter air. Be sure to be back by dinner, though, so you won't miss the singing by the fireplace before supper (with all your friends!). And of course there's more English and contra dance after dinner.

But wait, there's more! Those were just some of the many the options for teens and adults! For the kids, there's even more singing, dancing, storytelling, and juggling, even long sword dancing. And who doesn't like a few good stories, jokes, and showing off skills at family gathering time? (How about some poetry: Roses are red, dance camp is cool, if you don't want to dance, just jump in the pool!) There's so much to do, definitely no time to be bored.

Terpsichore offers an opportunity for each member of my family to try new things, practice skills learned in the past, and marvel at the talents of our friends and acquaintances. My seven-year-old learned some basic long sword dance skills, learned new songs, and made several new friends. My ten-year-old improved his juggling skills and learned about the importance of both smiling AND eye contact while dancing (a combination which greatly enhances his dance skills!). I had a blast singing, dancing, and learning some new fancy origami folds.

It is truly an awesome experience to be surrounded by so many talented people. The best part, however, is the connection we make with our fellow dancers, musicians, singers, jugglers, joke tellers, paper-crafters, parents, grandparents, singles, teens, and children. There is an amazing gathering of both talent and community that makes my family want to return each year.

A SCRIPPS GATHERING AT TERPSICHORE

At Terpsichore's Holiday we discovered that Scripps College in Claremont, CA was the college of choice for three of our young dancers. They were joined by a Scripps alumna who graduated—a long time ago.



From L to R: Maria Weiss (class of 2017) Aimee Miller ('16), Enid Cocke ('67), and Rachel Odessey ('17)

LITTLE OLD LADY-HOO

By Bill Wellington

This dance is based on the Presque Isle Eight, a figure that Ted Sanella adapted from a dance by Rod Linnell. Tod Whitemore put this dance to the song "Grandma Slid Down the Mountain," by Rich Wilbur. The combination of music, yodeling and dancing is unforgettable. You can see and hear Tod calling it at: [Http://www.youtube.com/watch?v=FYF5x4PUPVM](http://www.youtube.com/watch?v=FYF5x4PUPVM).

Opening figure:

- A1 Bow to your partners and bow to your corners all, join hands and circle left, around the ring you go.
- A2 Now the other way back in the same old track you get along back home, do si do with your partner and swing.
- B1 You swing that lady 'round on her little old lady-hoo, her little old lady-hoo, her little old lady-hoo.
- B2 Promenade to the lady's place with your little old lady-hoo, yodel-ayee, little old lady-hoo.

Basic figure (repeat four times)

- A1 All the men to the lady on the right hand, you balance with that girl, turn by the right hand, it's once and a half you whirl,
- A2 Ladies star by the left hand in the center of that ring, you balance to this fellow, do si do and then you swing.
- B1 You swing that lady 'round on her little old lady-hoo, her little old lady-hoo, her little old lady-hoo.
- B2 Promenade to the lady's place with your little old lady-hoo, yodel-ayee, little old lady-hoo.

Break: Grand Square. During the 64-beat grand square the caller yodels, and the dancers can yodel along as well.

TERPSICHORE 2013

By Bill Wellington

I dreamt that I was at a magical dance camp in wonderful West Virginia. It was Hawaiian Night, the costumes were colorful, and the fiddles, mandolins, flutes, accordions, and guitars were joined by marimbas, saxophones, and a cow bell. The dance was in full swing and everyone was ready to dance "The Black Nag." Just as the music was set to begin...THE LIGHTS WENT OUT!!! The ballroom was plunged into darkness, with only the red lights of the exit signs glowing. The crowd gasped. There was concerned murmuring. Around the room cell phones were lighting up. There was more concerned murmuring. The lights flickered on! Everyone cheered! The lights flickered off! Everyone sighed! The musicians, who were on stage ready to play into microphones, quickly leapt to their feet and took their instruments to the middle of the floor, determined that the dance must go on. The somewhat bewildered campers slowly returned to their places for The Black Nag as an air of apprehension and gloom settled over the room...but then the music started! Unfazed by the lack of electricity the musicians were inspired to play this rollicking English Country Dance in a way that soon had one hundred-and-fifty dancers galloping madly across the dimly-lit ballroom.

And the dancing and singing went on! Israeli dances, waltzes, swing dances, running sets, and polkas were danced! Songs of love and peace and harmony were sung! All through the night the campers defied the darkness and lit the night with their spirit! Everyone said it was the best dance ever!

Wow. What a dream! Or was it? Actually, this was no dream. Terpsichore Dance Holiday 2013 will always be remembered as the year the lights went out and the dancing didn't stop. From about 9:00 pm until 4:00 am on Hawaiian Night the resort was without electricity. In spite of this our staff and campers simply continued doing what they do best:

playing great music, dancing to great dances, singing great songs, and building a great community.

This singular event highlighted (or should I say low-lighted) a terrific Terpsichore which included our largest groups of campers and staff to date: over 200 people. Among these were nearly fifty teens who continue to bring amazing energy, talent, and spirit to our camp. Once again, many of our campers were veterans returning for what has become a joyous reunion.

With help from the Lloyd Shaw Foundation and the Kenton-Mathis Scholarship Fund we were able to assist twenty campers with full and partial scholarships at TDH 2013. These scholarships are very important to building Terpsichore's future, a future, I am happy to say, which appears very bright, even when the lights go out.

So if you want to join us for Terpsichore 2014, we can't promise that the lights will go out again, but we can say that if you like music, dance, song, friendly campers, comfy lodging, and great food, you will like Terpsichore.

(Editor's note: Another beautiful part of the evening without electricity was provided by Kappy Lanning and her group of ritual dancers performing Abbots Bromley. Usually they make their appearance on New Year's Eve, but here they came in the semi-dark performing their ancient ritual: the six holding deer's antlers to their heads, the man in the hobby horse, the fool, the bowman, and Maid Marion. After they had finished in our ballroom, they headed out the door and down the corridor to the lobby, where they repeated their performance to the enchanted and perhaps mystified nondancers who were also staying at the hotel.)

A CONTRA FOR ST. PATRICK'S DAY

Slaunch to Donegal

Adapted by Ede Butlin from "Beckett's Reel" by Herbie Gaudreau

Formation: Becket (Contra lines with couples facing couples across the set, women on partner's right)

- A1 Allemande left your neighbor
Swing your partner
- A2 Slant left, right and left through
Straight across right and left through
- B1 Same four, two ladies chain
Chain back
- B2 Same four right and left through
Star left once around (to meet new neighbor.)

The lyrics as sung by Marie Armstrong give all the commands at the perfect time.

Allemande left your corner
Go home swing you do, swing your girl
Slant left, right and left through
To the left you go then straight across
New two right and left through
Take your time, turn your Jane
Then the ladies chain
She's not yours, what a shame, chain her back again
Keep in step with the pipers' band and star with the old left
hand
Around you mill and around you wheel
Come back with right hands all
Turn the star go home again back to Donegal.

You can order this tune as prompted by Diane Ortner by going to lloydshawfoundation.org/catalogue.

LETTER TO THE EDITOR

Readers of *The American Dance Circle* might enjoy watching videos that illustrate two dances featured in the December 2013 issue.

Paul Moore's article mentioned adaptations of the Horse and Buggy Schottische. There's nice footage of that dance recorded at the 2011 Dare To Be Square gathering at the John <http://squaredancehistory.org/items/show/409>

(This Square Dance History Project is supported in part by the Lloyd Shaw Foundation.)

Later in his article, Paul describes Lamplighter's Hornpipe, a dance that has gone through many iterations over the years. At the Ralph Page Dance Legacy Weekend in 2004, caller Fred Breunig introduced five--count 'em, five!-- variations of that dance. The website of Country Dance and Song Society contains a link to an edited version of that session, showing all five versions, as well as videos of all the other dances mentioned in the "Cracking Chestnuts" book written by David Smukler and me. www.cdss.org/cracking-chestnuts.html

The version described by Paul is the first one of the five in this video. Later versions become progressively more active, changing from triple minor to duple and then incorporating swings.

Happy viewing!
David Millstone

SET PATTERNS TO SINGING CALLS

By Paul Moore

In the 1950s "Hash Calling" became popular. Before that callers used complete patterns that were a dance unto themselves. These dances were constructed from "old time" patterns, such as the Texas Star or Chase the Squirrel. Callers used the basics from other dances and put them into new sequences to create a new dance.

Some of the new dances were relatively short – 32 beats or less; others were quite lengthy, in the neighborhood of 64 beats, which was once through a tune. Many of those new dances went quietly into that good night, but others stuck around. The dances were not only the basics to do, but the rhymes as well. To achieve the rhymes, callers would invent new names for old basics, so if a dancer did not know the dance already it was impossible to dance it just from the calls. Basics were taught as the dancers needed them to complete a dance.

Someone (there is a lot of discussion as who the guilty party is*) thought it would be possible to take the basics out of the written dances and call them out of context. The names of the basics were a problem because callers used different names for the same call – for example: California callers used 'Frontier Whirl' while the rest of the country called it 'California Twirl'; most callers used 'Star Thru' but a few called it 'Snapperoo' (just imagine what that meant to the dancers). (After some discussion with callers who were around at the time, I came to the conclusion that Les Gocher was one of the main movers to hash calling.)

However some elements of the set patterns survived for quite a while. One element was the practice of including the pattern of the singing call in the preceding bit of patter. Another element was using the same pattern throughout the singing call – the singing call was supposed to be a time to let the dancers relax and just get the wind in their faces. When new records came out, one side was just the music (square

dance karioki) and the other side was called. (Some callers based their popularity on being recorded.) When the recording caller wrote his patter for the singing call, he was concerned with making the words match the phrasing of the song and he tried to make the pattern interesting and different. The results of this effort were mixed. Some singing call patterns written at that time are still in use today. Walt Cole (a caller who divided his time between Ogden, Utah and Yuma, Arizona) did a study of recorded singing calls and found that the amount of dance for a 64 beat tune ranged from 40 beats to 82 beats. In other words, many of the singing calls were just bad.

Because each singing call was unique, callers tended to learn the pattern on the called side of the record. Another aid to a caller working on a singing call was the cue sheet included with the record. The cue sheet printed out the opening, middle break, closing, the main figure, and the lyrics to the song as it was on the recorded side of the record. After dancing to the tune several times, the dancers had only to hear the first few notes of the song to know whether or not they could dance the figure. And even if the dancers struggled the first time through a figure, they knew that they had three more tries to get it right. (In these days in my area, it is rare to hear the same figure used all the way through – most callers will change the figure at least once per singing call.)

Even as callers were substituting their own figures in the singing calls, some songs ended up being called with the cue sheet version. As both Buddy Weaver and I have commented, “El Paso City” (Hi Hat) is almost always done with the original figure (which was written for the music). There are others that held onto the original figure for years and only recently have fallen to a generic figure on the called side so the callers can more easily hear the melody and switch figures. One of my favorites was “Summer Sounds” (MacGregor). It is not hard, but it is just inventive enough to feel fresh every time. I think the figure has fallen into disuse because the sequence is just different enough from the choreography callers use in their patter.

Here is the figure:

Heads (Sides) star thru; pass thru; circle round the track

*Head (Side) men break and make a line; go forward up and back;
Pass thru; wheel and deal; centers star thru; pass thru; cloverleaf;
New center two square thru $\frac{3}{4}$; turn corner left; keep her and promenade.*

There are some inherent problems with the figure, and some problems we have created because of changes in how we dance. The first problem is that the caller needs to time his calls to the melody but the dancers are not necessarily in position to do the call when it is made. In other words, the calls are stacked: the dancers must finish one call before doing the next one or two calls – the dancers must hear and complete all of the calls in the right amount of time by remembering the sequence in which they were made. I believe that callers now train their dancers to do the commands when they hear them, whether the dancers are ready for the call or not. The modern style of calling leads to stop and go (or stop and rush) dancing. This singing call is timed out beautifully, but the dancers may always feel they are chasing the calls.

A problem we have created is not using calls as they are written – the specific example being that there is no call “slide to a line.” Sliding to a line in this dance is really awkward – circling to a line is beautifully smooth. The timing of the lines passing thru, wheel and deal, centers star thru, pass thru and cloverleaf is really tight, but if the dancers keep moving and know their positioning, voilà, success. If dancers are hesitant at all, they fall behind. Cloverleaf is a figure a lot of dancers stumble over, even when called from “standard” position, and here it is not standard. Only two couples can cloverleaf because they are the only dancers facing out, the other two couples are facing in and therefore must move forward towards each other. There is just enough in the figure that is unusual or contemporary dancers would not be familiar with the need for quite a bit of “adjusting” the first couple of times they dance it. This is a figure that works best if the various elements have been used in the patten preceding the singing call. Also, it works best if the figure is used all four times. There is something special about dancing really tight choreography well.

This summer, join the Lloyd Shaw Foundation at

Cumberland Dance Week 2014



July 20– 26, 2014
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.

Headliner Callers

Bill Litchman
&
Carol Ormand

Musicians from These Great Bands

Avant Gardeners
Cosmic Otters
Mean Lids
Mixed Nuts
Retrospectacles
Uncle Farmer

www.CumberlandDanceWeek.org

What is Cumberland Dance Week?

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 non-dance classes: contra, English, squares, callers workshops, clogging, waltz, swing, rapper, crafts, yoga, etc.

Children (5-8) & Youth (9-12) activities include nature walk, traditional games, crafts, ritual dance, and singing games.

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

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**, email **registrar@CumberlandDanceWeek.org**, or call **888-913-6013**.

Scholarships are available. See website for details.

Registration - CDW 2014

Register online at 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.

Adult: _____	Sex (M / F)	LSF Member'
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

Age / Occupancy	Fee	# Persons	Cost
Ages 3 & under	\$98	x _____	= \$ _____
Ages 4-12	\$288	x _____	= \$ _____
Ages 13-17	\$338	x _____	= \$ _____
Adult (2+ adults in a room)	\$738	x _____	= \$ _____
Adult (1 adult in room)	\$938	_____	= \$ _____
LSF Member Discount (per adult; 2 max.)	-\$25	x _____	= \$ _____
	Total		\$ _____

Examples: 1 adult & 1 child aged 8 pay \$938 + \$288; 2 adults & 1 child aged 8 pay \$738 + \$738 + \$288.

I would like to apply for a work scholarship. (See website for details.)

Names of those applying: _____

Submit a deposit of \$100 per person (for campers ages 4 and up). Balance due July 1, 2014. 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 1st redeemable within one year at any Lloyd Shaw Foundation event.

Now available on CD!
The
American Dance Circle
(Digital Version)

The Lloyd Shaw Foundation is pleased to announce the production of a CD with all of the quarterly issues of the ADC from 1979 thru 2013 in pdf. format. Included on the disk is a cross index of contents that covers the issues of the ADC from 1979 thru 2011.

Cost: \$10.00 per CD (Includes Shipping and Handling in the U.S.)

Payment Method: Check made out to Calvin Campbell or by PayPal

Ordering Address: Calvin Campbell, 343 Turf Lane, Castle Rock, CO 80108

For Questions: Contact Calvin at cal@eazy.com



Another song that the figure was locked in for years was "Some Broken Hearts" (Rhythm) – an old Don Williams song. It also gives the dancers the sensation of chasing the calls, but again it fits the music beautifully.

Four ladies chain, 3/4s round

One and three promenade half way around;

Come down the middle square thru go four now -

Go all the way; and a right and left thru;

Pass thru; trade by and go left allemande;

Take your corner and promenade the land.

Four ladies chain should take 8 beats of music, and heads promenade half should take 8 beats. If the heads complete the ladies chain with a full courtesy turn they will be behind to start the square thru. The heads (or sides) must borrow two beats from the ladies chain by only doing part of the courtesy turn and starting to promenade as soon as they face that direction. Later, the pass thru, trade by, left allemande are stacked. The dancers will hear the calls to pass thru and trade by before they finish the courtesy turn on the right and left thru. But the dancers catch up with the calls and music for the left allemande.

In both of these old singing call figures the dancers chase the phrase of the dance and the music from the very beginning of the figure, but if they are patient, dance each figure smoothly with proper timing, they find they start the promenade on the first beat of the chorus to the song. These songs are conducive to really good dancing, even if there is a little stumbling the first time through.

There are many times I wish that we could experience that euphoria that comes from an interesting singing call figure that times out well and we get to dance it more than once so we gain mastery of it. When a caller uses these techniques he hands some ownership of the dance to the dancers. The caller essentially takes himself out of the middle and allows the dancers to connect to the dance and the music directly.

HOW TO ORGANIZE A SUCCESSFUL AUCTION

By Rachel McCandliss

In the last three years since Rachel McCandliss took on the responsibility for running the auction at Terpsichore's Holiday, it has brought in record amounts. We asked Rachel, who is in her first year of medical school at Emory University, to share her strategies.

When I first started coming to dance camps by myself at 15, I came on a scholarship. After I was hooked, I started paying my way by babysitting for the little ones during the evening dances. Once I went away to college, I aged out of babysitting, but the director asked if I might be interested in organizing the auction to raise money for scholarships, like the one I originally received. At the time, I had no idea what I was getting myself into, but I graciously agreed as it was a great way to afford camp as a student.

Over the past five years, I have worked at three different camps of different sizes and socio-economic backgrounds. But at all three, with little adjustments and careful decisions in the structuring of the auctions, all the camps have more than doubled their proceeds. At Terpsichore's Holiday, sponsored by the Lloyd Shaw Foundation, the community went from raising around \$1500 to over \$5000 for the past two years.

My first year organizing the auction, I was blessed with a wonderful mentor who had run various camp auctions in the past. She taught me the basics of how the different forms of auctions work and, most importantly, how to decide which items to put into which category. The foundation she gave me has been essential to each auction's success. Over the years I have gained a great deal of insight into the "Do's and Don'ts" of the process. In this little primer, I hope to share those same ideas with you.

Types of Auctions

The "Dollars for Scholars: (aka "Children's) Auction

Set up all of the children's items with cups beside them. The children buy tickets for \$1.00 each. After writing their name on the tickets, they put them in the cups of the items they like. After it is over, the organizer goes around and draws names out

of the cups. The child whose name is drawn gets the item. This auction is a wonderful way to get children involved at a young age. It also keeps children's items out of the Silent Auction and protects parents from having the difficult "I'm really sorry, but I'm not going to spend \$40 on a pink teddy bear conversation" with their five-year-old. I encourage parents to give their children \$5.00 to 10.00. Some children will even bring their own money. In my experience, this auction consistently makes \$200 to \$500, depending on the number of children in attendance.

Do:

- Encourage children not to put all their tickets in one basket. After all, it *is* a game of chance.
- Emphasize to children and parents that the money goes toward scholarships. Parents are often a little hesitant at first to involve the children in an auction, so talk to the kids about why they are getting new toys.
- Buy plastic cups from the dollar store. They aren't see-through and you can use them for years.
- Consider expanding this auction to include items for teens and adults. This allows teens to be involved at a level they can afford and removes some of the lower ticket items from the Silent Auction. More on that later.

Don't:

- Allow kids in the room while you are drawing the names. (Spoiler alert: I do fudge the process. I draw the really popular items first so those are random.) After that I make sure each child gets something. Then set a specific time when they can come pick up their items.

The Classic Silent Auction

Do:

- Make item sheets on the computer before camp and print a gazillion. You can always use them next year. I make them as half sheets and include lines for item name, donor, estimated value, minimum starting bid, and lines for 20 bidders.
- Have donors fill out these slips when they drop off their items. I cannot emphasize how important this is. It seems like a small task, but it adds up quickly.

- Provide entertainment during the event. Drinks, appetizers, and music are good options. You can also run the Live Auction at the same time as the Silent Auction.
- Select high quality, homemade items. Preserves and handmade scarves will appeal to everyone and are not gender, size, or taste specific. Plus they can't get them anywhere else!
- Set a small time frame. In my experience, auctions that run for only 1-3 hours raise more money than those that run for the entire week. If you do choose to have it run for multiple days, have an event where everyone is present when it closes.

Don't:

- Put every item you receive into the auction. It is okay to put some lower quality items in the "Dollars for Scholars" auction. If you clutter the tables with extra items, bidders won't be able to easily sort out the amazing high ticket items and bid them up.
- Include clothing in the silent auction. Unless it is spectacular, think about having a separate "thrift shop" where campers can buy items throughout the week at a set price (\$5 for shirts, \$20 for dance shoes, etc.) For the live auction, be sure you are offering items that are of interest to a large portion of the auction participants.

The Live Auction

Putting on a live auction is easier than you may think. Plus it is a fun event for everyone to attend, even those not bidding. Include some lovely high-ticket items and services, but throw in some goofy items too to keep the crowd laughing. All you need are some high-quality items and services from your talented and well-connected community members, two entertaining staff members, and some pens and clipboards.

Do:

- Choose staff to act as the auctioneers. They are the most recognizable people at camp, which will get the greatest number of people engaged. Plus you already know they are good performers!
- Select auctioneers that are different from one another. This can mean they are: male and female, young and old, goofy and dry, fiddler and caller. Make sure you give the audience

two distinct auctioneers with whom to connect. If they don't connect with either one, they are less likely to bid.

- Invite staff and campers to provide services. Great ideas: a private waltz lesson, 45-minute massage, weekend getaway to a camper's organic farm, or a care package of cookies sent to kids at college. Check with the donors ahead of time to see if they would provide the service to two people if the bidding gets high enough.
- Have a helper or two to write down the names and winning bids for each item. These helpers can also pass around clipboards when multiple people chip in for the same item.
- Go through the items and their significance with the auctioneers ahead of time. You can set an order if you like or just wing it.
- Provide childcare. Either schedule the live auction after the little ones are asleep or enlist some master child handlers to play games for an hour. Parents will get the chance to have a glass of wine (\$3-5/glass) and relax.

Don't:

- Select more than 15 items/services to be auctioned in an hour. Camp schedules are usually jam-packed! Be respectful of everyone's time.
- Commit to any services when they are first offered. To avoid any hurt feelings, I always initially say, "I will put it on my list and let you know whether we will include it or not. I want to make sure that in our limited time, we offer a good variety to interest everyone at camp." And thank them!
- Underestimate the benefit of each person chipping in \$5. This may be a thank you gift for the director or a goofy camp tradition. Each year at Terpsichore, we auction off a hideous jacket and belt for one lucky person to wear on New Year's Eve. This thrift store jacket has raised a few thousand dollars over the years.

Ten Final Thoughts

1. Have one designated auction organizer, but enlist the help of scholarship recipients or other volunteers to help with specific tasks. If possible, also have one person as an assistant for auction day who isn't in charge or organizing the events but is always ready to ask, "What else can I do to help."

2. I always have one designated Auction Day during which all events take place. This should be approximately 2/3 of the way through camp to give you enough time to organize beforehand and collect money afterwards.
3. Try to minimize auction announcements as much as possible. The campers will thank you.
4. That being said, do make one announcement on the "importance of the auction" and have *anyone* who has ever attended camp on a scholarship stand up. This way you don't call attention to any individuals and the community will swell with pride when they see the number and diversity of people that their donations helped bring to camp.
5. Consider running the silent and live auctions at the same time. For example: start the silent auction at 6:30, the live at 7:00, and close the silent 15 minutes after the live ends. This gives the campers who lost bids in the live a chance, in a rush of adrenaline, to bid up the items in the silent they had their eye on.
6. If you're hosting a weekend instead of a week-long camp, gather auction items from community members beforehand (secure homemade goods, a few goofy items and services specifically) and plan just one event.
7. Tally up each family's total and collect money for all of the events at the end.
8. A spreadsheet for totaling will save you time, but a list of campers is all you need in a pinch.
9. Use the talents of your fellow campers for entertainment and services! They are your best resource!



EVENTS OF NOTE

NFO Conference (National Folk Organization) and San Antonio Folk Dance Festival,
San Antonio, TX, March 13-16 www.nfo-usa.org

Downeast Country Dance Festival, Topsham, ME.
www.deffa.org. grdyobs@deffa.org

Hands Four Spring Dance 2014, Berea, KY with
Wild Asparagus and George Marshall.
www.hands4berea.com

63rd National Square Dance Convention, Little
Rock, AK www.63nsdc.com

Shaw/Folk Rendezvous, July 8-9, The Outpost in
Denver, CO, July 8-9. Contact: Bob Riggs,
bob@sde-co.com
See page 27 for more information.

Cumberland Dance Week, July 20-26, 2014, Lake
Cumberland 4H Center. Registration begins in
January. Go to Cumberlanddanceweek.org

Annual Meeting of the Lloyd Shaw Foundation,
July 21, 1:00 PM at Cumberland Dance Week

Terpsichore's Holiday, December 27, 2014-
January 1, 2015, Stonewall Jackson, Roanoke,
WV, www.danceholiday.net

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	Cross Step Waltz	12:00-2:00
	Tea Dance	2:30- 5:30 1/month
	High Desert Dancers	5:45-7:30
Monday	Yoga	6:30-7:45
	Tango	8:00-9:00
Tuesday	Private Lessons	10:00-4:00
	Karate	5:30-6:45
	Tango	7:30-10:30
Wednesday	Private Lessons	12:00-1:00, 2:30-7:30
	Scandinavian	7:30-10 (1 st , 3 rd , and 5 th)
Thursday	Private Lessons	10:00-11:00
	Karate	5:30-6:45 PM,
	Private Lesson	7:00-8:00 PM
	Country Western Dance	7-8:30 PM (3X/year)
Friday:	Private Lesson	10:00-4:00 PM
	1 st Friday--dance party	6:30 to 10 PM
	2 nd Friday Private Lesson	6:00-7:30 PM
	Dance Party	8:00-11:00 PM
	3 rd Friday Private lesson	6:00-7:30 PM
	Dance Parties or Workshops	8:00-10:30 PM
	4 th Friday Private Lesson	6:00-7:30 PM
	English Country Dance	7:30-10:30 PM
	Saturday Irish Dance	8:00 AM-1:00 PM
Tango	2:30-4:30 PM	
Folk	6:45-10:30 PM	

The dance center has become very busy over the last few months as you can see from the schedule in the large studio. The small studio is just as busy mostly with private lessons. I have a waiting list of four folks who would like to have a night in the big hall, which is almost impossible. I am trying to keep the third Friday open for workshops especially now that we have three monthly groups meeting.

THE LOBSTER QUADRILLE

Paul Moore

*I have written several columns about Quadrilles. This month I offer you a bit of whimsy, and the most famous Quadrille of them all: **The Lobster Quadrille** by Lewis Carrol.*

The Mock Turtle sighed deeply, and drew the back of one flapper across his eyes. He looked at Alice and tried to speak, but, for a minute or two, sobs choked his voice. "Same as if he had a bone in his throat," said the Gryphon; and it set to work shaking him and punching him in the back. At last the Mock Turtle recovered his voice, and, with tears running down his cheeks, he went on again:

"You may not have lived much under the sea—" ("I haven't," said Alice)—"and perhaps you were never even introduced to a lobster—" (Alice began to say, "I once tasted—" but checked herself hastily, and said, "No, never")—"—so you can have no idea what a delightful thing a Lobster-Quadrille is!"

"No, indeed," said Alice. "What sort of a dance is it?"

"Why," said the Gryphon, "you first form into a line along the sea-shore—"

"Two lines!" cried the Mock Turtle. "Seals, turtles, salmon, and so on: then, when you've cleared all the jelly-fish out of the way—"

"*That* generally takes some time," interrupted the Gryphon.

"—you advance twice—"

"Each with a lobster as a partner!" cried the Gryphon.

"Of course," the Mock Turtle said: "advance twice, set to partners—"

"—change lobsters, and retire in same order," continued the Gryphon.

"Then, you know," the Mock Turtle went on, "you throw the—"

"The lobsters!" shouted the Gryphon, with a bound into the air.

"—as far out to sea as you can—"

"Swim after them!" screamed the Gryphon.

"Turn a somersault in the sea!" cried the Mock Turtle, capering wildly about.

"Change lobsters again!" yelled the Gryphon at the top of its voice.

"Back to land again, and—that's all the first figure," said the Mock Turtle, suddenly dropping his voice; and the two creatures, who had been jumping about like mad things all this time, sat down again very sadly and quietly and looked at Alice.

"It must be a very pretty dance," said Alice timidly.

"Would you like to see a little of it?" said the Mock Turtle.

"Very much indeed," said Alice.

"Come, let's try the first figure!" said the Mock Turtle to the Gryphon. "We can do it without lobsters, you know. Which shall sing?"

"Oh, **you** sing," said the Gryphon. "I've forgotten the words."

So they began solemnly dancing round and round Alice, every now and then treading on her toes when they passed too close, and waving their fore-paws to mark the time, while the Mock Turtle sang this, very slowly and sadly:

*"Will you walk a little faster?" said a whiting to the snail,
"There's a porpoise close behind us, and he's treading on my tail.
See how eagerly the lobsters and the turtles all advance!
They are waiting on the shingle—will you come and join the dance?"*

Will you, won't you, will you, won't you, will you, won't you join the dance?

Will you, won't you, will you, won't you, will you, won't you join the dance?

"You really have no notion how delightful it will be

When they take us up and throw us, with the lobsters, out to sea.

But the snail replied, "Too far, too far!" and gave a look askance—

Said he thanked the whiting kindly, but he would not join the dance

Would not, could not, would not, could not, could not join the dance.

Would not, could not, would not, could not, could not join the dance.

"What matters it how far we go?" his scaly friend replied.

"There is another shore, you know, upon the other side. The further off from England the nearer is to France-- Then turn not pale, beloved snail, but come and join the dance. Will you, won't you, will you, won't you, will you join the dance? Will you, won't you, will you, won't you, will you join the dance?"

"Thank you, it's a very interesting dance to watch," said Alice, feeling very glad that it was over at last: "and I do so like that curious song about the whiting!"

"Oh, as to the whiting," said the Mock Turtle, "they—you've seen them, of course?"

"Yes," said Alice, "I've often seen them at dinn—" she checked herself hastily.

"I don't know where Dinn may be," said the Mock Turtle; "but, if you've seen them so often, of course, you know what they're like?"

"I believe so," Alice replied thoughtfully. "They have their tails in their mouths—and they're all over crumbs."

"You're all wrong about the crumbs," said the Mock Turtle, "crumbs would all wash off in the sea..."

[Editor's note: Clearly Lewis Carol knew his way around in a contra dance! You must know a thing before you can satirize it.]

ABOUT LLOYD SHAW

Lloyd Shaw was principal of Cheyenne Mountain School (kindergarten through high school) in Colorado Springs from 1916 to 1951. He was always looking for extra-curricular activities that would enrich his students' educational experience. He came upon international folk dancing first and then stumbled on square dancing as it was performed in Colorado in the 1930s. He became an avid researcher, publishing two books: *Cowboy Dances* and *The Round Dance Book*. Beginning in 1939 his students toured the country performing an exhibition program of American dance that included New England contras, Kentucky running sets, dances of the southwest and traditional couple dances, culminating in the square dance. From those performances came requests to offer summer institutes where he taught a generation of dance leaders. He gave his students a unique educational experience and the country a reintroduction to their own folk dances.

Here are some things he said.

"The time seems ripe for a revival. Seeing these old dances take hold so contagiously makes me hope that they may spread to hundreds of groups all over the country."

"Perhaps it was the war, perhaps the atomic bomb, or perhaps all the unhappy rumblings from stress-torn Europe, but people are a little frightened and they are sort of lonesome now. Modern science tore some of their simple, wholesome faiths to shreds. They have had enough suspicion and mistrust and unfriendliness thrust on them. They want to clasp a neighbor's hand again and laugh and sing and dance again."

"Square dancing may be the mortar that will bind all our little stones together, bind our groups together. Its deep folk qualities working into the cracks and interstices of our fractured lives may help to bind the nation together."

BACK ISSUES AVAILABLE

You can get back issues of the *American Dance Circle*

by writing

Enid Cocke, 2924 Hickory Court, Manhattan, KS
66503

State the month and year of the issues you would like to have. Include a check made out to the Lloyd Shaw Foundation: \$2 for the first magazine, \$1 for all subsequent issues, postage included.

NOTICE TO QUILTERS

There is still time to contribute a square to the quilt to help celebrate the Foundation's 50th anniversary. All blocks should be 9" x 9" with a half inch seam allowance on each side, making the finished squares 8" by 8". Design your own square and include a note to tell how your square represents dance to you. Try to get your square to Allynn in the very near future so that she will have the time to complete the quilt.

Send your square to Allynn Riggs, 7683 E. Costilla Blvd, Englewood, CO 80112.

Questions?

Phone: (303) 808-9724.

Email: Allynn.Riggs@gmail.com

The Shaw/Folk Rendezvous 50th Anniversary Celebration

July 11-12, 2014.

**Friday evening starting at 7:30 PM,
Saturday daytime sessions
Western dinner and evening dance.**

**Featuring
John & Nita Bradford
Enid & Lew Cocke
Bob & Allynn Riggs
and friends.**

**Location: The Outpost
10101 E. Colorado Ave, Denver, CO
Program: Traditional LSF
music dance and fellowship**

www.bob@sde-co.com

(303) 808-7837

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