



The American Dance Circle

June 2015

Volume 36, Number 2

THE LLOYD SHAW FOUNDATION

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

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

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

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

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

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LETTER FROM THE PRESIDENT



My Friends,

Four years ago when the Lloyd Shaw Foundation Board of Directors elected me as their president, I came into the job with some thoughts about the direction of the LSF. Of course we have our mission statement as printed inside the front cover of the American Dance Circle. Many of us are also familiar with the older condensation: "...to recall, restore, and teach the folk dances of the American people." Even before accepting a nomination to the BODs in 2002, I've noted that entry into most recreational dance groups can be cumbersome. Modern Western Square Dance is the example that comes to mind. But all types suffer in part due to this entry barrier. I think, in part, we perpetuate this barrier by expecting our contra callers to teach their beginning dancer to contra dance and so on for all of the many recreational dance genres we encounter. These new dancers grow in their love for the type of dance they have been introduced to. Some never come to the realization of why they love to dance or that they could possibly achieve the same satisfaction from other dance forms.

I can remember back to the time when I lost my way as a young dancer. I thought all my satisfaction was derived from

mastering new skills and dance routines and flawlessly executing previously learned dances. Now don't get me wrong, I do get satisfaction from this aspect of dance, especially as I grow older. I often wish I could retain that knowledge as I used to. With constant exposure to dance leaders that followed the philosophy of Jane Farwell such as members Mary Lea Bailey, Mae Fraley, and Bill Alkire, I slowly became aware that the actual dance was of secondary importance. The personal interactions between the participants or community were the greater source of my satisfaction. I guess when I started paying more attention to what happened when the music wasn't playing, I was able to appreciate the purpose of the dance thereby enriching my whole experience. With the counsel and guidance of dance leaders like Bob Howell and Don Armstrong, I was able to mature as a dance leader and, hopefully, continue to transmit the joy and purpose of the dance.

During my presidency I have often referred back to our mission statement. It keeps me grounded. In my preparations for this column, I found upon rereading this statement my attention was drawn to the fifth point, a reference to the emphasizing the spirit of Lloyd Shaw. Unfortunately it is coupled with the dances of Lloyd Shaw. Even though "spirit" is listed first, it is so easy to focus on the dances when in essence, it is that spirit that should continually be emphasized. Enid's publication of "*Lloyd Shaw and the Cheyenne Mountain Dancers*" does, indeed, emphasize this spirit.

Cumberland Dance Week has moved to a new venue, Camp NaCoMe in Tennessee. The previews of this new place are extremely favorable, especially the promise of softer dance floors. Please see the advertisement in the center of the ADC and register to join me as CDW turns the page to a new chapter in its mission. Our current dance events while aimed at the contra dance demographics, offers the participants an opportunity to experience many of the dance genres they may never have considered trying before. I have lost track of the

number of contra dancers relating anecdotes of returning home to seek out local square or ECD groups to dance with after they attended one of our events. I believe the people that make up the daily schedules facilitate these opportunities. Please continue to support these events with your presence and consider inviting someone that may be unfamiliar with your favorite dance period when you meet them. You may be remembered as the person who first introduced them to whatever your favorite dance is.

Camp NaCoMe is less connected to modern teletech-nology than the previous location, necessitating a change in the anticipated location of our annual membership and board meetings. They will be held in conjunction with the Shaw Folk Rendezvous in the Denver, CO area. Please see the announcement that follows for specific information.

I mentioned the new chapter that Cumberland Dance Week is starting. If you have been reading this column you are aware Kathy and I started a new chapter in our lives last year regarding her parents' care. Since my last column, I came to a recent realization that there was not enough of me to supply the immediate care needed by my loved ones and maintain an effective LSF presidency. So it is also time for the Lloyd Shaw Foundation to begin a new chapter; it is time to elect a new president. The past four years have gone by with great haste. In my columns I have acknowledged the contributions of so many. Those contributions are too numerous to restate. I do, however, want to again restate my gratitude to all those contributors. I have also been privileged to work with the dedicated officers and Board of Directors of the Lloyd Shaw Foundation in an atmosphere of camaraderie and cooperation. We have many accomplishments toward fulfilling our mission and insuring the long-term stability of the LSF.

The LSF is in transition. It has been for at least two decades. We continue to have problems...declining member-

ship being one that immediately comes to mind. The board has taken steps to mitigate the financial effects by establishing an endowment to supply operating funds to the general budget when and if the need arises. Meanwhile we have started the process to take advantage of the free technomedia now available to us. I believe it has the potential to solve some our past problems regarding advertisement and promotion and ultimately our membership problems.

I wish the new president the best with regard toward maximizing these preparations and with the direction of the LSF in general. I willingly offer any guidance to my successor. I will continue to work with ongoing projects compatible with my new lifestyle. I know the time will probably come when I can return to a more active role in the Lloyd Shaw Foundation. In closing my last column "from the President" I urge each one use to again explore your understanding of the "purpose of the dance" and become acquainted or reacquainted with the spirit of Lloyd Shaw. Armed with this understanding we, as dancers and dance leaders, will be better able to personally promote the ideals of the Lloyd Shaw Foundation. I wish you all my best and I hope to see you occasionally at the dance.

Bob Tomlinson

**YOU ARE CORDIALLY INVITED TO ATTEND THE ANNUAL
MEMBERSHIP MEETING OF THE LLOYD SHAW
FOUNDATION AT
THE MAPLE GROVE GRANGE
3130 YOUNGFIELD STREET IN WHEATFIELD, COLORADO
AT 1:00 PM
ON SATURDAY, JULY 11, 2015**

**THE BOARD OF DIRECTORS WILL MEET THE FOLLOWING
DAY AT 1:00 PM AT THE HOME OF FRANK AND LINDA
PLAUT, 622 MOUNT EVANS ROAD, GOLDEN, CO**

MOORE THOUGHTS

By Paul Moore

Over the years poems have been written about square dancing—some are dreadful, but this one is especially fun. It was published in *Dancer and Caller News* sometime in the early 1950s. You will recognize most of the calls even 60 years after the poem was published. Some calls have been dropped. If you need them, at the end I have attached a glossary of calls no longer used.

Enjoy.

HEEL-BURNER'S HASH

(Reprinted from the "D.A.C. News")

From Maine to Cal., from border to border,
What do you hear? It's, "Sets In Order!"
Rumba rhythms fade on the air;
For today we're dancing on the square
Jitterbugging girl and boy
Now docey-doe to "Soldier's Joy"
Papa with his fancy tango,
Grandmaw with her weird fandango
All join hands and circle the hall
When they hear that singsong call :
"Allemande left with your left hand,
Right to your partner and right and left grand.
Meet your honey and give her a twirl,
And all run away with the corner girl.
In to the center and yip and shout
And turn the wagon wheel about;
Sashay and whirlaway; rip and snort!"
Putting the shot is a sissy sport,
Jai alai isn't half so drastic
Compared to tripping the light fantastic
With, "Eight hands down, and all bow under
Till you make those sagehens flap like thunder!"
From Cat Cay to Puget Sound
What is the cry that's going round?
It's, "Swing your partners, stomp your feet,
And pigeon-wing with the couple you meet."

No more are woodwinds softly slurping;
No bebop — just a fiddle chirping.
No tuxedos; Paw's nothing loath
To dress like Roy Rogers and Trigger both;
And Maw is that bundle in calico,
So set up your squares. Let's go!
"All jump up and circle south;
Let a little moonshine in your mouth.
Chase that rabbit, chase that 'possum;
Swing your own little cactus-blossom.
Birdie hop out, crow fly in;
Do-pas-o and go back again;
Lady go round and the gent fall through;
Forward up six and docey two;
Shoot that star till their tootsies blister,
And triple duck in a Cheyenne twister.
Dive for the oyster, dig for the clam;
Roll the old barrel over the dam;
Grapevine twist with a haw-gee-haw,
And don't you forget to swing Grandmaw!"
And what's the good word from here to there?
It's, "Promenade, boys, you know where;
You know where and I don't care:
Now boops-a-daisy to an easy chair."

Ethel Jacobson

Sets In Order was the most widely read square dance magazine ever. It started in November 1948 and lasted until December 1985. Bob Osgood was the founder, editor, and publisher of all 444 issues. You can see all of the issues on the University of Denver Website.

Wagon Wheel – several versions, but one is lines of 3 move toward each other, then pivot around the center dancer (left ends moving forward) to change places.

Sashay is still used, though we think of it mostly as a half sashay. Whirlaway is the old term for rollaway (with a half sashay)

"Rip 'n Snort" is another old time call which is making a strong comeback in party dances or dances for youth. In a

circle or square, the designated couple takes everyone with them under an arch made by the opposite couple. The archers must also go under their own arch. If couple #1 was told to Rip 'n Snort, everyone would hold hands and go under the arch made by couple #3: once couple #1 is through the arch they drop hands with their partner and separate around the outside until they meet back where they started.

"Eight hands down and all bow under" is most likely the four men join their eight hands and drop down between the ladies. The men then step forward, and using their joined hands, lift the ladies up. The ladies then join hands in front of the men so they can lean back. All the while the dancers are circling. "'Til you make those sagehens flap like thunder." Sagehens, of course, refers to the ladies in the set. Flap Like Thunder serves two purposes: one, it tells the ladies to lean back and take advantage of the centrifugal force so they can raise their legs up in the center of the set; and two, it rhymes with 'Under' in the previous line.

"Pigeon Wing" is an old style of handhold: both dancers point their fingers up, go palm to palm, then rotate their wrists slightly to give a firm hold so you can lean back a bit in the arm turn. It is really comfortable.

Roy Rogers was noted for his flamboyant costumes, particularly if he was in a rodeo. Roy had his outfits made by the same Hollywood designer as Cal Golden did.

"Maw" is the man's partner. Calico was most popular fabric for square dance dresses at the time.

"All jump up and circle south/Put a little moonshine in your mouth." This is a combination of a couple of standard openings to a tip. Many callers would start off with "All jump up and never come down/swing that pretty girl round and round." Then the caller might continue with "Join your hands and circle south/Put a little sunshine in your mouth." South, as in southpaw, is left; and the poem changes sunshine (smiles) to moonshine.

"Chase the rabbit, chase the squirrel/Chase that pretty girl

round the world" is an old pattern dance, but it has been changed here to "possum" to rhyme with "cactus blossom" – kind of a sticky situation.

"Bird hop out..." is the patter for the old "Birdy in the Cage" pattern.

There are at least two variations of "Lady Go Round and the Gent Fall Through." The easiest one to picture is the #1 couple goes behind couple #2. The #1 lady goes round the gent and lady and then goes into the center. The #1 gent goes around just the gent. Both turn left in front of one dancer and go back to the outside and turn left again. The #1 lady goes around the #2 lady and the #3 gent. The #1 gent follows but goes around couple #2, so he is always one place behind his partner.

"Forward six and docey two" refers to a pretty standard formation of one man with his corner on his left and his partner on his right in lines of three. The two 'lonesome' men are at home. The lines of three go forward and back; then the two men docey (dosado) around each other.

"Triple duck in a Cheyenne Twister" was an old combination in which there are lines of three (as in the last figure); the center gent lets go of the lady on his left and makes an arch with the lady on his right. The two men hook left elbows to make a pivot point. All six dancers move forward, with the single lady going under the arch until she has gone under three arches. All of a sudden the partner shows up. Cheyenne Twister is the name some caller gave to a lengthy sequence that used the triple duck.

"Dive for the Oyster, Dig for the Clam" is another old-time pattern dance for visiting couples. Couple #1 leads to the right and circles half way with couple #2. Couple #2 arches and couple #1 steps under the arch (exactly on the beat of the music) then backs out and makes an arch for couple #2 to duck under. The ending of the figure depends on how fancy the dancers want to be (and how much time the caller gives them.)

"Grapevine Twist" was a real favorite of callers and

dancers. Couple #1 leads to the right, and with the man in the lead, goes between couple #2, around the lady, back to the middle, makes a full loop in the center, then back between couple #2 and around the man. Back into the middle and circle left with couple #2. The #2 man leads all four between couple #3, etc. (Haw and Gee are commands used to tell mules which way to turn. *Editor's note: no reflection on square dancers!*)

RESPONSE TO LLOYD SHAW AND THE CHEYENNE MOUNTAIN DANCERS

By Enid Cocke

An unexpected but great pleasure in completing Lloyd and Dorothy Shaws' story is hearing from people who were Cheyenne Mountain Dancers.

The first letter came from a physician in Florida. He wrote, "Thank you! I can't say thank you enough for the gift of your work and time in putting together *Lloyd Shaw and the Cheyenne Mountain Dancers*. I attended Cheyenne from the fall of 1943 to graduation in 1951. Pappy took on the role of Father to me, as my father had been drafted into the Army and sent to England to prepare for the invasion of Europe.

"My sister Barbara and I danced for Pappy with the dance team every year that we were in high school and made it onto the bus.

"It would take a much longer letter to tell you of the lasting influence Pappy and Mrs. Shaw have had on my life. To have the insight into his person that your work has made available to me is a gift I shall always treasure."

Will Simmons, M.D., class of 1951, Sarasota, FL

A few days later there came a letter from one of our LSF members: "I just finished reading the book that you and your grandparents wrote about Cheyenne Mountain School and the square dancing. It was wonderful! Thank you so much for pulling it all together. I was a student at Cheyenne from September 1946 in 6th grade through my graduation in June of 1953. I was the valedictorian of that graduating class. I was a

Dancers and their families are invited to a special dance event sponsored by the Lloyd Shaw Foundation.

Date: Saturday, July 11

Location: Maple Grove Grange, 3130 Youngfield St., Wheatridge, CO 80215

3:00 to 5:00 PM: a family dance for children and their parents

7:30 to 10:00 PM: dance for adults and teens with some dance experience.

Celebrate the rich variety of traditional folk dance:

Contras, squares, couple dances, big circle dances, English country dances

Admission: Adults \$10 Children \$5

Questions? Contact John Bradford, (303) 232-5078, nitajohn@outlook.com

Staff: Randy Barnes

John Bradford

Enid Cocke

Bill Litchman

Bob Riggs

This summer, join the Lloyd Shaw Foundation at

Cumberland Dance Week 2015



June 27 – July 2, 2015
Pleasantville, Tennessee

Cumberland Dance Week is five days and nights of dance and music for all ages. Join us in our new home at the lovely NaCoMe Camp and Conference Center near Pleasantville, Tennessee. Your registration includes all meals from Saturday evening to Thursday afternoon; semi-private room with private bath in an air-conditioned cabin; and all workshops and dances.

◆ Staff ◆

Diane Silver
Seth Tepfer

The Coffee Zombies: Tom Cunningham, Dianna Davis, Bob Douglas

Ben Schreiber

Al White

Alice White

Beth Harvey

Hazel Jodock

Tim James

Drake Meadow

Lauren Peckman

www.CumberlandDanceWeek.org

◆ Staff Highlights ◆

The Coffee Zombies have rocked dancers from Wisconsin to DC, Ann Arbor to Atlanta. Tom Cunningham's swing, old-time, and bluegrass backgrounds influence his fiddle and guitar playing. Drawing on her passion for Roma, Celtic, and Balkan dance music, Dianna Davis brings her keyboard, accordion, clarinet, and foot percussion to the stage. Playing percussion and guitar, Bob Douglas infuses the band with years of experience in world beat, punk, and prog rock. The Coffee Zombies make everyone want to dance!

Seth Tepfer is "Atlanta's Dance Magician," calling dances for adults and children like you've never seen before. Known for his infectious energy, short walk-thru's, and 'hash-contras', Seth's warm enthusiasm gets everyone moving and having a great time!

Diane Silver has been a contra dancer, swing dancer, kitchen flat-footer, caller, and teacher for more than 15 years, calling across the US & abroad. Highly acclaimed for her positive energy and spirit of community-building. Her motto: "I can't believe this much fun is legal!"

◆ Something for Everyone ◆

Adults and Teens will find a diverse and exciting program with classes that allow everyone to learn something new. Whether you're looking for high-energy dance, relaxation, or the chance to call dances or play music with some of the best, you'll find it at CDW. The camp typically features classes in contras, squares, English Country Dance, ritual dance (e.g., rapper, Morris, garland), international, partner dances, music, crafts, and nature.

Youth (ages 5-8, 9-12) explore America's rich heritage through music and dance and find out about other cultures in a way they'll never forget. The program is fun and challenging and takes place in a warm atmosphere of friends and family. Typical class offerings include folk dancing, ritual dance (rapper, Morris, longsword), music, crafts, nature, and traditional games.

Childgrove (ages 0-5) is a gem of a program for the youngest campers. Daytime activities include outdoor movement, circle time, focused craft, and interactive creative play. They'll explore folk arts and traditions such as gardening, baking, fiber arts, and more through story, song, craft, and play. At the end of camp the kids return home with new crafts in their hands, new songs in their heads, and new friends in their hearts.

Families are welcome at Cumberland Dance Week! CDW is ideal for parents, grandparents, aunts, uncles, and friends who wish to spend a meaningful and relaxing vacation with children. Not only can adults dance all day while the kids enjoy themselves in age-appropriate classes, they can continue to dance in the evening after the children are tucked away in bed, with adults and older teens monitoring the cabins.

◆ Cumberland Dance Week Venue ◆

Nestled in a 600-acre forest, NaCoMe Camp & Conference Center is the historic site of Beaver Dam Springs Resort where ladies and gentlemen in the 1800's would travel to bask in the "healing" waters of Sulphur Springs. Today, the camp boasts most of its original buildings, upgraded and remodeled with wood harvested on site. A creek meanders through the camp, and there's a swimming hole, a lake with kayaks and canoes, a playground, porches on every building (replete with rockers), a huge "barn" for dancing, world famous cinnamon rolls, and a welcoming staff.

Each cabin is air conditioned and has four bedrooms and four private bathrooms. Bedrooms sleep 5-9 people in a combination of full and twin beds and bunks. Larger cabins have a common area and mini-fridge.

◆ How to Register ◆

Register online (with Paypal option) at CumberlandDanceWeek.org. Cost includes five nights' lodging, fifteen meals, and all music and dance classes. Adult craft classes may require a small, additional fee for materials.

Scholarships are available through the Lloyd Shaw Foundation. To apply, visit the CDW website or e-mail Registrar@CumberlandDanceWeek.org.

Adults save \$50 by registering early.

CDW 2015 RATES		
Age	By March 1	After March 1
Adult (18 & up)	\$525	\$575
Work Exchange Rate*	\$400	\$450
Ages 13-17	\$300	\$300
Ages 3-12	\$225	\$225
Ages 0-2	\$90	\$90
Subtract \$25 for each adult LSF member		

*Adults (ages 18+) can save \$125 in exchange for one to two hours of easy tasks each day.

For more information or to register:

Visit CumberlandDanceWeek.org

Email Registrar@CumberlandDanceWeek.org

Call 888-913-6013

member of Pappy's last square dance team and helped in teaching the summer classes. At the University of Colorado I was a member of Calico and Boots and performed with them a few times.

"My husband and I are members for the Lloyd Shaw Foundation for many years. We attended one of the gatherings in the Springs many years ago and were able to meet you there. We still square dance with a local club and treasure that exercise.

"What a treasure the book is! It renewed my memories of the special events Pappy organized throughout the school year. It reminded me of the unique experience of attending Cheyenne. I can appreciate it even more now."

Margaret Clarke Bowyer, Jasper, Georgia

Another letter came from an LSF member who married someone who is featured in the book.

"I've been meaning to write to tell you how much I enjoyed your book about Pappy Shaw, Mrs. Shaw, and Cheyenne Mountain School. 'Enjoyed' is a weak word for how much the book meant to me personally. Beside the beautiful writing and story contained in the book, reading it with John gave us the opportunity to have conversations that we hadn't had about his experience with Pappy and Mrs. Shaw and how it influenced him, something that I treasured.

The school, as it was conducted, could only have taken place in those years and in that place, it seemed to me. But what a wonderful model it provided for adaptation elsewhere, if taken advantage of. As a teacher and also a lover of books and words, I am so glad you took on the challenge of creating this book and adding your own words and editing skills to make it a great read, whether the reader knew your grandparents or not. Thank you for that."

Nita Bradford, Denver, Colorado

SOME MORE CHILDHOOD MEMORIES

By Dorothy Stott Shaw

(In compiling Lloyd and Dorothy Shaw's manuscripts, I had to make some editorial decisions, one of them being to cut a few of Lloyd's childhood memories, as I feared that part of the story was getting too long. When I shared the MS with Cal Campbell, he noted the omission and told me how much he had enjoyed that episode. I present it here for your edification and amusement. Enid)

If he came homeward later than a good citizen should, there was Father to reckon with. Enthusiasms sometimes flew away like winged horses with the small passenger aboard, but you couldn't explain it to Father. You were late to supper. There was the magical day when he and Marion found the yellow caterpillars. Marion was his cousin who was living with them that year. They were two little boys of the same age, completely and companionably different, and upon this particular sunny afternoon they were exploring a little brushy hollow and came upon a thicket of small dryish shrubs thickly infested with the most beautiful and woolly caterpillars—restless many-legged creatures with bright black heads and no apparent sense of direction. "Let's collect them!" But where? You could hold just so many in your closed fist, but the result was not very satisfactory. They weren't much better off in your pants pocket. "Let's put them in our shirts!" This was an almost good solution. Between the loose little blouses and the bare skin the creatures moved quite freely; they also tickled delightfully. There was a percentage of loss at cuff and neckband, but these wanderers were quickly stuck back in again to tickle along the belt line. There were thousands of caterpillars. After a long time hundreds of them were more or less safely stowed between two little shirts and two little boys. They held their arms wide to keep from crushing their treasure and ran for home, suddenly aware of a sun long set, and coolness creeping inland from the sea. It was useless to hope

that Father wouldn't be home yet—he had gotten home long ago.

"*Where* have you been? You're late for supper; you're an hour late. Your mother has been worried!"

"We found—Papa, look—we found—"

There really were woodsheds in those days. Father gathered a willow switch with one hand while he held a squirming boy with the other and headed for the woodshed.

"But, Papa, look! I've got all these—Papa, don't! You're squashing them! Oh, Papa, it's going to be an awful mess!" And he howled in earnest, giving up all hope. It was a short whipping, more humiliating than painful. Afterward Marion began to giggle hysterically. "They look," he sobbed, "they look exactly like orange marmalade!"

Years afterward, memories of Marion tied into memories of one or another kind of insect, for there was the notable day when Marion engaged in battle with a whole apiary of bees, and two little boys discovered that men have different ways of meeting life's emergencies. They had been prowling for some time through a neighboring orange grove where green globes and golden globes and waxen flowers grew together on the same tree with lavish disregard of timeliness. Lloyd's sensitive nose was always freshly delighted in an orange grove. He drew a deep happy breath.

"Girls wear 'em when they get married," he said.

"Why?" asked Marion.

"Because they smell sweet, I guess. But there's something else about them—I don't know."

Marion took a little leap, snatched off a blossoming twig, and with it a bee. The bee, interrupted in its legitimate occupation, stung Marion briskly. The hives stood nearby, rows of them, under the blossoming trees. Bellowing wildly, Marion rushed at the first of them and kicked it over in one furious gesture, then the next and the next. The wide-eyed horror with which Lloyd watched the beginning of this affair was instantly translated into flight, but while he fled he screamed

back over his shoulder, "Run, Marion, run!" You can't fight bees! Run, run!" But Marion was not running. Howling with pain, he was charging through the apiary, ramming into one hive after another, collecting an increasingly large swarm of angry bees around his small tempestuous person. Far down the hill Lloyd's frantic voice came back to him—"Marion! For gosh sakes, run!"

When he tumbled into his own kitchen, all but inarticulate, gasping, "Marion's—being stung—all to pieces!" Julia Shaw looked at him in mild alarm and said brusquely, "Oh, sugar me!"

Later when Marion lay on the couch, disgustingly swollen but smelling pleasantly of Pond's Extract, the two boys talked it over.

"That was stupid, Marion," Lloyd said. "You can't fight bees; they've got the advantage of you. Anyway, they hadn't done anything. There were just trying to protect their homes, I guess. And the first one—you pinched him."

"Maybe so, but I've got an uncontrollable temper!" said Marion with a touch of pride. "Everybody knows that. I can't help myself. Everybody'll tell you that—everybody but Aunt Julia. I get mad, and I have to kick things, and throw things."

"I still think it's stupid."

"Haven't you got any feelings at all: Don't you ever want to kick the chairs over? Don't you ever get *mad*?"

"Sure, I get mad."

"I know. You've been mad at me a couple of times. You don't do a thing do you? You just get kind of frozen up, and then—suddenly poor swollen Marion was off in a gale of giggles—"then you make a speech about it!"

Lloyd giggled too. "That's right, I guess. If I get mad enough, I'll make a speech."

"Golly," Marion mused, "you just don't even talk loud, and you look real calm and you just skin a fellow alive with your tongue."

"You wouldn't have bee stings all over you if you'd done that," said Lloyd serenely nailing down the last word.

LLOYD SHAW FOUNDATION RESOURCES

By Calvin Campbell

The music catalog of the LSF website presently lists 21 mixers. Ten of these mixers are very easy to learn. They require only the ability for the dancers to be able to walk. There is no fancy footwork involved.

All but two of the mixers have cue sheets posted on the LSF website. 10 of the mixers have a prompted version of the dance. Four of the mixers are in waltz time.

The recordings in the LSF catalog are well worth browsing through because many of tunes can also be used for other dances. A couple of these recordings are great for quadrilles. The cross-section of artists and bands used will probably surprise you.

My personal favorites include:

1) "Light in the Window," written by Mrs. Shaw and her local dance group, is a mixer that is danced in waltz time, and the choreography is very well matched to the music. Fred Bergen plays the music and the feel of the choreography is like being on roller skates.

2) "Jiffy Mixer" is one of my favorite dances for beginner dance parties. The music is bouncy and the dance routine is easily learned by anyone from children to oldsters. There are some ways of adapting the dance to fit both children and those of us who no longer have the flexibility we used to have.

3) "I Don't Know Why" is an old singing call record that Ken Kernan adapted to become a mixer. The music arrangement is dreamy and everyone still knows the words to this song. It uses five square dance basics (Circle L/R, Forward & Back, DoSaDo, and Couple Promenade) This makes it a perfect mixer for the first night of square dance lessons.

My website at <http://d4bp.com/wp> has a table under Dance Resources where you can find all of these mixers and

direct links to music samples and instructions. All you have to do is to click on the links and then listen or read.

I've already featured several of them in my blog at <http://blog.d4bp.com/wp> and over the next months I will be telling you more about several of the other mixers in the LSF catalog.

WE'RE HAVING A FAMILY DANCE!

By Enid Cocke

Many of us who are active in the Lloyd Shaw Foundation have reared our children, bringing them to many LSF dance events over the years. Now those children have children who already dance or need to start dancing, so we have collaborated to plan a family dance in Denver this summer.

Randy Barnes in Buena Vista, CO calls many family dances and is bringing a crew of families to Denver for the event. Other callers and dance leaders will be John Bradford Bob Riggs, Bill Litchman and Enid Cocke. See details in the announcement on page one of the center insert of this issue. We hope to see you there!



ON THE TRAIL OF THE LONESOME PINE

Submitted by Paul Moore

Don Armstrong is credited with setting the dance figures (by Ralph Page) to this tune. "The Trail of the Lonesome Pine" is the title of a novel by John Fox, Jr., published in 1908.

OPENER, MIDDLE, CLOSER Basic

Well you **walk around your corner**, then **bow to your own**
Join your hands and around the ring you roam
Allemande your corner lady, then **weave that ring**
Weave it around 'til you meet again
Dosado then you take her and **swing**
Yes, **swing, promenade** her and sing
In the blue ridge mountains of Virginia
On the trail of the lonesome pine

FIGURE

Two **head gents take your corners to the middle and back**
Same old 4 circle left around the track
Left hand star, go home, allemande right your own
Left hand round your corner, then **go back home**
Dosado then your corners you'll **swing**
Yes, **swing, promenade** her and sing
In the blue ridge mountains of Virginia
On the trail of the lonesome pine

SQUARE DANCE CHALLENGES

By Paul Moore

Back in square dance history, sometime after the Flood but before the formation of CALLERLAB or ACA, just as the club movement blossomed, callers and dancers wanted variety in the programs. Up until this time (in the mid-1940s) dancers learned by going to dances and just getting on the floor. Most callers did a walk-thru of the dance before calling it to its own music. Dances were choreographed patterns that used terminology many of us would not recognize (and neither did the dancers of that era) but the words were worked out to create some pretty cute rhymes. If you asked a caller what it really meant he would tell you that the actual words were nonsense but they were enough of a clue to remind the dancers of what to do.

When a caller walked the dancers through a dance, it was not just the odd-ball basics, but the whole dance. If there was a do-sa-do or a ladies chain in the dance, the caller taught it as part of the walk-thru. At the time there was little concept of basics – dances came as a whole.

As I said, the callers and dancers wanted more variety. It got boring doing another walk-thru of “Birdy in the Cage” or “Texas Star.” The solution was to teach classes so that the dancers had a basic vocabulary in common.

Classes were only six or seven sessions of two and a half hours, enough time to get the dancers familiar with a lot of patterns. But the main goal was to teach dancers to move smoothly and to react immediately to the calls. Oftentimes simple couple dances (rounds) were taught during the class.

Now to the point of this story. How did the clubs know if someone was ready to join the club? It was one thing for a new dancer to say he had attended Caller Fred’s class, it was another for the new dancer to show he could dance.

So tests were devised. Could dancers execute this well?

Notice that last word – “well.” Dorothy Shaw (wife of Lloyd “Pappy” Shaw) defined a good dancer as one who danced what he knew well, not one who claimed to know a lot. Classes in the late 1940s emphasized dancing well, with grace and style. What was this anxiety-causing dance? How tough was it? Were there any tricks in it? It was a singing call that was not particularly fast. Here is the call:

LIFE ON THE OCEAN WAVE

Life on the Ocean Wave (Federal Writer's Pamphlet)
or *Good Morning*, by Mr. & Mrs. Henry Ford).

Formation: Square set.

Call:

Two head ladies cross over and by that gentleman stand

Two side ladies cross over and all join hands

Honor your corner lady

Honor your partners all

Swing the corner lady and promenade the hall.

Two head gents cross over and by the ladies stand

Back with the left, take hold of hands and balance four
in a line.

(Gents join left hands and give partners right hands)

Break in the center, swing half way round and balance in
a line again.

(Couple turns so ladies join left hands.)

Break once more, swing back to place, and those two
ladies change.

All promenade.

(Continue until ladies and gents have changed four
times.)

The figure itself is not hard at all, and remember that the caller is singing through the whole pattern. What makes it tough is the timing. It is so easy, once a pattern is memorized, to race through it. I compare dancing to car rallies: the point is not to get there first, but to get there as close to the prescribed time as possible.

DANCE CENTER CALENDAR

By Donna Bauer

Sunday: Waltz Cross Step 12:00 to 2:00 PM

Once-a-month dance Sunday afternoons 2:30–5:30 PM

Scandinavian Dancers 3:00 to 5:30 3rd Sunday

High Desert Dancers 5:45- 7:00 PM

Monday: Private Practice 5:00–6:00 PM

Yoga: 6:30–7:45 PM

Tango 8:00–9:00 PM 1st, 2nd and 3rd 8:00-10:00 on 4th

Tuesday: Private lessons 12:00-2:00 PM

Karate 5:30–6:45 PM Tango 8:00–10:30 PM

Wednesday: Private Lesson 12:00–1:00 PM

Private Lesson & workshops 3:30–10:00 PM

Thursday: Private lesson 10:00-11:00 AM and 2:00-4:00

Karate 5:30–6:45 PM

UNM Continuing Ed. Ballroom Dancing 7:00-8:30 PM 3

times/year and private lesson 7:00-8:00 when UNM is off.

Friday: Private Ballroom Lessons from 9:00-12:00 and then 3:00-7:30.

Dance party 8:00–10:00 PM 1st Friday

Two Step 8:00-10:30 PM 2nd Friday

English Country Dance 8:00-10:30 PM 4th Friday
with Live music

Saturday: Irish Step Dancing 8:00–1:00 PM

Tango 2:30-4:30 PM

Folk Dancing 7:00–10:30 PM

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