



The American Dance Circle

June 2012

Volume 33, 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

By Bob Tomlinson

Dear Friends,

Ten years ago or so, I was accompanying my wife on a tour of yard and garage sales. Now this is generally not my ideal vision for spending a Saturday morning, but it does beat mowing the grass. That is not to say the occasional table of tools or old electronics doesn't pique my interest. But I classify these outings with other "husbandly duties" such as disposing of bugs with leg-spans greater than my thumbnail, or prowling the house at night, in the dark while trying to ascertain the source of some mysterious sounds. Over the years I've learned that my life is easier if I just attend to these duties with due diligence and a smile when appropriate.

It seemed to be shaping up to be just another Saturday at the sales. Little did I realize a door was going to be opened to a path that I would have never considered. I probably would have privately scoffed at anyone making such a suggestion. While we started to take the routine circuit, we diverted from our regular route by a sign that simply said "School Sale."

I'll spare most of the details with the exception of "my find." After surveying the most intriguing contents, my sights fixed upon a case of old 78 RPM records. The price was only fifty cents. As I perused the titles, most of which were unremarkable, I came to the end and noticed that there were four small books that were being used as spacers. I almost just closed the case and moved on, but curiosity got the better of me and I looked further.

Being used as spacers was Parts I – IV of Cecil Sharp's *The Country Dance Book*. I thought to myself that these small books were certainly worth well more than fifty cents. So, I lugged the heavy case up to the cashiers, took the books out, and offered fifty cents just for the four books. The lady sighed, and said, "How 'bout I just charge you a quarter and you take the whole case." She continued, "That case is so heavy and I'm so tired of carrying it around." I indicated that I would be fine with that arrangement. I paid my quarter and went off on my way.

They had been sitting on my ever-expanding bookshelves of dance-related resources for a couple of years, when I decided to take them to Cumberland Dance Week and show them to Gail Ticknor. She shared my excitement as I related the details of how I found my treasure. She then informed me that there were two additional parts, V and VI. She offered to send me copies that she was sure she had somewhere. I thanked her for the offer, but I said, "Please don't go to the trouble, I'll probably never use them: I really can't envision a time when I would need them; I'm not an English Country Dance teacher.

Needless to say, she not only went to the trouble, she sent the originals, which included valuable margin notes that her late husband Lee must have made. In addition, she reminded me that I already possessed the skills to share ECD and while I may not have an outlet at this time, I should start gathering resources. She continued to send resources my way for the next couple of years.

While I miss seeing Gail at LSF dance events, I think of her often. Her quiet but strong dance leadership always

imparted a confidence in my dances steps. And then when everything was as perfect as it could be, the dancers were rewarded with Gail's small, quiet voice, la-la-ingl the melody line of the music as she expressed her joy of the dance. You just knew it couldn't be going any better.

Well, she was right, the outlet presented itself. I'll relate how that happened in my next message. But this anecdote reinforces the value of the Lloyd Shaw Foundation's Dance events for me. The dance leaders that have influenced me most have been members of the Lloyd Shaw Foundation. It is clear that they embrace the mission statement of the Foundation.

Speaking of embracing the mission statement of the Lloyd Shaw Foundation, Cumberland Dance Week is just a few weeks away. While this event has always opened door for potential leaders, this year the committee and staff are stepping up their efforts by offering several educational tracks. Please take a look at the exciting educational opportunities offered. All the information can be found online at www.lloydshaw.org. Online registration is also available, so it couldn't be easier. Please consider attending this year especially if you have never attended before.

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 best wishes for a great summer full of dancing. We'll talk again, next time.

Bob Tomlinson

The following article was written by one of Bob's teenaged English Country Dance students. The dance titles come from English and Scottish Country Dances

AN ENGLISH COUNTRY DANCE TALE

By Ryan Turnewitsch

Upon a Summer's Day, the Female Saylor from Jamaica and Aurette's Dutch Skipper were Picking up Sticks beside the Sprigs of Laurel in Freeford Gardens when they met The Geud Man of Ballingigh. After exchanging Salutations, they sat down on the Touchstone to hear the Geud Man of Ballingigh share the Bare Necessities of a story about a girl named Elizabeth. After rejecting the proposal of Prince William, Elizabeth had become betrothed to the Duke of Kent on the First of April. Angrily, Prince William found his Black Nag and began to Galopede home to his Newcastle. While Galopeding across Dutch Crossing, his Black Nag squashed Mr. Beveridge's and Mr. Issac's Maggots; however, Lord Byron's Maggot escaped. Inside the Newcastle, Prince William went to his mother and sister, the Indian Queen and the Indian Princess, and asked for some entertainment. They summoned the Comical Fellow who began a Fandango with Shrewsbury Lasses and a group of Dashing White Sergeants. Meanwhile, in their Haste to the Wedding, Elizabeth and the Duke of Kent accidentally made a Hole in the Wall beneath Christchurch Bells. After the wedding, the Duke of Kent asked his bride to Take a Dance with him, specifically his very own waltz, in Well Hall to affirm their Mutual Love, and she replied that she'd Never Love Thee More. After waltzing, they went outside to the Child Grove where they met Jenny Pluck Pears who was Gathering a Grimstock of Peascods. Back at the Newcastle, Prince William, uttering Irish Lamentations and feeling like Rufty Tufty, went to his Percolator to pour himself some Juice of Barley only to find that the Astonished Archeologist had drunk the last drop. ... And sadly, the Geud Man of Ballingigh's tale of Elizabeth ended. The Female Saylor and Aurette's Dutch Skipper said farewell, boarded their Whirligig, and sailed away down St. James River!

WHAT WE GAINED AT TERPSICHORE'S HOLIDAY

By Jennifer Kahly

Integrating our daughter into our folk life has been a recent goal for Brian and me. We met at a contra dance weekend but have been wary about bringing our daughter with us. Our family had the opportunity to attend Terpsichore in 2011. We were attracted by unique classes for kids like rapper sword and clogging and the potential to learn new skills ourselves. We participated in the camper band and dance workshop. Brian played the fiddle and I practiced calling. We had a great time and were excited by the accessibility of the songs and dances for children.

As a Montessori teacher with an interest in calling, I never felt that I had enough kids in my class to complete a long line dance. In addition, the contra dances that I knew would be too difficult for an all-beginner group. These were the thoughts that I brought to Terpsichore: how could I meld my love of dance, an interest in children, and a dedication to building community.

Thank goodness I accidentally made it to an early morning English Country dance. David Millstone called a set of triplets and everything fell into place. These were graceful, challenging dances that could be enjoyed by only six people. I could round up six kids and parents! My enthusiasm was contagious. With the help of Gaye Fifer, Brian and I worked on a small repertoire of English country, contra, and circle dances to entice our local home school crowd.

Since Terpsichore we have taught folk dances to two groups of home schooled kids and at the local public school. One of the events took place at the Ruth Enlow library in Oakland, MD and was covered by the local newspaper.

We are taking a break for the summer as our farm and personal life are blossoming, but the kids can't wait for us to tackle more of that English Country dancing this fall.

It worked, by the way. Our daughter Arianna is hooked. She was a very willing guinea pig for our calling and playing and will start clogging classes in September.

HOW THE LLOYD SHAW DANCE CENTER CAME TO BE

By Simona Derr

On this Friday night in February 2012, Doc Litchman sits alone on a bench in the large, mostly empty dance hall. I do not disturb him because he looks as if he is concentrating; most likely on the square dances he is about to call in a few minutes. Later he is in the area where we are having our potluck and I take the opportunity to converse with him. I discover that in the mid-1980's he was looking for a small house to purchase, a place to store the Lloyd Shaw Foundation's extensive archives on square dancing.

"It all started with a 16 millimeter film called the 'Spokane Silver Spurs,' a high school dance demonstration team under the direction of Red Henderson who followed Lloyd Shaw's lead in creating a progressive dance program for students in the local public school system. The collection grew from there," he says.

He kept the archives in his own home from 1972-1982, then in a North Valley converted chicken coop from 1982-1988. The archive grew to more than 100,000 items before it was declared by the Library of Congress to be the "National Clearing House for Square Dancing."

In seeking a better place for the burgeoning archive, Doc teamed up with a realtor who knew that the Fishback Dance Studio was for sale. The realtor suggested that Doc might like to buy a place to house the archives that also had a dance space. Doc was all for that. The Foundation had a wealthy patron, Russell Acton, who paid for the building. Acton was a chemist who, in retirement, was a very good farmer. He had several patents which he obtained while he was doing research as a chemist in the 1930's, which gave him a very comfortable income and from which he had saved a large amount of money for his retirement. He didn't have a lot of land in Illinois, less than 100 acres, but it was marvelous soil. His crop, green beans, were highly sought after by the Jolly Green Giant!

Rus Acton donated money to Berea, Kentucky, for a dance hall, to Jane Farwell for another dance hall, and to the Lloyd Shaw Foundation for an Archives Building.

The purchase, completed in 1988, became the Lloyd Shaw Dance Center, named after a beloved folk dance teacher, principal, and administrator of schools for the Cheyenne Mountain School district in Colorado Springs, Colorado. Due to the influence of Elizabeth Burchenal who visited Denver, Shaw instituted folk dancing in his school beginning in the early 1920's and then expanded to include square dancing when he found local groups doing dancing as part of community social activities (in about 1934). He quickly instituted square dancing and other forms of dance as a part of an all-inclusive social activity which, incidentally, replaced football in the school curriculum. His Cheyenne Mountain Dancers became nationally famous when he took them to the National Folk Festival in Washington, DC, in 1940. Shaw published two books on dancing (*Cowboy Dances* and *The Round Dance Book*) which are still a source of dance material for callers and teachers.

Once the old Fishback studio was purchased and made ready for dancing, the archives took up residence. There they stayed until 2004 when they were moved to the Denver University Library Special Collections. The archives filled a 73-foot long semi-truck trailer when it all got shipped to Denver!

Now one old archive room is an office, and the other is a smaller dance space. I stop Doc's wife, Kris, to tell her that Doc's portrait should be up on the wall with the others in the main dance hall and she tells me the story of those portraits. The fellow with the eyepatch in one of the paintings is Bob Osgood from Los Angeles, California. He put out a monthly dancing publication called *Sets in Order Magazine*, beginning in 1948 and continuing until the 1980's. In the 1960's, he had the portraits painted to go on the cover of each publication. The portraits were donated to the Lloyd Shaw Foundation to keep them open to the public and available for viewing. Bob gave them, knowing that the Foundation had the building and was willing to take good care of them. Several of the people in the portraits have visited the building to view their pictures though

most of them have now passed on. Each portrait is identified with the name of the subject(s). They were all very influential in the resurgence of square dancing beginning in the late 1930's through the late 1960's.

Thanks so much to Doc and Kris Litchman and the Lloyd Shaw Foundation for having the vision to buy the Fishback studio and the generosity to make it available to a wide range of dance groups from International Folk to Tango, A Western Performance Group, English Country Dancers, New England Contra Dancers, Scandinavian, and Irish dancers. Our dancing experiences are enriched by having such a wonderful wooden floor on which to dance, nice restrooms, a kitchenette for potlucks, and a comfy foyer.

Thanks also to Donna Bauer who manages the Lloyd Shaw Dance Center and keeps it working well, from arranging the schedule, to getting the leaks fixed, keeping it supplied with paper towels and soap, getting the sinks unclogged, keeping the space clean, and getting burned-out lights changed and a new updated sign put up outside above the door to the Dance Center.

Back to the enchanting night of dancing in February: Doc calls a stunning array of square dances as a four-person live music band plays, and saves a silly, corny, laugh-a-second square dance for the end called "Look At The Northern Lights." With his words, he creates a chilly, snowy, windy, gritty, northern atmosphere as he has us ducking into the igloo, playing pat-a-cake with the local Eskimos, then exiting the igloo to swing in the middle of an arctic blast of wind and snow and to fling up our arms and fling out our feet as we look at the northern lights!—Hey!

Simona is from Albuquerque, New Mexico where she dances with the Albuquerque International Folkdancers at the Lloyd Shaw Center every Saturday night. She is the editor of their small bi-monthly newsletter called "Aijde" which in Serbo-Croatian means "Lets Dance." There is a teaching schedule in each issue so the group will know what will be taught in the upcoming dance cycle.

DANCE CENTER CALENDAR

By Donna Bauer

- Sunday: Alternate dance classes on Sunday afternoons
 2:30–5:30 PM
 High Desert Dancers 5:45-7 PM
- Monday: Private Practice 6-7 PM
 Yoga 7:15–8:15 PM
- Tuesday: Private lessons 10:30–1 PM
 Karate 5:30–6:45 PM
 Tango 8–11 PM
- Wednesday: Irish 6:00–7:00 PM
 Scandinavian 7:30–10 PM (1st, 3rd & 5th)
- Thursday: Karate 5:30–6:45 PM
 UNM Continuing Ed. Ballroom Dancing 7-8:30 PM
- Friday: Private Ballroom Lessons 4-6 PM
 English Country Dance 7:30 to 10:30 PM 4th
 Friday with Live music
- Saturday: Irish Step Dancing 8–1 PM
 Tango 2:30 to 4:30 PM
 Folk Dancing 7–10:30 PM

Many, many thanks to Donna Bauer for her dedication and skill in managing the Lloyd Shaw Dance Center!

A TERPSICHORE PREVIEW

By Bill Wellington

Terpsichore Dance Holiday, sponsored by the Lloyd Shaw Foundation, had a great camp in 2011! With 147 campers and staff, this was among the largest gatherings we have had! We had a great staff and a program that included English, contra, swing, and blues dancing as well as singing, crafts, yoga, and nature walks. All helped us celebrate the New Year in style.

One reason for the success we are having is the wonderful lodge where we hold our gathering. The Stonewall Resort really is a great place for a dance camp. In fact, this isn't "camping" at all! With fantastic food, plush rooms, swimming pool with a hot tub, and a beautiful ballroom all set in the hills of West Virginia, this venue is perfect for a vacation with a capital "V." That is one reason why many more than half of our campers return each year.

Speaking of the campers, they, themselves, are very important to the spirit and success of our program. Most folks who come simply love to dance, and are very good at it. The energy level on the dance floor for all our dances is quite high. This may have something to do with all our young dancers: we had 38 teens among us! We also have a leadership group of folks in their early twenties who are very interested in helping to keep Terpsichore going, and they have provided us staffing suggestions that have helped us find some great new teachers for dancing and singing.

Our staff for Terpsichore 2012 is almost set, and we know that among those coming will be: Seth Tepfer and Gaye Fifer. Seth, who is well known as a dance writer as well as a caller, will lead both English and American dance sessions. Gaye, who co-directs Terpsichore, is much in demand as a teacher and caller all over the country and just might be the finest waltzer in the land.

Steve Hickman (fiddle), John Devine (guitar), TJ Johnson (mandolin and fiddle) and, yours truly, Bill Wellington (fiddle and banjo) will compose one of our bands. John, Steve,

and Bill are dance camp veterans and long-time favorites, while TJ came as a last-minute addition last year and was a huge hit. Ann Percival (piano), David Cantieni (flute, saxophone, bombard, etc.) and Emily Troll (fiddle and accordion) will be the second band. Ann and David are famous for their work with Wild Asparagus, and are family camp all-stars as well. Emily is a young musician who plays in the bands Beauty and the Beast, Starfish, and Anadama, and comes highly recommended by Ann.

Jessica Fitzwater, Leslie Milbourne, Delaura Padovan, Josh Van Vliet, and Tresne Hernandez will all be returning to camp this year to share their many talents. New to our staff will be Ruth Pershing, teaching percussive dance. Ruth and her three talented sons were campers at our camp this year, and Ruth has taught for several years at the Cumberland Dance Week.

So, as you can see, we are ready for another fantastic camp this year. We would love to have you join us December 27 till January 1 for Terpsichore Dance Holiday!

So, as you can see, we are ready for another fantastic camp this year. We would love to have you join us December 27 till January 1 for Terpsichore Dance Holiday!

Here's a picture from Terpsichore's Holiday



A PROGRAM OF THE CHEYENNE MOUNTAIN DANCERS

As promised in the March issue of the ADC, here is a sample of the dance exhibitions that Lloyd Shaw and his Cheyenne Mountain Dancers presented all across the country. This program was presented at the Boston YWCA on April 22, 1941.

Presenting the American Dance

Part I

THE DANCES OF GRANDMOTHER'S DAY

Costumed in hoops and tails

WALTZ ENTRANCE	A fast whirling waltz in Viennese tempo
THE LANCERS	The most formal and charming of the old quadrilles
MAZURKA	A favorite in every old-time program, danced in figure formation
REDOWA	Now scarcely more than a name, but a dance that deserved its great popularity
LIFE ON THE OCEAN	A singing quadrille with a few liberties taken on the side of the comical
WAVE	
VICTORIAN WALTZ	A circle routine of various waltz steps
GRANDMOTHER'S POLKA	A few measures of the old Heel and Toe
SINGING QUADRILLES	A group of the most graceful of these interesting dances which are intermediate between the formal quadrilles and the more folksy square dances

Part II

THE BARN DANCE

Costumed in overalls and pinafores

FOUR HORSE SCHOTTISCHE A group variation of this
fundamental American step

VARSOUVIANNA The finest of the old round dances
arranged to show its regional variations

PLAY PARTY GAMES A very American activity on the
Captain Jinks borderland of the dance

Shoo-Fly
Miller Boy

LINE DANCES Hull's Victory
Pop Goes the Weasel

ROUND DANCES Narcissus
Trilby

CIRCLE DANCES Soldier's Joy
Sicilian Circle
Spanish Circle

KENTUCKY RUNNING SET The oldest and most fascinating
form of many of our squares

QUAKER HILL POLKA The youngest American folk dance

Part III

DANCES OF OUR SOUTHWEST

Costumed in Mexican sombreros y enaguas de percal
(petticoats of percale)

LA CAMILLA With a tricky poquito schottische

JESUSITA A dance of the ranchos of early California

MATLANCHINES An ancient religious processional, hypnotic
with the beat of a drum

MEXICAN VARSOUVIANA The loveliest of all the forms of this
popular dance

LA RASPA The favorite of the gringo

MEXICAN QUADRILLE Showing a Mexican pattern of the square
dance

PART IV
COWBOY DANCES

Costumed in boots and calico

- THE MEXICAN MIXER A modern substitute for introductions
- DEMONSTRATION SQUARE Showing the fundamental form of
the American Square Dance
- COWBOY DANCE COMBINATION A strenuous medley of
western "cowdrills"
- SCHOTTISCHE Variations of this most fundamental of
round dance steps
- COWBOY WEASEL A western deterioration of a New England
line dance
- TEXAS SQUARE Showing the graceful symmetry of the
west Texas dance
- OLD TIME ROUNDS Old round dance forms that are enjoying
Skater's Waltz revival in the modern ballroom
Schottische steps
Veleta Waltz

[Erratum: The article on the dance tours in the March ADC listed Lloyd Shaw's retirement year as 1953. The correct date is 1951.]

**NOTICE OF THE ANNUAL MEMBERSHIP
MEETING OF
LLOYD SHAW FOUNDATION
MONDAY, JULY 16, 2012
1:00 PM
CUMBERLAND DANCE CAMP**

LINES ABOUT SQUARES

By Dick Pasvolsky

Before callers began using sight calling to follow the action of the dancers, callers used figures that had names (We call those modules now). Callers would have to memorize the dances, so that meant that they had to spend some time memorizing each dance that they planned to use for each of the dances that they called.

Sight calling comes in handy when dancers get out of position. I remember when dancing to Al Brundage at his square dance barn in Stepney, Connecticut, when dancers would be crossed over, one or more of the dancers would raise his hand and with his fingers give the sign of a cross. Al would call back "I see it," and get the dancers back into proper position. Four of the singing calls that we did during the late nineteen forties and early fifties were: Buffaloes and Injuns, Four in a Center Line, Rattlesnake Twist, and "Yaller Gal."

Buffaloes and Injuns

First Little Buffalo
Round the Outside
Round the outside
First Little Buffallo
Round the outside
And everybody swing
Two little Buffaloes
Round the outside
Round the outside
Two little Buffaloes
Round the outside
And everybody swing
Three little buffaloes, etc.

Four in a Center Line

Salute your company and the lady on the left
All join paddies and circle to the left
Break and swing and promenade back

First couple balance, first couple swing
Promenade halfway around the ring
Four hands in a line to the center and back
To the center again and then stand pat
Side couples right and left along the four
Right and left back as you were before

Side ladies chain along the four
And chain right back as you were before
Center four with a circle four
Now docey-doe with the gents you know
The lady go si and the gent go doe
Balance home and swing 'em all night
Allemande left go left and right
Hand over hand around the ring
Hand over hand with the dear little thing
Meet you own and promenade

Repeat 2 and 3 for second, third and fourth couples.

Two figures that are a bit more complicated:

Side ladies chain through the center of the four
And chain right back as you were before

All four ladies chain on a woven track.
And keep on changing `til all change back

Buffaloes and Injuns

First little buffalo
Round the outside
Round the outside

Round the outside
First little buffalo
Round the outside
And everybody swing

Two little buffaloes
Round the outside
Round the outside
Round the outside
Two little buffaloes
Round the outside
And everybody swing

Three little buffaloes
Round the outside
Round the outside
Round the outside
Three little buffaloes
Round the outside
And everybody swing

Four little buffaloes
Round the outside
Round the outside
Round the outside
Four little buffaloes
Round the outside
And everybody swing
Now promenade to your seats.

Four in a Center Line

Salute your company and the lady on the left
All join padies and circle to the left
Break and swing and promenade back

First couple balance, first couple swing
Promenade half way round the ring
Four hands in line to the center and back
To the center again and there stand pat

Side couples right and left along the four
Right and left back as you were before
Center four with a circle four
Now docey-doe with the gents you know
The lady go si and the gents go doe

Balance home and swing `em all night
Allemande left, go left and right
Hand over hand around the ring
Hand over hand with the dear little thing
Meet your own and promenade

Repeat 2 and 3 for the second third and fourth couples

For a more complicated figure (D) is called:

Side ladies through the center of the four
And change right back as they were before

For the most complicated form it is called:

All four ladies change on a woven track
And keep on changing `til all change back

Yaller Gal

All jump up and never come down
Swing your honey around and around
`Til the hollow of your foot
Makes a hole in the ground
And promenade, oh promenade

First little yaller gal out around the ring
Meet your partner, meet him with a swing
Two little yaller gals out around the ring
Meet your partner, meet him with a swing
Three little yaller gals out around the ring
Meet your partners, meet `em with a swing
Four little yaller gals out around the ring
Meet your partners and everybody swing

Allemande left as you come down
Right hand to partners and go on around.
Promenade eight when you come straight

Rattlesnake Twist

All jump up and never come down
And swing your honey around and around
`til the hollow of your foot
Makes a hole in the ground
And promenade, oh promenade

- a) Now all join hands and circle to the left
 The first couple break.
 - b) The first gent lead down the rattlesnake's hole
 In and out with a rattlesnake twist
 - c) The first lady lead back
 With a rattlesnake twist
 And circle eight
3. Now allemande left with your left hand
 Right to partner and right and left grand
 Meet your partner and promenade

EXPLANATION:

- a) After all joining hands and circling to the left, the first couple breaks the circle by letting go of each other's hands.

b) The first gentleman passes under the raised arms of the fourth couple behind the fourth gentleman, in front of the third lady, between the third couple and behind the third gentleman, and so on until he has woven in and out by everyone in the line. The whole line is holding hands and without a break passes in and out after him through the full set. As the fourth lady passes under, she has to pass under her own left hand. And, without breaking holds, pass this left hand down behind her head and out behind her. Each lady has to do this half dishrag as she passes under her own hand. But the gentlemen find that since the line is behind them they have to do a complete right about face under their own left arms before they can follow on after the leader.

c) As the line straightens out and everyone has passed under, the first lady turns back and leads the line in reverse under the raised hands of the second couple, around the lady and back between second and third couple, in under the raised arms of the third couple, etc, in and out through the whole line. In this case, as the second gentleman follows in under his own right arm, he passes it behind his head and out behind him. Each of the other gentlemen in turn have to do the same. But the ladies, this time have to do a left about face under their own right arms. When the line is straightened out, the first couple rejoins hands and they all circle to the left.

Note: All of these dances were taken from Lloyd Shaw's *Cowboy Dances*.

THE MAZURKA

By Enid Cocke

The Mazurka was a popular ballroom dance in Europe in the 19th century. The musical form was also popular with many composers, most notably Chopin. The dance is the ancestor of our American Varsouvianna, whose name comes from Varsovie, the French spelling of Warsaw.

Because Lloyd Shaw loved to get to the root of things, he featured mazurkas in his dance exhibitions. Here is a mazurka that was arranged by Carlotta Hegemann. You can download the tune by going to www.lloydshaw.org and clicking on "Catalogue."

Position: Open, facing LOD (line of dance) with inside hands joined. Opposite footwork throughout, directions given for the man. A semicolon marks the break between measures.

SWEEP;

1-4 GLIDE, CLOSE, STEP; POINT, -, SWEEP;
GLIDE, CLOSE, STEP; POINT

Draw the L foot back over the R with the L toe pointed downward, at the same time rising on the R foot. Then glide forward on this L and close the R to it, and step forward again on the L. Then point forward with the R, hold a beat, and on the 3rd beat sweep the R back over the L instep (with a slight rise on the supporting foot.) Then glide forward on the R, close L to it, step forward again on the R. Then point forward with the L and hold one beat.

SWEEP

5-8 WALTZ OUT; WALTZ IN; TURN AWAY -; POINT,

After another preliminary "sweep," waltz away from each other (step, step, close) and then back together again, in LOD, inside hands joined. On the next waltz step both turn away from each other, the M turning L face, with a L,R,L and the woman turning R face with a R,L,R. Make a complete turn to LOD and point the free foot.

SWEEP;

9-12 GLIDE, CLOSE, STEP; POINT, -, SWEEP; GLIDE, CLOSE, STEP; POINT

Repeat measures 1-4 using opposite feet, starting with M's R

SWEEP;

13-16 WALTZ IN, 2, 3; WALTZ OUT, 2, 3; W TWIRLS, 2, 3; POINT,-,

After sweeping the inside feet again, waltz in, going forward; then waltz out in LOD, still holding near hands. M waltzes straight forward, L, R, L; dropping hands, W twirls with a $\frac{3}{4}$ R-face turn in front of him, facing him (in RLOD), each holding partner's hands out to the side in butterfly position.

SWEEP;

17-20 PAS DE BAS BALANCE LEFT; PAS DE BAS BALANCE RIGHT; STEP L, DRAW R; STEP R, DRAW L;

Step L to L, step R behind L, step L in place; step R to R; step L behind R, step R in place; step L to L, draw R TO L, hold; step R to R, draw L to R, hold.

SWEEP;

21-24 PAS DE BAS BALANCE RIGHT; PAS DE PAS LEFT; LADY TURNS, -, -; POINT

Repeat pas de bas, this time to R and L; M steps in place, R-L-R, while W turns R-face to his R side and takes Varsouvienne position (side by side, W's R hand held in M's R over her R shoulder, L hands joined in front of M's L shoulder) then W points her R and M points his L foot forward.

SWEEP;

25-28 WALTZ; WALTZ; WALTZ; POINT

Waltz (step, step close) forward three bars, then point with inside foot.

SWEEP;

29-32 WALTZ FORWARD; WOMAN TURNS; RIGHT FACE TURN; POINT

Waltz forward one measure. During the 2nd measure W starts to turn R face and finishes on the third measure, both facing in LOD; both step on inside feet and point outside foot.

A VIEW OF CURRENT SQUARE DANCING

By Ed Austin (from Rochester, NY)

Oh, yes, I'm still square dancing—am president of the only day-time club in town. Few clubs around here, ours included, have more than two or three squares at a normal dance. A far cry from the 25 squares our Kodak club had every Wednesday night back in the 80s. Those in charge of the local Federation just can't realize that folks don't have time for all the lessons necessary to dance "plus" or even mainstream. One has to travel at least 30 miles to find a country dance with live musicians and simple dancing as we once knew it. If a club dancer is exposed to country square dancing, most of them struggle because the callers don't spoon feed them as club callers do. Sadly, club dancers, and that includes round dancers, too, are not taught to dance—they are taught routines and specific figures. In the past I've asked round dance leaders just to put on a waltz record during non-dance times. My partner and I were the only ones on the floor. The current crop of dancers can't move without a cuer to tell them which foot to put in front of the other!! We need a revolution in the dance teaching world!!

“But to enter society with pleasure you must be qualified for it and decidedly make yourself a good Dancer, for without Dancing you can never attain a perfectly graceful carriage, which is of the highest importance in life, and should be every man’s ambition.”

The Earl of Beaconsfield

STIR THE BUCKET

Marie Armstrong writes, "I will have a new address shortly, still here in Oak Ridge. It is 1746 Oak Ridge Road, Oak Ridge, NC 27310. My Email is marmstrong20@triad.rr.com and my phone is (336) 643-2975."

Here is a picture of Marie, taken in the 50s, contributed by Bob Tomlinson.



Kris Litchman reports, "Friends of **Rudy Ulibarri** held a wonderful memorial dance for him at the Lloyd Shaw Dance Center on May 4th, featuring five extraordinary leaders. We danced hash and singing squares with **Rusty Wright** and **Chris Kermit**, who also led an English country dance, and Greek and Serbian dances with **Dick Oakes** whistling us through. **Randy Barnes** taught a lovely Sicilian circle waltz, "Memories of Rudy." He composed both the dance and music). **Linda Askew's** dances from northern New Mexico included a hilarious broom dance. A very happy evening for all."

EVENTS OF NOTE

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

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 (See the centerfold in this issue to register.)



Don't Miss the Shaw/Folk Reunion!

**Friday, July 13 & Saturday, July 14
at the Outpost
10101 E. Colorado Avenue
Denver, CO**

Featuring

**John and Nita Bradford
Joan Bryant
Cal and Judy Campbell
Enid and Lew Cocke
Bill and Kris Litchman
Bob and Allynn Riggs
Tom Masterson
Rusty and Lovetta Wright**

**Leading you in
Squares, Rounds, Contras, Folk, Swing, English**

**Friday, 7:30 PM Evening Dance
10:00 PM After Party/Singing**

**Saturday, 10:00 2 Morning Sessions
12:00pm Lunch on your own
2:00-5:00 PM, 3 Afternoon Sessions
05:30 PM Dinner by the Outpost
07:00 PM Requests
07:30 PM Evening Dance
10:00 PM After Party/Singing**

**To register: complete and mail this form to
 Bob Riggs
 7683 East Costilla Blvd.
 Centennial, CO 80112**

Enter names as you want them on your badge.

Adult _____ M ___ F ___

Adult _____ M ___ F ___

Teen _____ Age ___ M ___ F ___

Teen _____ Age ___ M ___ F ___

Address _____

City _____

State/Zip _____

Phone _____

Email _____

Special diet needs? _____

ENTER FEES	# OF PERSONS
Full package	\$35 X ___ = _____
A la Carte	
Saturday package	\$27 X ___ = _____
Friday evening only	\$7 X ___ = _____
Saturday evening only	\$7 X ___ = _____
	TOTAL DUE _____

Pre-registration required for package. Please remit registration on or before July 7. Information: Call 303-808-7837 or email info@SquareDanceEtc.com

FOUNDATION INFORMATION

Linda Bradford, 15127 W. 32nd 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

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**
or email **registrar@CumberlandDanceWeek.org**

Scholarships are available. See website for details.

Registration

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.

	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.

Age / Occupancy	Fee	# Persons	Cost
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 _____	= \$ _____
Total			\$ _____

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 1st, redeemable within one year at any Lloyd Shaw Foundation event.

LLOYD SHAW FOUNDATION

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www.lloydshaw.org

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