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Lloyd Shaw Foundation

**The
American
Dance Circle**

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THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization dedicated to recalling, restoring, and teaching the folk dances of the American people.

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.

Membership in the Foundation is open to all who are interested in these goals.

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TABLE OF CONTENTS

Letter from the President	2
<i>Bill Litchman</i>	
Minutes of the Meeting of the Board of the Lloyd Shaw Foundation	4
<i>Mel Clark and Diane Ortner</i>	
Minutes of the Meeting of the Members of the Lloyd Shaw Foundation	9
<i>Diane Ortner</i>	
Rachel.....	12
<i>Don Armstrong</i>	
Brevard County English Country Dancers	12
<i>George and Onie Senyk</i>	
Thinking About Dance: The Museum Business	13
<i>John Forbes</i>	
Conversations About Contras.....	15
<i>Glen Nickerson</i>	
I Am The Folk Dance	18
Adapting Visiting Couple Dances	19
<i>Adolph Weinstock</i>	
Dance	20
<i>Diane Ortner</i>	
Dance Center Calendar.....	21
<i>Donna Bauer</i>	
From the Archives	21
<i>Bill Litchman</i>	
Teaching the Teachers to Teach	24
<i>Margot Guntzenhauser</i>	
Timing for Callers: Part XV	26
<i>Dick Leger</i>	
The Roots of "The Willow Tree"	28
<i>Henry Garfath</i>	
CD -- Cassette -- Mini-Disk	30
<i>Don Armstrong</i>	
Rocky Mountain Dance Roundup '99	31
<i>Bob and Allynn Riggs</i>	
Tangermunder Quadrille.....	32
<i>Jochem Spreter</i>	
The Little Saint of Folk Dancing	34
<i>Don Coffey</i>	
Dance Song of the Cumberland.....	30
<i>Don Coffey</i>	
Members' Bulletin Board	35
Stir the Bucket.....	37
1999/2000 Events of Note.....	39

LETTER FROM THE PRESIDENT

by Bill Litchman

I've put a lot of thought into what makes the LSF tick and I feel that we need to face up to some pretty grim conclusions. We are a small organization, entirely dependent on a few people who have willingly sacrificed time, talents, skills, and financial resources to ensure that the LSF is viable and continues to be so. These people are not immortal and they are so few in number that we should be aware of just how many there are.

Some won't want their names mentioned so I won't mention any but you can probably come to the same conclusion I have simply by looking through this issue of the ADC.

I would like to enhance this physical and emotional base upon which we depend. I've mentioned to the board what I feel about their involvement in the operations of the LSF, and now I am sharing that perspective with you. The LSF functions and survives because of your generosity. You may be surprised at the depth of quality that there is in our membership, board, and officers. It is their commitment and dedication which keeps us going. We owe a large thank you to all of you who have taken the time to contribute to the LSF, whether it has been with your money, your time, or your many skills. So, thank you, thank you, thank you.

Secondly, if we are to continue to function and, most importantly, if we are to move even minutely toward meeting our mission as an organization, we need to improve the status of the LSF. Our finances are good, our membership is small, our ideas are large. So, what do we need?

We need you! We need your good will, your support, and your continued contributions of time and money. Most of all, we need you to continue to sustain the LSF. The word sustain is used in the sense not only of positive good will but also in the sense of response when called. I am calling on you to sustain the LSF.

If any of you feel that you would like to participate more in the LSF and its projects, we need to hear from you. Time, money, skills, and most importantly, involved participation are what we are after. Don't feel that if you live away from some of the hotbeds of LSF activity you can't

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participate. You can. Don't feel that if you don't have time you can't participate. You can. Don't feel that if you don't have money you can't participate. You can.

If you want to be involved, please let me know, let someone on the board know, let us know.

We can use people who are willing to use a computer, who can address envelopes, who can do art work, who can spend time on the phone, who can sell, who can ... Well, I think that you get my drift. We need people to work.

We can use people who want to put on dances, who want to teach, who want to organize, who want to go to dance camps, who

Again, there are all sorts of things for which we can use dependable people. Are you willing to step forward?

There are even particular things that the LSF has need for. There are general things like more members, more attendance at our dance camps, more seminars and teachers courses, and those sorts of things. But there are specific things such as people who can sit on a registration desk at the next RMDR in Laramie or at the Cumberland camp next year, people who could contribute to the creation of a resource list mentioned below, and the list goes on and on.

One of the more important tasks to be faced at this moment is the problem of declining sales of LSF products and services. How can we interest others in the programs of the LSF? Are any of you able to set up and run workshops using LSF publications (records, books, etc.)?

Now, as to the presidency. I hope to be able to organize the board into a working team to help accomplish some of the things I have mentioned above. For example, to construct a list (roster) of LSF members who are willing to donate time or other contributions to the projects we have and those we contemplate. This resource list is what will determine how much we can accomplish in the years to come. Once constructed, the next task is to make use of the wonderful people who are willing to volunteer so that they will know that their willingness to volunteer is not just a gesture but real.

Next, since there are other organizations in this recreational dance movement in this country, it seems silly for us all to go around re-inventing the wheel every time we

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want to do something. If there are two organizations trying to accomplish a common goal, it seems reasonable to join forces to get the work done. I propose to sponsor a meeting of presidents of several similar organizations sometime during the coming year to discuss mutually beneficial goals, procedures, and common grounds for working together. I have spoken to DeWayne Young of the National Folk Organization and hope to speak to Brad Foster of CDSS and others to see if we can't work out some way of helping each other to meet some of the goals that we set for ourselves.

I would surely like to hear from anyone with ideas, comments, or contributions about anything mentioned in this short letter. I want to represent you and promise to do that to the best of my ability.

~ ~ ~ ~ ~

**MINUTES OF THE MEETING OF THE BOARD OF
DIRECTORS OF THE LLOYD SHAW FOUNDATION
Cumberland Camp, Kentucky Leadership Center
The University of Kentucky, HC66, Box 4075,
Faubush KY 42532**

The annual Lloyd Shaw Foundation (LSF) meeting, held at Cumberland Camp, Kentucky August 5, 1999, was called to order by President Enid Cocke at 2:30 p.m. LSF Board members present were: Enid Cocke, President; Don Armstrong, Diane Ortner, Donna Bauer, Gail Ticknor, Don Coffey, Bob Fuller, and Allynn Riggs. Board members absent were: Christine Conboy, John Forbes, Elizabeth Grey, Kris Litchman, and Rusty Wright.

It was moved by Fuller and seconded by Riggs that the minutes of the last meeting be approved. The motion passed.

Moved by Armstrong and seconded by Ortner that the slate of candidates selected by the Nominating Committee for President and Vice President be approved. The motion passed. In the absence of the new President, Bill Litchman, Vice President Bob Fuller acceded to the chair. The Board expressed gratitude for the many years of
(continued next page)

faithful and diligent service the outgoing President, Enid Cocke, has given to LSF and to the office of the President of the Lloyd Shaw Foundation. She had declined to run for office again at this time.

Dale Sullivan was nominated to continue as Treasurer, moved by Armstrong and seconded by Riggs to accept this nomination, and the motion passed with one abstention. Mel Clark was nominated by Coffey and seconded by Armstrong to be the new Secretary for LSF. He was elected.

Cocke proposed that the Board size be reduced from 13 to 11 starting this autumn, with 3 vacancies to be filled this fall, and allowing 2 vacancies to expire (not be continued). Armstrong seconded the motion. The motion passed.

The Executive Committee had several proposed amendments to the by-laws of the Foundation pursuant to Article XII of the Third Amended By-Laws to Lloyd Shaw Foundation, Inc. The Board was not able to take action on these proposed amendments at this meeting because unanticipated travel outside of the United States and other communication difficulties prevented these proposed amendments from being given to the Board members at least 10 days prior to the Board meeting. These proposed amendments to the by-laws will be given to the Board members, and to any future elected Board members, for their study and for consideration at the next Board meeting.

It was moved by Armstrong and seconded by Cocke that Diane Ortner's proposal for a study of an Office Manager position for LSF be accepted, with the stipulation that this study would be for a period of one year only. Ortner was requested to keep track of duties and costs, which would be evaluated at the next Board meeting, with \$1000 to be allocated for expenses incurred during this study year.

LSF membership dues have not increased for a number of years, while costs have continued to increase. Cocke proposed that the Executive Committee recommendations for a dues increase be accepted by the Board. Armstrong seconded. The motion passed. The new dues' structure will be effective January 1, 2000. Until then new members will be accepted at the current rates, and current members may renew at the current rates. The new
(continued next page)

dues' rates will be:	
Individual	\$ 25
Couple/Family	40
Club	40
Supporting	50
Sustaining	100
Patron	250
Life	1000

The question arose as to what constitutes a "family" member, for the purpose of determining who qualifies under a couple/family membership in LSF. The determination will be that any dependent or other family member who lives at the same address is included, but couple/family membership is limited to not more than 2 adults for voting purposes. LSF discounts for LSF supported dance camps will be at the discretion of the various camp directors, but it is urged that there be uniformity among the camps.

Armstrong presented a proposal to change the structure by which AudioLoft receives compensation for their continued efforts on behalf of LSF to provide sales of music, books, videos, dance instructions, recording of music, etc. Riggs moved and Ortner seconded that the proposal of \$250 per month or 15 percent of gross sales, whichever is greater, will be the sales commission to Audio Loft-Carnahan Enterprises, effective September 1, 1999. The motion passed.

Various committees were appointed, as follows [particular duties of some committees are included in ()]

Long-Range Planning Committee: Don Coffey, Chair; Others on the committee: Bob Fuller and Bob Riggs

Seed Committee: Gail Ticknor, Chair; Others on the committee: Donna Bauer and Bernie Koser (Extra duty: Determine if this activity should be continued, and make recommendations at the next Board meeting)

Fiscal Review Committee: Diane Ortner, Coordinator; Others on the committee: Bob Fuller, Mike Rulison, and Don Coffey (Duties: Analyze and revise the annual budgetary procedure)

Awards Committee: Enid Cocke, Chair; Others on the committee: Don Armstrong and Gail Ticknor

Elections Committee: Dale Sullivan and Diane Ortner; (Duties: Mail ballots and count the votes afterwards; using a
(continued next page)

voting method which will keep the procedure as confidential as possible)

Publicity Committee: Bob Riggs and Ed Austin, with one additional member to be appointed by President Litchman.

Nominating Committee: Don Armstrong and at least two others to be appointed by President Litchman at a later date. One of the appointees is to be selected from among the three Board members elected this autumn (of 1999), and at least one appointee must be a non-Board member, selected from the general LSF membership. The Nominating Committee membership is to be published in a future edition of *American Dance Circle*, so that LSF members may submit names for consideration for various elected positions within the Lloyd Shaw Foundation.

Ortner moved and Riggs seconded that the committees as appointed be accepted by the Board. The motion passed.

A "Mission Statement" for the Lloyd Shaw Foundation was presented. After some discussion it was decided that the mission statement needs further refinement before being adopted. The revised version will be published in the December 1999 *American Dance Circle* for additional comments. Cocke volunteered to rework the statement if board members would send her their suggested revisions.

A "Standard Content for Lloyd Shaw Advertising" was presented. Cocke moved and Coffey seconded that the proposal be accepted as presented. The motion passed.

A report from the Membership Chair, which was presented at the Rocky Mountain Dance Roundup in July, 1999, was submitted for Board review.

The meeting was adjourned at 5:15 p.m., to be reconvened Saturday, Aug. 7, 1999 at 8:15 a.m. for further consideration of additional items, including some which were tabled at this meeting as not requiring formal Board action.

Submitted by Melvin E. Clark

August 7, 1999

Past President Enid Cocke called the discussion
(continued next page)

session to order with the following Board Members in attendance: Donna Bauer, Enid Cocke, Don Coffey, Diane Ortner, and Gail Ticknor. Since a quorum was not present, no action items were decided.

The budget was filled in with figures obtained since the last meeting. This balanced budget will be distributed to the board members for their consideration.

Don Coffey's proposals in regard to Elderhostels and Regional Centers were discussed. It was felt that the Regional Centers proposal needs a year or two for the possibilities to mature, but a committee consisting of Don Coffey, Diane Ortner, John Forbes, and Mel Clark was suggested to explore implementation of the Elderhostel proposal.

The election was discussed, and our commitment to submitting more names to the electorate than available slots was reiterated. This year four names will be submitted for three slots.

Discussion centered on the role and need for an Executive Committee. Don Coffey will draft a proposal for a by-law change that will regularize the membership of this group. Suggestion for this year's membership will be forwarded to the president.

The revision of the Secondary Kit was discussed, and it was suggested that, in addition, a Community or Inter-Generational Kit be developed using much of the material in the current kit. Suggestions for committee members will be forwarded to the president.

By-law changes did not reach the board members with the required 10 day lead time. They will be re-written in a format that shows both the old and new wording and will be re-submitted to the board members.

Ortner announced a project to publish the Dick Leger articles on Timing for Callers in a booklet format. A new catalog will be produced as quickly as time permits; Don Armstrong has obtained the rights for the Foundation to market some attractive new products associated with our mission.

Two discussion items in regard to priorities and camps will be turned over to the long range planning committee.

It was suggested that the president approach the new vice president in regard to acting as liaison to other
(continued next page)

organizations in the national dance community.

It was announced that Marnen Laibow-Koser will be taking over responsibility for the Foundation web site.

The meeting was adjourned.

Respectfully submitted,
Secretary Pro-tem, Diane Ortner

* * * * *

**MINUTES OF THE MEETING OF THE MEMBERS
OF THE LLOYD SHAW FOUNDATION
Kentucky Leadership Center, Jabez, Kentucky
August 5, 1999**

President Enid Cocke called the meeting to order with 35 persons present (a quorum as defined in the by-laws), and welcomed the attendees. She stated that the purposes of the meeting are to report to the membership on the activities of the Foundation during the previous year, to solicit nominees for the Board of Directors, and to solicit directions for that board.

A motion to approve the minutes of the previous meeting, as reported in the *American Dance Circle*, was made by Caruso, seconded, and passed. Diane Ortner gave a brief summary of the report from Treasurer, Dale Sullivan, which shows assets of approximately \$93,000 and a checking account balance somewhat in excess of \$12,000, and answered requests for clarification. Donna Bauer reported on Dance Center usage. She talked about plans for tiling and upgrading the lobby and the need for additional routine maintenance/custodial help. In response to member queries, she noted that the director of the Archives does not anticipate immediate need for space beyond that available in the Dance Center and that the wood dance floors are in good shape and will not need to be refinished for several years. The President commented on Donna's excellent management of the Dance Center and noted the fact that this has allowed the Foundation to pay
(continued next page)

for maintenance and improvements to the building with a resulting increase in its value.

The President summarized a report on the Archives from Director, Bill Litchman. Cataloging is proceeding. A major initiative for this year is the recording of old-time square dance tunes on compact disk. This project is being undertaken in concert with Margot Gunzenhauser. The Sales Division will produce and market the CD's, with profits going to help support the Archives. A recent addition to the Archives was 40 boxes of material from the estate of long-time supporter and Life Member, Bill Johnston.

The Recordings Division report was presented by Don Armstrong. He noted the Contratoons project, the welcome cooperation of the Kentucky Dance Foundation in regard to allowing the Foundation to repress music from the Michael Herman collection, and the initiative in support of the Archives. He noted the continuing excellent support of the personnel at AudioLoft and their new ability to produce CD's for us in limited quantities. Suggestions for recordings and, at this time especially, dances from the Herman collection that would be welcomed by the international folk dance community, are always solicited.

The President reported on the elementary kit update effort, noting that recent changes and uncertainties in the area of media selection have added considerably to the effort involved. Chair, Kris Litchman reports that the manual has been revised. Sylvia Coffey is formatting it, working on consistency, adding indexes, and glossary. Formation diagrams will also be added.

Ortner reported on the *American Dance Circle*. Letters to the editor and other contributions from members, ideas for series, responses and comments (whether intended for publication or not) are always welcomed.

Bob Mathis, Director, reported on Terpsichore's Holiday, '98-'99. Foundation goals are being very successfully met by this inter-generational event. It is expected that the camp will "sell out" this year with 160 adults and 50 children. The camp has shown a profit, being able to support the start-up for the coming year and also contribute to the Foundation's general fund.

Bob Riggs reported on the Rocky Mountain Dance Roundup for himself and co-director, Allynn Riggs. Reaction
(continued next page)

of the 68 participants was excellent. RMDR will return to the University of Wyoming next year. The dance floors are excellent and the lodging and meals acceptable to the participants. Thanks were expressed to the leaders and participants. The camp will be able to contribute a sum to the Foundation's general fund.

Don and Sylvia Coffey reported on Cumberland Camp, noting that it is a manifestation of a philosophy -- to open doors, to pass it on to the next generation. Preliminary figures showed 145 attendees including 37 children and tots. They reported on the steering committee concept that is being utilized in the planning of this camp (and of Terpsichore) noting that next year each member will take on a major responsibility -- the committee will put on the camp. Passing on the leadership to others is an important concept being carried out by this approach.

The President introduced the board members present and discussed changes that the board is contemplating in regard to the size of the board. Ed Austin talked about the desirability of having a "working" board, each member with specific responsibilities. Bob Riggs cautioned against making the board so small that it was not representative of the wide variety of interests of the membership. Debby Hardin also spoke on this point. Bob Tomlinson suggested that a shorter term of office for board members might address the question of diversity. Donna Bauer and Allynn Riggs have accepted nomination for a second term on the board. Nomination acceptance of current board member, Christine Conboy, is still pending. Bob Tomlinson was nominated from the floor.

The President requested directions to the board from the membership. Bob Tomlinson spoke about the Michael Herman collection, urging that it be made available. Bernie Koser commended the board and encouraged the continued emphasis on family/intergeneration camps.

The President announced her "retirement" after 20 years in this role and talked about the Foundation's commitment to transition. She announced the upcoming meeting of the board and welcomed all interested members to attend.

The meeting was adjourned.

Respectfully submitted,
Secretary Pro-tem, Diane Ortner

RACHEL

by Don Armstrong

RACHEL

Composer: Don Armstrong

Formation: Duple improper contra

Record: LS E-70-B/LS CD-1, #4, "Rachel"

Live music: Same or medium tempo, 64 count, hornpipe.
beats movements

- 8 With couple below, **circle four to the left**
- 8 **Same four left hand star** -
end on original side!
- 16 **Actives start a "Do Paso"** (partner left, corner
right, partner left, courtesy turn) - end facing down
- 8 Actives center, **Fours down (6); turn alone (2)**
- 8 **Back to place (4); cast off (4)**
- 16 **Actives balance and swing.**



BREVARD COUNTY ENGLISH COUNTRY DANCERS

by George and Onie Senyk

The two Brevard County English Country Dance classes ended the season with a covered dish supper and formal dance on May 11, 1999. The dance cards were created by one of the teachers and were a huge success. There were six teachers on the program and 26 dancers on the floor in the Senyks' home. This was the first formal dance for half of the group, and all enjoyed the evening very much.

Plans are being made to continue the classes starting in September for both the basic and experienced groups. The experienced group is under the direction of John Daly, and the basic group is taught by George and Onie Senyk. Most of the dancers will be attending the Sharpes Assembly English Country Dance and Contra Festival to be held the first part of October, 1999, in Sebring, Florida. (See listing under "Events of Note.")

THINKING ABOUT DANCE: THE MUSEUM BUSINESS

by John M. Forbes

Over the years I've observed, researched, helped teach, accompanied, and/or taken part in performances or reconstructions of historic period dances, some from as recent as fifty to sixty years ago, others reaching much farther back. In past columns this space has considered various elements of these activities: dance movements and figures, music, costume, social aspects, contemporary dance instruction, and commentary (for and against dancing, for example, or expected behavior at dance occasions).

Most of these reconstruction performances, as observer or participant, make me think of museum displays. Like museum displays, they tend to be without heart, objective, bland. Something's missing. Certainly, the dances are scrupulously researched and taught, the music derived and arranged from original sources, the costumes meticulously developed and made. Often the right food is served, even at the right time of day!

Yet, too often the dancers move like so many mechanical windup toys in which the perfection of prescribed motion as described and researched becomes the sine qua non of the reconstruction. Artificial smiles plastered on these stiff-moving robots deny reality; music for the dance is performed so precisely as to be lifeless. I often find the music dull, dry: the right notes but the wrong essence.

From my own college days I have a lingering memory of some older music recordings played during music history class by, I may be wrong, Safford Cape and some sort of Pro Musica Antiqua. I think they were an English group. The music history class was at 8:00 a.m. and these boring recorded renditions invariably put me to sleep.

Years later, pioneering early music scholars, Noah Greenberg and his group, The New York Pro Musica, began performing and producing recordings of this same early music. They were a beautiful, enlightening dawn after a long and very dark, dull night. Their approach was simple and direct: early music is music and should be performed using appropriate musical concepts and values. All the
(continued next page)

research was fine, but any findings must be the servant of the performance, not the master. To me, their recorded performances were alive, energetic. Their public performances that I was fortunate to attend, breathtaking. I believe the same must be true of historic dance events.

These different fields of historic dance have progressed to surprising heights. All aspects are readily available using e-mail, internet searching and fax. There is prompt access to sufficient information for just about any type of historic dance you might want to take on; plenty of easily-contacted scholars and musicians to help keep you from going too far astray. Workshops abound. Period costume information and appropriate yard goods are easy enough to come by too. Even copies of period shoes are possible.

Yet, to me, these are all peripheral add-ons. The main issue, the factor by which I accept or reject historic dance performances, is the heart of the particular dance being one with the hearts of the dancers and musicians who share with an audience. Permit me to explain.

Think of your typical contra setting today: social, friendly chatting, interacting, some not paying attention; musicians tuning up, checking out the music for the next dance, talking quietly. Caller/leader checks with the head musician, calls the dancers to the floor. Now transfer that same attitude to a dance occasion two hundred years ago--England or America. Would not the interaction have similar patterns? I believe, indeed, most certainly. Formal occasions calling forth more formal behavior, less formal occasions less formal behavior. Just as we do today.

Yes, there are historic dance behavior guides and admonitions readily available. But remember, these were written to counteract what was going on, correcting contemporary behavior, trying to avoid its recurrence. They were not pre-warnings directed at those who never danced before, but based on current, observed behavior.

Think of the musical 'weight' we bring to our dancing today, what with PA systems and huge speakers. This affects, this hinders how we communicate during a dance. Now drop back to the same historic occasion where you had one or two melody instruments and perhaps a keyboard or other chordal instrument. Easier to talk over the instruments while dancing, parental or dancing master
(continued next page)

disapproval aside.

Pick up again some threads of today's contra evening. The extra twirls, spins, flourishes are a form of competition. We can do it. You can't. Or, we do them on time, in time; you don't/can't. Now return to the minuet of some centuries back. Danced by one couple at a time, this was the ideal, unspoken, competition dance. If some are dancing and some are not, comparisons will inevitably be made between pairs and between individuals within a given pair. That's the human condition. (Not all early dance teachers/performers agree with me, and that's fine. Human nature and dance are inseparable to me--and I love it.)

Music is the same way. Think of good dance music today. The given melody and chords are a guide, a set of ideas to depart from. Spontaneity and the joy of new discoveries become the state of the art, precisely what musicians seek out. If I play the same melody the same way more than twice, I get bored and, by association so will the dancers. Yet musicians at historical dance occasions too often play meticulously, following every note and nuance as if they were sacred, unalterable writ. Thus it's usually bland and without energy. Perhaps there is a direct connection to their mechanical music box style of performance and the mechanical doll-like movements of their dancers. In short, this is not a time to be "precious" in our approach or results.

My advice, my plea to presenters is to have your dancers overlearn so they regard dance performances as visiting old friends, comfortable like old shoes. Let the confidence in their dances and dancing ability inspire personal, social interaction during the dancing. The alternative is to 'under learn' so the event becomes as challenging and chancy as any contra evening. In taking either approach, present dance as moments from living, interacting human relationships. Forget the museum business. In dancing, historic or contemporary, the proof is always on the floor, not in your heads, not in books.

Thanks to the many scholars, events, musicians, dancers who have contributed their performances to the above ideas. I repay their kindnesses by not giving names, dates, places.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

The Becket formation is a fairly recent addition to the dance types considered to be in the family of contra-dances. The name comes from the Becket Reel, a dance by Herbie Gaudreau which is considered to be the original couple face couple formation longways dance. I do not have the date of origin, but the dance was included in Gaudreau's booklet *Modern Contra Dancing*, which was published in 1971. In his remarks, Gaudreau states that he was the contra dance staff caller at the Boston YMCA camp at Becket, MA for seven seasons and later was the contra dance chairman for the 11th National Square Dance Convention, (which was in 1962). This leads to the conclusion that the dance dates from the late 1950's.

In that booklet the statement is made that the caller should "try to have an even number of couples in a set," although he was referring to duple minor dances. Most Becket formation dances are nearly always prefaced with the statement that an even number of couples is required. This is not always so - many Becketts can be danced quite successfully with an uneven number of couples.

There are two ways to include an "odd" couple into a Becket dance. If the progression is by a diagonal Right & Left Through (or equivalent move) just have the extra couple stand at the foot of the set in the right hand line (as viewed by the caller); they can then join in when the "slant left" R&L Thru is called and another couple then becomes neutral at the foot of the one line.

The second way is to have the "odd" couple stand at the foot of the set facing up with the lady on the man's right. This method will not necessarily work with all Becketts but it will work with many. Here is a dance that has become quite popular and which can be danced with either an even or uneven number of couples. Review of the instructions below will reveal the way -- the instructions are normally for the dancers in the facing lines, but have been expanded to show the participation by the extra couple at the foot of the set.

This dance is interesting and lends excitement to the dance as it separates all the dancers from their partner and
(continued next page)

then gets the partners back together again for the Swing.

FALLING IN LOVE AGAIN

Composer: Ken Bonner

Formation: Becket

Part Counts Sequence

- A1 (8) All - FORWARD and BACK
 (8) With the opposite couple - CIRCLE LEFT
- A2 (8) With the couple diagonally left - Ladies CHAIN
 (at this point the lady in the extra couple at the
 foot joins the Chain with the lady coming toward
 her from the left line, as viewed by the caller)
 (8) With the couple diagonally right - Ladies CHAIN
 (at this point the lady now in the extra couple at
 the foot joins the Chain with the lady coming
 toward her from the right line. No one is now
 adjacent to their partner)
- B1 (8) With the opposite couple - RIGHT & LEFT THROUGH
 (8) (same four) - HALF SQUARE THRU**
 (the extra couple at the foot do not join these
 moves as they are not opposite another couple.
 The 1/2 Square Thru ends with a pull by to face up
 or down the set and to meet the dancer coming
 toward you. One pair of dancers will now be at
 the head of the set facing up)
- B2 (8) With the one you meet - DOSADO and PASS BY
 (the extra couple at the foot should also Dosado
 with each other & then Pass By. The couple at the
 head after the 1/2 Square Thru should Dosado and
 Pass By with each other)
 (8) With your own partner - SWING (end to face across
 ready to begin the dance sequence again with the
 couples opposite, while the odd couple at the foot
 faces up the set and waits to join in on the Chains)

**The Half Square Thru can be replaced by a Star Thru with the one across and a Pass Thru to meet the one for the Dosado.

(continued next page)

One of the nice aspects of contra dancing is that the dances can often be done with those present and ready to dance, without regard to whether there is an even or uneven number of couples. There is little time lost while waiting for "one more couple over here." Many times, a bit of planning and analysis by the caller can keep everyone dancing even though the original script called for even couples in Becket formation.

✧ ✧ ✧ ✧ ✧

I AM THE FOLK DANCE

I am a peculiar breed of dance . . . I am tireless . . . I am elemental, springing from the everyday lives of nameless common people of every land . . . preserved, perpetuated, relatively unchanged since physiologically humankind has changed so little . . . yet I take on the characteristics of the race and conditions through which I pass, partaking of their joys and of their sorrows . . . expressing the deepest emotions of their lives.

I am debtōr to Greek and Barbarian . . . to Jew and Gentile . . . to sinner and to saint.

I am you, as you seek to recapture the essence of understanding of another race as tied up in its rhythm and melody of motion.

I build . . . I heal . . . I ennoble . . . I am that within which unites all humankind . . . I am the essence of oneness.

You can misuse and subvert me, yet will I triumph. That which is elemental within me will eventually permeate the whole and lift it. You cannot keep me down. For a short time you can change me, yet will I break out of your bonds.

I am the spirit of Freedom . . . I sing in the heart of slaves . . . I raise up to new strength the fallen . . . I am the timeless urge of the nameless masses of people seeking expression.

I am the Folk Dance.

Editor's Note: DeWayne Young read this text at one of the afterparties at RMDR, 1999. He said that the original source is unknown, but that Vyts Beliajus printed it in Viltis. It is reprinted here with permission. - Enid Cocke.

ADAPTING VISITING COUPLE DANCES

by Adolph Weinstock

Some of the square dances of yore were fun, but waiting to become active in the visiting-couple type dances would be boring at times. Present day square dancing has everyone active most of the time. Using the following guidelines, here are some possible solutions to bringing some old-favorite figures into the modern square dance scene.

- Any 2/4 or 4/4 dance music is usable.
All phrases have 8 counts.
Designated couples are active throughout each sequence.

DOUBLE FIGURE OF 8

- 1: Couples #1 and #3 lead R; circle L 1/2 way
- 2 & 3: Split the sides with a Double figure-8, ladies leading (Lady around the lady; Gent around the Gent; Lady around the Gent; Gent around the lady.)
- 4 Same couples Dive to the center, Pass Thru*; Circle L 1/2 way
- 5 & 6: Repeat 2 & 3 on the other side
- 7: Dive to the center; R-hand Star 3/4
- 8: All swing at home.
Sides repeat.

*When couples face out and have no opposite, do a California Twirl or partner trade to face in.

DOUBLE DIP AND DIVE

- 1: Couples #1 and #3 lead R; circle L 1/2 way
- 2: Same couples Dive to the center, Pass Thru; make an Arch, and California Twirl
- 3: Sides Dive, make an arch and California Twirl
- 4: Heads Dive, etc.
- 5: Sides Dive, etc.
- 6: Heads Dive to the center; L-hand Star 3/4
- 7: All Partners face - Grand Right and Left
- 8: Promenade home.
Sides repeat.

(continued next page)

DOUBLE-DOUBLE

- 1: Heads to R and Circle 1/2
- 2-3: Double Figure "8"
- 4-7: Double Dip & Dive
- 8: Heads Dive to Center, L-hand Star 3/4.
Sides repeat.

DOUBLE FIGURE OF 8 (variation)

- 1: Couples #1 and #3 forward and back
- 2: Same ladies Chain Across
- 3: Do sa do (6) and Star Thru (2)
- 4: Pass thru two, Everybody California Twirl
- 5 & 6: Double Figure of 8
(Lady around the lady; Gent around the Gent;
Lady around the Gent; Gent around the lady.)
- 7: Dive to the center; L-hand Star 3/4
- 8: All swing at home.
Sides repeat.

DOUBLE DIP AND DIVE (variation)

- 1: Couples #1 and #3 forward and back
- 2: Lead R and Circle 1/2
- 3-6: Double Dip & Dive
- 7: Cpl 1 & 3 Dive to center, L-hand Star 3/4
- 8: All Swing.
Sides repeat.

* * * * *

DANCE

by Diane Ortner

Dipping, rising, mesmerising Calling, bawling, patterns enthralling,
Moves entwining, this is Dance! Prompter's cueing, looking askance?

Huffing, puffing, feet a'scuffing Bending, extending, harmonies blending,
Fellows leading -- deftly prance. Music making at a glance.

Whirling, twirling, skirts a'swirling Faces smiling, eyes beguiling,
Women floating -- in a trance. Heartbeats thrilling, this is Dance!

"Dance" was inspired by Terpsichore's Holiday, December, 1998.



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Annual

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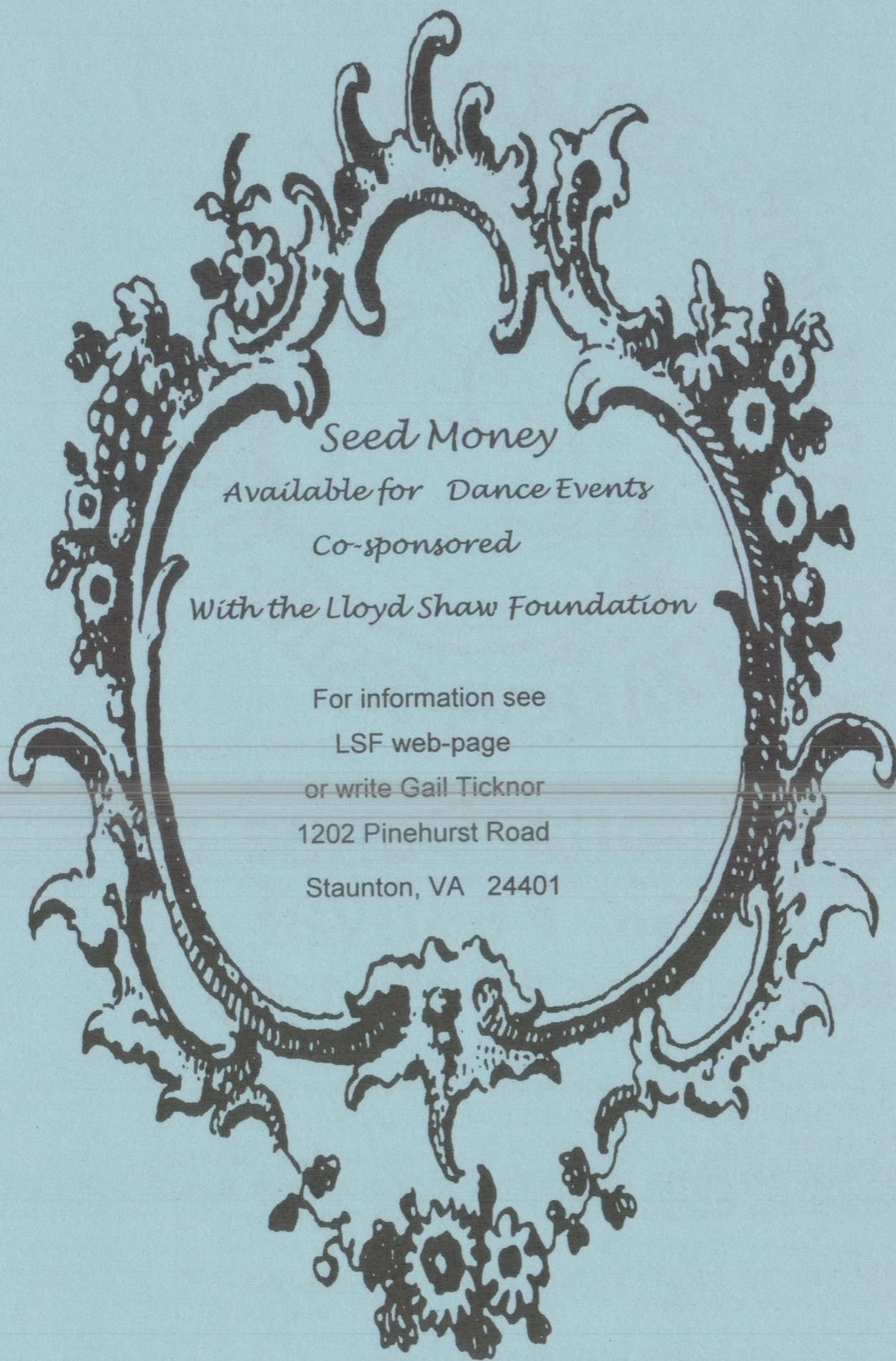
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ADC, September, 1999

Name(s) _____

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Is this a renewal? _____ Change of address? _____ New membership? _____ Gift? _____

____ Please check here if you do NOT want your name and address to appear on our yearly membership roster.

If you wish your telephone and/or email address to appear: _____ (telephone number) _____ (email address)

Please indicate the type of membership you desire:
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*A membership in one of these categories entitles any two adults living at the same address to full voting privileges. Children living at that address will also be considered as LSF members but without votes. One copy of each LSF mailing will be mailed to the address.

The Lloyd Shaw Foundation is a non-profit organization, and all dues and contributions to it are tax-deductible. We request that all dues be paid in American dollars or their equivalent. Multiple-year payments can be processed.

Please send this application and your check, payable to the Lloyd Shaw Foundation, to:
Ruth Ann Knapp, LSF Membership Chair, 2124 Passolt, Saginaw, MI 48603.

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presents
The Third Annual



**Terpsichore's
Holiday**

Dance in the Millenium
Dec. 28, 1999 - Jan. 1, 2000
Jackson's Mill, WV

Terpsichore's Holiday

ADULT PROGRAM

CHILDREN'S PROGRAM

7:30	BREAKFAST		
8:30 - 8:55	Stretching		
9:00	Contras with Style Intro to Contras	9:00	Age 9 - 12 Intro to Contras Age 7 - 8 Fun Folk Dances Age 5 - 6 Singing Games Dance Basics
10:15 - 10:30	Break Refreshments		
10:30	Irish Set Dancing Intro to English Singing	10:30 - 11:45	Appalachian Wandering Outdoor Games
12:00 - 1:00	LUNCH		
1:15 - 2:00	Community Dance Waltz & Couple Dances Dance Band Dance Leadership	1:15 - 2:00	Community Dance Stories to Music
2:10 - 3:00	Appalachian & Squares Scottish Intro to Waltz	2:10 - 3:00	Appalachian & Squares Appalachian Dances
3:10 - 4:00	Advanced Contras International Rapper	3:10 - 4:00	Rapper Sword Dance Games
4:10 - 5:00	Intro to Swing Advanced English Dance Swap	4:10 - 5:00	Intro to Swing Salty Dog Rag Arts and Crafts
5:30	DINNER		
7:00 - 7:45	Community Dance		
7:45 - 8:15	Community Gathering (songs, demos, story telling) Bedtime for children 8 & under		
8:30 - 10:30	Evening Dance	9:45	Bedtime for 9 - 12 year olds
10:30 - 12	Post-Dance Dance		

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THE MUSICIANS

Gary Graves, Kimble Howard, Marnen Laibow-Koser, Travis Reynolds, Jeff Steinberg, Alice Markham, Marty Taylor, Kendall Rogers, David West, and Donna Baird.

ABOUT THE FACILITY

The spacious, village-like setting of historic Jackson's Mill features a wealth of excellent wooden dance floors, including the elegant old West Virginia Building for our nightly dances. Both private rooms and shared dormitory-style housing are available in Jackson Lodge and 14 large cottages. Meals will be buffet style in charming old Mt. Vernon Dining Hall. This 500 acre State 4-H Conference Center offers excellent accommodations reasonably priced that are ideal for a dance camp.

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Pa. Fur...

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tion. Balance due on arrival.

About the Children's Program

Children will learn to folk dance. They will learn and use all basic figures and formations for the major dance types, and associated dance basics such as orientation and courtesies. Classes are styled for ages 5-6, 7-8, and 9-12 as appropriate for the number attending. While some children's classes and activities are separate from the adult program, daily opportunities enable all ages to come together to share dance, songs, and stories as a group. *Community Gathering* activities include group singing and story telling.



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Children with adult(s) accommodated in all three options. **FIRST COME FIRST SERVED.**

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🍷 In a Cottage (all single beds, shared bath, linens and towels provided)
 per adult.....\$215

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🍷 In a Cottage (all single beds, private bath, all linens & towels provided):

2 adults per room.....\$230 per adult
 1 adult (*subject to availability*).....\$250

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2 adults per room.....\$260 per adult
 1 adult (*subject to availability*).....\$285

The Lloyd Shaw Foundation's

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Contratoons

*Played by the
Heartlanders*

*Nine great, toe-tapping
contra tunes....*

*played by superb musicians...
at comfortable dance tempos!*

Track	Title	Length....Speed
1.	Virginia Darlin'-----	12 x 32 @ 115
2.	Angus Campbell-----	11 x 32 @ 118
3.	I Don't Love Nobody Medley (a)----	12 x 32 @ 116
4.	Rachel-----	11 x 32 @ 118
5.	Paddy on the Turnpike (b)-----	8 x 48 @ 116
6.	Rickett's and Rambles-----	12 x 32 @ 117
7.	Caledonian Lady (c)-----	11 x 32 @ 115
8.	Marmaduke's Hornpipe-----	12 x 32 @ 118
9.	Wagner-----	11 x 32 @ 115

(a) *I Don't Love Nobody/Up Jumped the Devil Medley* is a fun to dance choice for "generic" dances!

(b) *Paddy on the Turnpike* may be played for 12 x 32 dances, too. Try it! The variety is great!

(c) *Caledonian Lady* is a perfect match for dances that end in 16-count actions!

Heartlanders Band:

*Travis Inman, Rick Hargrove, Alita Stoneking, and
Brad Edwards.*



*Recorded at AudioLoft Studios, Macks Creek, MO 65786
Recording Engineer, Brad Edwards*

The Lloyd Shaw Foundation's

LS CD-1002

Contratoons

Called by

Don Armstrong

*Played by the
Heartlanders*



Nine great contras with calls!

Track	Dance Name	Music Name
1.	Reichenau Ramble-----	Virginia Darlin'
2.	Angus Campbell-----	Angus Campbell
3.	Denmark in July-----	I Don't Love Nobody
4.	Rachel-----	Rachel
5.	Paddy on the Turnpike---	Paddy on the Turnpike
6.	Spring Creek Swing-----	Rickett's and Rambles
7.	Big Lake-----	Caledonian Lady
8.	Orlando Hornpipe-----	Marmaduke's Hornpipe
9.	Calvin Crest-----	Wagner

*Written calls for each dance ... plus a second set of calls ...
18 dances ... are included!*

*These dances were choreographed by Don Armstrong to be
danced with the great Contratoons instrumental music!
available on LS CD-1001.*

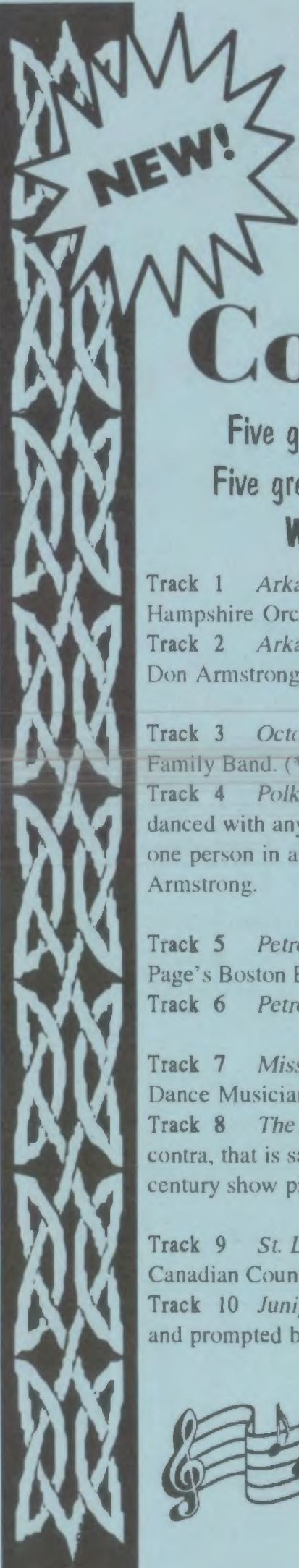
*Calls recorded in Germany courtesy of Tanz Records,
Walter Kogler Verlag*

Heartlanders Band:

Travis Inman, Rick Hargrove, Alita Stoneking, and Brad Edwards.

*Recorded at AudioLoft Studios, Macks Creek, MO 65786
Recording Engineer, Brad Edwards*





The Lloyd Shaw Foundation's

LS CD-1003

Contra Collection, III

Five great instrumentals...Five different orchestras...

Five great dances... and each dance has a called track!

Written instructions for all dances!

Track 1 *Arkansas Traveler*, an old standard tune played by Ralph Pages's New Hampshire Orchestra. (*)

Track 2 *Arkansas Lady*, a new duple improper contra written and prompted by Don Armstrong. Easy to call and fun to dance!

Track 3 *October Rose*, composed by Ruth McLain Smith, played by the McLain Family Band. (**)

Track 4 *Polka Dot/Shepherd's Crossing*. A diamond of a dance that may be danced with any gender in any of the five "home" positions and/or with more than one person in any position! A great "change of pace" dance, prompted by Don Armstrong.

Track 5 *Petronella*, the traditional version, inspirationally played by Ralph Page's Boston Boys. (*)

Track 6 *Petronella*, the classic! Prompted by Don Armstrong.

Track 7 *Miss Moore's Rant*, circa 1780, played by the Connecticut Country Dance Musicians. (***)

Track 8 *The Dutch Skipper*, circa 1760, is a smooth flowing, duple proper contra, that is satisfying to dance and delightful to watch. An excellent 18th century show piece, it is prompted by Don Armstrong.

Track 9 *St. Lawrence Jig*, a lively, traditional jig, played by Bob Hill and his Canadian Country Boys. (*)

Track 10 *Juniper Jig*, a new, double progression, duple improper contra written and prompted by Don Armstrong.

(*) Music courtesy of the Kentucky Dance Foundation.

(**) Music courtesy of the McLain Family Band.

(***) Music courtesy of The Hendrickson Group.



Recorded at AudioLoft Studios, Macks Creek, MO 65786
Recording Engineer, Brad Edwards

The Lloyd Shaw Foundation's

LS CD-1004

Contra Collection, IV



Five great instrumentals...Four different orchestras...
Five great dances... and each dance has a called track!
Written instructions for all dances!

Track 1 *Big John McNeil Medley*, superbly played by Bob Hill and his Canadian Country Boys. (*)

Track 2 *Big John*, a new duple improper contra written and prompted by Don Armstrong. A smooth flowing marriage of music and dance with a unique action in the "B" part of the figure!

Track 3 *Hole in the Wall*, beautifully played by the Ludenscheider Jugendorchester. (**)

Track 4 *Hole in the Wall*, a classic duple proper English dance, prompted by Don Armstrong.

Track 5 *Allemand Swiss* (circa 1765), played with exemplary style by the Connecticut Country Dance Musicians. (***)

Track 6 *The Connecticut Contra*, a contemporary triple proper contra, but delightfully traditional in style. Choreographed to be danced in four couple sets, it's enjoyable in long sets as well. Prompted by Don Armstrong.

Track 7 *Indian Reel*, a great fiddle tune inspirationally played by Bob Hill and his Canadian Country Boys. (*)

Track 8 *Rusty's Reel*, an easy, but fast moving, duple improper contra written and prompted by Don Armstrong.

Track 9 *Yesterday's Waltz*, a lovely, haunting melody composed by Raymond McLain and played by the McLain Family Band. So beautifully matched to the Collette's dance that it had to be released in this collection! (****)

Track 10 *Hills of Habersham*, a traditional Lloyd Shaw Foundation "last dance of the evening" prompted by Don Armstrong.

(*) Music courtesy of the Kentucky Dance Foundation.

(**) Music courtesy of Tanz Records, Walter Kogler Verlag.

(***) Music courtesy of The Hendrickson Group.

(****) Music courtesy of the McLain Family Band.

Recorded at AudioLoft Studios, Macks Creek, MO 65786

Recording Engineer, Brad Edwards



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DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:30 - 7:30 PM	High Desert Dancers
Monday:	3:30 - 5:30 PM	YDI Youth Dance Practice
	6:30 - 9:30 PM	Argentine Tango
Tuesday:	5:15 - 6:45 PM	Karate
	7:30 - 10:00 PM	Argentine Tango
Wednesday:	5:30 - 6:30 PM	Karate
	6:30 - 7:30 PM	Exercise Class
	7:30 - 10:00 PM	Scandinavian Dance (1st & 3rd Wednesdays)
Thursday:	5:15 - 6:45 PM	Karate
	7:00 - 9:00 PM	Latin Dance
Friday:	3:30 - 5:30 PM	YDI Youth Dance Practice (until August 13)
	5:30 - 6:30 PM	Karate
	8:00 - 11:00 PM	Vintage Dance & Tango
Saturday:	9:30 - 12:30 PM	Irish Step Dancers
	2:30 - 4:30 PM	Tango Club
	7:30 - 10:30 PM	Swing

* * * * *

FROM THE ARCHIVES

by Bill Litchman

Greetings once again from the Lloyd Shaw Dance Archives. Someone said to me this summer that he didn't understand how the Archives was useful to him since he lives 500 miles from Albuquerque. It is difficult for him to come to Albuquerque to use the books and other resources here since this is not a circulating collection. If this is also your problem, please consider how you might use the Archives by contacting me. I can be reached via email (litchman@unm.edu), normal mail (1620 Los Alamos, SW, Albuquerque, NM 87104-1122), telephone (505/247-3921), fax (same number), or even shouting (though you have to be close by to do that). If you have dance information needs which are not being addressed by the Archives, I need to know about them.

(continued next page)

For some, posting information on the Internet might be a way of disseminating information. For example, the LSF web page contains short bibliographies on several subjects. If the subject you are interested in is not represented, mention that. There are dance instructions which can be posted as well ("Northern Lights" is now on that page). Sales items are available from the Archives (duplicate books and the Harry Davidson series of audio tapes are listed on the web). Historical articles on various aspects of folk dancing or history can be posted on the page (for example, a listing of known copies of John Playford's *English Dancing Master* is on the page). Thus, access to the Archives can be done, at least at that level, via the Internet.

Broad questions such as "explain the history of square dancing from cave men to the atomic age" are not reasonable, but specific, narrowly focused, questions can be addressed to the Archives. Other questions involving specific publications or other aspects of dance which can be answered quickly and with short answers will be dealt with.

To come in the future will be general access to the Archives catalog via the web. The program has been purchased and it remains only to upgrade the computer to allow this to happen. It is expected that photographs, music, scanned page images, and other ways of gaining access to Archives holdings will become available through this powerful medium.

There are some legal and physical restrictions on sharing information from the Archives which we will continue to have to face. For example, offering complete copies of recorded music is not possible in general since we don't own the copyright for much of the collection. The same is true for complete copies of printed matter. It is possible to record a portion of a given piece or to copy a part of a printed work (for educational/research purposes).

In the last column from the Archives, several individuals were mentioned as supporting the Archives with donations and in other ways. In that vein, we certainly wish to thank Callerlab for patiently forwarding their duplicate square and round dance periodicals which help to fill in series held by the Archives. We receive periodicals directly from several publishers around the country and we acknowledge their kindness in donating their publications to our collections. Marv and Bev "K" recently sent a box of 11

(continued next page)

7-in reels of called square dances and workshops from callers such as Bob Fisk, Jack Lasry, Ken Bower, Jerry Haag, Don Franklin, Ron Schneider, Marshall Flippo, Chuck Raley (his last dance), Gary Shoemake, and Beryl Main, all dating from 1969 to 1973. We have received a large collection of 45s from Art Matthews.

One recent donation stands out among the largest and most valuable of the many donations given to the Archives. That is the bequest by the late Bill Johnston of his dance collection. 40 boxes of books, records, tapes, and other items have been received. Contained in this collection are 200+ CDs, nearly 1000 LPs, over 600 audio cassettes, two-dozen video tapes, and 5 boxes of books. Most of this material does not duplicate what we already have because of Bill's strong interest in Scottish and English dance. It is a powerful collection. We thank Bill's secretary, Diana Lindsay, for packing and shipping all of this valuable material. Thank you.

For all of that, the Archives still has many needs both for equipment as well as other items which the membership might consider. For example, we have no CD player. We have no quality sound system for listening to the large collection of music we have. We do have a Hilton 75 which can be used to play disc recordings of all speeds from 33 to 78 but the arm weight is quite heavy and will create too much wear on rare vinyl records. So, we really need a high-quality variable speed turntable (33-45) with a variable weight tone arm. We have reel-to-reel and cassette tape recorder/players and the capability to record, edit, and play video tapes. But, we have no film projectors or screens, nor can we show slides at this time.

It sounds like I might be complaining but not really. We have been so fortunate to be able to build the collections we have and to house them in our wonderful Dance Center. Should you have the opportunity to come to Albuquerque to visit and spend some time in the Archives, you will be greatly rewarded from the history that is packed into this building. Anyone who has been here before will be amazed at the transformation which has occurred during the past year.

Please contact me so that together we can improve the services that the Archives provides as well as the quality of care and preservation which we practice.

TEACHING THE TEACHERS TO TEACH

by Margot Gunzenhauser

During 1997 and 1998, Square Dance Partners organized a series of four special weekend courses to improve the skills of a selected group of about 20 experienced callers who are interested in taking on the role of teaching and advising newer callers. This project was realized through cooperation with DGI (Danske Gymnastik og Idrætsforeninger or The Danish Association of Gymnastics and Sports Clubs), which supports a wide variety of amateur sports and cultural activities and which especially encourages and supports leadership development. Because Square Dance Partners is a member of DGI, its leaders are eligible to participate in DGI-sponsored courses at a subsidized price. The concept of the "leader/adviser" is also one that DGI is building up, not just within dance, but also for their other sports activities.

The goals for the Danish dance leaders who attended this series of courses were:

1. to give them a broader and deeper knowledge of traditional American dance and music;
2. to prepare them to train other callers and to follow up on the training by serving as advisors or "mentors" in a positive and constructive way;
3. to have a group of people go through the series of courses together, so that they could share a common experience and a common frame of reference. This, in turn, it is hoped, will form the basis for a long-term strategy of leadership development.

The course series started in April, 1997, with Tony Parkes of Boston, who focused on dance teaching techniques, positive techniques of critiquing, and also on the historical development of square and contra dancing and the various styles of dancing and calling that exist. Next, in November, 1997, John Krumm, a dance leader, accomplished musician, and music teacher from Philadelphia, gave an excellent course on understanding and working with dance music, and on understanding the different teaching and learning styles that students bring to a learning situation.

The series continued in April, 1998, with Christian
(continued next page)

Obel, a young but very experienced and insightful Danish folk dance teacher, who presented DGI's concept of advising via the "open conversation," which ensures that the advisee, rather than the adviser, is at the center of the process and that growth can take place in a positive atmosphere. He also gave an eye-opening session on movement and rhythmic and effectively demonstrated both good and not so good teaching techniques.

The final course was taught by Bill Litchman, with assistance from his wife, Kris. He was asked to focus on the history, background and differentiation of various square dance traditions and calling styles, as well as techniques for nurturing a well-functioning dance group or community. In particular, he presented a closer look at his specialty, traditional western style squares. The material was very well received by the students, who were equally impressed by the breadth of Bill's knowledge, the thoroughness of his preparation, and his subtle humor. With good camaraderie and a full palette of new knowledge and skills, the course participants agreed it was a fitting conclusion for the series.

While the Litchmans were in Denmark, Margot also arranged for Bill to teach a course for any of the callers who were interested, on the theme of dancing and calling traditional and transitional style western squares. That style is less established in Denmark than New England style dancing, but as more and more callers from the States have brought along western material, it has fascinated the dancers and increased the demands on callers. This course, too, was a very successful one, attended by over 30 enthusiastic callers who undoubtedly will feel more confident about attempting to add western style calling to their repertoires.

Editor's note: For background information on square dancing in Denmark, read "SQUARE DANCE PARTNERS: Traditional-style American Dancing in Denmark" by Margot Gunzenhauser in the last issue of the American Dance Circle.

TIMING FOR CALLERS: PART XV

by Dick Leger

Here is another easy square dance that times out quite well and is fun to do. The hardest basic in it is square thru. Heads will square thru four hands to make a right hand star with the sides. Then the heads will star left in the center full around to pick up their corners for a star promenade. Promenade for a short space to back out and circle left for a short space. The men will swing the nearest woman. At this point, the men will be close to their home position, so it is a full promenade.

Some time ago I had written a nice easy dance to the tune of "Dominique" for the educational series of recordings by Kimbo Records. It turned out to be a favorite of Phyllis Whynot, Roger's wife. After calling it at one of my weekends, Roger came up to me and asked what would happen if when people came out of the right hand star they went in the opposite direction instead of circling. I said I didn't know, but I'd bet he could make a dance out of it. Boy, did he ever! My part was to help him resolve the dance at the end. The Special Dance "North and South" (East and West) by Dick Leger and Roger Whynot is the result! The best way to set up for it is to line up the squares up and down the hall and also across the floor.

The heads lead right and circle left (keep circling,) change to a right hand star and keep going once around. Then, on the call, the head gents lead them out North & South: the #1 man will lead his group of dancers away from the caller in single file; the #3 man will lead his group of dancers towards the caller in single file. At this point, long lines going in opposite direction have been formed. All turn around and come back single file to own square to face in. All pass thru and turn around to do a LEFT square thru four hands. You'll find your original corner for an allemande left so you can promenade to your original partner. The promenade takes eight counts to reach home. The dance is exactly 64 counts total. Also give the sides a chance to be leaders by using "Side gents lead out East & West."

The "Bush Dance" by Dick Leger is from an idea by Cal Campbell. The formation is couple facing couple in a big circle. The dancers circle left full around and then right full
(continued next page)

around. The inside two people (the two nearest the center of the circle) split the outside two and travel back to place. The outside two (those nearest the wall) split the inside two and travel back to place. The couples do a Weathervane

"Easy Square," by Dick Leger

	5 <u>Head couples square thru</u>
	5 <u>With the Sides</u>
<u>Right Hand Star</u>	5 <u>Heads to Center</u>
<u>Left Hand Star</u>	5 <u>Pick Up the corner</u>
<u>Star Promenade</u>	5 <u>Centers Back Out</u>
<u>Circle Left</u>	5 <u>Swing the Nearest Girl</u>
	5 <u>Promenade</u>
	5
	5 <u>Head couples square thru</u>

"North & South;" Square formation

Special Dance by Dick Leger and Roger Whynot

	5 <u>Heads lead R and Circle four</u>
	5 <u>Same four, Right hand star</u>
	5 <u>Head gents lead North & South</u>
<u>Single File</u>	5 <u>Turn alone, come back home</u>
	5 <u>Face in, All Pass Thru</u>
	5 <u>Turn alone, Left Square Thru</u>
	5 <u>Find your Corner</u>
<u>Allemande Left</u>	5 <u>Promenade</u>
	5 <u>Sides lead right for East & West</u>

"Bush Dance" by Dick Leger from an idea by Cal Campbell

Big circle; couple facing couple.

	5 <u>With Other Pair Circle Left</u>
	5 <u>Circle Right</u>
	5 <u>Inside Two Split Outsides</u>
	5 <u>Outside Two Split Insides</u>
	5 <u>Veer right</u>
<u>*Weathervane</u>	5 <u>All the way</u>
	5 <u>Release to next Ladies Chain</u>
	5 <u>Chain Back</u>
	5 <u>With that pair Circle Left</u>

(continued next page)

***Weathervane:** couples take two counts to veer right, men take left forearms and turn the line full around to the original facing direction in 12 counts, and back out to start the dance again in 2 counts.

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THE ROOTS OF "THE WILLOW TREE" **by Henry Garfath**

In "Conversations about Contras," May, 1999, Glen Nickerson featured a set dance called the "Willow Tree." This dance was not originally "a New England contra" as claimed by the instruction sheet from which Glen quoted. It was published by the EFDSS in 1969 in a booklet of 18 dances entitled "Everyday Dances." This booklet is itself a selection of dances originally published in *English Dance and Song*. Unfortunately, however, I have not been able to identify the edition in which this dance appeared. Nevertheless, the notes accompanying the dance description are helpful in this respect as they state that it was composed by Hugh Rippon in 1968 on the occasion of his departure from the staff of the EFDSS. Hugh Rippon also adds a note explaining that "the idea for the dance is based on a well-known Dutch folk dance."

The suggested tune for the dance is given as "News of the Victory", taken from the Thomas Hardy MS collection in Dorset. This is a manuscript tune book given to Thomas Hardy's father by its compiler, James Hook, Jr., around 1820. Originally the tune had its own dance. I came across this some years ago in an 18th or 19th century collection in the Vaughan Williams Memorial Library, but I did not make a note of it as it appeared to be merely a cliché dance of the period. As the tune is a 6/8 time jig consisting of two phrases of 8 measures, the band is instructed to play it though once with repeats and once without to give the 48 measures necessary for each round. Partly because of this and partly because I prefer to use a reel, I have always used "Mrs. Hepburn Belches," a splendid three part tune but, so far as I know, not currently available on record. I last came across it on a 10 inch 78 rpm by the late Jimmy Shand.

(continued next page)

I find when teaching the dance, particularly to non- or occasional dancers, it helps to have used the Strip the Willow figure ("Elbow reel") in a previous dance. For this reason, I frequently use it as an encore to "Barley Bree." As the dancers will already be in longways sets of 4 couples, it is simple to set up the floor for the "Willow Tree" by asking the dancers to link up with adjacent sets. A modification of my own, which you may care to try, is to have the lower half-set of 4 couples improper, i.e., partners crossed over. This helps the dancers to clarify where the middle is as well as allowing the lead through the side arch to be done with the opposite sex. As an added bonus, the four in the middle who made the arches can now make a basket of four when the other couples swing.

BARLEY BREE

Original source: The Victory Book, RSCDS, 1945 - "collected in the Borders"

Measures

- 1- 8 Taking hands along the line, all 4 couples advance and retire then cross over to change sides, men raising hands to make arches
- 9-16 Repeat to places, women arching
- 17-20 1st couple arm R 1 1/2 times
- 21-24 1st man arms L with 2nd woman and 1st woman with 2nd man at same time, then 1st couple arm R.
- 25-28 Repeat measures 21-24 with 3rd couple.
- 29-32 1st couple arm L with 4th couple, then arm R 1/2 turn with each other; finish holding both hands, making an arch
- 33-40 2nd couple cast individually to bottom, others following, and dance through the arch to new places.

Officially the dance ends at this point. I prefer, however, to extend the dance to 48 measures by adding a partner swing. This provides a more "forgiving" ending, particularly useful when working with beginners. The suggested tunes are "Barley Cakes" (Bremer, c1757) and "The New Water Kettle" (Nath. Gow). The "arming" above is, of course, the "elbow reel" as in the "Willow Tree."

CD -- CASSETTE -- MINI-DISK

by Don Armstrong

The Foundation will now offer a very special service to the dancers, callers and teachers who use recorded music at their dances or classes.

At this point in time most of the dance recording suppliers are faced with the dilemma of not really knowing in what media to issue new releases. Should they use records? Probably not, as the manufacture of 45 RPM records and albums is being severely curtailed throughout the world. Dance music producers have very little choice but to follow the field.

That leaves CDs, cassettes, and mini-disks. From a dance leader's standpoint CDs and mini-disks have the distinct advantage of both high fidelity (digital) sound and the speed and ease of track selection. Although most leaders probably have satisfactory cassette players, many have not yet switched over to either CD or mini-disk equipment.

Therein lies a problem because an ever increasing percentage of newer dance materials is available only on CDs. One solution . . . illegal, to be true, because of copyright violations . . . is when leaders purchase the CDs and copy them onto their own cassettes or mini-disks. Wrongful copying of copyrighted material deprives the composers and musicians of their justly earned income and, by curtailing sales, is creating serious financial problems for producers.

So, for those who do not yet have CD players and would like to use the wonderful music and dances found on our LSF CDs (see ad in this issue), Brad Edwards, our recording engineer, can supply you with legal copies on either cassettes or mini-disks. Simply telephone him at the LSF Sales Division for prices and orders: (573) 363-5868.

And a note to the users of CDs: notice the new and almost indestructible boxes that contain our new CDs. They're strong, see-through boxes -- not the crystal boxes that were always cracking and coming apart. If you want some, phone Brad for prices and orders.

ROCKY MOUNTAIN DANCE ROUNDUP '99

by Bob and Allynn Riggs

From around the world dancers gathered in Laramie Wyoming in early July (4th-10th) to enjoy a week of music and dance at the Rocky Mountain Dance Roundup (RMDR). Visitors from Germany, Switzerland, Hawaii and the continental United States traveled here to participate in this diverse week of dance. Some of the attendees indicated that this was one of the high points of their year. During the week 50 sessions in Modern & Traditional Rounds, Modern & Traditional Squares, Contra's, International Folk, English country dancing, Scottish dancing, Ballroom, Country Swing and a session on one Columbia's favorite dances the "cumbia" provided participants opportunities to enjoy their favorite dance form or to experience or improve their skills.

The University of Wyoming's Union Ballroom was an excellent facility for this kind of event, with its ability to divide the one large wood floored ballroom into 3 adjacent dancing areas easily accessible to all. The adjacent lounge provided an excellent area for conversation, games and band practice.

The able staff of contra, folk, square, round, English, Scottish and ballroom instructors plus the members of the band lead our guests through a week of music and dance. Modern Square sessions this year were lead by an able group consisting of Rusty Wright, Chuck Jaworski and Bob Riggs. The talents of Gib Gilbert coordinated traditional squares with a brief appearance by Bill Litchman. Gib Gilbert also provided a session of Country Swing. Traditional & Modern Round sessions this year were lead by Enid & Lew Cocke and Bob & Allynn Riggs. A large group provided a varied program in the Contra sessions; Enid Cocke, Chuck Jaworski, George & Onie Senyk, Allynn Riggs & Rusty Wright. Folk sessions this year brought a new face to our event with the participation of L. DeWayne Young. English & Scottish sessions were conducted under the careful guidance of George & Onie Senyk. The Ballroom sessions were in the able hands of Stan Williams and Chris Conboy. During the week many daytime sessions and some of the evening program included delightful music from our talented band,
(continued next page)

lead this year by Lew Cocke and consisting of Dale Sullivan, Olive Donaldson, Joe Fairfield, Bill Litchman, and Marnen Laibow-Koser.

Beyond the dancing participants enjoyed the University of Wyoming's beautiful campus with its variety of activities as well as Laramie's Jubilee Days that included a free elaborate fireworks display over the University's stadium. Several of the participants drove over to the snowy range on Wednesday afternoon for a scenic tour.

Current plans are to return to Laramie next year for a repeat of this terrific event. We anticipate the return of many of our talented staff including both the dance leaders and musicians. Please put July 2nd through 8th 2000 on your calendar and contact Bob & Allynn Riggs for registration information at 7683 E. Costilla Blvd., Englewood, CO 80112, Email: RLRiggs@aol.com; Phone: (303) 741-6375.

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TANGERMÜNDER QUADRILLE **by Jochem Spreter**

Editor's note: Jochem Spreter shared this German quadrille with participants at RMDR. It is precisely timed and moves at a good clip, but there is time to complete each movement. Dancers enjoyed it and felt a nice sense of satisfaction at ending in the right place at the right time. They danced it as a demo for one of the evening dances. Tangermünde is a German city on the Baltic coast. - Enid Cocke

TANGERMÜNDER QUADRILLE (Changier-Quadrille)

Formation: Quadrille, couples holding inside hands (couple 1 faces the music, 2 on the opposite side, 3 on the right of couple 1, 4 on the left of couple 1.)

Music: Kögler EP 58330 "Gesellige Tänze für jedes Alter"

Count: 4/4.

Introduction: 1 chord.

Sequence: ABABABABA. Each time through, Part A will be different, while Part B will always be the same.

(continued next page)

measures

Part A: Figure 1

- 1- 8 Join hands in a 4 couple circle, walk 16 step CW, 16 steps CCW. To reverse the direction of the circle, rather than pivoting to face the other way, step back on the L, to the side on the R to face the other way.

Part B

- 9-10 Head couples change places through the side couples: drop hands with partner, side couples split one step to the side; head couples pass with 2 two-steps and 4 walking steps through the side couple (lady from the opposite side is given precedence to the man) to the opposite side; partners meet there and Star Thru to face the center.
- 11-12 Head couples Right and Left Thru with 2 two-steps and 4 walking steps back to their original places.
- 13-16 Side couples perform bars 9-12.
- 17-20 Grand Right and Left, beginning with right hand to partner; on the opposite side do a full right hand turn with the partner CW.
- 21-24 Continue the Grand Right and Left to the original position, again turning a full right hand turn with your partner.

Part A: Figure 2

- 1-4 Couple 1 polkas in closed position in LOD, inside the square to the original place in 8 turning polka steps.
- 5-8 Couple 2 the same.

Part A: Figure 3

- 1-4 Couple 3 polkas in closed position in LOD, inside the square to the original place in 8 turning polka steps.
- 5-8 Couple 4 the same.

Part A: Figure 4

- 1-4 Couple 1 & 2 polka together in closed position in LOD, inside the square to the original place in 8 turning polka steps.
- 5-8 Couple 3 & 4 the same.

Part A: Figure 5

- 1-8 Ending circle, 8 two-steps to the left, then 8 two-steps to the right.

THE LITTLE SAINT OF FOLK DANCING

Appearing, quietly, there by the door,
All unannounced, with sharpness of eye
Approving and watching the dancers fly,
The little saint will be with us once more.

Journey alone, walk slowly with pain
To be with the dancers, active and gay,
Convinced that the dance is the wholesomest way
To share fellowship with the folk once again.

Seldom an elf more discreetly could move
From one place to next -- see the dance, how it flows!
With vision, they're all a great movement, he knows;
By a small saint they're nourished with large special love.

From Dillard to Granby and all in between
The people in fellowship gather'd and danced,
Few ever aware how much life is enhanced
By a small saint who softly appeared at the scene . . .

To help the young dancers, so gifted and fine,
To lift up their wings, their talents sail high,
With generous gifts so the gifted can fly;
How many he's helped only saints can divine.

Unassuming and modest, he adds to the lore;
In the dance's warm spirit we know that he's there,
Regardless of when and no matter where,
He's watching, approving, there by the door.

by Don Coffey, 1986
A tribute to Russell Acton

Editor's Note: Send your original dance poetry to Don Coffey, PO Box 1367, Frankfort KY 40602.

MEMBERS' BULLETIN BOARD

WELCOME TO OUR NEW MEMBERS!

M. E. Anderson, Tampa, FL
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Joey Segal, Boulder, CO
Jo Wamser, Goleta, CA
Reba Walking, Columbus, OH

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OFFICE MANAGER

The Board of Directors of the Foundation has created a new post, called Office Manager. One of the functions of this office will be to assist Board Members, officers, and *members* in any way possible. If you have a question, a comment, or an idea related to the Foundation and do not know where to send it, write, telephone, or email the Office Manager, and it will be routed to the person assigned to that area of concern. If you have skills that you would like to put to work for the Foundation, let us know. If you can distribute catalogs, informational brochures, or flyers for Foundation events in your area, tell the Office Manager. If you don't receive your *American Dance Circle*, the Office Manager can send you a copy and check to be sure that your address is correct on the mailing list. Copies of the by-laws can also be made available to you.

For the next year the Office Manager will be keeping close track of the kinds of requests received from members. Feel welcome to avail yourself of this resource: Diane Ortner, 929 South Shore Drive, Lake Waukomis, MO 64151; telephone: 816/587-4337; email: deortner@aol.com.

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MEMBERSHIP DUES

At the recent meeting of the Board of Directors, it was decided to raise membership dues for the first time in many years. If you renew by December 31, 1999, you can do so under the old rates!

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SEED MONEY

Note that applications for Seed Money grants should now be sent to board member Gail Ticknor, 1202 Pinehurst Road. Staunton. VA 24401.

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American Dance Circle REMINDERS

If you have dance events that you wish to have listed in the "Events of Note," please be sure to send them to the editor at least six weeks before the issue date.

News about members is always welcome for the "Stir the Bucket" column.

Articles, responses to articles, new dances, new music, and letters of opinion are welcome. They will be reviewed by the editors for timeliness and general interest and published as space permits.

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MEMBERSHIP LIST

Our membership list will be printed with the December issue of the *American Dance Circle*. If you have not indicated your preference in regard to having your information printed, *your address will not be listed*. If you have not already done so, please notify co-editor Diane Ortner if you wish to be listed (Post office and email addresses are listed inside back cover.). If you wish to have your telephone number and/or email address published, and she does not already have the data, you should send that information to her.

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Check out the latest Foundation events and activities on
<http://www.flinthills.com/> ~ Isf

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COMPUTER BUFF?

Are you a desk-top publisher? A graphics whiz? Here is a challenge for you: design a new advertisement for the Seed Money grants. Use the information in this issue of the ADC, contact Gail Ticknor for more information, check out the web-site for details. Send your ad to Co-Editor, Diane Ortner, along with permission to publish it, and the best results will be used in upcoming issues of the *American Dance Circle*.

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STIR THE BUCKET

Rusty Wright retired recently, and he and **Lovetta** have moved to Deming, NM. We are glad to hear that Rusty is recovering well from his recent physical ailment. **Donna Bauer** has also moved. The inside back cover of this issue has new addresses and telephone numbers for these board members.

Dick Leger has been confined to his home recently and welcomes cards and letters from his many friends in the dance world. His address is: 16 Sandra Drive, Bristol, RI 02809.

Chuck Jaworski recently updated us on his family's busy life. In July of '98, Chuck got the Illinois Secretary of State -- now governor - George Ryan involved in some square and contra dancing as he visited a Swedish fraternal group for which Chuck was calling an outdoor dance. In October of '98, NBC's "Today Show" visited Chuck's round dance class for a segment on "People with Famous Names" that was nationally televised and also shown on United Airlines flights during January of '99. One of the dancers is named Clarence Thomas. Wife **Becky** coached Lane Tech boy's volleyball team to the Chicago Public School championship in May of '99. Daughter **Jennifer** graduated Phi Beta Kappa from the University of Illinois in May of '99 and in August will start work on a degree in chemical biological molecular research at the University of Texas SouthWest Medical Center in Dallas.

In late July-early August, **Enid Cocke** accompanied
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husband **Lew** on a trip to conferences in China and Japan. No sooner home than they set out for the Cumberland Camp; a busy time for all. Lew has announced that he is turning over the Foundation website to **Marnen Laibow-Koser**. Should we expect a new look, Marnen?

Adolph Weinstock says that **Anne's** arthritis and heart problems and his cranky back limit them to a little social dancing. He notes that "As one gets older and dancing becomes somewhat limited - choreography takes over."

Ames, IA, members are hard at work preparing for the Third Annual Traditional Dance and Music Festival; see their ad elsewhere in this issue. Just a few of the members involved are **Mary Jo Brearley, Lonna Nachtigal, Linda Lieberman**. The Foundation was pleased to provide some seed money for the second year of this event.

Diane Ortner spent two weeks of June and most of July making a long anticipated trip to Alaska and back. Her van's speedometer recorded 8593 miles on the trip, and she estimates that the ferry covered an additional 1800 miles. She will have many memories and photos to share with anyone who will give her a little encouragement! If anyone sent her an email between June 11 and July 1, it was lost; please try again! As it turns out, **Kris** and **Bill Litchman, Marnen Laibow-Koser** and **Dottie Mathis** were also in Alaska at about the same time!

Our Belgian friends, **Frieda Van Vlaenderen** and **Luc Blancke** are increasingly active in European dance circles. In May Frieda wrote, "Just finished our 3rd Interseniorama with 110 participants from seven different countries. For the first time we got dancers from France and Sweden besides those from Austria, Denmark, Germany, Switzerland and Flanders who attended the previous times. That means that I had to speak French this time too. At the end of the month we travel to Northern France with 38 of our own seniordancers. Some French dancers will visit us there.

Don and **Doli Obee** will celebrate their 60th wedding anniversary on August 31. Don was President of the LSF from 1965 to 1979, and Doli is Lloyd Shaw's daughter. Their children, Kent Obee and Enid Obee Cocke, with their spouses and children, will gather in Boise, Idaho to celebrate this joyous occasion.

1999/2000 EVENTS OF NOTE

Mainewoods Dance Camp, Raymond, Maine, July 24 thru September 6th. Each session has three international leaders. Contact: Kathryn Demos, 68 Liberty Corner Rd, Warren, NY 07059-6708; (908) 647-2936; email: mainewds@hotmail.com or <http://www.erols.com/mainewds>.

Traditional Dance & Music Festival, Ames, IA, ISU Memorial Union, September 17-19. Kathy Anderson and Kathleen Kerr. Music by Last Gasp, fiddler Erik Session, and the Best of Central Iowa Band. For more information, see advertisement elsewhere in this issue.

Sharpes Assembly Second Annual Contra Festival, Kenilworth Lodge, Sebring Florida, Oct. 1-3, 1999. Workshops in contra and English Country Dance. Contact: George & Onie Senyk, 4300 Indian River Drive, Cocoa, FL 32927; phone (407) 636-2209.

Annual Western Contra Dance Weekend, Solvang, CA, October 1-3, 1999, Solvang Royal Scandinavian Inn and Veterans Memorial Hall. Contact: Leif & Anna Lee Hetland, 28135 Alava, Mission Viejo, CA 92692-1616; (949) 837-7506, or Clark & Aillene Elliott, 3344 Quimby St., San Diego, CA 92106; (619) 222-4078.

24rd Annual Contra Dance Holiday, Yorktowne Hotel, York, PA, November 25-28, 1999. Don Armstrong, Dick Leger, Grant Logan. Contact Grant Logan, 32 Idleswift Drive, Thornhill, Ontario Canada L47 1L1; 905/709-9241; email: glogan@commissionaires.ca. To register, write Barbara Johnston, 402 D St., Salida, CO 81201.

LSF Terpsichore's Holiday, '99, Jackson's Mill, Weston, WV, December 28, 1999-January 1, 2000. A great dance event to welcome in the new millennium. Pre-register now! Contact Mel Clark, 105 Fairbrook Drive, PA. Furnace, PA 16865 (814) 234-3704; email: melclark@vicon.net.

New Year's Dance Camp, Hotel Mond, Beckenried, Fam. Amstad, Switzerland, December 27, 1999-January 1, 2000. Contras, quadrilles, folkdances, and International folk with Don Armstrong, Mircea Ivanescu, and Francis Feybli. Contact: Francis Feybli and Gisela Brogie, PO Box 2, CH-8332 Russikon, Switzerland. Telephone: +41 (0) 1 954 00 77; email: vaw@swissonline.ch.

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Tropical Dance Vacation on St. Croix, Virgin Islands,
February 9-16, 2000. George Marshall, Kathy Anderson,
Wild Asparagus, The Clayfoot Strutters. Write Tropical
Dance Vacation, PO Box 602, Belchertown, MA 01007,
Telephone: 413/323-9604; web site:
<http://www.he.net/~bmd/TDV.2000.html>.

THE 13TH ANNUAL RALPH PAGE WEEKEND

Starting in January, 2000, the name of this event has been changed to the New England Dance Legacy Weekend. Nevertheless, it will continue to maintain the legacy so beautifully left for everyone by Ralph Page.

This year's featured callers will be Ralph Sweet and Don Armstrong. Headlining the musicians will be Bob McQuillan and Rodney Miller ably supported by the Swallowtail band and many others.

For a great weekend of New England dancing and music, mark your calendars now for January 14-16, 2000 at the University of New Hampshire. Telephone Sylvia Miskoe at 603/225-6546 or email: smiskoe@aol.com for more information.

ARMSTRONG'S AND LITCHMAN'S IN DENMARK

Once again Marie and Don Armstrong will be joining Patti and Ejnar Kirk as part of the featured teaching staff at the North West Summer Dance Camp in Denmark in July, 2000. In 1998, they had a delightful experience teaching, calling, and working with the callers and are really looking forward to being with these fine people again.

They will be joined on staff by Kris and Bill Litchman. Bill will be teaching English and Traditional Western Squares as he did in southern Denmark last year. "T" Auxier will be returning. The musicians will include Kimble Howard, Niels Jergen, and Patti Kirk, and Marnen Laibow-Koser has also been invited.

The dance floors and acoustics have been great, the location delightful, the meals delicious, and the dancing smooth and well-phrased. Most of all, the people have been so friendly and full of fun that it has made for a memorable experience even if the attendee never danced a step! The LSF will be well represented in numbers and spirit.

FOUNDATION INFORMATION

Don Armstrong, PO Box 99, Mack's Creek, MO 65786 (Board of Directors; Director of Recordings Division) (573) 363-5241; fax (573) 363-5386.

Donna Bauer, 461 Cordova Ave, NW, Albuquerque, NM 87107 (Board of Directors) (505) 345-8041; Email: dfbauer@aol.com.

Mel Clark, 105 Fairbrook Drive, PA Furnace, PA, 16865 (Secretary), 814/234-3704; Email: melclark@vicon.net.

Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503. (Past President; Executive Committee; Board of Directors; Co-editor of American Dance Circle) (785) 539-6306; Email: ecocke@ksu.edu.

Don and Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367 (Board of Directors; Cumberland Camp Steering Committee), (502) 747-5700; Email: dscoffey@mis.net

Chris Conboy, 2926 Keystone Circle, Colorado Springs, CO 80918-1734 (Board of Directors) (719) 598-3282.

John Forbes, PO Box 924, Baldwin, KS 66006 (Board of Directors) (785) 594-2470; Email: Forbes@harvey.bakeru.edu.

Robert Fuller, 727 Isleton Drive, Brandon, FL 33511 (Vice President, Board of Directors) (813) 662-2341; Email: RFJ727@aol.com.

Elizabeth Grey, PO Box 2167, Canon City, CO 81215 (Board of Directors) (719) 269-1161

Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603. (Membership Chairman)

Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Kris: Board of Directors; Bill: President, Archives Director; Executive Committee) (505) 247-3921; Email: litchman@neon.unm.edu.

LSF Dance Center, % Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. ((505) 255-2661.

LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.

LSF Office, % Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (send address changes to Diane).

LSF Education Resources Division, P. O. Box 11, Mack's Creek, MO 65786 (573) 363-5432; Email: audiolt@dam.net.

LSF Web Page: <http://www.flinthills.com/~lsf>

Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (Board of Directors; Office Manager; Co-editor of American Dance Circle) (816) 587-4337; Email: deortner@aol.com.

Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112 (Directors of Rocky Mountain Dance Roundup; Allynn: Board of Directors) (303) 741-6375; Email: rlriggs@aol.com.

Dale Sullivan, 4612 NW Bramble Trail, Lee's Summit, MO 64064. (Treasurer; Executive Committee) (816) 373-4095; Email: dalesull@tfs.net.

Gail Ticknor, 1202 Pinehurst Road, Staunton, VA 24401 (Board of Directors) (540) 885-2612.

Rusty Wright, 4110 Del Sol Rd, SE, Deming, NM 88030. (Board of Directors) (505) 546-2953; Email: rustywright@swnm.com.



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

LSF EDUCATIONAL RESOURCES DIVISION
P. O. BOX 11
MACKS CREEK, MO 65786

PHONE: (573) 363-5868

FAX: (573) 363-5820

All orders should be sent to this address.



The Lloyd Shaw Foundation
929 South Shore Drive
Lake Waukomis, MO 64151

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KANSAS CITY, MISSOURI
Permit No. 1331

AMERICAN HERITAGE FOLK DANCING AT HISTORIC JACKSON'S MILL

Weston, West Virginia

A short distance off Interstate 79 in the
beautiful hills of central W.Va.

.....
An Intergenerational Event for Folks of all Ages
♣ Singles ♣ Couples ♣ Kids & Teens
♣ Couples/Single Parents & Kids ♣ Grand-
parents & Grandchildren
.....

THE STAFF

Chris Bischoff, Peter Fricke, Enid and Lew Cocks, David Glick, Robbin Schaffer, Diane Ortner, Sylvia and Don Coffey, Don Corson, Chris Kelly, Tammy Corwin-Renner, Eliot Applestein, Marta Vogel, Tali Stopak, Bob Mathis, Shari Troy, Bill Alkire, Susan English, and Warren, Heather, and Forest Doyle.

THE MUSICIANS

Gary Graves, Kimble Howard, Marnen Laibow-Koser, Travis Reynolds, Jeff Steinberg, Alice Markham, Marty Taylor, Kendall Rogers, David West, and Donna Baird.

ABOUT THE FACILITY

The spacious, village-like setting of historic Jackson's Mill features a wealth of excellent wooden dance floors, including the elegant old West Virginia Building for our nightly dances. Both private rooms and shared dormitory-style housing are available in Jackson Lodge and 14 large cottages. Meals will be buffet style in charming old Mt. Vernon Dining Hall. This 500 acre State 4-H Conference Center offers excellent accommodations reasonably priced that are ideal for a dance camp.

TO REGISTER, complete and mail this form
to the Registrar: Mel Clark

105 Fairbrook Drive
Pa. Furnace, PA 16865

ENTER NAMES as you want them on ID badges

		Gender
Adult:	_____	M F
Adult:	_____	M F
	Child's age as of 12/28/99	
Youth:	_____	M F
Youth:	_____	M F
Youth:	_____	M F
Your address:	_____	
City	_____	
State/ZIP:	_____	
Phone:	_____	
E-mail	_____	
Vegetarians: Adult(s)	_____	Children _____

ENTER FEES

Age	Fee	#Persons	TOTAL
0-17 months	No charge	_____	
18 months-4	\$25	_____	= \$ _____
5-8	\$65	_____	= \$ _____
9-18	\$95	_____	= \$ _____

19/older: See Adult Fee Schedule at right.

Cottage dorm X _____ = \$ _____
(Note fee differentials on private rooms)

Cottage private X _____ = \$ _____

Lodge private X _____ = \$ _____

Subtotal all lines above: _____

Subtract Member Discount (SEE BACK):

\$24 X _____ Adult(s) = _____

TOTAL DUE: \$ _____

Please submit one-half now, payable to The Lloyd Shaw Foundation. Balance due on arrival.

About the Children's Program

Children will learn to folk dance. They will learn and use all basic figures and formations for the major dance types, and associated dance basics such as orientation and courtesies. Classes are styled for ages 5-6, 7-8, and 9-12 as appropriate for the number attending. While some children's classes and activities are separate from the adult program, daily opportunities enable all ages to come together to share dance, songs, and stories as a group. *Community Gathering* activities include group singing and story telling.



Choose Your Accommodations

Adult Fee Schedule (19 and over)

Children with adult(s) accommodated in all three options. *FIRST COME FIRST SERVED.*

DORMITORY LODGING

☛ In a Cottage (all single beds, shared bath, linens and towels provided)

per adult.....\$215

PRIVATE ROOMS

☛ In a Cottage (all single beds, private bath, all linens & towels provided):

2 adults per room.....\$230 per adult

1 adult (subject to availability).....\$250

☛ In Jackson Lodge (2 double beds, private bath, all linens & towels provided; hotel style rooms, most have phone & TV):

2 adults per room.....\$260 per adult

1 adult (subject to availability).....\$285