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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



A Quarterly Publication
of the
Lloyd Shaw Foundation

The American Dance Circle

MARCH 2002

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THE LLOYD SHAW FOUNDATION

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

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

Membership in the Foundation is open to all who are interested in these goals. (See Membership Form elsewhere in this issue.)

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.

PUBLICATION INFORMATION

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- § Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.

Telephone (785) 539-6306. Email: ecocke@ksu.edu.

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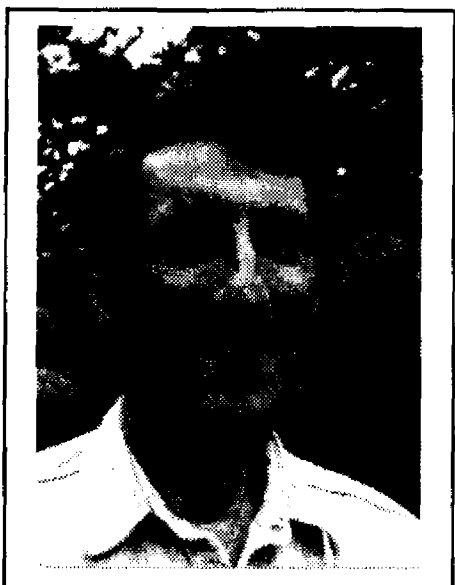
Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

Full page -- \$ 60 Half page -- \$ 30

Full page = 4 wide X 7 tall Half page = 4 wide x 3 1/2 tall

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LETTER FROM THE PRESIDENT

By Bill Litchman

"Marley was dead to begin with..." Oh, yes, that's last season! Well, Happy New Year! Well, even that is a bit late. I hope you all are still current with all of your resolutions and relatively pleased with the prospects for the future.

The prospects of the Lloyd Shaw Foundation for the future are quite good, actually, considering the greatly successful camps that were sponsored by the Foundation over the past year. Even with lower attendance at RMDR, the camp was a gem of its kind. Those who were there shared in a level of fellowship not seen to that degree in recent times. It was an excellent camp and Bob and Allynn Riggs and their helpers are to be highly commended for their great work. I'm sure that all those who were there would second that comment.

Cumberland Camp is operated by a committee which works together like gears in a fine watch. Even with an occasional piece of lint in the works, it all comes out in the end and this year's camp was no exception. It was a job well done, handled with coolness and efficiency and providing an excellent example of a family camp not easily matched anywhere in the world. That is not an idle statement. Good family camps are very hard to find and this one is a stand out in this sort of camp. Children are welcomed, taught, enjoyed, and expertly included in the Fellowship. Bob Tomlinson and his fellow committee members are also to be commended for their work, for the judgment that makes appropriate decisions,

which has resulted in a dynamic, encouraging, and delightful time for families.

Latest in the schedule is Terpsichore's Holiday which at over 180 people was one of the largest camps that the LSF has seen in recent years. All reports show that this camp is not only enjoyable but truly pulls people together at this most spectacular time of the year. Bob Mathis and his committee also work together with remarkable ease, and it is wonderful that changes in personnel on these committees are handled with such effectiveness. No one is left hanging out to dry, all are included in the conversations, and the result is a magnificent experience for those fortunate enough to be present.

Now, the camps aren't the only places where volunteer labor works hard for the goals of the LSF: the furtherance of community dance and fellowship. Certainly the officers and board of the LSF have worked hard through this year and our thanks go to them. But, there are many others who have worked behind the scenes, quietly, humbly and yet effectively to make the LSF function smoothly, to provide the many benefits that members enjoy. Some of these people are the editor of The American Dance Circle (Enid Cocke), the chairperson of the membership committee (Ruth Ann Knapp), the manager of the Dance Center (Donna Bauer), and I could go on and on. I don't want to leave anyone out. Everyone is important and our goals are important. That the two go together is one of the great things about the LSF.

On behalf of the officers and board of the Lloyd Shaw Foundation, I wish all of those who had any role whatever in producing any of the works of the LSF this year our heartiest thanks and commendation for a job very well done. It's not that each year needs to surpass the last, but that the high standards of fellowship, dancing, and joy are maintained from year to year. Lloyd Shaw would be very pleased with the variety of dancing offered at each of our camps, the music offered by our Educational Resources Division, and by the wonderful dance floor at our Albuquerque Dance Center. There is fun and inclusiveness for everyone. Above all, let the love show!

TERPSICHORE'S HOLIDAY, 2001-2002

by Diane Ortner

Another year-end spent with old and new dancing friends! Terpsichore's Holiday, with over 175 adults and children in attendance, gave us its usual cold and snow in the beautiful setting of Jackson's Mill near Weston, West Virginia, along with the warmth of friendly people and good dancing. This is our fifth year, and the event has assumed some of the proportions of a family reunion--welcoming new members--newlyweds and new girl and boy friends--and missing those accustomed participants who for one reason or another were not able to come; next year, hopefully!

Old and new staff members entertained and informed us--Bill and Susan, Steve Hickman's hambone, Bill Wellington's sense of humor, David's intricate contras, Ron Buchanan's "Church meeting" square and hash contra, all the other high points of both adult and children programming! Our great musicians inspired us to new dancing heights as always--Kimble, Kendall, Marnen, Marty, plus new attendees Brad Battey, Steve Hickman, and others -- we hope it will not be the last time we see them here! I always have great anxiety and take great satisfaction in the final results of my basket class; what a great way to meet and get to know a little bit extra about the people who come to the camp.

We're really pleased to announce that our original Terpsichore's Holiday committee of Bob Mathis, Diane Ortner, Don and Sylvia Coffey, Warren Doyle, and Chris Bishoff have succeeded in their goal of gradually being supplanted by other volunteers dedicated to the continuance of the camp. David Glick, Tammy and Daniel Corwin-Renner, and Marty Taylor have served for several years, and the new committee for next year will be headed by Peter Fricke, Jeff and Karen Kenton, Eliot Applestein and Marta Vogel. Warren continues as liaison with the facility and Marty as coordinator of music.

The LSF can be proudly confident that this dance event, which has earned a reputation as a family camp par excellence, will continue to carry out its vision of "passing it on!"

write this powerful poem to submit to the camp's poetry contest. The poems, identified only by a number, are laid out on a table, and all the camp participants vote for their favorite. Reports are that this poem brought tears to some readers' eyes, and women pulled their husbands over to the table to read it.

A voice major, Julie contributed to the chorus that accompanied the candle dance on New Year's Eve. This spring she will be taking a semester abroad in Padua, Italy, while Andrew studies at St. Andrew's in Scotland. We look forward to seeing them both at Terpsichore's Holiday next year.



NOTICE OF THE ANNUAL MEETING OF THE LSF

The annual meeting of the Lloyd Shaw Foundation will be held at Cumberland Camp on Wednesday, July 31st, at 1:00 PM. All members are encouraged to attend.



CALLERLAB INSURANCE FOR DANCE LEADERS

By Ruth Ann Knapp

Callerlab Insurance is due by April Fool's Day, and it has gone UP—to \$18.00! Checks should be made out to Callerlab and sent to Ruth Ann Knapp (see her address on the back page). LSF members may also purchase a BMI and ASCAP music performance license through Callerlab. You will need to contact Callerlab at (321) 639-0039 to apply for the license. Please mention that you are a member of the LSF, and, if membership verification is needed, contact Ruth Ann.

FROM THE ARCHIVES

By Bill Litchman

The Archives received a very nice donation of books from Ed Butenhof over Christmas break. It was only one box but contained some real gems, books which the Archives didn't have and which really helped fill in some gaps.

We continue to work through the disc recordings, culling out bad copies, leaving behind two of the best copies available to remain in the collection. The culls (some of which are mint) are piling up and must be dealt with soon. If any of you want 78 or 45 rpm records, we will let you have them without charge but you must pick them up.

Just to answer any question of statisticians, the culled records represent about 25-30% of the total number of records. Some labels have only a few examples in the collection while some popular labels are represented by many copies of the same popular recordings. We are keeping two of the best of each version of each disc. This will not only give us a good example of the music but will also give some idea of the overall popularity of the piece, some of which went through many printings and label variations.

The same is true of the books in the Archives. We keep only one copy of each edition or printing, but there may be many printings of the same book such as Henry Ford's *Good Morning* or Lloyd Shaw's *Cowboy Dances*. We also keep aside specially autographed copies if they represent an important person or if there is some other valuable consideration (like marginal notes).

Last summer the board established a committee to look into the disposition and condition of the Archives. Their mandate was to find a source of funding for the Archives, something which might provide permanency to the collection, should the inevitable happen to the current Director, or even the Foundation itself disband. It would be a shame to have gathered such a powerful collection of dance material together only to have to essentially throw it away if something drastic should happen.

The committee has spent its time looking for such funding sources and has discovered that while there are granting

agencies that will grant money for specific projects which are closely tied to the aims and goals of the granting agency (understandable!), there are few sources of funds which will further the projects of which the Archives has need. Thus, our search so far has been fruitless. We are still looking for donors who might contribute enough money to establish the Archives on a firm financial footing. An endowment such as that might cost as much as \$500,000 to establish the Archives, provide a professional librarian/archivist, and enable the Archives to care for itself and all of its functions.

Alternative to that, we are looking for a suitable institutional site where the Archives could be provided a home, staff to make the materials available, and a location amenable to people coming to use the collections. These are fairly stringent requirements since even Albuquerque where we have the Dance Center is not on the line of travel for most people, being too far south, not an airline hub, and in a relatively sparsely populated area. You can look to this column for further news as things develop in the future. The committee has given itself until the end of 2002 to fulfill its commission.

One final note: We are trying to find all known issues of Dash records on 45 rpm. If any of you have any Dash records, please look at their numbers and contact me if you have any of the following: 2502, 2503, 2504, 2507, 2508, 2520, 2538, 2541. I don't know what tunes or dances these represent because we don't have copies of them in the Archives.

NEW CATALOGUE AVAILABLE

You will find the revised LSF catalogue at our website, www.lloydshaw.org, or see the Educational Resources Division contact information in the back of this issue.

The Foundation is now offering a unique service: custom CDs with the tunes of your choice. Choose the tunes you need for a class, a workshop, or a party, and Brad will customize a CD for you. The cost is very reasonable: one tune for \$10.00, \$2.00 for each additional tune up to a maximum cost of \$20.00. All additional tunes after that are free.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

The Mescolanza formation can add variety and interest to a dance program even though it requires a minimum of six couples. The formation is basically two couples side by side facing down the hall while facing two side by side couples who are facing up the hall. The extra two couples (of the basic six) then form a similar line at the foot of the set facing up the hall. This line is not dancing (neutral) but ready to dance the second sequence as the dancers in the down-facing line progress to them. At that point the dancing line that was facing up has progressed to the top of the set (facing up) and those couples must then wheel around to face down and await the next progression. A line at the foot or a line at the head are alternately neutral while the two facing lines dance the sequence. If more than six couples are available to dance, additional multiples of two couples are needed. With eight couples (four lines), or with an even number of lines of two couples, the first, third, etc., progression has both the line at the head and the line at the foot neutral and waiting for the next progression. More will be said about this later in this article.

Mescolanzas are easy to set up from a square formation, making them useful to introduce square dancers to contras. Simply have the side couples of a square lead right and circle to a line; the lines will be facing down or up the hall. Adjust the several lines to be aligned along the length of the hall and they will be in formation for the dance. One of the "old stand-bys" of this formation is

PORTLAND FANCY

Traditional

Formation: Mescolanza

- A1 16 Facing lines CIRCLE LEFT full around
- A2 8 Facing couples RIGHT & LEFT THROUGH
8 RIGHT & LEFT THROUGH (back)
- B1 8 Same couples LADIES CHAIN (up/down the set)
8 LADIES CHAIN (back)

B2 8 All go FORWARD AND BACK

8 Facing lines PASS THROUGH** (to face a new line).

Note that except for the A1 Circle Left, each couple dances with the facing couple only and without interaction with the adjacent couple or that couple's facing couple. This is an example of what I call "minimum interaction" within the lines, and there are quite a few such dances. There are also some dances in which each half of the set (split down the middle between couples) acts as if it is by itself in a duple improper formation. Essentially two duple lines have been moved together, but otherwise there is no interaction except between the facing couples. In some of those dances, the caller may designate one duple line the "here" line and the other the "there" line (or equivalent) and have the two lines doing different moves simultaneously.

The neutral lines at the ends of the set can be avoided if the Pass Through is through two lines. This requires that the out-facing couples wheel around immediately to face back in and dance with the oncoming line. The Pass Through two lines can also be done as an individual weaving action - pass one dancer by the right and the next one by the left to face the third line.

Then there are Mescolanzas where there is not only interaction with the adjacent couples, but each couple may occupy a different position each sequence. Here is one.

FAST LIVING

Choreographer: David Kirchner.

Formation: Mescolanza.

A1 8 All go FORWARD AND BACK

8 Ladies GRAND CHAIN (to the diagonally opposite position, but adjust to face across the hall)

A2 16 Along the lines HEY FOR FOUR (ladies lead)

B1 16 When you meet again BALANCE AND SWING (face across)

B2 8 Four men LEFT HAND STAR HALFWAY (to find partner)

8 With your partner SWING (end to face your progressing direction)¹

Not only is there good interaction among all dancers, but each couple dances from a new position each sequence. Note that each couple changes position in their line - a couple that starts on the right end will end on the left end and vice versa.

There are also dances in which a partner change occurs. Let us consider:

INSIDE OUT

Choreographer: Ted Sannella

Formation: Mescolanza.

- A1 8 All go FORWARD AND BACK
- 8 Facing couples LADIES CHAIN (over only)
- A2 8 Same two couples HALF PROMENADE
- 8 and RIGHT AND LEFT THROUGH
- B1 8 All go FORWARD AND BACK
- 8 Four ladies GRAND CHAIN (to diagonally opposite position, ending to face the opposite line)
- B2 8 Facing lines CIRCLE LEFT HALFWAY
- 8 With a new partner SWING (end to face a new line) (the new partner is the lady on the man's right)

In this dance there is some interaction among all dancers, but note that each gets a new partner for the even (2nd, 4th, etc.) sequences, and regains the original partner on the alternate (3rd, 5th, etc.) sequences.

These are but a few examples of the variety in Mescolanza dances, even though the type constitutes only about three to five percent of available dances. They range from dances with very limited interaction to dances with more complex interactions. One can be found to fit the experience level of any group of dancers.

1. This dance was previously published in the *CDSS Newsletter*, (July/Aug. 1995). To find another mescolanza written by David Kirchner titled "Hey Glen Echo!" go to his website:
<http://faculty.millikin.edu/~dekirchner/compositions>

ROCKY MOUNTAIN DANCERS UPDATE

By Allynn Riggs

Energized after their return from the 50th National Square dance Convention in Anaheim, California, the youth exhibition team began an extensive one-on-one recruiting program while continuing to perform at various venues including the Colorado State Grange meeting in October. The recruiting program, spearheaded by 15-year-old Kristina Riggs, brought in enough new dancers to fill over four squares. Over 30 dancers ranging from 8 to 24 years in age now dance the 1st, 3rd and 5th Sundays of every month. The average age is 14.

Each three-hour session is facilitated by one of the youth who has worked with the adult leaders, Bob Riggs and Peggy Pingel, prior to their chosen session. These facilitators warm the group up through team building exercises and games while the sound system is set up. Focus points such as sliding feet, left foot leads, standing tall, and arm tension are instructed or reviewed and practiced before getting down to dancing.

Actual dancing begins with review and instruction of Modern Western Mainstream figures, so they can dance with local clubs when they perform at those venues. A short break is given; then it is on to traditional and exhibition figures. Each square is observed by adult leaders who let Bob or Peggy know of any difficulties. Safety is stressed throughout the session. The end of each session holds a variety of dance forms. Round dance basics are being taught (waltzing is current at the request of the youth!) as well as swing, contra, mixers, specialty dances such as Levi Jackson Rag and Levi Jackson Rose (the rave favorite of the kids and adults alike). A wide variety of dance forms is being used to keep interest level high and the kids busy.

Occasional breaks are used to celebrate monthly birthdays with song and treats as well as discussions about upcoming performances, one-on-one instruction, and recognition of the dancers' other dance, music, school or athletic activities. One dancer, Katie Ross, recently held a school-wide program on Lloyd Shaw and the history of dance in the United States. A square performed to highlight her presentation. Another, Kristina Riggs, created a 13-minute

DON ARMSTRONG MEMORIAL DANCE WEEKEND

May 25-27, 2002
The Lloyd Shaw Foundation Dance Center
5506 Coal Avenue, SE
Albuquerque, NM

There's still time to register for this great dance weekend. Contras, squares, English, and folk from 10 AM Saturday until noon on Monday. Eighteen of Don's fellow leaders, from the US, Canada, and Germany, will continue his legacy of smooth and comfortable dancing. The schedule will be very full; you can dance for hours or take some time out to visit with old friends.

You are on your own for meals and accommodations. There are restaurants to fit every palate in Albuquerque. The following are a few of the many good motels in the area:

- Barcelona Suites, 900 Louisiana NE (505) 255-5566
- Best Western Winrock Inn, (505) 883-5252
- Comfort Inn Midtown, 2015 Menaul NE, (505) 881-3210
- La Quinta, 2424 San Mateo NE, (505) 884-3591
- AmeriSuites, 2500 Menaul NE, (505) 881-0544
- LeBaron Courtyard, 2120 Menaul NE, (505) 884-0250
- Candlewood Suites, 3025 Menaul NE, (505) 888-3424
- Radisson Hotel, 1901 University Blvd., (505) 247-0512
- Quality Suites, 1501 Gibson NE, (505) 245-7363

Each of these motels can also be found on the web.

There are RV parks on the outskirts of the city.

Send your reservation (with \$10.00 per person to provide for coffee breaks and after-dance buffet) to

Marie Armstrong
8021 Linville Road
Oak Ridge, NC 27310

For all information, contact Marie at the above address or at (336) 643-2975, Email: mararmstr@bellsouth.net



Lloyd Shaw Foundation's 25th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 30 — Saturday, July 6, 2002

Featuring

La Foret Conference & Retreat Center
Colorado Springs, CO

Chris Bischoff Rusty Wright DeWayne Young

Novice and Experienced Dance classes and workshops: **Contra, Folk, Squares, Rounds, English, Scottish** and other interest sessions.

Children's program including dance, crafts, novice dance band, outdoor activities, swimming, and leadership opportunities will be provided.

Sessions for Leaders and musicians.

Experience the Diversity of Dance, Music & Fellowship at this year's special week!

The dances and music of America embody the fundamental values of our culture and our nation. There is no better way to share time together than in dance and music.

Staff features well know leaders such as: Chris Bischoff, Enid Cocke, Merell Folsom, Diane Ortner, Bob & Allynn Riggs, Rusty Wright, and DeWayne Young.

Live Music provided by talented musicians such as Lew Cocke, Dale Sullivan, Joe Fairfield and others.

Program: Each day will include one or more parallel tracks of dance and/or leadership for your enjoyment. Evening dance parties will allow participants to enjoy a unique experience. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music for all ages.

Facility: The La Foret Conference & Retreat Center is a SECLUDED, QUIET, INSPIRATIONAL destination tucked among the ponderosa pines of Colorado's Black Forest. Open year round, its facilities are located 15 miles north of Colorado Springs.

Cost: Adult room, board and tuition \$515.⁰⁰ (double). First 2 adult LSF Members will receive a discount of \$25.⁰⁰. For further information i.e., camping, off-site rates, day rates and guest day/night fees contact us. For additional savings more than two adults may share a room, call Bob Riggs for details.

Registration & Information: Roy & Chris Richards, 1053 Bulkey Street, Castle Rock, CO 80104, (303) 688-6294, JChrisRich@aol.com or Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 741-6375, RockyMtnDance@aol.com or visit the web at www.LloydShaw.org for additional information.



Lloyd Shaw Foundation's 25th Annual



Rocky Mountain Dance Roundup

Sunday, June 30 — Saturday, July 6, 2002

La Foret Conference & Retreat Center

Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR, c/o Roy & Chris Richards, 1053 Bulkey Street, Castle Rock, CO 80104

ENTER NAMES (as you want them on ID badges) Gender

Adult: _____ M F

Adult: _____ M F

Youth: _____ Age: _____ M F

Youth: _____ Age: _____ M F

Youth: _____ Age: _____ M F

Address: _____

City: _____

State/ZIP: _____

Phone: _____

Email: _____

ENTER FEES

Adult (double occ.) \$515 x = \$ _____

Adult (single occ.) \$615 x = \$ _____
"if available"

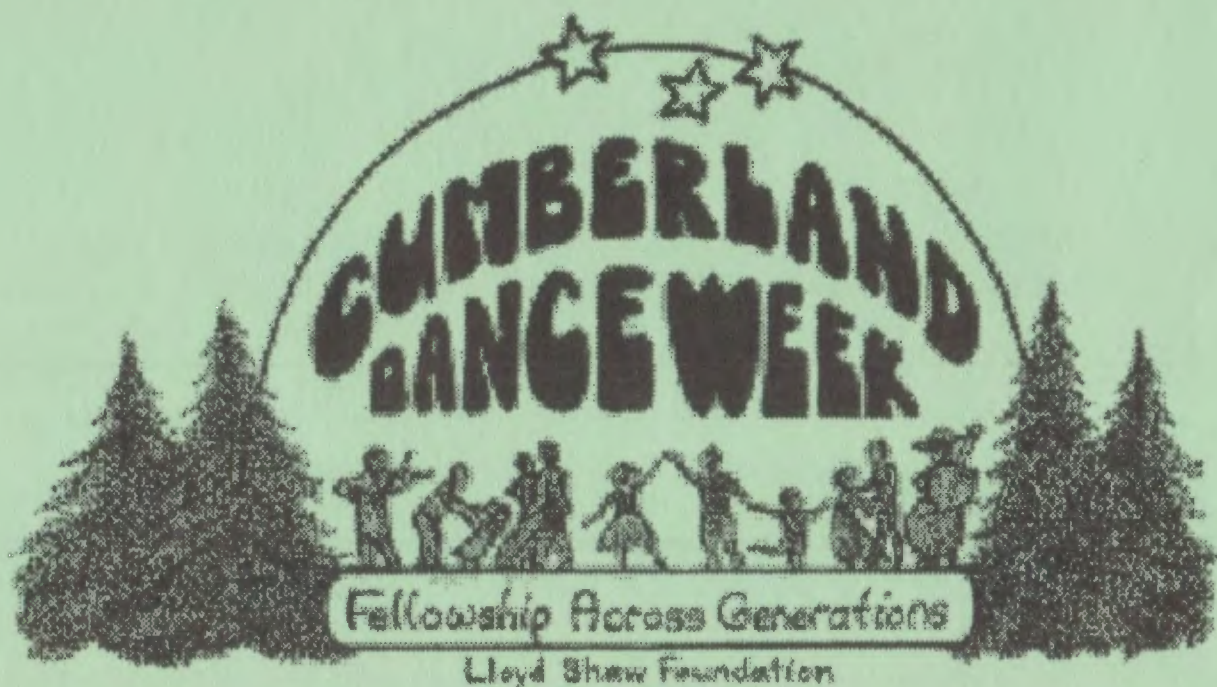
Youth (13-17) \$250 x = \$ _____

Youth (4-12) \$150 x = \$ _____

LSF member discount (\$25) x = \$ ()

TOTAL DUE: \$ _____

Please remit a deposit of 50% of total due prior to April 1st, 2002. The remainder is due on arrival. For further information i.e., camping, off campus rates, day rates and guest day/night fees contact us. For additional savings more than two adults may share a room, call Bob Riggs, 303-741-6375 for details.



July 28 - August 2, 2002 South Central Kentucky

An Intergenerational Dance Event - ALL ages Welcome

TRADITIONAL DANCE PROGRAMS FOR ALL AGES

***OUTSTANDING STAFF INCLUDING GLEN & JUDI
MORNINGSTAR, BILL LITCHMAN, & MANY OTHERS***

LIVE MUSIC IN ALL CLASSES GREAT FOOD

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More information can be obtained from the LSF website

<http://www.lloydshaw.org/cumbframe.htm> or contact:

Eric & Lynn Schreiber 618-374-2024 bobcat@iw.edwpub.com

or Neal & Pat Rhodes 770-972-5430 neal@mnopltd.com

"We come here to recharge our batteries as well as strengthen our bodies. This is food for the body, mind & spirit. Don't ever go away. We love you and all your hard work to make this a joyous week outside the regular ordinary life."

Video of the Rocky Mountain Dancers performance at the Denver Area Winter Solstice Dance and presented it to her high school as a possible performance at their annual "Ethnic Fest." It was received very well and the group should hear in the next week or so if it will be asked to perform. Kristina and Katie are hoping these performances will entice more youth to join them.

The Rocky Mountain Dancers are gearing up for performances at the Denver Area's Fun, Friendship & Frolic in April as well as the 51st National Square Dance Convention in St. Paul, Minnesota in June 2002. They have received invitations to perform in 2003 in Oklahoma for the 52nd National and the 2004 53rd National in Denver.

If you are interested in learning more about this group of energetic dancers, please contact Bob Riggs, check the back of this issue for the Riggs contact information as he is now on the LSF Board of Directors.



SECONDARY KIT NEARS COMPLETION

by Diane Ortner

All required tunes have now been recorded thanks to the Terpsichore Band (Marty Taylor, Kimble Howard, Kendall Rogers, Marnen Laibow-Koser, and Brad Battey) and are in the hands of AudioLoft. Four cued tracks are still needed.

Videotaping is complete thanks to David and Leslie Lewis and the Kentucky Dance Foundation and also Bob Mathis, Jeff Kenton, and dancers old and young in the Washington D.C. area. Final editing is progressing.

It is hoped to have kits ready for purchase at the Don Armstrong Memorial Weekend. The kit will consist of a manual of over 150 8 1/2 " x 11" pages with directions for 66 dances. There will be four CDs and a video, and we hope to sell it for less than \$100.

LINES ABOUT SQUARES

By Dick Pasvolsky

In 1954, Bob Osgood published a collection of square dance calls, breaks and bits of patter that had been published in his magazine *Sets in Order* from 1949 to 1954, which, incidentally, coincides with my first five years as a caller. In the book, Osgood includes patter calls, singing calls and a few quadrilles.

Whereas, in today's square dance publications, most of the patter material is written in the form of set ups, get outs, modules, etc., in those early days of modern western club square dancing, most of the patter material was written in the form of full dances, each to be memorized by the callers. Many of those dances were change-partner dances, as our singing calls still are, and were done four times through so that dancers returned to their original partners. Another popular format involved two couples starting the action and then having the other two join in, also like many of our patter and singing call figures of today. The other popular format was the visiting couple type of dance.

All of those dances were given names by their creators. After so many years of new dances being choreographed, callers began to have difficulty coming up with names for their new creations. Ed Gilmore, of Yucaipa, California, one of the most prolific creators of dances and one of the most popular callers of the 1950s, wrote a dance that he called "Runouttanames." He wrote it as a patter dance and later used that figure in a singing call to the tune of "Home in Indiana." Another dance that appeared in Osgood's book was called "Nameityourself."

Other callers were quite creative in naming their dances. They came up with such colorful names as: "The Angleworm Wiggle," "Texas Tornado," "Suzie Q," and "Trinidad Twister." Other names were somewhat descriptive of the pattern of the dance; such as, "Inside Out-Outside In," "Ends Turn In," and "Ladies Three Quarter Chain and Sides Divide."

I have selected Gilmore's patter version of "Runouttanames" to feature in this article.

Here is the dance as it appears in Osgood's book:

Runouttanames

1 and 3 bow and swing
Promenade the outside ring
Go all the way around two by two
2 and 4 do a right and left through
 (While 1 and 3 are promenading, 2 and 4 do a
 right and left through.)
1 and 3 go on to the right
 (Promenade past home position and lead out to
 the couple on the right, 1 to 4 and 3 to 2.)
Circle four you're doing fine
Spread right out and form two lines
Forward eight and back with you
Forward again and pass through
 (Pass right shoulders with the person opposite
 you. Do not turn around--but)
Turn to the left go single file
 (Each person does an individual left face turn and
 promenades single file around the ring.)
Make a wheel and turn it awhile
 (An eight-hand left hand star.)
Gents reach back with your right hand
 (With right hands, each gent reaches back over
 his left shoulder and takes the right hand of the
 lady behind him--his original partner.)
Now pull them through to a right and left grand
 (Pull the lady under gent's arm and through to
 face him and start a right and left grand with
 her.)
Go right and left and don't be late
Meet your honey and catch all eight*
With the right hand half way round
Back by the left hand all the way around
And promenade the corner when she comes down
 (Original corner)

*During those early '50s, in most areas of the country, dancers were using the pigeon wing hand hold for most turns. The one exception was the "catch all eight" figure for which we used the forearm grip. As the directional calls in this dance

would indicate, the figure itself consisted of a half turn by the right forearm, then a switch to a left forearm for a full turn. Dancers would then follow the next command, which might have indicated that the dancers turn their corners by the right, then turn partners by the left to an allemande thar or perhaps turn partners by the left another half turn to turn right hand ladies by the right, etc. I recall that during the early '50s, when we did that figure, the dancers would turn by the right forearm in four counts and on count four, everybody would clap in unison (or something close to it) as they released right hands to switch to a left hand grip.

Meet your partner and catch all eight
With a right hand half way round (clap)
Back by the left and all the way round, etc.

Scattered throughout the book are bits of patter which Osgood refers to as "patter smatter." During the '50s, patter, usually rhyming patter, was included in the portion of each dance to be memorized. It was also used as a lead-in to a promenade or as something to entertain both the caller and the dancers as they promenaded. One favorite use of patter (especially nonsensical patter) was to call several lines of patter while the dancers repeated the action of the dopaso (originally called docey-doe). Dancers would do the partner left, corner right, partner left, corner right, etc. until the caller called another figure to get them out of it.

A couple of "patter bits" that appeared on the same page as did "Runouttanames" are:

Chicken on a fence and possum on a rail
Grab your honey and everybody sail

And

Cat in the barn, rat in her mouth
Grab your honey and head her south

Ed Gilmore had runouttanames and I've runouttaspace.

THE ALBUQUERQUE FOLK FESTIVAL

By Donna Bauer

The Albuquerque Folk Festival is in its fourth year of operation with opportunities for lots of dancing and music. The idea for the festival came about after the Folk Alliance had a week-long event at our convention center. It was decided after this event that more music and dance events needed to happen in our city.

The first two events, sponsored by the city, were held in city parks on a Sunday afternoon and were titled, "Arts in the Park." As we approached the third year, we decided that the festival had outgrown the management of the city, and we foraged on our own. The third festival was held at the NM State Fairgrounds from 10 AM to 7 PM with a dance that went until 11 PM. It was a very successful event with lots of music and different forms of dance throughout the day and evening.

The festival consists of different types of workshops from penny whistles, voice development, dulcimers, harps, banjos, harmonicas, guitars, song writing, bodhrans, fiddles and bones, etc. The dancing consists of some of the following: Irish Ceili, Argentine Tango, Irish Step dancing, square dancing, Middle-Eastern, contras, folk, Okinawan, swing, and Arabian folk dance, etc. The festival also has a children's program, and we offer some of the following activities: storytelling, drum making and how to use some percussion in your house, especially in the kitchen. We also have a demo tent area and a main stage area where people can listen to performers such as bands that are in the area or dance groups or singers that perform regularly in New Mexico.

This year's festival will be held at the NM State Fairgrounds on June 15th from 11 AM to 10 PM with the same format and lots of participating workshops throughout the day.

Tickets bought in advance are only \$5. Contact information: Linda Starr Publicity Manager, (505) 255-2048, www.abqfolkfest.org.

CONTRA CORNERS

By Adolph Weinstock

Turning contra corners as in Sackett's Harbor is usually danced in triple-minor contras. The same can be danced in duple-minor as a bit of a challenge. In addition, changing from proper to improper position can add another bit of spice.

To review: Contra corners occurs when three dancers on a side face partners with the middle couple active. Each active's right diagonal opposite is the first corner, and the second corner is on the left diagonal. The movement takes 16 counts.

The usual movement is: turn partner by the right a bit and turn first corner by the left full around; back to partner by the right and turn far enough to reach the second corner; turn the second corner by the left around and back to place.

Here are some possible variations in the pattern. (1) Turn first corner wide with two-hands CW; turn second corner CCW. (2) Turn a right-hand star with partner and both upper corners (those closest to the head of the set); turn a left-hand star with partner and both lower corners. (3) Circle left with partner and upper corners, and circle right with partner and lower corners. In the following dance, notice that the flow of contra corners ends CCW so to blend easily into the next movement.

Contra Corners

Formation: Duple proper, even number of couples

Music: any good reel or jig, or one could even try a waltz .

| Music | Beats | Movement |
|-------|-------|--|
| A1 | 8 | Long lines forward and back* |
| | 8 | Actives cross and cast down one place, others move up a place |
| A2 | 16 | Turn contra corners (with same sex corners) |
| B1 | 8 | Actives swing*, but stay in crossed-over places |
| | 8 | Actives cross and cast down, changing back to proper lines, while others move up another place |
| B2 | 8 | Turn contra corners (with opposite sex corners) At the end of B2 the couple at the foot becomes |

secondary* * and the head couple joins the other actives, immediately participating in the contra corners.

* The prompter has the choice to call forward and back, actives dos a dos, or actives swing.

**Since the so-called "inactives" are just as important to the interplay in any dance, I prefer the term "secondary dancers." If turning contra corners becomes too dizzying or causes loss of orientation for the secondaries, the actives can instead use forward and back with each corner, or dos a dos first corner and seesaw second corner.

Editor's note: Adolph Weinstock submitted this article describing the execution of contra corners and offering a versatile double progression dance that makes extensive use of contra corners. Since couples will progress quickly up and down the set, all should have a chance to dance the "active" part.

Adolph wrote the editor, "Ann's and my legs, back, and balance do not always cooperate with us, so we had to give up our favorite hobby. But the memory of all those wonderful dances we have attended and all those wonderful dancer friends we have around the world sustain us. Greetings to all LSF members and kin. May more people learn to participate and enjoy the Peace and Harmony of Folkdance of all kinds."



CUE SHEETS AVAILABLE

The directions for all of the dances listed in the LSF catalogue are available to you—free. Go to our website: www.lloydshaw.org, find the cue sheets, and copy any that you want.

MURIEL CURD SMITH

By Enid Cocke

Word has come from LuAnna Peck that her mother Muriel Curd Smith died at the age of 86 on January 22, 2002, in Wichita, KS. Her life and her many contributions to the dance world will be celebrated at a dance in Wichita on March 2 and this summer in Denver on July 6.

Muriel was one of the nucleus of great dance teachers who studied under Lloyd Shaw and established the foundation in his name. She first saw his exhibition team, the Cheyenne Mountain Dancers, in 1947 and began attending his summer classes in 1949, missing only one class in the next 30 years.

Muriel began teaching dance at age 18 and continued until she was 72, teaching tap, ballet, ballroom, folk, and square dance. She was a born teacher with a special genius for teaching beginners. I know because I was one of them. I started coming to the Lloyd Shaw Fellowship as a shy, awkward teenager. A few people invited me to dance, and I loved it from the first minute, but it was Muriel who took me in hand and taught me to dance, finding time in the busy week to give me private lessons. I can never thank her enough for the wonderful dance foundation she gave me.

After the establishment of the LSF, it was Muriel who spearheaded the program to offer teacher-training classes at universities. For many years LSF teachers trained school teachers to teach dance, in the process bringing talented people like Diane Ortner and Ruth Ann Knapp into the Foundation.

Muriel taught elementary school for many years, but on the side she taught dance to every imaginable group: Scouts, church groups, school children, high schoolers, and senior citizens. She started a square dance group in El Dorado, KS and also choreographed dances, some of them now classics.

LuAnna Wrote, "Dance was her passion and the only thing in the world that made any sense to her. She always said that she knew even as a young child that she was put on the earth to dance." We are lucky to have had her here, sharing her passion so generously with us.

STIR THE BUCKET

In January **Erin Schreiber** won the Lennox national competition for strings in Dallas, playing the Sibelius Violin Concerto. As winner she will play with the Richardson Symphony in Texas in March. Participants at Terpsichore's Holiday and Cumberland Camp have had the pleasure of hearing Erin, now 14 years old, play. It is a privilege to watch this remarkable talent grow. Congratulations to Erin and her family.

Lew and Enid Cocke helped initiate the new dance room that **Pete and Sue Cohen** have added on to their home in the Flint Hills of Kansas south of I-70. They and several other couples introduced the marvelous wooden floor to as many different kinds of dance as they could collectively lead. They danced a hambo, a zweifacher, a round dance, a contra, an English country dance, and dances from Italy, Russia, Serbia, and Israel. They danced Mayim to try to bring rain to their parched corner of the country. As they looked out the large windows, it felt as if they were dancing on the prairie.

Marie Armstrong reports, "On my recent trip to Europe I found the Lloyd Shaw Foundation and especially Don's legacy alive and well in Germany and Switzerland. Everywhere I went they were doing our dances. I sold many LSF books and CDs. And, among others, the following will be attending the Memorial Dance Weekend in Albuquerque: **Rod and Brita Harriers, Erich and Adelheid Fritz, Carol and Rudolf David, and Eva Hopfmueller** from Germany and **Gisela Brogle** from Switzerland.

Luc Blancke and Frieda van Vlanderen report transitions in Belgium. The government subsidy that paid Luc's salary to operate the Anglo-American Dance Service was terminated. However, a fusion of four Belgian dance organizations, D@nspunt, gained government support, so Luc began work in this new office in January. Since the new organization is not interested in the AADS sales division, Luc and Frieda will operate the Anglo-American Dance Shop on their own.

Ruth Ann Knapp, who wears many hats in addition to the LSF

Membership hat, is Vice President of the Saginaw branch of the NAACP. She got to see Gregory Hines and Kweise Mfume at a Martin Luther King celebration in Midland, MI.

Bob Mathis finally has some good news to report about his wife **Tali Stopak**, who has had severe problems since corrective surgery was performed on her knee a year ago. In early January she went to New York for yet more surgery to remove scar tissue in her knee. They are hopeful that, with extensive physical therapy, Tali will regain her mobility.

Congratulations for former LSF President **Don Obee** on the occasion of his 90th birthday on January 23rd!



LSF DANCE CENTER CALENDAR

| | |
|-----------|---|
| Sunday | 4:00 - 5:00 PM Ballroom Dance practice 5:30 - 7:00 PM High Desert Dancers |
| Monday | 12:00 - 1:00 PM Private Practice 7:00 - 9:00 PM Argentine Tango lessons |
| Tuesday | 5:30 - 6:45 PM Karate 7:00 - 10:00 PM Argentine Tango |
| Wednesday | 7:30 - 10:00 PM Scandinavian (1 st , 3 rd and 5 th) 6:00 - 7:00 PM Ballroom Dance 7:30 - 9:30 PM Tango (2 nd and 4 th) |
| Thursday | 5:30 - 6:45 PM Karate 7:00 - 8:00 PM Martial Arts |
| Friday | 7:45 - 10:30 PM Argentine Tango |
| Saturday | 9:00 AM - 2:00 PM Irish Step Dancing 2:30 - 4:30 PM Argentine Tango Club 5:30 - 8:30 PM Salsa and Tango lessons |

MEMBERS' BULLETIN BOARD

❁WELCOME TO NEW LSF MEMBERS!

Mary Fluke, Carrollton, OH
Peter and Linda Fricke, Kearneysville, WV
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Dan Punzak, Springfield, IL
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Naom Stopak and Shelley Sturman, Bethesda, MD
Dawn Swartz and Steve Uitti, Allen Park, MI
Susan Taylor and Bob Garber, Baltimore, MD
Marlin and Cathy Whitaker, Maumee, OH



CORRECTIONS

Please note the following corrections and updates to the membership list that was printed in the December issue of the ADC.

Peter and Shari Adams' current e-mail: padams@vla.com

John Forbes' new e-mail: jforbes@bumail.bakeru.edu

EVENTS OF NOTE

Camp Wannadance March 22-24, 2002, Fort Flagler on Marrowstone Island, WA with Steve Zakon-Anderson, Larry Edelman, Laurie Andres, Kathy Whitesides. Contact information: e-mail lcandres@earthlink.net; phone (206) 784-3477; website wannadance.org/campwd2002.html

Don Armstrong Memorial Dance Weekend May 25-27, 2002. LSF Dance Center, Albuquerque, NM, Don Armstrong's favorite dances called by all of your favorite LSF callers from around the country and abroad. See notice in the center of this issue for details.

Albuquerque Folk Festival, June 15. See related article.

National Square Dance Convention June 26-29, St. Paul, MN. regist1@51nsdc.com, www.51nsdc.com/

Rocky Mountain Dance Roundup June 30-July 6, 2002, La Foret Conference and Retreat Center, Colorado Springs, CO. See advertisement in the center of this issue.

16th Annual San Diego Contra Dance Weekend July 5-7, 2002 University of San Diego, Staff: Paul and Mary Moore, Grant and Ann Logan. Contact pmoore@js-net.com, (909) 867-5366.

Cumberland Camp July 28-August 2, 2002. Cumberland Conference Center in South Central Kentucky. Traditional dance programs for all ages; also the annual membership meeting of the Lloyd Shaw Foundation. See advertisement in the center of this issue.

Fifth Annual Sharpes Assembly Contra and English Country Dance Festival October 4-6, 2002, Kenilworth Lodge, Sebring, FL. Contact George and Onie Senyk (321) 636-2209.

FOUNDATION INFORMATION

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(Manager of Dance Center, Board of Directors)
(505) 345-8041; Email: dfbauer@aol.com.
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(Board of Directors) (502) 477-9192; Email:
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(Membership Chair) (989) 792-6196.
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.
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- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,
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Email: audiolt@dam.net.
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.
LSF Web Page: <http://www.lloydshaw.org>.
- Jack McIrvine, 19 Ridge Valley Drive, Bracebridge, Ontario,
Canada P1L 1L3 (Board of Directors) (705) 646-0763
Email - jdmcirvine@e-velocity.net; Fax - (705) 646-0765.
- Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO
80112 (Directors of Rocky Mtn. Dance Roundup; Board
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RLRiggs@aol.com.
- Lovetta Wright, 4110 Del Sol Rd. SE, Deming, NM 88030
(Secretary) (505) 546-2953; Email: lovetta@swnm.com.



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