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of the  
Lloyd Shaw Foundation

# **The American Dance Circle**

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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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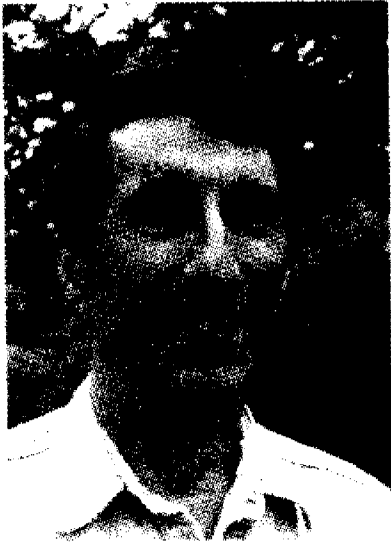
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## **FROM THE PRESIDENT**

By Bill Litchman

I would urge all of you to read the article by Ken Kernan about square dancing great, Bob Osgood, who passed away on the 18<sup>th</sup> of October this year. What a marvelous person and a great gentleman.

There is probably nothing that I could say about square dancing that you don't already know, but I would hope that you would be willing to ask your dancing friends to join with us in making community dancing available in more places around the country and around the world. I think that if we could get more people dancing together, there would be less rancor, less conflict, and much less war! Don't you think?

The Archives is now at the University of Denver library in their special collections department. Contributions to the Archives can still be made but should be made through the Albuquerque LSF Dance Center rather than directly with the University of Denver. They are not really equipped to handle random donations of dance stuff. To donate materials to the Archives, please write or contact me (best via email: [wmlitchman@yahoo.com](mailto:wmlitchman@yahoo.com)) before sending anything. I've had conversations with people from several places around the country and have negotiated the donation of some very nice materials which will do well in the Archives. Thanks to all who've continued to support the Archives in this way. We are pleased to add to the

collections in Denver.

Congratulations to Rusty Wright and Eric Schreiber who have recently been elected to the LSF Board of Directors. They will each serve a three-year term on the board, and we are very glad to have their expertise and cheerful participation in our wonderful activity. I know that they would love to hear from you so be sure to let them know that you support them. Eric can be reached at [twoviolins@empowering.com](mailto:twoviolins@empowering.com) and Rusty can be reached at [rustywright@swnm.com](mailto:rustywright@swnm.com).

We also thank Dale Sullivan who handled the elections this year (again). He does this task willingly and with care so that we know that the elections have produced a valid result and we can depend on him. We can't leave this topic without thanking Gail Ticknor who handled the diplomatic mission of providing a slate of nominees this year. Both Gail and Dale (sounds like a square dance move) have served at these positions for quite some time now. We're very pleased with their efforts.

Finally, the editor of this magazine deserves public thanks for the great work she does behind the scenes to produce what is really the voice of the LSF. From very modest beginnings, the ADC has gone through many changes to become a reflection of the LSF and I'm very impressed with the excellent job that she does. Thank you Enid.

Now, don't let a week go by before you check out the LSF web site, explore the catalog, and just see what the LSF is able to provide you and your dancers. There are lots of perks of membership including a 10% discount on the contents of the catalog. Check it out. Join up!

# LINES ABOUT SQUARES

By Dick Pasvolsky

In the September issue of the ADC, I quoted and commented on six of the alphabet allemandes taken from a list sent to me by Coy Cowan in 1987. I covered allemandes A, B, C, D, E, and R/Thar. I'll cover allemandes F thru Q and add allemande "W."

**Allemande "F"**(by Barry Binns): Allemande left an allemande "F," balance your partner swing your heft (step swing balance). Step right up and swing 'er Joe. The corner girl you Dos-a-Dos. Allemande right go the wrong way round in a right and left grand the town. Meet the object of your affection and promenade in the wrong direction.

Allemande "F" is somewhat interesting and with some interpreting and instruction by the caller beforehand, could be used. The calls are vague. With whom do you allemande right? My guess is that you allemande right with your partner, then start the wrong way grand with a left hand to your corner. Assuming that the object of your affection is your partner, you would meet your partner with your right hand and promenade her.

When this list of alphabet allemandes was first published, balance and swing was quite common in square dancing, as it is in contra dancing today.

**Allemande "G"** (by Carrol White, Riverside, CA): Allemande left to an allemande "G," a right to your partner, turn back three. Go left and right and a left once more, turn halfway 'round and go back four. That's a right, left, and a right to a left hand swing, gents star right across the ring. Dos-a-dos the corner lady, then turn a right hand\*, don't step on 'er. Dos-a-dos with a brand new corner, turn a left hand round to a brand new corner. Box the gnat with this corner maid, keep this girl and promenade.

\*With original corner

This is practically a dance in itself. Using my checkers to figure this one out, I get my corner to promenade with after completing the figure.

Most dancers of the fifties could probably get

through this dance all right. Most of today's dancers would get completely confused if it were thrown at them without a walk-through.

**Allemande "H"** (by Charley Thomas): Allemande left to an allemande "H," pass one by and swing the "naixt".. Dos-a-dos the corner girl, step right up and swing and whirl.

Even today's dancers should be able to do this one all right, even without warning, but "turn the "naixt"?!! I guess Charley needed something to complete the alphabet and was not in his usually quite creative mood at the time.

**Allemande "I"**(by Barry Binns): Allemande left to an allemande "I," give a right to your partner, walk on by, poke the next girl in the eye, call the next girl sweetie pie, kiss the next girl on the fly, meet your own and go bye-bye.

Better not linger too long with that kiss or you will *really* go bye-bye. A fun kind of dance for dancers in the fifties. Maybe we should loosen up some of our present dancers by bringing back some of that kind of stuff. We do still have yellow rock. It was called "kvetch" in earlier days. I don't remember when it became "yellow rock".

**Allemande "J"** (by Butch Nelson, El Paso, TX): Allemande left an allemande "J," meet your honey and run away, you know where and I don't care, take that girl to an easy chair.

Callers in the fifties had a slew of endings similar to this. Those were the days when callers had patter lines for almost any situation (dopaso [called docey-doe in the late forties], swing, promenade, go take a break, etc.)

**Allemande "K"** (by George Waudby, Tuscon, AZ): Allemande left to an allemande "K," box the gnat and go the other way, corners all with a left hand swing, the gents star right across the ring, turn the opposite girl like an allemande thar, back up boys but not too far. Shoot the star with a full turn around, and promenade the corner when she comes down.

Another very usable figure for today's dancers.

However, 21<sup>st</sup> century dancers are not used to turning by the left (or right) and then starrng across the set, etc. Caution them to let go of their partners' hands before starrng across the ring. They tend to move into a thar in that situation

**Allemande "L"** (by Barry Binns): Allemande and allemande "L," and everybody go...from there.

Coy Cowan said that he gets a chuckle out of this one, but never had the courage to use it. Maybe you could end it with "go ...take a seat."

**Allemande "M"** (by Charley Thomas): Allemande left an allemande "M," go right and left and swing with them.

Not much to this one. Charley's creativity was still on vacation. One bit of confusion: does Charley mean swing the right hand lady or the opposite lady? Either way you interpret it, the caller must make clear to the dancers which one to swing, either through different wording or by walking the figure through before using it. Either way you interpret the figure, you can use a figure like "star across" or a combination of figures like stars and thars to get dancers back to partners.

**Allemande "N"** (by Charley Thomas): Allemande left an allemande "N," go right and left and do it again. Meet your own and promenade home.

Simply a grand right and left. Charley was reaching when he came up with these last two.

**Allemande "O"** (by Ray Smith, Dallas, TX): Allemande left to an allemande "O," go right and left and dopaso.

This was used quite a bit in the fifties. It was usually followed by thar figures to get dancers back with partners. I used it in my June, 2003 article. I think callers could call it cold to a somewhat experienced group.

**Allemande "P"** (by Barry Binns): Allemande left an allemande "P," gents star right and listen to me, back by your left you are going wrong, swing any old gal that comes along. Ladies to the center stand back to back, the men walk around that outside track, swing your girl

wherever she be, 'cause where she's at is a mystery to me.  
This can be fun and is not too hard to figure out.

**Allemande "Q":** Allemande left to an allemande "Q,"  
go right and left and what do you do? I'm all through and  
so are you.

Precede this with a corner swing and the figure will  
get dancers back to their partners

Shortly after my article on allemandes appeared in the  
March, 1987 edition of ADC (reprinted in the June, 2003  
edition), Ruth Woodard wrote to tell me that she had  
created allemande "W." On the list that Coy Cowan had  
sent me, the figure was credited to Marion and George  
Waudby.

Ruth said that "prompted by a lot of undisciplined  
callers who seemed to need some restraint," she created  
that figure in the early fifties. She sent me a copy of the  
original sheet on which was printed the figure that she  
distributed at the Dixie Folk and Square Dance Institute in  
Atlanta, Georgia on July 24, 1954. Here it is in its entirety:

Slow down that hoedown  
I'm running out of breath  
Slow down that hoedown  
Or I'll race myself to death

Allemande left and allemande right  
Jumping and jerking all thru the night  
Allemande left and allemande "W" ...  
(There's no such thing, so don't let it trouble ya!)

I had used Ruth's figure in the June, 1988 issue of  
ADC, but could not find my copy of that edition in my  
collection. Bill Litchman very graciously copied those  
words from the only copy of that edition he could find in  
the Lloyd Shaw Foundation Archives and e-mailed them to  
me. Many thanks, Bill.

I plan to finish the series on the alphabet allemandes  
in the March, 2004 edition of ADC.

# **CUMBERLAND DANCE WEEK**

By Nancy Kane

The Lloyd Shaw Foundation celebrated "Fellowship Across Generations" again this year at the Cumberland Dance Week. As before, Keith Perry and the staff of the Kentucky Leadership Center welcomed us back with delicious food and comfortable facilities. Many thanks to Eric and Lynn Schreiber (registrars), our scholarship helpers, and all the staff and volunteers who helped to create another outstanding celebration of dance and music. This year, we registered 133 adults, teens, and children.

The dance teaching staff included Lloyd Shaw President Bill Litchman (Traditional Squares and Couple Dances), Seth Tepfer (Hot Contrasts), Bob Tomlinson (International), Peter Rogers (English), Phyllis Rogers (Clogging and Community Dances), Bob Mathis (Childrens' Longswords and Dance), Rose Ann Makowski and the Murrays (Swing), the Murrays (Rapper), and myself (Irish set and step dance). Kris Litchman, Ridge Kennedy, and Danika Murray were among the callers and cuers who jumped in to share their talents at Community Dance times and Late-Night Dances. In a poignant moment, Gail Ticknor, (the English dance specialist whose husband, Lee, passed away last year) returned to the Cumberland microphone and led us in a dance created in honor of Lee, called "The Geude Man of Staunton."

As always, the musicians were the vital and beloved heart of the community. This year, Kendall Rogers and Brad Battey juggled teaching assignments, musician scheduling, and lots of playing. Ridge set up and supervised an awesome sound system that let lighter lead instruments flow through the rhythm section for a balanced aural experience. An advanced fiddlers' workshop was led by Brad, and the sound of music went on well into most nights. Musician and cuer Seth Tepfer led the Callers' Workshop. Special thanks to all the staff musicians (Gina Fehr, Bob Foster, Debbie Jackson, Dave Orlin, Shelly Rhodes, Ben Schreiber, Marty Taylor, and Al

& Alice White) and guests who flavored our classes and dances with such spice!

The younger generation continues to delight and astonish us more, shall I say, "seasoned" participants. As a teacher of one of the children's classes (Irish step dance), I can honestly say that there is an amazingly focused, talented, and energetic group of youngsters at Cumberland. Under the very capable direction of Karen Spears, the youth program has continued to grow with the help and participation of caring parents and staff, including Judi Meyers who took charge of the Wee Tots. Phyllis and many adults helped the children create a charming puppet show based on an Appalachian Jack tale. Singing time with Beth Battey was lots of fun. A magic show, string play, nature walks, storytelling, and lots of healthy playtime rounded out the days and evenings for our youth.

The daily Fireside Gathering gave everybody an opportunity to sing, dance, play, and tell stories. Neal and Pat Rhodes (and their children, Shelly and David) made this a very special time for all of us.

Lest you think we never engaged in more quiet moments, I can tell you that an hour of "personal time" was added to the schedule this year, and many of us took grateful advantage of an after-lunch siesta. Rose Ann Makowski's craft class made birdhouses and African *shekeres* (beaded shakers) out of hollow gourds. Teachers gathered for an informal discussion on methods of teaching traditional dance and dance games to children.

Shopping was available at our silent auctions (children's and adults') and at Beth's Bookstore. Our silent auction raised nearly \$600 for our scholarship fund! Phyllis Rogers ably directed the poetry contest (See the winning entry on the next page.) And never fear, the power rockers were out in force this year, sipping, snacking, snickering, and swapping stories. If you weren't at Cumberland this year, chances are that someone thought of you, asked about you, and wished you'd come back and see us next year.

# **MY FIRST DANCE**

By Judi Meyers

(Judi was the winner of the poetry contest at Cumberland Dance Week in August.)

I sit and watch in my stroller,  
Listening to the calls of the caller.  
Smiling and spinning past me two by two,  
Dancers turn and step as told to.

Dancing seriously, yet having such fun.  
As soon as I can crawl, walk and run,  
I'll grab my partner and join right in.  
I'll stomp and clap, whirl and spin.

It's time to pair up for a new dance.  
I can be a partner, please give me a chance.  
The music begins, and no one picked me.  
Partners swing past, there goes my daddy.

Grandmas and grandpaps are swinging, too.  
There's so much to hear, so much to do.  
I better not cry or they'll take me out.  
I love to hear the caller shout:

"Swing your partner" and "Do-si-do."  
Faster and faster, I must grow,  
So I can join my sister and brothers  
And start folk dancing with the others.

Yippee! A new dance, and I'm Daddy's catch!  
I'm in his arms doing the Paw Paw Patch!  
I'm smiling and laughing, Mommy's so proud.  
Phyllis is calling the steps out loud.

From little babes to those up in years  
There's contras, waltzes, rounds and squares.  
At Cumberland, I'm not too little,  
Maybe next year, I'll play the fiddle!



## **BOB OSGOOD - REMEMBERED**

By Ken Kernen

(Editors Note: For more than 35 years, Bob Osgood wrote a column titled "As I See It" in his monthly international publication, *Sets in Order*, later renamed in 1969 to *SQUARE DANCING*. Bob passed away October 18, 2003, and we have asked Ken Kernen to share some of his memories of Bob, who was involved in the promotion of the square dance activity for more than 60 years.)

My memories of Bob Osgood stretch back nearly 40 years, and many of you share in those fond recollections. My first contact with Bob was through our little university square dance club, Calico & Boots. In 1965 we contracted with him to call our annual fall Hoedown at the University of Colorado, a dance which would typically draw in excess of 75 squares. Due to circumstances beyond his control, he was not able to call our event, but he secured instead the great Ed Gilmore for a memorable evening along with Dorothy Shaw as our honored guest. Bob was there in spirit, and as young impressionable college kids, we knew somehow that we were in the presence of square dancing greatness.

Bob's spirit and enthusiasm for the square dance activity were constant and unwavering. No discussion with him about any subject would last very long before he brought it back to his steadfast passion. This passion began in the early 1940's when he was in the Navy and then after World War II when he was employed by Sprite,

the soft drink company. It was further enhanced by his exposure to the California square dance greats of the time such as Ed Gilmore, Ralph Maxheimer, Jack Hoheisal, Ray Shaw and of course, the brother of Ray, Lloyd "Pappy" Shaw who had been conducting the Cheyenne Mountain High School experiment in Colorado. At the forefront of his program was developing and encouraging the whole and complete student through academics, great literature, art, square dance, and a healthy mix of outdoor sports and activities. It was then that Bob observed the great square dance revival and resurgence led by Dr. Shaw in Colorado, Herb Greggerson in Texas, Ralph Page, Charlie Baldwin, and the Brundages in the New England states.

Bob determined that the square dance activity lacked a focused voice and direction. He felt that a national publication could be the vehicle for unifying and strengthening the activity in which he was becoming so involved.

Bob launched the magazine in November 1948 with the premier issue of *Sets in Order* and thereafter never missed a single publication date over the span of 37 years and 444 total issues, a remarkable and monumental effort. It was largely through Bob's selflessness, leadership, and dedication that square dancing thrived through the years as he developed and led the American Square Dance Society and Asilomar Dance Institutes, breathed life into Callerlab and Legacy, and supported many other square dance organizations and activities.

No reference to Bob is complete without the inclusion of Becky. Becky shared with Dorothy Shaw many of the same gracious and uplifting qualities that endeared them to so many people. Although they might be engaged in a simple task or chore, they would do it with such kindness and elegance that you knew you were in the presence of very wise and gentle souls.

Sharon and I had the great privilege of working for Bob and Becky from 1973 - 1978, and we grew very close to them and developed a lasting and loving relationship that has endured over the years.

During his lengthy square dance career, Bob Osgood served as an advisor on many films, movies and recordings and was a goodwill ambassador for the State Department and traveled to numerous armed forces facilities worldwide establishing and teaching square dancing groups at these facilities. He also received many recognitions and honors including the Millennium Award by CALLERLAB, the first and only time this honor has been given. He also received LEGACY's Heritage Award, CALLERLAB's Milestone Award, and Gold Card Life Membership, and he was a member of the Square Dance Hall of Fame.

Because Sharon and I shared ideals and worked closely with Bob and Becky, we gained a fond understanding and knowledge of Bob's career and the passion, love and fraternity that permeated the activity through him. We remained close to him through the interim years and now honor the final chapter of a remarkable man.



# CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

Contras have been described as dances of progression, in which each couple moves down or up the formation in each repeat of the dance so that each sequence is danced with another couple (or couples). One of the more unusual progressions occurs in the dance "The Young Widow," which dates from the late 1700's. The progression is unusual in several respects – normally the commands, or prompts, are given to the active dancers, but this dance prompts the inactives for the final 16 counts of the sequence. The final 8 of the 16 counts moves the inactives to their progressed positions while the actives stand in place, and also requires the inactives to turn back to face the center of the set to begin again.

Here is the dance as described in "A Select Collection of the Newest and Most Favorite Country Dances, Waltzes, Reels and Cotillions, as performed at Court and all Grand Assemblies, comprising upwards of 359 figures," Otsego, NY circa 1808.\*

Four hands across half round at top, back again,

Lead down the middle and turn your partner halfway, then up again and cast off one couple. The first gentleman stands between the second and third ladies, so his partner is between the second and third gentlemen.

Balance all six, then all halfway around.

First couple stand still, when the second and third couple balance in the middle, and half right and left so everyone comes to their former places.

Putting the dance in more modern terms would result in something like the following:

## THE YOUNG WIDOW

Traditional, Proper triple minor

A1    8    Actives with the couple below – Right Hand Star

- 8 Left Hand Star
- A2 8 Actives down the center (as a couple) and wheel around (to face up)
- 8 Actives up the center (now improper) and cast off (one couple)
- B1 8 All forward and back
- 8 Minor trios circle left just halfway
- B2 8 Inactives balance in place
- 8 Inactives half right and left to places (the inactives must turn to face across the set at the end of B2.)

Note that as the actives go down the center in A2, they are in a half-sashayed position – the lady is to the left of her partner, just as if the partners had stepped into the down-facing position directly from proper lines. The wheel around to return leaves the lady on the man’s left, but the return and castoff puts each into an improper position between two dancers of the opposite gender. The circle left halfway retains the relative positioning except that the active dancers return to their proper line – man to the men’s line and lady to the ladies’ line. In the reference Page states that, after the circle half, the inactives do a forward and back balance up and down the set. The half right and left thus starts with each inactive couple facing the other inactive couple and giving the first hand to the facing opposite rather than to the partner.

However, in B2 the inactives are out of position at the “wrong end” of the minor set – the number three couple is at the head of the minor set, the second couple is at the foot of the minor set, and the inactive men and ladies are crossed over and in the “wrong” lines. When facing up/down, the number two couple is in a half-sashayed position with the lady on her partner’s left, while the number three couple is in a normal position with the lady on the right of her partner. The problem is to get those dancers to the other end of the minor set while also getting them to their proper lines to repeat the sequence.. The solution is to have the inactives, after the B2 Balance, do what now would be called a half square

through and then turn back to face across. This not only returns the dancers to their proper lines, but also causes the inactive second and third couples to exchange places at the ends of the minor set. It helps if the actives step back slightly while standing to give room for the exchange by the inactives. The dancers are then ready to begin the next sequence with the active couples progressed one place to dance with a new group of three. As in most triple minor dances, the previous second couple now becomes the third couple in the new sequence, while the third couple becomes the new second couple.

Again, as in most triple minor dances, the active couple nearing the foot of the set must dance with a "ghost" third couple when there is only one couple below the active couple. The dance can be done as a four couple set, with the top couple active for two sequences and then going to the foot. The first sequence will be danced with the second and third couples, and the second sequence will be danced with the third and fourth couples. The previous second couple will then become active. With music that plays eight times through 32 bars (64 counts) each couple will be active twice. The dance deserves a nice stately tune such as Gold and Silver Two-Step, or similar.

A variation has also been found that allows it to be danced as a proper triplet – three couples only. While the second and third couples balance in B2, the former active couple, instead of standing in place, moves to the foot of the set to become the third couple. As the half right and left is completed, the new top couple becomes active. Each couple in the set becomes active in turn and there is no standing out at the head of the set.

There are many ways to accomplish progression in longways dances, but the one in this dance is a bit unusual and not often found.

-----

\*- As shown in *Heritage Dances of Early America* by Ralph Page, 1976, and published by The Lloyd Shaw Foundation.

# THE GEUD MAN OF STAUNTON

**By Lou Vosteen**

Longways duple minor

Lou Vosteen shared this dance with us. He wrote, "The dance was written just after Lee Ticknor passed away. I had a compelling urge to write a dance in his memory because he contributed so much to my enjoyment of country dancing. The dance is constructed in a way that makes the first man the 'lead' person. In my mind, this was the presence of Lee leading the dance."

- A1     8     1<sup>st</sup> couple facing up, the 1<sup>st</sup> M take 1<sup>st</sup> W's near (L) hand & leads her around behind 2<sup>nd</sup> M & across the set to form a circle with the next 2<sup>nd</sup> couple
- 8     They circle once around to the left.
- A2     8     Facing up again, 1<sup>st</sup> M takes 1<sup>st</sup> W's (other) near hand (R) & leads up around 2<sup>nd</sup> W and across the set to form a circle with original 2s.
- 8     Circle once around to the right.
- B1     16    2s face out as 1s cross (R shoulder pass) & taking near hands with the 2s, lead them out 4 steps, turn as a couple in 4 steps (M backs up) & return to original lines, progressed
- B2     8     1<sup>st</sup> couple ½ figure of 8 up through 2<sup>nd</sup> couple
- 8     All 2-hand turn partner once around.

As for music, Lou writes, "I believe Gail has used the music for 'Geud Man of Ballangigh' (actually, 'Hunt the Squirrel') to teach this dance. Since I haven't written anything specifically for it, that's as good as any."

This dance was on the program for "An Evening of Dance Celebrating the Legacy of Dr. Leland (Lee) B. Ticknor and the continuing contributions of Gail C. Ticknor for the greater enjoyment of dancing, March 15, 2003."

## KDI "ROCKS"

By Chad Bowers

(Note: Chad Bowers, 10, is one of the youngest members of NFO and the Lloyd Shaw Foundation. He is skilled in contra, square and international folk dancing, and has participated at workshops in Colorado, West Virginia and Kentucky. He was a recipient of scholarships at RMDR and KDI.)

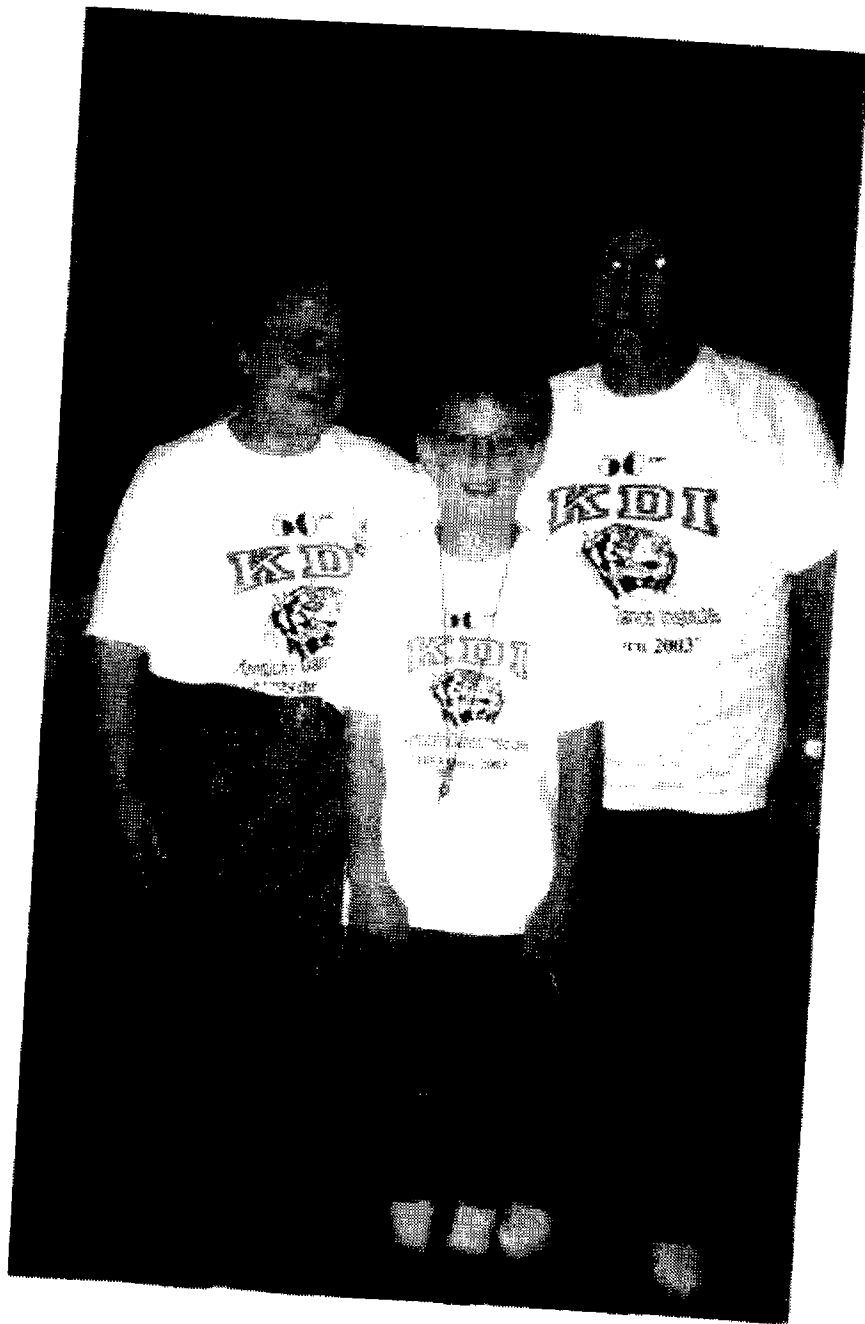
I would like to thank the Kentucky Dance Institute (KDI) for the fun I had this summer. I met plenty of people from different states and of all ages. I got to go to KDI because I got a scholarship for it. (Stew Shacklette is director). I attended KDI with my grandmother, Norma Bowers. We have been to other dance camps together including the Rocky Mountain Dance Roundup (Colorado) and Terpsichore's Holiday (West Virginia). My grandmother and I dance with a group at Missouri Town 1855, in Lee's Summit, Missouri.

At KDI we stayed in the dorms of Murray State University. Staying in the dorms was real fun and very interesting; every time we went in the bathroom the light would go off. The lunch room was the school cafeteria and we danced in the school gym.

We learned international dances including Israeli. I really liked the Morris Sword Dance I did with the other kids. My favorite dance is the Ice Polka.

We also did crafts like covers for Christmas tree bulbs and colored plates. I met many people including a boy named Grady and a girl named Erin. We still keep in contact with each other. I really had fun at KDI last summer and would gladly go back next summer.

(KDI will be held July 25-31, 2004. Contact Stew and Kathie Shacklette, 460 Long Needle Road, Brandenburg, KY 40108. (207-422-2421.)



Chad with Kathie and Stew Shacklette at KDI

# DANCE CENTER CALENDAR

By Donna Bauer

Sunday	11:30 AM--1:30 PM 2:00 PM to 4:00 PM  5:30 PM to 7 PM	Salsa & Two Step Country Western 4 Week Workshop  High Desert Dancers
Monday	12:00 PM to 1:00 PM 2:30 PM to 5:30 PM  7:00 PM to 9:00 PM	Private Practice Ballroom Dance (Private Lessons)  Ballroom Dance (Private Lessons)
Tuesday	2:30 to 3:30 PM  5:30 to 6:45 PM 7 PM to 10 PM	Ballroom Dance (Private Lessons Tues.- Fri.)  Karate Tango Club
Wednesday	7:30 to 10 PM  7:30 to 9:30 PM	Scandinavian (1 <sup>st</sup> , 3 <sup>rd</sup> & 5 <sup>th</sup> ) Tango (2 <sup>nd</sup> & 4 <sup>th</sup> )
Thursday	5:30 to 6:45 PM 7:00 to 8:00 PM 8:00 to 9:30 PM	Karate Movement Int'l Ballroom
Friday	7:00 to 11 PM 8:00 to 11 PM 8:00 to 11 PM	Tango NM(1 <sup>st</sup> & 3 <sup>rd</sup> ) Ballroom (2 <sup>nd</sup> ) Contra Dance (4 <sup>th</sup> )
Saturday	8:00 AM to 1 PM 2:30 to 4:30 PM 5:00 to 7:00 PM 7:15 to 10:30 PM	Irish Dancing Tango Club Salsa/Tango International Folk

The Lloyd Shaw Foundation

presents the sixth annual

## *Terpsichore's Holiday*

December 27, 2003 to January 1, 2004

Rocky Gap Lodge,  
Cumberland, Maryland

A folk music and dance camp for all ages. We offer five days and nights of dancing, instruction, live music, meals & accommodations. This year we are featuring classes in Contras & Squares, Waltz, Appalachian Clogging, Irish Socials, Rounds, Rapper, English Country, and Dance Band. Our goal is to introduce, promote, and teach these unique traditional dances in a fun and engaging way so that they may be carried on for generations to come.

This year's leaders and musicians include Susan Taylor, Gaye Fifer, Laura Robertson, Marianne O'Dougherty, Lew & Enid Cocke, Diane Ortner, Don and Sylvia Coffey, Leslie Jean Milbourne, Steve Hickman, Marty Taylor, John Devine, Bob Garber, Marnen Laibow-Koser, Norma Castle, Robin Russel and Jeff Steinberg.

For information and last-minute reservations, go to our website:

[www.terpsichoreholiday.com](http://www.terpsichoreholiday.com)



Lloyd Shaw Foundation's 27<sup>th</sup> Annual



## ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 27<sup>th</sup> — Saturday, July 3<sup>rd</sup> 2004

La Foret Conference & Retreat Center, Colorado Springs, CO

**Register by January 1<sup>st</sup> 2004 to receive a 5% discount**

Dance classes and workshops: Contra,  
Folk, Squares, Rounds, English,  
Scottish and other interest sessions.  
Sessions for Leaders and musicians.

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

### **Experience the Diversity of Dance, Music & Fellowship!**

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:** well known leaders such as Paul Moore, Bill Litchman, Enid Cocke, Diane Ortner, Bob Riggs, Rusty Wright, and DeWayne Young and others.

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

**Program:** The dance week starts with dinner on Sunday evening followed by the first of six (6) evening dances. Each day Monday through Friday consists of a series of sessions that span the diversity of American folk dance and its music. Our staff provides a wealth of knowledge that dancers and leaders are encouraged to mine through leadership sessions and casual discussions which are encouraged throughout the week. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music for all ages. Saturday morning we say our farewells to return to our individual adventures.

**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 \$570.<sup>00</sup> (double). See registration form for single occupancy, offsite and youth packages. First 2 adult LSF Members will receive a discount of \$25.<sup>00</sup>. If you have any questions please contact us.

**Registration & Information:** Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401, (303) 239-8772, [lbradford@comcast.net](mailto:lbradford@comcast.net) or Bob Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 808-7837, [RLRiggs@aol.com](mailto:RLRiggs@aol.com) or visit the web at [www.LloydShaw.org](http://www.LloydShaw.org) for additional information.



Lloyd Shaw Foundation's 27<sup>th</sup> Annual



# Rocky Mountain Dance Roundup

Sunday, June 27<sup>th</sup> — Saturday, July 3<sup>rd</sup> 2004

La Foret Conference & Retreat Center, Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR, c/o Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401

**ENTER NAMES** (as you want them on name 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**

Special Diet? \_\_\_\_\_

Circle desired option & specify number	Onsite Double	Onsite Single*	Offsite No Meals	Offsite Lunch & Dinner	Offsite Dinner only		
Adult	\$570	\$670	\$205	\$305	\$260	x	\$
Youth <sub>(age 13-17)**</sub>	\$275	n/a	\$168	\$268	\$223	x	\$
Youth <sub>(age 4-12)**</sub>	\$240	n/a	\$130	\$230	\$185	x	\$
LSF member discount (\$25) <i>*First 2 adult registrations only*</i>						x	\$
*If space is available      ** In upper bunks with parents						<b>TOTAL DUE: \$</b>	

To guarantee your participation please remit a deposit of 50% of total due with registration. Registrations received after April 1<sup>st</sup> subject to late fee. Balances due by June 1<sup>st</sup> 2004. For further information or custom packages please contact Linda Bradford (303) 239-8772, [lbradford@comcast.net](mailto:lbradford@comcast.net) or Bob Riggs (303)741-6375, [RLRiggs@aol.com](mailto:RLRiggs@aol.com).

**The Lloyd Shaw Foundation Presents**

# ***Cumberland Dance Week***

**July 25-July 31, 2004**

*An intergenerational Dance Event - All Ages Welcome!*

**Traditional Dance Programs, All Ages**

**Featuring Kathy Anderson  
and Seth Tepfer**

**Great live music led by Brad Battey  
and Kendall Rogers**

For information see the Cumberland webpage:

[www.lloydshaw.org/cumbframe.htm](http://www.lloydshaw.org/cumbframe.htm)

or contact:

**Eric & Lynn Schreiber, 618-374-2024**

**twoviolins@empowering.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, and 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."*

# **A LISTSERVE FOR TRADITIONAL DANCE CALLERS**

**By Ridge Kennedy**

I created the Traditional American Dance Callers' Listserve for callers, musicians, and other interested people about five years ago. The primary focus was on square dance material from the "golden age" of squares in the U.S.— the '50s and early '60s.

The list members include a broad spectrum of leaders from a range of traditions including "modern western," Lloyd Shaw, and the "modern urban" contra scene. It is also fortunate to include several of the founders of today's dance scene, people who began their calling careers in the '40s and '50s, making it a valuable resource for people interested in the historic development of participatory dance.

In August the list made a move from a host computer at Youngstown State University to a new address at Yahoogroups.com. In conjunction with the move, the group's moderators want to expand its scope to encompass more information about all forms of traditional American participatory dance.

The new description for the groups says it is "a listserve for traditional dance callers, musicians, and organizers, to be used for communication about the craft of leading dances and organizing dance activities.

Anyone interested in joining the listserve can subscribe by sending a \*blank\* (no subject and no message text) e-mail message to trad-dance-callers@yahoogroups.com.

Contact information: Ridge Kennedy, Tel: 908-835-0998

E-mail: ridge.kennedy@j-appleseed.org

## **STIR THE BUCKET**

After teaching the first week of July at the Rocky Mt. Dance Roundup, our peripatetic board member **L. DeWayne Young** spent three months in Europe. He and Greg Szlanga of Poland spent a week in Denmark followed by a week viewing Norway's fjords. In mid-August they took a train to Prague. There DeWayne participated as a member of the International Artistic Commission for Polish Folk Festivals, working in Nowy Sacz, Wisla and Zywiec, Zielona Gora and Katowice. DeWayne reports that the level of international ensembles, whether children, students or adults, was extremely high this year. En route home, DeWayne attended the CIOFFUSA meeting and the Festival of Traditional American Music and Craftsmanship at Silver Dollar City (Branson), MO, a festival that runs all through September and October yearly.

**George and Onie Senyk** reported on their 6<sup>th</sup> Annual Sharpes Assembly English Country Dance and Contra Festival, which was held the first weekend in October. Seventy six people attended, including 14 teachers and leaders. Most of the dancers are members of one of more of the following organizations: CDSS, CONTRALAB, the LSF, or the Florida Folk Dance Council. Dancers came from Oregon, New Mexico, Kentucky, North Carolina, Virginia, and Georgia, as well as Florida. The festival was held at the venerable Kenilworth Lodge (ca.1915) in Sebring, Florida. The lodge boasts two ballrooms with wooden floors. The program included daytime workshops for basic through very experienced dancers, directed by George and Onie, and evening dances, including two balls featuring the Tunbridge Trio. Contracts have been signed for the 7<sup>th</sup> Annual Festival, October 1-3, 2004.

**Paul and Mary Moore** notified us that they moved at the end of September "in order to be closer to our grandkids (and their parents) and to have the excitement of contracting our dream home on five acres of forest in the

Gold Country of the Sierra Nevadas." Their new address is listed in the LSF membership list in this issue.

Shortly after our last issue went to press, we received this note from **Mae Fraley**, dance authority and researcher extraordinaire: "Dear Friends, Hope you never have occasion to know how important messages from friends become when you are in hospital. Thanks for remembering me. I am home now, almost ready to toss off the walker, but it has been a rough road. I hope you'll dance an extra waltz for me sometime. Love to all, Mae" As we reported in September, Mae was hit by a car in May. Mae's address is 405 Baltimore Rd. Rockville, MD 20850.

We just received word from **Ridge Kennedy** that he and Jane have moved and are happily living only minutes from their places of work. "Our new home," says Ridge, "built in 1940, is about midway up the eastern slope of the first ridge of the Watchung range. . . It is a fine house for hedgehogs, rubber duckies, small black and white cats named Molly, and Ridge and Jane." New address: 28 Yale Terrace, West Orange, NJ 07052.

## CORRECTIONS

In the September *ADC* there was a major error in the transcribing of Rick Mohr's two contras. Both of them are duple improper, not proper formation.

A less detectable error occurred in the caption of the picture of DeWayne Young and some of the young people at RMDR. Of the identical twins, that's Cheryl, not Kimberly, standing next to DeWayne. The correct spelling of the Wright's grandson's name is Darrell, not Darrel.

**It is time to renew your LSF membership.\***

**Please send your renewal to  
Membership Chair Ruth Ann Knapp  
2124 Passolt, Saginaw, MI 48603**

**Membership Categories:**

<b>Individual</b>	<b>\$25</b>	<b>Couple</b>	<b>\$40</b>
<b>Supporting</b>	<b>\$50</b>	<b>Sustaining</b>	<b>\$100</b>
<b>Patron</b>	<b>\$250</b>	<b>Life</b>	<b>\$1000</b>
<b>Club</b>	<b>\$50</b>		

**\*Unless you are a life member or paid for more than one year last year. Dues run from January through December.**

**Here are some of the benefits of membership in the  
Lloyd Shaw Foundation:**

**--Your quarterly American Dance Circle**

**--Discounts at dance weeks**

**--10% discounts on books and recordings from the  
Educational Resources Division**

**--Knowing that you are a member of a community that  
is working hard to preserve our dance heritage and  
pass it on to the next generation**



**When you renew your dues, please consider buying a  
gift membership for a friend or relative!**



THE LADIES' CHAIN

From *Dancing* by Marguerite Wilson, 1917  
(copyright 1899)

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## **EVENTS OF NOTE**

**York Contra Dance Holiday**, November 27-30 30, 2003, Yorktowne Hotel, York, PA, with Grant Logan, Stew Shacklette, Paul Moore. Registration and information: Barbara Johnston, 402 D Street, Salida, CO 81201, Phone and Fax: (719) 530-0219

**Terpsichore's Holiday**, December 27, 2003-January 1, 2004. Rocky Gap, MD, visit the website at [www.terpsichoreholiday.com](http://www.terpsichoreholiday.com), and see the ad in the centerfold of this issue.

**Rocky Mountain Dance Roundup**, June 27-July 3, 2004, La Foret Conference Center in the Black Forest NW of Colorado Springs. See the ad in the centerfold of this issue.

**Cumberland Dance Week**, July 25-July 31, 2004, Kentucky Leadership Center, South Central KY. See the ad in the centerfold of this issue.

**\* \* \* \* \***

**For Holidays Gifts**

**Don't forget LSF books and CDs**

**Visit the website:**

**[www.lloydshaw.org/catalogue/catframes.htm](http://www.lloydshaw.org/catalogue/catframes.htm)**

**or**

**phone 575-363-5868**

**to ask for a catalogue or place an order**

## FOUNDATION INFORMATION

Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310  
(Office Manager, Board of Directors) (336) 643-2975,  
Email: mararmst@bellsouth.net.

Linda Bradford, 2005 Urban Drive, Lakewood, CO 80215  
(Mailing List) Email: l\_bradford@comcast.net.

Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS  
66503. (Enid: Past President; Editor of American  
Dance Circle; Lew: Treasurer) (785) 539-6306;  
Email: ecocke@ksu.edu; cocke@phys.ksu.edu.

Robert Fuller, P.O. Box 354, Paris, KY 40362, (Vice  
President, Board of Directors) (859) 948-6094;  
Email: RFJ727@aol.com.

Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,  
(Membership Chair), (989) 792-6196.

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM  
87104. (President, Archives Director) (505) 247-  
3921; Email: wmlitchman@yahoo.com.

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

LSF Educational Resources Division, P. O. Box 11, Mack's  
Creek, MO 65786 (573) 363-5868; Email:  
audiolft@dam.net.

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

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

Eric Schreiber, PO Box 32, Elsay, IL, 62028, (Board of  
Directors) (618)374-2024;Email:  
twoviolins@empowering.com.

Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,  
43935, (Board of Directors) (740) 633-7248, Email:  
bobtomoh@earthlink.net.

Rusty and Lovetta Wright, 4110 Del Sol Rd. SE, Deming,  
NM 88030 (Rusty: Board of Directors; Lovetta:  
Secretary) Email: lovetta@swnm.com,  
rustywright@swnm.com.

DeWayne Young, 359 S. Cleveland Avenue, Blackfoot, ID,  
83221-3210, (208) 785-2427, (Board of Directors)  
Email: dyoungifd@aol.com

LSF Webpage: [www.lloydshaw.org](http://www.lloydshaw.org)



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