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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

March 1997

THE LLOYD SHAW FOUNDATION

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

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

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

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

PUBLICATION INFORMATION

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Full page -- \$100 Half page -- \$ 50

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The editors welcome responses to articles published in the American Dance Circle.



LETTER FROM THE PRESIDENT

My life has been immeasurably enriched by dance. Currently I am struck by how much it has been enriched *through* dance and the friends we have made through dance. Specifically, we have just returned from a fabulous trip to Tanzania with Linda and Frank Plaut, friends whom we met 23 years ago at a Lloyd Shaw dance week. Over the years we have skied, hiked, ridden horseback, and danced together. We've also watched the progression of their three daughters and our two from early childhood into adulthood.

The trip gave us a once-in-a-lifetime opportunity to visit the national parks of the Serengeti and the Ngorongoro Crater, but the great adventure for all of us was climbing Mt. Kilimanjaro. With guides and porters we climbed through the rain forest, the heath zone, and the rocky Western Breach to reach the crater on the top where we camped next to a great icy glacier. The next morning we climbed the last few hundred feet to the summit. And there, at 19,340 feet on the last day of the year, we danced! To celebrate and to acknowledge our debt to dance, which brought us together, we danced Swedish Family Waltz to the accompaniment of our breathless singing.

Just today we received the following from Linda which is adapted from a quote by Rene Dalemal: "You cannot stay on the summit forever: you have to come down again. So why bother in the first place? Just this: what is above knows what is below, but what is below does not know what is above. You climb, you see. You descend, you see no longer, but you have seen. There is an art of conducting yourself in the lower regions by the memory of what you saw higher up. When you can no longer see, you can at least still know."

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We are infused with the knowledge of that mountaintop, with the spectacular vistas, the clear thin air, the joy of a challenge undertaken and met, and the sharing of it with kindred spirits. We feel so blessed.

A love of mountains runs through my family, from my grandparents Lloyd and Dorothy Shaw, through my parents, through my brother and me, and on to our children. My grandfather was an avid mountain climber in his younger years. He even tried to set a speed record climbing up the long Bar Trail from Colorado Springs to the summit of Pike's Peak--although I doubt that he could compete with the marathoners who run up that mountain nowadays.

My grandmother compared Lloyd Shaw's love of mountains, which he learned as a boy, to his love of the waltz, a discovery he made later in his life. He counted the great peaks of Colorado and the great waltz among the supreme experiences of life. Dancing a waltz beautifully, joyously is indeed like reaching the summit of a mountain. We come away from such experiences somehow better people, more aware of life's potential. Our dance on Kilimanjaro, done in hiking boots, mittens, and many layers of warm clothing was hardly a thing of beauty. But it was joyous, and it brought us full circle. Symbolically, we brought one "peak" experience to another. My grandfather would have rejoiced at our clumsy little waltz and at the knowledge that dance had brought us together to this summit.

Ernie

*** * * NOTE * * ***

The newsletter recently sent to all members listed the wrong dates for the **Foundation Leadership Retreat!** The correct dates are Friday evening, May 23 through Monday noon, May 26, Memorial Day. See article, page 6.

A WALTZ FOR TERRY

by *Don Armstrong*

This dance was written for my daughter, Terry Armstrong Stanley, and presented for the first time at Winter in the Woods, 1996.

A WALTZ FOR TERRY

Formation: Duple Improper contra.

Author: Don Armstrong

Live Music: ". . . and One for Don," composed by Marnen Laibow-Koser especially for this dance (see next page).

Tempo: Play at about 40 measures per minute.

Recorded music: LS E-30-B "Caerdroea."

Measures

- 1- 4 The #1 couple in a circle of 3 with the #2 M, balance in and out twice.
- 5- 8 Those 3 circle left once around. Then the #1 M breaks the circle with his left hand and leads his partner to face the #2 W.
- 9-12 The #1 couple in a circle of 3 with the #2 W, balance in and out twice.
- 13-16 Those 3 circle right once around. Then the #1 W breaks the circle with her R hand to end in a line of 4 (1's in the center) facing down the set.
- 17-20 Line of 4 dances down the set 2 measures (6 steps), balances forward 1 measure, drops hands and turns solo R-face (3 steps) to end, hands joined, facing up the set.
- 21-24 Line of 4 dances up the set 2 measures and does a wide cast-off on the last two measures, flowing smoothly into the:
- 25-28 Ladies "open" chain; as W join R-hands to cross the set, M flare L-face to join L-hands with the new W to sweep her around in a wide turn to chain back. This is NOT a "courtesy turn"; only L-hands are joined.
- 29-32 Ladies "open" chain back, again sweeping wide as all dancers blend smoothly into position to start the dance again.

Marnen's music for this contra is on the next page.

... and one for Don
 (tune for "A Waltz for Terry")

Marnen Laibow-Koser
 31 December 1996

B \flat Cm F B \flat Dm Cm F

B \flat Cm F F/E \flat B \flat /D Cm/E \flat B \flat /F F7 B \flat

Gm Cm Gm/F Cm/E \flat Cm7 F

Gm E \flat B \flat Cm B \flat /D Cm/E \flat B \flat /F F7 B \flat

FOUNDATION LEADERSHIP RETREAT

A Foundation Leadership Retreat is planned for Memorial Day Weekend, May 23-26, 1997. It will be held at the Lloyd Shaw Dance Center, 5506 Coal Avenue, SE, Albuquerque, New Mexico. Those who are currently involved in Foundation leadership roles, including board members, and those who are interested in future leadership of the Foundation are urged to attend. Non-members who are interested in learning more about the programs and goals of the Foundation are also welcome.

The Lloyd Shaw Foundation is a unique organization with a program that is worth supporting and promoting. Other organizations in this country promote some of the same things that we do, but none presents the full-scale program that we present, including:

1. dance and leadership training workshops
2. variety in dance forms with an emphasis on all forms of American dance
3. a nationally recognized Archives
4. production and distribution of dance materials and educational kits
5. a quarterly magazine
6. an emphasis on excellence in teaching
7. an emphasis on style in dancing
8. fellowship.

Two meanings of the word "direction" are of particular interest to us in regard to this retreat. We expect to explore the *direction* in which the Foundation is moving in order to achieve its goals, and we wish to discover those persons who are interested in *direction* of the efforts that will lead to the implementation of those goals.

In addition to discussion of Lloyd Shaw Foundation philosophy and goals, we will have activity sessions to explore "what it is that we do with rounds, or squares, or contras, that is different from what other people do with them." We will take time to acquaint people with our educational materials (kits) and talk about marketing them. We will have evening dances--one open to the public, so come prepared to present a dance if you are a leader! Finally, we will take
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time for fellowship activities and open discussion.

The Leadership Retreat will start with a get-together on Friday evening and will end at noon on Monday. Fees will be kept to a minimum, including only the cost for Saturday and Sunday lunches and a Saturday evening dinner. A list of local motels will be sent upon registration so that you can choose the one that best fits your pocketbook. Scholarships will be available. Transportation between airport and motels and dance center can be arranged. Please write to President Enid Cocke to register or to inquire about a scholarship.

TWO NEW BOOKS FROM THE SALES DIVISION

From a Belgian Yankee Caller

by Philippe Callens

A collection of 45 New England style dances with music for each dance. Published by the Anglo-American Dance Service; this new book has 4 circles, 13 squares, 24 contras, and 4 others. 110 pages; spiral binder.

\$27 plus postage.

The Contra Dance Book

by Rickey Holden

This book of more than 100 traditional contras and circle dances was originally published in 1956 and has been out of print since the 1970's. Here is your opportunity to add this classic work to your library. Facsimile reprint published by the Anglo-American Dance Service.

126 pages; spiral binder.

\$22 plus postage.

Available from: **LSF Sales Division**

PO Box 11

Macks Creek, MO 65786

FROM THE ARCHIVES

by *Bill Litchman*

As an update to the comments made earlier about the massive collection of recordings left behind in the estate of Michael Herman, we now find that we must wait for some time while lawyers and others rightly establish the value of the personal property involved. So, in a nutshell, nothing has changed since November and we are waiting until some definite information is obtained by those involved.

Now that the Herman project is on hold, we have plans to move forward with the cataloging of disc recordings. This will be a massive project which is complicated by the need for very flexible MARC records. MARC stands for MACHine Readable Cataloging and is a universally applied electronic cataloging medium. Thus, having sample MARC records for square dance recordings in the Library of Congress and other places gives us the format for how they should be cataloged in our own collection. The difficulty is finding MARC record examples for the sorts of materials of which we have an abundance in the Archives!

Once the technical problems have been ironed out, the cataloging of the recordings can proceed apace, and we will be well on the way to 100% cataloging. Linda Bradford, a professional librarian and devoted member of the LSF is coming to the Archives to consult with us on these and other problems.

In the meantime, we still are on the lookout for materials dealing with American country dance, particularly older books and magazines on dance. We have been fortunate to receive 22 boxes of materials from Callerlab recently and several other people have very kindly sent their precious personal collections. Ruth and Las Woodard sent a sizeable amount of material not too long ago. We do appreciate your keeping the Archives in mind for your donations.

Also important and looming on the horizon is the need to provide long-term funding for the Archives and its operations. To continue to have

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professional help in the Archives will require significant funding, perhaps an endowment fund or grants from outside the LSF. Anyone with any ideas or concerns regarding these aspects of Archival work should contact us in Albuquerque and share your thoughts or expertise with us.

Most importantly, come to Albuquerque and use the materials here, see the building, look through the collection. Write to us and utilize what we have. Let us know your special projects which might be helped by the library. Spread the word, tell people about the LSF and its various functions. Most of all, think positive thoughts about all that we can do with dance for everyone around the world.

A VIEW INTO THE ARCHIVES

by Linda Bradford

I was privileged to spend the weekend of January 18 in Albuquerque visiting Bill and Kris Litchman and the LSF Archives. Since my previous visit there in the summer of 1995, the following changes have occurred:

1. The Archives now has an excellent half-time professional librarian, Eileen Sullivan, who is working towards making the collection accessible. The cataloging is being done quickly, expertly and according to the best library standards. As of the 20th of January, 32,740 items are cataloged and searchable through the computer. These include books, syllabi, periodicals (many of which have also been indexed), copies of callers' notes, and dance programs.

2. The recently purchased computer and library software are in use, providing the means for the cataloging to take place, and for patrons to have the ability perform Boolean keyword searches of the resources. Excellent notes about each book make very detailed searches possible.

3. The volunteer time donated by volunteers is giving extra boosts to the organization. One huge

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project which they will be undertaking very shortly is the sorting of approximately 20,000 sound recordings so that they can be properly shelved in an organized way and cataloged.

Bob Brundage is performing a priceless task, interviewing all of the living Square Dance Hall of Famers, and the recipients of the Silver Spur, the Silver Halo, and Milestones. The oral history project is a unique gift to the Archives.

Bob has also planned with the Caller's Association to construct shelving on the second floor of the Dance Center and to move the duplicate copies of periodicals into storage there. That will free up shelf space for the sound recordings. As the attic ceiling permits walking space only for smallish children, this will be a labor of love.

4. Directions and plans for the future are being made so that the Archives will have guidance for collection development and patron policies.

Huge steps have already been made towards making the resources in the Archives accessible. The next steps forward will be in regard to connectivity. That is, how will you, the potential user of the Archives, be able to connect with it.

We anticipate having an Internet page in the near future. This will certainly make the LSF a better known entity, and the Archives its most visible arm.

Not too far down the road will be the availability of dial-up access of the catalog, so that distant patrons will be able to access the Archives catalog from their computers at home.

In the meantime, the now searchable collection is ready for you to use. All you have to do is call the Dance Center at (505) 255-2661 and speak directly with Eileen or leave a message on the voice mail. Alternatively, you can email Eileen at esulliva@unm.edu to ask a question or make a request.

If you have other comments or questions, please contact Bill Litchman (litchman@neon.unm.edu), Linda Bradford ([303]266-9214 or lbradfor@jeffco.k12.co.us) or Renee LaPerriere (lib_rjl@shsu.edu). Why don't you try contacting the Archives to find out for yourself how marvelous this asset really is?

BOARD NOMINATIONS

It is once again time to consider nominations for the Board of Directors of the Lloyd Shaw Foundation. Donna Bauer and Dale Sullivan are the nominating committee for 1997. They welcome your suggestions for nominees. Nominations will also be accepted at the annual meeting being held during the Cumberland Dance Camp in Kentucky in August and by petition. The election will be held by a mail ballot after the August meeting; the results of the election will be announced early in November.

Each board member is elected for a three year term and, if re-elected, can serve an additional three year term. Four directors, Randy Barnes, Henry Caruso, Enid Cocke, and Kristin Litchman, are completing a three year term this summer and are eligible for re-nomination. Chuck Jaworski will not be eligible for re-election. Continuing members of the board, whose terms will not be completed, are T. Auxier, Donna Bauer, Chris Conboy, Frank Gornowich, Jeffery Lindsey, Grant Logan, Diane Ortner, Allynn Riggs, Dale Sullivan, and Rusty Wright.

Since the maximum membership of the board is set at fifteen, there are five positions to fill this year. Persons should not be nominated unless they have been contacted prior to the nomination and have agreed to serve. Nominees should be members of the Foundation and should have first-hand experience of Foundation events and activities. Members of the board of directors are expected to attend the annual board meetings, held either at the Rocky Mountain Dance Roundup in Colorado or the Cumberland Dance Camp in Kentucky, if at all possible.

If you are a member of the Foundation with an active role in its governance or if you would like to take a more active part, we urge you to attend the Foundation Leadership Retreat being held in Albuquerque over the Memorial Day weekend. This event is designed to acquaint the attendees with all facets of Foundation activities and to encourage discussion in regard to the furtherance of the goals of the organization. Fees will be kept to a minimum; scholarships are available.

50 YEARS, ALREADY?

by *Bob Osgood*

Summer of 1947 -- could it really have been fifty years ago -- half a century -- five decades?

We had been square dancing here in Southern California for a couple of years prior to our involvement in the second World War. What we were doing back then, based upon today's standards, would be considered one-night-stands. Depending on the space available we would do some circle dances, some single-visiting squares, a Virginia Reel and other contras and dances of that type.

I would imagine that our area was pretty typical of communities across the country. There was no such thing (as far as we knew) as a professional caller. Nobody paid money to dance (unless it was a small fee to cover refreshments) and no one was paid to do the calling. There were no lessons -- you just learned by dancing -- and there were no clubs as we have them today. Most of the dancing we did would be at someone's home.

Sometimes you'd find a square or two scheduled on the program at international folk dances, and you could usually count on one or more of the half dozen callers in the area being on tap, record in hand (there were only a limited number of old 78s available), ready to call a tip and hoping to be asked.

There were no caller's schools, and if a person wanted to call, he or she would usually follow one of the five or six of the old-timers and maybe, somewhere along the way, get invited to call a tip. Sound systems were scarce and a bit hard to come by.

Thank goodness for the old-timers. We had two in particular that I remember. Both had originally come from Colorado Springs and both were especially generous in sharing what they knew. One was Carl Myles -- we called him Uncle Carl. The other was Ray Shaw who was the Boys Vice-Principal at one of the local high schools.

I was attending college at the time and some of the first calling I did was there on the campus at one of the start-of-semester "get acquainted"

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dances. We didn't know a great deal about square dancing, but we were having a great time.

I do remember that somebody gave me a copy of the August 2, 1941, issue of the Saturday Evening Post which featured a several-page article, complete with color photographs, of a bunch of high school boys and girls and their school principal who had become infatuated with the old square dances of the West and had been putting on square dance performances across the country. The gentleman's name was Lloyd Shaw, and it never occurred to me to connect his last name with that of our local caller, Ray Shaw.

At any rate, that was pretty much the picture out here when America got thrust into the War and for the next four years, with service personnel and defense workers converging on our coastal areas, square dancing played a major role in bringing the feeling of "home" to the visitors.

Having had a fair share of square dancing during the war years and seeing what could be accomplished by bringing strangers in from the cold and offering them a taste of light-hearted fun, it was only natural that the activity would have an important part to play in reestablishing friendliness in neighborhoods in the post-war world.

By this time the number of callers in our area had doubled or tripled, and the veteran callers were having their hands filled helping the newcomers. Most of us had one or more apprentices in tow while we, in turn, were seeking help with our own calling.

Other than that, things hadn't changed a great deal since before the war. Most of our dances were open affairs; little if any attention was paid to standardization of styling and semi-rough dancing predominated.

In case you're wondering why I'm bringing all of this up, it seems necessary to let you know how things were in order to tell you about the part that came next.

I think it was in 1946, most of us were back in civies again, when a number of callers were attending one of the weekly folk dance sessions put on by the Hollywood Peasants. Jim York had just

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called his tip as token-square-dance-caller-of-the-evening when Ray Shaw motioned us over to meet his brother, Lloyd Shaw. Lloyd Shaw! **The** Lloyd Shaw who just the year before had called the square dance sequences for the Selznick movie, "Duel in the Sun."

Well, it seems Dr. Shaw was in town again to record an album of music and calls to tie in with the release of the picture, and here he was. A tall man, we could see, but if memory serves me correctly, he was either using a cane or in a wheelchair, the result of an accident. What struck me first was his voice. It was rich and friendly - a nice combination. (You can still hear it if you listen to one of those early records.) One by one we were introduced to him by his older sibling, then, beckoning all of us over to a quieter spot, he told us that it was great to be here and that he had made an observation he'd be willing to share if we wanted to hear it. We did.

What he had to say was to be of significant importance to us in California, and it went something like this: "I was watching the dancing here tonight, and it occurred to me as the evening went on that a fair share of the crowd would get up for each of the different nationality dances. Then, when Jim got up to call the square dance tip of the evening, the crowd virtually tore the hall apart. Everyone wanted to get into a square. And then, when Jim finished, the reaction of the crowd told you that they wanted more.

"Now," I remember Shaw saying, "I have nothing against doing the ethnic dances. For many years I taught our young dancers the lovely dances of other countries. They'd enjoy them, too. Then I began to notice that the styles of the dances were getting entangled. The couple-position for a swing in a Swedish dance began showing up in an American square. The skipping step in a German Polka would replace the smooth sliding step of an American Cowboy dance. Soon you would not be able to tell one form of dance from another."

Shaw sighed. "We have a lovely dance form here in America, and just as I'm sure other countries want to retain their dance culture, we,

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in this country, should preserve our own. When I noticed the reaction of the dancers to the American dance, I couldn't help but wonder if it wasn't time to bring it out, to make it available as The American Dance. With its circles and squares and line formations and with its great variety of musical accompaniment, our dance has so much to offer, and it needn't be hidden among the dances of other nations."

Remember, these were just Shaw's comments as I recall them. But it was as though this was what we had been waiting to hear, and it had taken a guest from Colorado to point it out to us.

We didn't know it then, but we were standing on the brink of the great boom period of square dancing. Within a short period of time, more callers had set up groups with the emphasis on the American Square Dance, and the square dance picture was coming more and more into focus.

One thing was becoming very apparent. Although the local caller-leaders did their best to teach others to call, their time was limited, and the "old-timers" themselves needed help. With all the sharing we could do among ourselves, we needed more assistance, hopefully from a more experienced source.

It was my caller-friend, Carolyn Mitchel, here in Los Angeles, who had encouraged me to call in the days prior to the War, who now asked if I'd considered applying for the Lloyd Shaw Callers College at the Cheyenne Mountain School in Colorado Springs. "It's a fabulous school," Carolyn told me. "You can learn a great deal. However, there's one hitch. The class may already be filled." Of course, that was a challenge. It was April, 1947, and the summer session was only three months away. I sent in my application.

"Sorry," said the letter when my request was turned down. "We're limited in the number we can accept due to the small size of our dance hall. You might apply again next year." By now, I was determined to find a way to be admitted. I pulled every string I could, and with a good word from Ray Shaw to his brother, I was accepted.

Editor's note: Check the June ADC for Bob's description of "Pappy" Shaw's summer workshop.

CONVERSATIONS ABOUT CONTRAS

by *Glen Nickerson*

There is something about contra-dancing that attracts many dancers - what is that something? Several factors enter into the enjoyment of any dance, such as the sociability of dancing with others, but the primary attraction, in my opinion, is the close matching of the figures to the music.

Most music used for contra-dancing is constructed on an AABB pattern that has well accented phrases within the parts of the music, a good melody and an even tempo that is suitable for dancing. Since most, but not all, contra dances use a one-step rhythm, minimal skill is required - basically walking in time to the music. The ability to dance well then involves a knowledge of the pattern of each movement, of the sequence of the moves and the ability to anticipate the moves so that the dancer can flow smoothly from one to the next to make the dance an integrated whole without pauses, or stop and go dancing.

I get real satisfaction when my steps are in exact time with the beat of the music, when I begin each move on the one beat and end that move on the last beat allotted - usually the eight beat or the sixteen beat, depending upon the call. Hitting a balance exactly with the music, especially if the music is accented for the balance, is also most satisfying. Most good dancers, consciously or subconsciously, are aware of the music and the start and end of a phrase even while concentrating on other things.

There are dances in waltz rhythm, polka rhythm and other rhythms that require other than a basic walking step. Again, the ability to keep in time with the cadence of the music provides a sense of satisfaction. Some dances are a mixture of rhythms, for example a heel and toe polka followed by one-step rhythm, and the change from one to the other provides excitement to the dance.

The first article I wrote for a locally published square dance magazine (now defunct) was titled "A Different Challenge." The theme was "For a different challenge, try dancing in exact time
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with the phrase of the music, at a comfortable tempo, and making the movements flowing and graceful - and that is what makes CONTRA dancing a special form of the total dance activity". It quoted Dorothy Shaw (in the SIO-ASDS Caller/Teacher Manual for Contras) on what was meant by "high level" dancing. To her it meant dancing so beautifully that people watching you were literally 'carried away!' without the need for intricate maneuvers. Some years ago, Don Armstrong quoted a local church pastor with a statement that deserves and needs repeating: "What we need is not more people who do extra-ordinary things, but more people who do ordinary things extra-ordinarily well." Apply those thoughts to dancing, and nine times out of ten you will find a group of contra dancers thoroughly enjoying themselves. It is dancing to the musical phrase with style, grace and awareness of the rhythm that attracts the dancers.

Following is a dance from the late 1790's that seems to complement the above comments. This dance is also known as "March Country Dance."

HANDEL'S MARCH DANCE

Formation: triple minor, proper
music beats movement

- | | | |
|----|----|--|
| A1 | 8 | Actives CROSS & CAST DOWN one place |
| | 8 | Actives TWO HAND TURN partner 1 and 1/2
(ending proper and progressed) |
| A2 | 16 | Actives Full FIGURE EIGHT through the
couple above |
| B1 | 8 | CIRCLE LEFT (W with 2's; M with 3's) |
| | 8 | CIRCLE RIGHT (W with 2's; M with 3's) |
| B2 | 16 | Actives with the couple above, RIGHTS
and LEFTS (four changes, or Square Thru
4 hands) |

Each caller has an opinion on what music to use to create the desired atmosphere, but I like to use "La Belle Catherine" on Country Dance in Connecticut LP CDIC-1. American Country Dances of the Revolutionary Era, 1775-1795. Another, more readily available, record to consider is Lloyd Shaw Foundation record E-41, side A, with the music for "Copecrest Contra."

BOOK REVIEW:

"SWING THE NEXT" BY TED SANELLA

by *Bill Litchman*

Swing the Next, A second collection of squares, contras, triplets, and circle in the New England tradition, with music for each dance, by Ted Sanella, Northampton (MA): The Country Dance and Song Society, 1996, vii + 206 pp, 9.25 x 7 in., spiral bound, ISBN 0-917024-98-7.

There are several important sections of this book, not the least of which is the preface and introduction. In the preface is a comment, "The elements of good choreography have always guided me in the selection of dances for my repertoire. That's why folks have always remarked that my dances are so smooth." That's very good advice.

The book is dedicated to Ralph Page, the dean of New England callers, who left a legacy of high standards which we would be well to emulate. Ted mentions that he was primarily guided by Ralph as his principal inspiration.

There are 80 dances in the collection, 35 contras, 25 squares, 10 triplets, and 10 circle dances, each of which is discussed and presented with tips on teaching and dancing, the calls needed with the timing required for the New England style of calling, and comments about the dance, the music, and the background. Each dance has been graded as to its difficulty, and a list of the dances is found in Appendix I in three groups: beginning, intermediate, and advanced. The calls are given as an outline for teaching, and Ted comments that callers would do well to translate the calls (instructions) into familiar language for calling. Each call (figure) contains the number of steps or beats required to perform the action. This can be correlated to the music given for each dance so that callers should be able to keep the dance and music together.

A definition of beginning, intermediate, and advanced is given on page 3 which is useful in determining the actual level of the dance. Ted uses very good judgment when he says, "When in
(continued next page)

doubt, my tendency is to lean toward the higher skill level in order to increase the likelihood of successful performance." That is, Ted will place the dance in the higher of two classes if in doubt. As Ralph Page used to say, "Keep it simple and be a hero!"

This is not a book for the beginning caller. To learn the art of calling, the novice would be well advised to utilize a book such as "The Caller/Teacher Manual for Contras" by Don Armstrong, which discusses the timing of calls, the use of prompts and cues, and some of the other technical aspects of calling contras. After study and a little practice, then the calls in this book can be easily used and adapted for each individual caller.

Not all of the dances are new; many are published in other places and have a long history of successful use. Acknowledgments are made to authors where known and some have been adapted by Ted for his own use. Whenever a variant is offered, it is labeled as such. 53 of the 80 dances are reported to be Ted's own.

The music chosen for the dances utilizes new as well as traditional tunes, and the composers are listed when known. There are reels, jigs, and hornpipes in the collection.

There is a short discussion of choreography with an emphasis on smooth connections from one phrase to the next. As callers inspect each dance they intend to use, they will find that many dances have rough spots in them where the flow of the dance is interrupted. Not every interruption of flow is bad, but one must be very careful with choreography as this is the basis for a successful dance experience. Ted says, "Whether or not you plan to compose dances, you would be wise to learn all you can about choreography in order to better evaluate all dance materials."

I found this book to be well-constructed, clearly written, and carefully crafted. I would certainly recommend the book to any caller interested in the New England form of dancing. I would also recommend the book to any serious student of calling in general, simply for the calm words of wisdom it contains. Read it carefully and digest the advice that it gives.

DANCE CENTER CALENDAR

by Donna Bauer

Sundays	-- 5:30- 7:30 PM	High Desert Dancers
Mondays	-- 6:00- 8:45 PM	UNM Ballroom Dance
Tuesdays	-- 5:15- 6:45 PM	Karate
	-- 7:30- 9:30 PM	Tango Class
Wednesdays	-- 6:00- 7:15 PM	UNM Ballroom Dancing
	-- 7:30-10:00 PM	Scandinavian Dancing
Thursdays	-- 5:15- 6:45 PM	Karate
	-- 7:00- 9:00 PM	Latin Dance Class
Fridays	-- 7:00-11:00 PM	UNM Ballroom Dance
Saturdays	-- 9:00-10:30 AM	Karate
	-- 2:00- 5:00 PM	Tango
	-- 5:30- 6:30 PM	UNM Ballroom Dance
	-- 7:00- 9:30 PM	Latin Dance (periodic)
	-- 8:00-11:00 PM	UNM Ballroom (3/22, 4/19, 5/10)
	-- 7:00-11:30 PM	Folkdancers Scholar- ship Ball (March 8)

Coming on April 25, 26, and 27, is a Richard Powers Dance and Workshop. Workshops will be held each morning and on the afternoon of the 26th. A contra dance will be held from 8-11 on the night of the 25th, and an evening ball will be held from 8-11 PM on Saturday. Workshops will feature ragtime, vintage dance, jammix (two-step, Charleston, etc. done to modern music), and Renaissance. The event is sponsored by FolkMADS, UNM Folkdancers, and the Renaissance Dancers. The band for the evening dances will be Half Gypsy.

Two Foundation events are also scheduled at the Dance Center plus a May 30-June 1 workshop sponsored by the UNM Ballroom Club, so the dance center calendar continues to be full.

Please contact Donna Bauer if you plan to be in the Albuquerque area and wish to visit the Dance Center.

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& Learning about your Surroundings (6-12)

**10:00 DISCUSSION TOPICS FOR NEW LEADERS • SINGING ON
THE DECK** ☺ YESTERDAY'S CREATION "food" for snacks

**10:30 CONTRA WITH 1 WALK THROUGH • Call APPALACHIAN
HOEDOWN • RAPPER SWORD • BASKETMAKING** ☺ Dance (6-12).

11:15 ☺ Ritual Dance [Bacca Pipes, Rapper Sword (10-12 only)] or ☺ Lets do fun
things from Denmark (6-12)

12:00 LUNCH

**1:30 SQUARES • COUNTRY & WESTERN • MORRIS • PLAYING A
THREE HOLED PIPE • LIFE AND YOUR ENVIRONMENT** ☺ Morris (9-

12) or ☺ Storytelling and Singing ☺ Games (6-8) 2:10 ☺ Board Game Time (9-12)
or ☺ Trash Crafts (6-8) with Kay on the deck

**2:45 CONTRA, SQUARES & DANCES BY DANES • ENGLISH CLAS-
SICS • BASS WORKSHOP • SHAPENOTE** ☺ First Aid (9-12) ☺ Chemical
Magic (6-8)

3:20 Outside Group Games (6-12)

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(soap & wood)** ☺ Soap Carving (9-12) ☺ Lets Make a Snack for Tomorrow (6-8)

4:40 ☺ Country & Western (6-12)

5:30 DINNER

7:00 EVENING CONCERT

8:00 - 12:00 NIGHTLY DANCE PARTY (open stage for callers and music)

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A HORNLESS DILEMMA

by *Diane Ortner*

Frequently when talking to people who are unfamiliar with the Foundation, I am asked to explain the main dance emphasis of the organization. A very prominent dance camp leader once said to me, "You do Western Squares; you have no business doing folk, because that is our domain." Others think that we do only traditional dance or that we cater only to couples. These are very narrow and uninformed views, so I respond that we have broad interests that cover squares, rounds, contras, and folk. Then, from some, I get the impression that they think this is too wide a spectrum, that we can't possibly do justice to all of these fields of dance. But variety is what makes the Foundation, and Foundation events, so interesting and exciting.

Our emphasis on variety allows us to have programs that are never boring or repetitious. We use a large number of leaders, all of them experts in their fields, who can adapt their offerings to the varied skill levels of the participants. No, this doesn't mean that the only dances that can be presented are "easy" ones. What it does mean is that these expert teachers are skilled in ensuring that the dances chosen have unique qualities that will interest even the experienced dancers while exploring new dancing horizons for those who are newer to the activity.

Some of us take great joy in dance forms that we never get to do at home. The Foundation dance weeks may be the only times of the year that we get to do traditional squares or English or Scottish, and we know that our leaders will allow us to enjoy them to the fullest. At our dance weeks, people who usually do only one type of dance may develop an interest in a different form of dance that will lead them to new dance circles, new friends, new dance skills when they return to their homes.

So, the truth of the matter is that within the Foundation, there is no need to choose to emphasize only one or a narrow set of dance forms. There is no dilemma here. The spectrum of American dance forms is very broad; we choose to dance them all.

SQUARE DANCE TIMING FOR CALLERS: PART VI

by *Dick Leger*

After I finished the first school on timing in Halifax, Nova Scotia quite a few years ago, I was approached by another group of callers in Yarmouth, Nova Scotia, to do a school in that city the following year. This one would be a little different as it would run for ten days and include creative choreography after the five days on timing. Once again, I had never tried to teach that subject before, but I agreed to try. After all, I had recorded several records prior to that time, in the days when recording callers were responsible for writing their own choreography for each number they recorded. If you didn't write your own material and just took it from someone else's record, you were considered a plagiarist. Today it is a common practice to take a figure already written and use it again. I can remember not too long ago there were five recordings out in one month with the same figure, and if that wasn't bad enough, there were four others with yet another figure all the same.

This leads us into figure number 7, as it was taken directly from that caller's school in Yarmouth. When we actually tried to create a figure, the only thing I suggested is that we would make the figure come out to the 64 counts of the music, and that we should try to be different in the way the figure started out. With this challenge, we proceeded to start writing it down. First one caller would suggest something and yet another caller would follow that up with something else. Needless to say, it seemed to take forever to get started. Once we actually got under way and progress was taking place, one could sense the enthusiasm in the air. Of course, once we had completed the figure we then had to write it down, teach it, and then call it, which seemed to be the easiest part of the whole process.

Figure 7: The four men promenade outside half way. The four ladies chain across, where they are courtesy turned by their own partner. The heads lead right and circle to a line, all go forward and

(continued next page)

back. Square thru four hands to a corner swing. With a brand new corner allemande left and an eight count promenade to end up with the 64 counts of music. I still use this figure sometimes during a dance and still have to warn the men that they will be promenading outside, not inside. With figures that are closely timed, it is very important that we pre-cue the calls so that we get the maximum benefit from dancing to the phrase of the music.

Figure 8 is one of the most recorded figures in square dancing today. I'm sure you will recognize it. This figure is perfectly timed even though it splits some dance phrases. It is one of the easiest figures to pre-cue. The heads start on the first beat of the phrase, the sides then follow by starting on the first beat of the next phrase for the right and left thru and then, again, to start the square thru. That is followed by a six count dos a dos where they start on the first beat of the following phrase to do the eight chain four. Those 10 counts are followed by a six count swing, then starting the promenade on the first beat of the next phrase. Perfect

(Seventh figure of drill)

	5Men	promenade	Outside;
1	Just half way	5	four ladies chain;
1		5Heads	lead right and circle;
1		5Break	to a line--go forward;
1	and back	5	Square thru ;
1	four hands	5	;
1	Swing number five	5	With a brand new corner;
1	Allemande left	5	Come back one and promenade;
1		5	(space for the next call) ;

(Eighth figure of drill)

	5Heads	promenade	half ;
1		5Sides	right & left thru;
1		5Same	four Square thru ;
1		5	With the outside pair;
1	Dos a Dos	5	Eight chain four;
1		5	make sure you count to 4;
1	Then swing five	5	Keep this girl & promenade;
1		5	;
1		5	(space for the next call) ;

(continued next page)

(simple break)

	5	Sides	face	Grand	Square;
1	_____	_____	_____	_____	_____;
1	_____	_____	_____	_____	Reverse;
1	_____	_____	_____	_____	_____;
1	_____	_____	_____	_____	4 ladies chain ;
1	_____	_____	_____	_____	chain back ;
1	_____	_____	_____	_____	Promenade;
1	_____	_____	_____	_____	_____;
1	_____	_____	_____	_____	5 (space for the next call) ;

Editor's note: Sharp-eyed readers will have noticed that identical figures were printed in the March and June, 1996, issues of the ADC. The article above should have appeared in the June issue. After reading it, please review the recap on page 16 of the September issue. If you no longer have access to that issue, write or call the editors, and we will send you a copy of the recap.

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LINES ABOUT SQUARES

by Dick Pasvolksy

Dr. Lloyd "Pappy" Shaw's search for the somewhat elusive knowledge of the square dance done by the cowboys of the West during the early 1930's, and his efforts to capture on paper the information gathered through those endeavors led eventually to the writing of his book *Cowboy Dances* and to the genesis of the Western Square Dance Club program, referred to by many people today as "Modern" or "Modern Western" square dancing.

The following words, quoted from the jacket flap of *Cowboy Dances*, capsulize some of Shaw's early findings which motivated him to continue his quest for more knowledge of what he described as the "purely western square dances that our cowboys enjoyed on the ranches and in the cow towns of the West."¹

To the cattle range and to the mining camp of the West adventurers and fortune hunters came from every state of the Union, and brought with them the dances of their own section. The range became a free and open melting pot of American folkways. Some of these dances survived, some were modified, some were simplified. Many old dances were lost because they would not meet the democratic and simple conditions of the West. What survived may be considered the closest approach to a true American dance.²

As a teacher and administrator of the Cheyenne Mountain High School in Colorado Springs, Colorado, Shaw had been teaching his students European folk dances, New England quadrilles, and contras. As his group travelled through the West performing these dances for a variety of school groups and other organizations, he became aware of some square dances, which he called "cowboy dances," that should be explored.

As he began his search for information, Shaw discovered that written instructions and calls for those dances were very difficult to come by. Most of the cowboy callers had simply memorized dances

(continued next page)

and the descriptive words and inflections needed to call them. As in the case of so much of our folk lore, the calls to those dances were being passed along orally which meant, of course, that, as indicated in the quote above, many of the old dances were lost and others altered.

A very important opportunity presented itself when rancher Guy Parker, a former cowboy, asked Dr. Shaw if he could select four couples from among his students to dance with a set of young dancers in a square dance contest that he planned to enter. Shaw accepted eagerly, and they won the contest. Pappy declined his group's share of the prize money, so Mr. Parker insisted on reciprocating for the favor by teaching Shaw and his dancers "all of the old dances he could remember."³

That was the start. Shaw discovered that throughout the area, many small groups of old-timers got together regularly to dance. Shaw and his group were invited to attend many of those dances, and he began to accumulate a large collection of calls and other information about the figures and dances by writing notes on old envelopes and other scraps of paper. He soon found himself in contact with several of the old callers in the area. Innovator that he was, Shaw was able to offer some of his variations of dances and his Cheyenne Mountain Dancers were invited to demonstrate square dances to various groups in the area and to teach high school, college, and adult groups how to do them.

Because the cowboy callers were not teachers, techniques of teaching the dances had not been formulated. Lessons were certainly not part of the western square dance scene at that time. So, Shaw developed techniques for teaching beginner groups effectively enough so that they would be dancing quite well and enjoying themselves in very short order.

Shaw found that he was not able to get the old time callers to help teach the large number of groups who were asking for help. In addition to having little or no teaching skills, those callers used what Shaw described as "running doggerel . . . often hardly recognizable as words."⁴ Dancers were

(continued next page)

directed through the figures more by inflections in the caller's voices than by the cryptic terminology. That style of calling did more to confuse the beginners than to help them through the dance.

Shaw, after much searching, did locate one small pamphlet of calls and directions for some of the cowboy dances that he was interested in. Most of the square dance call books that he was able to track down contained direction and calls for New England quadrilles only. He felt that in order to perpetuate the dances and the new dance groups in the area, a manual that could be used effectively by beginners should be developed.

He was able to refine his teaching techniques while working with a group that included several young society people, actors, artists, and celebrities at the play festival at Central City, Colorado for two to three weeks each summer from 1936 to 1938. His experiences with those groups convinced him that almost any group of people could teach themselves if a book containing simple progressive directions and relatively simple calls were available. So he began to organize his thoughts and resources for the writing of what he described as "this little book."

The "little book" that he refers to is, of course, *Cowboy Dances*, published first in 1939 by The Caxton Printers, Ltd., and reprinted many times. It was last reprinted by the Lloyd Shaw Foundation in 1989, the fiftieth anniversary of its initial publication and the twenty-fifth anniversary year of the founding of the Lloyd Shaw Foundation. That book, still available, contains a wealth of very interesting information and speculation about the origins of many of the dances and figures, the influence of the New England Quadrille and the Kentucky Running Set on western square dancing, and a very thorough and interesting description of the aspects of square dancing that a beginner must understand in order to feel comfortable and secure enough to read on and attempt some of the many figures and techniques described and illustrated throughout the rest of the book.

Many of the top callers of the early days of
(continued next page)

Western Club Square Dancing were among the privileged few who participated in a series of sessions that Shaw conducted for the purpose of teaching those leaders how best to dance, call, and teach the dances featured in *Cowboy Dances* and to discuss how those callers might return to their home areas and form square dance clubs. And so the club square dance program was launched.

The figure that perhaps best epitomizes the cowboy square dance featured in Shaw's book is the "docey-doe." It was a two-couple figure usually done from a "circle four," following one of the visiting couple figures that were popular during the thirties and forties. The figure that I have selected to feature with the "Docey-doe" is "The Lady Round Two (and the gent fall through.)" Here is the call as it appears in *Cowboy Dances*, page 195 (eleventh printing, 1949):

- (a) First couple balance-swing and lead right out to the right of the ring.
- (b) The lady round two
- (c) And the gent fall through,
- (d) The gent around two,
- (e) And the lady fall through.
- (f) Four hands up and here we go
Around and around and a docey-doe
- (g) And on to the next.

Directions:

First couple balance and swing, then lead to couple two, lady slightly in the lead. Then:

- (b) The lady walks to the right of the second couple and circles around them to her left, and the first gentleman follows her.
- (c) As the gentleman passes behind. . . the second couple, he passes between them, cutting corners as it were, and is now in advance of his lady.
- (d) He continues circling to the left and walks once more around the second couple.
- (e) But as the first lady passes behind them she now drops between them, which puts her between the two gentlemen ready for the docey-doe.

Shaw's explanation of the Docey-doe follows.

(continued next page)

Two couples join hands in a circle of four with each lady on the right side of her partner and opposite the other lady. The four circle to the left or clockwise. Each gentleman then passes his lady's left hand from his right hand to his left, in such a way that at the moment of the break she passes beyond the opposite lady or between the opposite couple. She now makes a left turn, taking his left hand with her left hand. And the two gentlemen remain facing each other, while each passes his lady behind him (letting go her hand as soon as necessary) and reaches out with his right hand and takes the opposite lady, who is coming around from behind the opposite man, by her right hand, and without turning away from facing the opposite man, passes her around behind him. He now reaches out with his left hand and takes his partner, who has just passed around the opposite gentleman, by her left hand. Still holding her left hand in his left, he puts his right hand behind her waist and turns her to whatever new position the dance calls for.⁵

¹Shaw, Lloyd. *Cowboy Dances*. Caldwell, Idaho: Caxton Printers, Ltd., 1949, p. 9.

²Ibid., jacket flap.

³Ibid., p. 10.

⁴Ibid.

⁵Ibid., pp. 160-161.

Author's note: Portions of this article were paraphrased or rewritten directly from the edition of *"Lines About Squares"* previously published in the *American Dance Circle*, March, 1989.

Editor's note: The "Traditional Dance of the Quarter," published in a CALLERLAB news release in October, 1996, was "Divide the Ring and Swing the Corners" from Lloyd Shaw's *Cowboy Dances*. A facsimile of this book is now available from the Lloyd Shaw Foundation Sales Division.

THINKING ABOUT DANCE: LOOKING BACK, LOOKING AHEAD

by John M. Forbes

Special thanks to many good friends who just happen to be dancers, musicians, and dance leaders. Their efforts over the years made the following possible.

Ethel Capps was in charge of the Berea College Country Dance program from the mid-1950s to the mid-1970s. In late fall 1972, she invited me to teach a beginning recorder class for their Christmas Country Dance School, held each year from December 26 to New Year's Day. This past Christmas week I celebrated my twenty-fifth consecutive year at that school/camp, my twenty-fourth on the staff. Along the way I've also been on the staff of three other dance camps, including the Rocky Mountain Dance Roundup. One I've served at three separate locations. Each holds special, fond memories; I've enjoyed them all. But Berea was the first. Here is an "un-maudlin" look at some of the lessons learned.

Many dance camps are held during the course of a year, plus untold weekend events and partial weeks, too, such as Don Armstrong's very popular Thanksgiving holiday. Each has a specific approach, a point of view, the projections of sponsoring elements and on-hand leaders. These forces shape daily programs and evening activities.

The Berea week has a strong English element (Country Dance and ritual such as Morris and Garland), a good bit of American (contras, clogging, Appalachian), with touches of Danish. This dance camp attracts me because that's the milieu I enjoyed when I first started dancing, where my energies are directed now through our local teen performing group. I want to do what I know and enjoy, the primary basis for choosing any dance camp or weekend. A number of elements common to all good dance camps come to mind as I think about my years at this special experience.

Activities there support our dance program back home. You should find the same at any dance camp you attend. When we moved to Kansas and began our own teen team, an amazing cross-section of

(continued next page)

people we met through the camp contributed to our efforts. This took the form of workshops, freely given materials, how-to tips, equipment ideas, even travel contact names. There's a store with books, pamphlets, records, and music. Casual encounters between classes often have the best impact of the entire week.

When it came time for our young dancers to step out into that greater world, rules were bent (not broken) so we could bring team members along. Since our team works mainly in the English performance mode, with the other above elements in lesser roles, here was an experience that helped us all grow.

Personal validation is another aspect of any dance camp "staff-man-ship." It's nice to be asked; it's an honor to serve. Coming from the week-in/week-out of my own home dance world, nothing satisfies like succeeding in a larger environment. There's also a very personal touch. As I grow older, can I still "cut it," and will somebody else think so, too. That's one of the advantages of performing on a pipe-and-tabor as I do, producing brash, impolite musical energy not found elsewhere. When you need it, nothing else gives the same push, the same drive, especially in outdoor situations.

Friendships at dance camps are powerful and long-lasting. Here I have met many Lloyd Shaw Foundation members for the first time. Bill Litchman and I sat on some side stairs one evening, many years ago. We talked long about dance history--much to the discontent of our respective wives who were hoping to dance. Bill's significant contributions to my dance research efforts have been chronicled in this space before. Gib Gilbert is another Berea friendship I hold dear; there are many more. Conversations left in mid-idea as the camp ends are often taken up at the exact same spot the following year. Yes, you can find elements of a family reunion operating.

Then there are the amenities. The total experience simply spoils me. For some years now, rooms at the Boone Tavern Hotel are made available at lower rates to folks attending the week. Food in the cafeteria is fine, but the quality

(continued next page)

accommodations, daily maid service, the level of ease you find in any good hotel, that's a "perk" of the highest order. There is a town/camp ambience, too, with little shops and eating places to distract.

Finally, what greater pleasure could I have (and this may be a touch maudlin--no apology) than dancing in the New Year with dear friends, using "Sellenger's Round or, The Beginning of the World." What an appropriate title! I'm not sure I'd know how to celebrate that annual milestone any other way. I'm not sure I want to find out.

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These videos are designed for callers, dance leaders, or individuals who want to broaden their dance horizons with material suitable for both beginner and long-time dancers.

Order from the LSF Sales Division, PO Box 11, Macks Creek, MO 65786. Postage additional.

ORAL HISTORY PROJECT

by *Bob Brundage*

Since moving from Connecticut I have been volunteering at the Lloyd Shaw Dance Archives here in Albuquerque, NM. The Archives contain over 500 publication titles (28,000 issues), caller's note services, old dance programs, and thousands of records. My job has been to put these in chronological order before entering on the computer and then filing them.

In viewing these old and current publications, I continually ran across pictures and articles about callers and leaders I had known over the years. I realized that one-third of our Sets in Order Hall of Fame inductees have passed away. Then I realized that some of the most valuable historical information about square dancing is not written anywhere. It's in the memories of the people who have been involved in it since the 30's and 40's: people like Bob Osgood who started Sets in Order and was instrumental in starting the National Convention and Callerlab; people like brother Al who began calling in 1935 and just recently retired.

Archivist Bill Litchman suggested we capture some of these memories on audio tape to keep in the archives. I am conducting tape recorded interviews with as many of the remaining Hall of Famers, Milestone, and Silver Halo Award recipients and other "Old Timers" as I can, completing 40 such interviews so far. Plans for transcribing the "Oral History Project" tapes are currently on hold. Hopefully additional funding and/or outside help will appear. Jim Mayo has already volunteered; could you help in this area? Tapes and transcriptions will be made available to all interested parties through the Archives.

Editor's note: If you would like to help with travel expenses for Bob, please make your check out to the Lloyd Shaw Foundation, with a notation that it is for the Bob Brundage Oral History Project, and send it to the Lloyd Shaw Dance Archives, 5506 Coal, SE, Albuquerque, NM 87108.

CHOREOGRAPHY

by *Glen Nickerson*

Breathes there a caller with mind so dead
That never to oneself hath said
While gazing over a record case full,
"Some dances are great but some are dull.
Now Ol' Joe wrote a fairly good dance,
But it is one I can surely enhance.
With a little change here and another there,
I'll give the dance a different flair.
And if I use a jig instead of a reel,
The dance will have a whole new feel.

So here I'll substitute a "ladies chain"
And I'll delete that "forward and back again."
I'll make this swing only eight counts long,
And for the music I'll use a popular song!
With these changes there is no chance
That it can be traced to Ol' Joe's dance.
The question now is to give it a name
And decide if authorship I'll claim,
Or give Ol' Joe credit in process due.
But, if I say the dance is original and new,
There is a chance I will gain a name
As a choreographer of renown and fame.

'Tis a problem all callers one day will view,
The answer is - To the golden Rule Be True!

To illustrate the poem above, the following two dances are variations of a traditional dance, "Sackett's Harbor." The first is a simplified version with the contra corners replaced by three-hand stars. A 'bayou' is a river outlet or small bay, similar to a harbor. The second variation replaces the contra corners with a diagonal hey for four. The name is changed to "Sackett's Meadow" as meadows are where hay (hey) crops are found. In it, the actives pass each other by the R shoulder to head for the R opposite in the other line to do a diagonal Hey for four with the #3 man and the #3 woman, going L shoulder around those positions. The #2 lady and the #3 man are temporarily inactive.

(continued next page)

SACKETT'S BAYOU

Formation: Triple proper

Composer: Glen Nickerson, from Sackett's Harbor.

Music: Wright's Quickstep, or any good 32 bar tune.

Counts

- 1 - 8 **All Forward and Back**
9 - 16 (Minor sets) **Circle Left 3/4 'round,**
 (to end with 3 men facing up and 3
 women facing down the set)
17 - 24 **Actives Down the Center; Turn alone**
25 - 32 **Actives Up the Center and Cast Off**
 (the hand-cast is with the #2 couple,
 now at the head of the line)
33 - 40 **Actives, make Three-hand Stars**
 (active man stars R with #2 couple;
 active woman stars L with #3 couple)
41 - 48 **Actives, change hands, Star again**
 (active woman stars R with #2 couple;
 active man stars L with #3 couple)
49 - 56 **All Forward and Back**
 (actives end in the center of the lines
 facing up and down the set)
57 - 64 (The minor sets) **Circle Right 3/4**
 (back to the long lines. At this
 point, the actives are progressed one
 position and new minor sets are formed
 to begin the sequence again.)

SACKETT'S MEADOW

Formation: Triple proper

Composer: Glen Nickerson, from Sackett's Harbor.

Music: Wright's Quickstep, or any good 32 bar tune.

Counts

- 1 - 8 **All Forward and Back**
9 - 16 (Minor sets) **Circle Left 3/4 'round,**
17 - 24 **Actives Down the Center; Turn Alone**
25 - 32 **Actives Up the Center and Cast Off**
33 - 48 **Actives, on the diagonal, Hey for 4**
 (see explanation on previous page;
 remember to complete the hey with
 actives in place in the center of the
 lines facing up and down the set)
49 - 56 **All Forward and Back**
57 - 64 (The minor sets) **Circle Right 3/4.**

VIDEO REVIEW:

DON ARMSTRONG'S "REEL TO REEL, PART 1"

by Bill Litchman

Don Armstrong's Reel to Reel, Part 1, KDF-008, Elizabethtown (KY): Lewis Productions, 1996. 40 minutes VHS video, available from the LSF Sales Division, PO Box 11, Macks Creek, MO 65786, \$19.95 plus postage and handling.

There are so few video tapes available which show American country dancing that any materials of this type are welcome. In the present example, one of a series, Don Armstrong teaches, calls, and demonstrates several dances in a workshop setting. The dances presented include High Country Mixer (circle mixer by Don Armstrong), Aw, Shucks (contra by Carol Kopp), Coronado Quadrille (quadrille by Don Armstrong), Don's Dawn Dance (contra by Don Theyken), T.A.G. (4-couple longways by Roger Whynot), Callison Hall Jig (contra by Don Armstrong), Manitou Two-Step (traditional two-step couple dance based on Rye Waltz, devised by "Mom" Ruth), Mountain Ranger (contra by Don Armstrong), and On the Carousel (circle mixer).

The dances are all easy-level and provide a good and interesting mix of formation, music style, and "feel." They are presented in an appropriate order to keep the interest level high among the dancers.

Each dance is explained and "demonstrated" on the video as Don discusses the figures and sequence. Even a beginning caller should be able to learn the dance and, by writing down the sequence of the calls Don uses, present the dance using the proper phrasing with the music. In addition, Don presents an example of teaching method, style, and duration which could easily be adopted by leaders. It is obvious from the reactions of the dancers and the expertise of the demonstrating group that these are not experienced dancers.

Don Armstrong is the dean of contra callers, known all over the world, and a marvelous exemplar of clear and concise teaching.

(continued next page)

Tecnnically, the video is not of the highest quality, but it is not intended for the broadcast medium, only as a vehicle for showing and demonstrating the dances contained therein. For that purpose, the video is completely adequate. Most of the splices are not smooth, but that is probably because frame-editing equipment was not used. Again, for the purpose of the video, the quality is adequate.

Only in one instance should the viewer beware of an instruction given on the video. In the instruction section for Mountain Ranger, the men (on the second, or right hand, star) are told to "flair" with a right face turn. Unfortunately, the flair is a left face turn. Watching the dancers clearly shows the proper way to perform the loop.

With no diagrams for formations or configurations and no dialog describing the position of the camera, the perspective of the camera can be misleading. This is not a problem until Mountain Ranger, where the original perspective of the camera is from the men's side of the set at the bottom of the set, looking toward the head. Toward the end of the dance, the perspective shifts from the men's side to the women's side, which can be confusing because the "apparent" direction of dance flow changes on the screen. This occurs just at the end of the sequence, and careful attention on the part of the viewer should keep it from being a great problem.

Even with the technical short-comings mentioned above, this tape is useful for its stated purposes: showing the dances, explaining the figure sequences, showing teaching techniques, and giving callers a chance to analyze the movements and build a clear sequence of calls with proper timing.

* * * * *

1996 ROCKY MOUNTAIN DANCE ROUNDUP SYLLABUS

A limited number of copies of the 1996 Rocky Mountain Dance Roundup Syllabus are available. This year's syllabus includes a variety of selections, all the way from Don Armstrong's 10 contras to Enid Cocke's original round dance, "Together, Tomorrow." It can be obtained by sending a check for \$5 (includes postage) made out to the Lloyd Shaw Foundation to: Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

STIR THE BUCKET

To a standing-room-only crowd, our Foundation friend and advisor, **Frank Plaut**, was sworn in as a district judge in Jefferson County, Colorado, on January 14. Congratulations, Frank!

We've learned that **Gib Gilbert** has been in the hospital due to complications in regard to his previous surgery. He is home now, and we hope he is recovering well by the time you read this. Friends can write him at 1420 Chester St., Aurora, CO 80210, or call him at (303) 757-6003. We understand that son **Kent**, whom we remember as a wide-eyed, round-cheeked boy, has just been appointed minister of the Union Church in Berea. We wish him the best in that new responsibility.

Please note the new addresses listed inside the back cover for **Don Armstrong** and **Grant and Ann Logan**. We wish them well in their new homes.

It's always nice to get notes such as the one sent with **Les** and **Doris Henkel's** membership renewal. They noted that they read the ADC from cover to cover and find it very informative.

New member **Chris Greenfield-Pastro**, President of the Midnight Sun Recreation Leadership Laboratory says that **Marie Armstrong** was a wonderful teacher at their last meeting in Alaska.

Our friend from the trip to the Czech Republic, **Richard Vydra**, recently suffered a stroke. We hope he's recovering rapidly.

Hank Caruso has had a run of bad luck lately. He and **Dorothy** were missed at York because Hank had developed an infection in his leg due to an accident while chopping wood. We were glad to see him dancing again at Winter in the Woods.

Congratulations to board member **Chuck Jaworski** on the recent announcement that he and **Becky Ho** are now engaged.

Another couple missed at York was **Frank** and **Dorothy Gornowich**. Frank writes that Dorothy is recovering well and that test results, so far, look good. We sincerely hope that continues to be true.

Frank and Dorothy are vice chairpersons in charge of the contra dancing programs at the 46th
(continued next page)

Annual National Square Dance Convention in Orlando, FL in June, 1997. There will be two contra halls every evening, one for basic dancing and one for experienced dancers. Assisting as directors of the contra workshops are **George** and **Onie Senyk**. Workshop leaders, many of whom are LSF members, will include **Bob Howell, Flo Cadwell, Mona Cannell, Boyd Rothenberger, Paul Moore, Glen Nickerson, Dick Pasvolsky, Grant Logan, Bill Johnston, and Dick Meyers**.

Heiner Fischle writes that in December the club he calls for, the Happy Squares of Hannover, celebrated its 20th anniversary. One charter member still dances with the group, and several others were planning to visit for the anniversary.

George and Onie have reminded me that the research for the "Champagne Lancers" presented in the last ADC was done by **Mae Fraley**.

Frank Cohen (France/Switzerland) sent an amusing cartoon about our stock market; it is always interesting to see how other countries react to our political/economic situations. He and wife, **Annemarie**, are certainly examples of the LSF emphasis on dance variety. Annemarie, already a successful square dance caller, recently finished a caller's course and a folk dance teaching course, earning her certificate in that area. Frank went to Augusta for lindy-hop, two-step dancing, and slow blues to add to his rock-n-roll, disco-swing, and Latin American dancing sessions at home!

Winter in the Woods was its usual festive event this year. We saw many friends that we do not see at other events and also enjoyed seeing once again many LSF friends. It was wonderful to dance to **Bill Litchman** and **Don Armstrong**. There were welcome opportunities to visit and dance with **Kris Litchman** and **Terry Stanley** and to get to know Terry's husband **Gale**. It was nice to hear from **Bill** and **Margaret Fuller** through a short visit from **Anne** and **Bob Fuller** as they headed home to Florida.

We are sorry to hear of the deaths of Geri Barnes, Ted McQuaide, and Arthur Shaw in recent months. Our condolences go to Randy and Carole Barnes, Lannie McQuaide, and Amie VanItallie. We will miss these good friends.

1997 EVENTS OF NOTE

Foundation Leadership Retreat, Albuquerque, NM,

May 23-26, 1997. See centerfold for ad.

Write or call Enid Cocke, 2924 Hickory Court,
Manhattan, KS 66503; phone: (913) 539-6306.

Email: ecocke@ksu.edu.

46th National Square Dance Convention, Orlando,

Florida, June 25-28, 1997. For information

contact: Ann & Eddie Milan, 6693 Bowie Road,
Jacksonville, FL 32219; phone: (904) 765-0296;

fax: (904) 768-2262; Email: millane@mail.firn.edu.

Twentieth Annual LSF Rocky Mountain Dance Roundup,

Fountain Valley School, Colorado Springs, CO.

June 29-July 5, 1997. See centerfold ad.

Write or call Diane Ortner, 929 S. Shore
Drive, Lake Waukomis, MO 64151; phone:

(816) 587-4337; Email: deortner@aol.com.

Leadership Training Institute, Albuquerque, NM,

July 16-19, 1997. See centerfold for ad.

Write or call Enid Cocke, 2924 Hickory Court,
Manhattan, KS 66503; phone: (913) 539-6306.

Email: ecocke@ksu.edu.

12th Annual San Diego Contra Weekend, San Diego,

CA, August 1-3, 1997. Don Armstrong, Glen &

Flo Nickerson, Paul & Mary Moore. Write or
call Paul & Mary Moore, PO Box 897, Running

Springs, CA 92382. (909) 867-5366.

LSF Cumberland Dance Camp, Kentucky Leadership

Center near Somerset, KY. August 3-9, 1997.

See centerfold for ad. For details, contact

Marie Armstrong, PO Box 382, Oak Ridge, NC
27310; phone/fax: (910) 643-4731.

West Square Dance Convention, Denver, Colorado

August 6-9, 1997. Contacts: Pres & Kay

Minnick, 6882 Garland St., Arvada, CO 80004

(303) 422-3371; Sam and Linda Margheim, 11200

E. 22nd Ave., Aurora, CO 80010 (303) 344-5190.

5th Annual Western Contra Dance Weekend, Solvang,

CA, Sept. 26-28, 1997. Contacts: Leif & Anna

Lee Hetland, 9331 Oak Creek Road, Cherry

Valley, CA 9223 (909) 845-6359 or Clark &

Aillene Elliot, 3344 Quimby St., San Diego, CA

92106 (619) 222-4078.

FOUNDATION INFORMATION

- Don Armstrong, PO Box 99, Macks Creek, MO 65786. (Executive Committee; Director of Recordings Division) Phone: (573) 363-5241; fax (573) 363-5386.
- T. Auxier, 7900 Harp Pike, Frankfort, KY 40601. (Board of Directors) ☎(502) 223-8367.
- Randy Barnes, PO Box 1523, Buena Vista, CO 81211. (Board of Directors) ☎(719) 395-6704.
- Linda Bradford, 16185 W. 14th Place, Golden, CO 80401. (Secretary) ☎(303) 277-9217.
- Donna Bauer, 909 Tijeras, NW, #201, Albuquerque, NM 87102 (Board of Directors) ☎(505) 842-0046; Email: dfbauer@aol.com.
- Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28791. (Treasurer) ☎(704) 697-9773; Email: eabutenhof@ioa.com.
- Hank Caruso, 7245 Grant Blvd., Middleburg Heights, OH 44130. (Vice President; Board of Directors) ☎(216) 243-1207.
- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503. (President; Executive Committee; Board of Directors; Co-editor of American Dance Circle) ☎(913) 539-6306; Email: ecocke@ksu.edu.
- Chris Conboy, 2926 Keystone Circle, Colorado Springs, CO 80918-1734 (Board of Directors) ☎(719) 598-3282.
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- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603. (Membership Chairman)
- Jeffery Lindsey, 8404 Catalpa, El Paso, TX 79925. (Board of Directors) ☎(915) 778-0349.
- Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Kris: Board of Directors; Bill: Archives Director; Executive Committee; Vice President) ☎(505) 247-3921. EMail litchman@neon.unm.edu.
- LSF Dance Center, % Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. ☎(505) 255-2661.
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.
- LSF Mailings List, % Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (all changes of address should go to Diane).
- LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 ☎(573) 363-5432.
- Grant Logan, 32 Idleswift Drive, Thornhill, Ontario, Canada L4J 1L1. (Board of Directors) ☎(905) 709 9241.
- Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (Board of Directors; Executive Committee; Director of Rocky Mountain Dance Roundup; Co-editor of American Dance Circle) ☎(816) 587-4337; Email: deortner@aol.com.
- Frank Plaut, 622 Mt. Evans Road, Golden, CO 80401 (Foundation Attorney; Executive Committee)
- Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112 (Board of Directors) ☎(303) 741-6375; Email: rlriggs@aol.com.
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