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

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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

DECEMBER 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 preserve 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

The *American Dance Circle* is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date. Ads and articles may be submitted to either co-editor:

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Articles in this publication that are not taken from another source may be reprinted without obtaining permission as long as credit is given to the Lloyd Shaw Foundation's *American Dance Circle*.

Advertisements may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

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

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

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Responses to Articles in the American Dance Circle are always welcome!



LETTER FROM THE PRESIDENT

by *Enid Cocke*

This has been an exciting year for the Lloyd Shaw Foundation. It has been one filled with discussion, assessment, and exciting new possibilities.

The watershed event was the membership retreat, held at the Dance Center in Albuquerque over Memorial weekend. The dedicated souls who made the trek to Albuquerque worked terribly hard. We had anticipated breaking up the discussions with dance sessions, but people were so involved in the work at hand that they were too busy--and too tired--to dance very much.

We reviewed the history of the Foundation and the philosophy that Lloyd and Dorothy Shaw had passed on to us. We wrestled with a mission statement and what we perceived as the priorities for the Foundation. We formed task forces with assignments to complete before the board meeting in August.

Most important, we then consulted the membership. Don Coffey crafted an extensive questionnaire that was distributed to all Foundation members. Many of you responded. Then Diane Ortner drove back to Kentucky and worked with Don and his wife Sylvia to tabulate all the results and put them in a readable format.

The opinions expressed by our members served as a blueprint for the actions taken by the board at its annual meeting. Everyone recognizes the need to attract new and younger members and to get them involved in the work of the Foundation. Some elements that can serve to attract more people are the increased use of live music and the offering of a youth program at our dance weeks so that more families can attend.

The board also authorized me to look into the
(continued next page)

feasibility of a year-end dance event. A number of us had expressed the desire to dance the new year in with Foundation friends, but we didn't want a week-long camp that would force us to hit the road on Christmas Day or the day after. The ideas that I had for a camp did not pan out, but serendipitously Don and Sylvia and some of their friends came up with a location in West Virginia--and they were off and running.

The result is an exciting new opportunity that I hope will become, with time, a treasured tradition. You can read elsewhere in this magazine the details about Terpsichore's Holiday. Terpsichore is the Greek muse of dancing. The etymology of her name comes from the words meaning "delighting in the dance." I can't think of a more perfect name for this dance gathering in the heart of the holiday season. I hope many of you will join us and share in this first step of the Foundation's renewal.

Enid

BOARD OF DIRECTORS ELECTION RESULTS

The Election Committee has reported that more than 50% of the members of the Foundation voted in the recent election for the Board of Directors. The following persons were elected to serve a three year term on the board: **Don Armstrong, Enid Cocke, Don Coffey, Elizabeth Grey, and Kris Litchman.** They will join continuing board members Donna Bauer, Chris Conboy, Frank Gornowich, Jeffery Lindsey, Grant Logan, Diane Ortner, Allynn Riggs, Dale Sullivan, and Rusty Wright.

PROMOTING MEMBERSHIP

by Don Coffey

This year's survey of LSF members produced strong consensus that steps must be taken to ensure the Lloyd Shaw Foundation's future. Pause for a moment to consider how the Foundation should look twenty years from now, and how we look today.

The present membership of approximately 400 is dangerously low for a farflung national organization. The average age of LSF members is inordinately high (nearly two-thirds are, like me, age 60 or older) -- a fact which emphasizes the need for immediate and sustained membership growth. About one-sixth of the members are lost every year, so a new sixth must be regained just to stay even, let alone grow. Last August the Board wisely adopted a policy ensuring that people who become new LSF members will join because they *want* to be members, not because they were given no choice in the matter as a condition of attending an LSF event.

All agree that the purposes for which this organization exists are worthy, that they embrace fundamental personal and preservational values, and that the Foundation named in honor of Lloyd Shaw's values and personal example should endure for a long time to come.

The Committee to Promote LSF Membership and Events, created last spring, has produced some very positive and innovative responses to the question of how new people can be attracted to join the Foundation. The suggestions fall into eight categories, of which the Board voted to pursue four over the coming year. These will be discussed in successive *ADC* articles. This issue carries the first article, below, titled:

NEW MEMBERS -- RECRUITMENT AND SPONSORSHIP

RECRUITMENT

If every LSF member would recruit just one new
(continued next page)

member between now and next July, the Foundation's membership would double by the time our next annual meeting is held. **Let's all try to do that.**

It's a simple goal. Just get one person to sign up as a new member. Persuading that person that LSF membership is a good thing shouldn't be very difficult. Just tell him or her what the Foundation means to you, how much you enjoy your own membership, and why he or she will benefit from being a member.

If the Lloyd Shaw Foundation has been something of value to you over the years, help it now to grow and prosper. If being a member has given you good times, good dancing, fellowship with good friends, then please now give back something very special. If you are a member, you are also an owner. This is your organization. If your Foundation has served you over the years, here is an owner's opportunity to give back something of yourself where it's needed most -- new membership. **If we all recruit just one new member . . .**

Get your name in lights, or at least print. Members who recruit five or more new members by next July will be recognized and properly appreciated at the next annual meeting. [We're working on more tangible thank-yous, but more on that in the next *ADC* issue.]

SPONSORSHIP

Recent years have seen several instances of members sponsoring new members. The existing LSF member "buys" a membership (single or couple) and gives it to a person or couple who it is believed will be good supportive LSF members, and who will continue membership on their own after the gift first year.

Members who sponsor new members in this way may wish to remain anonymous, or they may permit their names to be printed in the *ADC*, as donors, to demonstrate that this idea is working.

Is there someone you believe is a good prospect for membership in the Foundation? Will you sponsor a membership for that person or couple? **If we all recruit just one new member . . .**

(continued next page)

WELCOMES AND THANK YOUS

Elsewhere in this issue we initiate the custom of printing the names and addresses of all persons who became LSF members during the preceding quarter. This is our organizational way of saying, "Howdy, Welcome, we're glad to have you join us!"

You are urged to do the same individually. Take the time. Do it. More than that, if you would like to serve on a Greeter's Committee to write or phone a welcoming message to each new member, please volunteer your name to the ADC editor.

If you have in fact already sponsored a new member (as several have done), and can overcome modesty sufficiently to let others know that you did this, please tell the ADC editor. We will print the names of any donor members who give permission to do so. You also have the option of simply letting the editor acknowledge that your sponsored membership occurred, but without naming who the donor was.

NEW MEMBERS

Robert Harper

Dennis Ricker

L. DeWayne Young

Sumiko Tanaka

Gift Memberships

Mick & Mavis Gippner

Theresa Pizzuto

Kathy Anderson

Tali Stopak & Bob Mathis

Welcome these new members!

Cheyenne Mountain

KIVA

The Journal of the Cheyenne Mountain Heritage Center

KIVA is a quarterly journal devoted to preserving the history, art, culture, tradition and memory of the Cheyenne Mountain area near Colorado Springs.

An integral part of this tradition is Lloyd and Dorothy Shaw who directed Cheyenne Mountain School from 1916 to 1951. It was at this school that Lloyd Shaw began his dance teams which drew national acclaim.

Subscribe to **KIVA** now and you will receive a complimentary copy of the premiere issue.

One-year subscription to **KIVA** is \$20.00

Name _____

Address _____

City/State/Zip _____

Make check payable to "KIVA-CMHC" and send to:

Cheyenne Mountain Heritage Center

P.O. Box 38201

Colorado Springs, CO 80937

ABOUT FOUNDATION SCHOLARSHIPS

by *Enid Cocke*

The LSF has several funds that are designated for scholarships. Most of the money is available for general scholarships, but one, the Edna Mae Lidin fund, is specifically for people who wish to learn about and promote "pattern" (round) dancing. Scholarship help can be requested to attend any LSF dance event.

The funds are administered jointly by President Enid Cocke and the leaders of the event that the applicant wishes to attend. The application process is simple. All that is required is filling out an application and having one person write a letter of reference.

In evaluating applications, the reviewers look for several things. Above all, they want to know that the applicant will put the experience to good use. This can mean developing the skills and materials to pass some form of dance on to others. It can also mean becoming involved in the LSF and contributing to its activities in some way. Although the scholarship application requests information about the applicant's educational background and dance experience, the reviewers recognize that people come to the recreational dance field from many different backgrounds. The final criterion is financial need (but, no, applicants aren't asked to share their tax returns!)

An application form and a reference form are printed on the following pages.

LLOYD SHAW FOUNDATION SCHOLARSHIP APPLICATION FORM

Name _____

Address _____

Birth date _____ Sex _____

Telephone number (home) _____ (work) _____

Current profession _____

Place of employment _____

Please specify the Lloyd Shaw Foundation event for which you are requesting scholarship help and the dates it is being held;

Program _____ Dates _____

Educational background: Please give your post-secondary educational background:

Institution: Location Dates attended Major Degree

Work experience: Please give your work history:

Employer City Job description Dates of employment

We would like to know more about you and your background and interest in dance and so ask you to write a statement, as long or as short as you wish, in which you cover the topics listed below:

- 1. Your background in dance, your present involvement in dance, and your plans for dance activity in the future.**
- 2. How you expect to benefit from attending this Lloyd Shaw Foundation event.**
- 3. What you can contribute as a participant at this event.**
- 4. How you plan to make use in the future of your experience at this event.**
- 5. Your reasons for requesting financial aid.**

Feel free to include in this statement any other information that you believe might be helpful to us in considering your application. Mail your statement and this application form to:

**Enid Cocke, President
2924 Hickory Court
Manhattan, KS 66503**

Please ask one person who is familiar with you and your dance activity to write a letter of recommendation to Ms. Cocke.

LLOYD SHAW FOUNDATION SCHOLARSHIP RECOMMENDATION FORM

To the recommender:

The Lloyd Shaw Foundation is a non-profit organization committed to recalling, restoring, and teaching the folk dances of the American people. In addition to its other activities, it offers dance leadership workshops and dance camps. I am applying for a scholarship for one of these programs and would appreciate your filling out this form and mailing it to:

Enid Cocke, President
Lloyd Shaw Foundation
2924 Hickory Court
Manhattan, KS 66503

I waive my rights of access to this confidential information.

signature

date

How long and in what circumstances have you known the applicant?

Please describe briefly what you know about the applicant's background and interest in dance.

How do you rate the applicant:

as a person: outstanding good fair poor

as a dancer: outstanding good fair poor

as a dance leader or potential dance leader:

outstanding good fair poor

To what extent do you recommend this applicant for a
Lloyd Shaw Foundation scholarship?

Please use this space to explain any of your previous
comments or to give us any additional information you
believe might be helpful.

Your name _____
please type or print

Title or position _____

Address _____

Telephone _____

Signature _____ Date _____

IGNORE THE NEXT

by *Don Armstrong*

This was a spur of the moment dance composed in 1944 for the Dvorana dance group in Prague.

IGNORE THE NEXT

Formation: Couple facing couple around in a large circle.

Record: LS E-59-B, "Don Tremaines Reel"

Live music: Any 32 bar reel the band enjoys playing.

beats movements

- 8 Circle right
- 8 Circle left
- 8 Women left shoulder do sa do
- 8 All four left hand star
- 8 Men left shoulder do sa do
- 8 All four left hand star
- 16 Couples promenade around each other, pass each other, weave past (IGNORE) the next (passing with W's Right shoulders adjacent) on to the next to begin again.

* * * * *

THE POETRY OF DANCE

by *Don Coffey*

Many Thanks! to the poetic dancers (dancing poets?) who responded to our invitation to submit original folk dance poetry. While we didn't receive enough for an anthology, you did send in enough to start something. It starts with this issue of the *American Dance Circle*. Elsewhere in these pages you will find delightful poems flowing from the pens of Betty Hanf and Dorothy Caruso. Others will appear in future *ADC* issues, and one will enliven the brochure for our 1998 Cumberland Camp.

(continued next page)

The invitation to dance poets is hereby renewed and extended indefinitely. So long as you will continue writing and submitting original dance poetry, we'll publish it. Hopefully this delightful diversion will become a regular feature of life in the Lloyd Shaw Foundation. Let's hear from some more of you! Send your poems to Don Coffey, PO Box 1367, Frankfort KY 40602. Guidance for dance poets appears in the September 1997 issue of *ADC*, page 13.

* * * * *

FOUNDATION MEMBERS CONDUCT WORKSHOP

by Enid Cocke

LSF board member Chris Conboy, who teaches physical education in the Colorado Springs schools, arranged for a Foundation workshop to be conducted at the Colorado state convention of Health, Physical Education, Recreation and Dance in Denver in September. Chris reports that the workshop was a big success, with 110 teachers and university students participating.

Foundation members Gib Gilbert, Randy and Carole Barnes, Merell Folsom, Allyn Riggs, and Carl Pangle joined Chris in planning the workshop, handling the logistics, and conducting the workshop. They began with ice breakers, moved into activities, and then had the participants teaching dances to each other. The session produced enthusiastic evaluations, which expressed the desire to have another longer workshop. Chris has already been approached by a professor at Mesa College in Grand Junction, who would like her to do a workshop there.

This workshop could serve as a model for other LSF recreation leaders and teachers in other parts of the country. Contact Chris Conboy, whose address is in the back of this magazine, if you want more information about the format of this successful event.

SURVEY SNIPPETS

by Diane Ortner

In attempting to categorize the responses to the survey questions, it was interesting to us to see how many times the same idea was presented in response to different questions. Some examples are listed below.

"Bring in more young people" was the general thrust of answers to thirteen different questions. **YOUR IDEAS AT WORK:** Next year's Cumberland Dance Camp will join the Rocky Mountain Dance Roundup in offering a program for children. Note that despite the fact that we will be trying to provide an offering attractive to families, the emphasis is not on adult-child activities. Rather, the emphasis is on offering a worthwhile program of activities for the children, including teaching them the fundamentals of dancing, while allowing the parents the freedom to dance with the other adults in attendance. While the children are our future dancers and dance leaders, we want to provide an opportunity for all ages of adults to dance together and learn from each other's areas of expertise.

Conduct events all over the nation came up as a response to twelve different survey questions. Answers focused on the desire to have events closer to the homes of the respondents and encouraging the Foundation to be more involved in sponsorship of local and regional workshops and events. **YOUR IDEAS AT WORK:** These ideas are currently being addressed in two ways. We hope that many of you are planning to take part in our new year-end event being held in West Virginia, Terpsichore's Holiday. We expect to have a grand time at this event that offers the opportunity to dance in the New Year with friends without taking you away from home the day after Christmas. It is a little shorter event, less expensive and more relaxed than some of our others, and this event is farther north and east than any other that the Foundation has ever held! Secondly, we are addressing this idea by instituting our "Seed Money" project. If you, as a Foundation member, need some financial support in
(continued next page)

order to institute or continue a special event in your area, we will assist your local group(s) in their effort(s) to the tune of (up to) \$500. This won't do the whole job, we know, but it may be enough to help you pay for a hall, defray some of your costs for hiring a special band or caller, or assist you with the advertising expense. We will also give you free advertising in the *ADC* for these co-sponsored events.

"Open up leadership to new people" was a common thread in answers to eleven different survey questions. **YOUR IDEAS AT WORK:** We are trying to address this idea in many different ways. One way to bring in new leaders is through involving new people in the presentation of dance events. When Marie Armstrong indicated that she did not want to direct the Cumberland Dance Camp in 1998, Don and Sylvia Coffey consented to do so, and they have invited any interested Foundation member to have a hand in that effort. Two young members who are new to the task of directing a dance week are heavily involved in the new year-end camp, Terpsichore's Holiday: Chris Bischoff and Bob Mathis. We are delighted to have a solid base of familiar leaders participating in this event along with some new faces. Another way in which we are approaching this need is through the programs for young people at each of our camps. Finally, for those of you who want to know more about how the Foundation operates, notice that copies of the By-Laws are available to you for the cost of duplication and mailing.

Improved advertising came up as a response to nine different questions, and one theme that came up again and again was that Foundation members, themselves, needed to get involved in this effort. **YOUR IDEAS AT WORK:** As a result, we are implementing a program aimed at involving Foundation members in our advertising. Find the form in the center of this issue, and let us know if you would like to be a "Regional Contact" for the Foundation. If so, you will be sent brochures and posters advertising our dance events. You will print your name, address, telephone number on the posters, saying that you will give information and send brochures to anyone in your area who contacts you. You will display
(continued next page)

the posters at dance events in your area and send copies of them to dance events that you are not able to attend personally. Be the first LSF Regional Contact in your area!

Another response that cropped up as an answer to multiple questions (eight) was "Live music at events." **YOUR IDEAS AT WORK:** The Rocky Mountain Dance Roundup has been using "live" music for several years. Our "live" music is used selectively, in conjunction with recorded/taped music, and depending on the form of dance and the instructor's expertise. We feel that our leaders know the kind of accompaniment that will maximize the dancer's enjoyment. Cumberland Dance Camp has used varying amounts of live music over the years, also. Given the overwhelmingly positive response to the music at the '97 camp, it will also play an important part in next year's camp. Those of you who experienced their delightful music at Cumberland will be glad to know that Kimble Howard and Don and Sylvia Coffey will be some of the musicians present at Terpsichore's Holiday. In addition, Strings 'N Things, a band that has recorded for the Foundation with Carol Kopp, will also be present.

We're glad to be able to report to you that your survey ideas are having a continued impact on our decision making processes. Look for more "Survey Snippets" in future issues of the *American Dance Circle*.

* * * * *

COPIES AVAILABLE TO YOU . . .

- 1. The By-Laws of the Lloyd Shaw Foundation**
- 2. Summarized Survey Report**

Copies are available to you for the price of postage, duplication, and an envelope. Send your payment and request to Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. Please send \$1.50 for the by-laws and/or \$3.25 for the summarized survey report, and be sure to specify which report(s) you wish to receive.

ENGLISH COUNTRY DANCE: IN AMERICA

by Lee Ticknor

The American revolution brought a near end to the importation of dance books from England and, therefore, American dancers and dance masters began to record dances in manuscripts and published books. Between 1775 and 1815 about 65 manuscripts and books were written. Most of the dances in these are rather ordinary and repeatedly utilize quite common figures such as "down the outside and back," "four hands across and back," "four hands round," "down the middle back and cast off," and "right and left at the top." For instance, out of the 13 dances in the Arnold manuscript of about 1795, 11 contain the figure "right and left," and in Lucy Mussey's manuscript of about 1795, 35 dances out of 42 contain the figure "lead down the middle, up again, cast off one couple." However, there are a few dances that are interesting for one reason or another.

This article will discuss two unusual dances. The first is "The Young Widow," which is described in John Griffiths' 1788 book, the earliest existing dance book published in America. The dance was probably devised by him. The original directions from Griffiths' book are:

Cross hands -- back again -- lead down the Middle, then turn your Partner up again, and cast off -- the Gent. casts off one Co. to the Ladies Side, and the Lady to the Gent. Side -- balance all six -- set, and go all round -- second and third Co. balance in the Middle opposite to each other -- then Half right and left in the Middle.

The dance was quite popular in the period, as it occurs in 21 out of 65 books and manuscripts. It is interesting because of the unique method used to progress the active couple.

Jim Morrison's interpretation of these directions into modern terminology is quite satisfactory. The music has three phrases: an A phrase of 8 bars (repeated), a B phrase of 4 bars (repeated), and a C phrase of 8 bars, which is not repeated. Jim's interpretation is:

(continued next page)

The Young Widow

Formation: Longways; triple minor.

music measures movements

A1	1-8	1st & 2nd cpls right hands across and back
A2	1-8	1st cpl lead down the center with nearer hands (4 beats), turn as a couple with both hands half round (4 beats), lead up the center with nearer hands (4 beats,) and cast off to second place (4 beats)
B1	1-4	Joining hands in lines of three, all three cpls set twice to partner
B2	1-4	Circle six hands half round
C	1-8	Original 2nd & 3rd cpls face each other up and down in the center of the set and set twice (8 beats); then they dance a half right and left, beginning with opposite person, to progressed places.

The interesting feature of this dance is the progression of the active couple to the improper side and the movements to correct this situation by having the minor set circle half and then the 2's and 3's face and do a half right and left which brings all to the proper side and in ordinary progressed places. This is the only dance in which I have seen this progression. It is also interesting that the 2's and 3's dance with only two other couples in the final figure as they progress up the set.

Another interesting dance is "Miss Darby's Favorite" from Blanchard's little book of 1809.

Four first couples observe, first and third gentlemen chase to the ladies side, first and third ladies to gentlemen's side, four hands across, half round and back, on each side observing in the moulinett back to pass to your respective places, down the middle, up, cast over one couple, six hands half round, back right and left.

This dance appears to have a quadruple minor formation. The expression, "Four first couples observe," is probably a way of saying so. To interpret the dance, I find
(continued next page)

it difficult to visualize how the four people on one side could easily dance four hands across and back and return to their respective (original) places. Therefore, I assume that the four hands across movements are to be done by the 1st and 2nd couples together and by the 3rd and 4th couples together. Another problem is the meaning of the term "cast over." Other dances in the same book seem to indicate that the writer meant "cast off."

Having settled these problems, the dance can now be interpreted as a 32 bar, quadruple minor, longways, reel or jig as follows:

Miss Darby's Favorite

Formation: Longways; quadriple minor.

<u>music</u>	<u>measures</u>	<u>movements</u>
A1	1-2	1's & 3's face down and chasse across the set, women in front, to partner's place; 2's & 4's face up.
	3-6	1's with 2's, 3's with 4's, give right hands across and left hands back.
	7-8	1's & 3's chasse back to original places.
A2	1-8	1st cpl lead down the center, turn and lead up, and cast off one place
B1	1-8	1st, 2nd, and 3rd couples circle left & right with chasse step.
B2	1-8	2nd and 1st couples dance right and left (4 changes.)

A quadruple minor dance suffers all the problems of a triple minor dance, but more so. Perhaps that is why there are so few of them. I have heard that Chip Hendrickson and Bob Keller have discovered a few more.

Watch for more interesting dances in a future article.

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(continued next page)

Griffith, John, *A Collection of The newest and most fashionable Country Dances and Cotillions*, 1788. Copy at the Rhode Island Historical Society.

Morrison, James E., *Twenty Four Early American Country Dances Cotillions and Reels for the Year 1976*, New York: 1976.

Muzzey, Lucy, Manuscript, ca 1795. Copy at the Vermont Historical Society.

RHYTHMS

9/8

Diddle-dee diddle-dee doodle-dee,
Dancing Sir Roger De Coverly,
Dudley and company played for us;
Mem'ries of dancers remained with us,
--- (The slip jig was entrancing!)

2/4

Dum-ditty-dum-dum, Dum-ditty-dum-dum,
Oh, how we danced and whirled to the fiddle,
Swing with your neighbor, swing with your partner;
Dance with him down and back up the middle,
--- (The reels were exciting!)

3/4

Oom-pah-pah, Oom-pah-pah, Oom-pah-pah, Oom.
Float with your partner above the bright room.
We "danced through this life as husband and wife,"*
with music to lift us through joy and though gloom.
--- (The waltz is forever!)

-Betty Hanf, Reading, PA

*Quoted phrase is from Greg Boardman, "The Belle of the Contra-Dance," 1987.

THINKING ABOUT DANCE: BEHOLD - A MYSTERY

by John M. Forbes

The essence of what we are is what we bring to dancing occasions -- as spectators, musicians, or dancers. While that essence surely pervades other areas of our lives, there is a special aura surrounding our contact with dance. We rely more on our own skills, musical and physical. We rely more on the cooperation of others using those same skills. Our emotional histories hover nearby, perhaps not taking part until the occasion demands.

Eventually, certain dances represent certain feelings, attitudes, memories. We come to this gradually, usually discovering these in non-dance or between-dance moments. Here is my relationship to a particular dance and what it has come to mean in my life. It's a dance that many of you have never seen. For our team, performances are very rare, saved for special occasions.

The dance is remarkably simple, thus making it particularly difficult. Lighting is low, outside venue preferred. Using a single musician, performance is by ten dancers moving one behind the other, single file. The line curves and turns about the performing area. The first six in line have masks, green tunics over white shirts, white trousers, each with a set of antlers pressed to their forehead, horns facing out, front. Four folk characters in appropriate costume follow behind: hobby horse, molly (man-woman), fool with a triangle, a young lad as a hunter.

The line of ten moves quietly to a catchy yet (to me) slightly sad tune, the only sound except for an occasional triangle-strike by the fool. The lead stag occasionally turns and slowly "charges" the fourth stag, who veers off to one side, the last two stags and four folk characters following him. The line reforms and moves on.

Now the dancers form a circle that moves to opposing straight lines of five each. Each line has three stags opposite three stags; the four characters face, two against two. The lines move forward, back, forward and cross over (by the right, thank you.) Lines then turn

(continued next page)

and face, the same sequence repeated. The single-file line reforms and begins moving again. These sequences are repeated until the head stag feels it appropriate to leave the performing area into the surrounding darkness. Traditionally there is no applause. That's all there is to it. The dance is called "Abbot's Bromley" or simply, AB.

To those who see it on repeated occasions, the dance can become a powerful experience, the sum of your personal essence brought to the occasion. When I first saw the dance, in the early 1970's, it was an "interesting, isn't that nice" event. Then I found out that the dancers in the little English village of Abbot's Bromley were using horns about a thousand years old. Imagine, the direct lineage of any dance back that far! A little more exposure and awareness led me to understand that the version I see most often was developed in the 1920s and the current tune was known before that. Also, this familiar form is the choice most often done in the United States.

There were two specific occasions that raised the dance to a new level for me. In early 1988, the boys on our team had prepared "Abbot's Bromley" for a faculty lecture I gave at Baker university, where I work as Director of Libraries. The subject was something like "Cecil Sharp and his Role in the English Folk Revival." The whole team was going to do some Playford things, and our girls would contribute a garland dance or two. The lecture was on a Tuesday. The Saturday before, the father of one of our boys died after a long, lingering illness. The funeral was on Tuesday at the hour of the lecture-demonstration. We had a quick rehearsal on Sunday night to give substitutes a run-through in his spots. We used all of our boys and a guest little boy, the archer, for AB. No substitute available. As a tribute to our dancer and as a memorial to his father, we left that dancer's place vacant. It worked beautifully; the performance was very powerful.

Fast-forward to the time when Genevieve Shimer passed away. It happened early in the fall, as I remember. Genny, greatly loved, superb teacher, would no longer bring her special brand of firm determination and special touch to the Berea Christmas Country Dance School.

(continued next page)

Genny's not being there was a tangible aura that we sensed but rarely spoke about that year.

Traditionally, the best dancers are used for AB because rehearsal time is so very short. The person who staged AB that year chose a blend of older, experienced dancers, some Berea College Country Dancers, and one or two trustworthy teens plus a little boy from the community as the archer. Jack Shimer, Genny's husband and a beautiful dancer himself, was chosen to be the lead stag, the position of honor. He had done it often, certainly, and we put another experienced dancer at the number four place.

There is a pattern in the performance ritual itself that rarely changes. We practice, chatting away; we meet for performance and change into costume, chatting away, perhaps even run a sequence or two just to be sure, still chatting away. Then we're off to perform, and we all sense a change, a determined commitment to excellence. I always leave a few minutes early to get up the steps first and catch my breath a bit before I serve as musician. Once I start playing, I don't stop until the dance ends -- sometimes as long as ten or twelve minutes. The focus is intense.

That night was no exception. We chatted away, headed off for the outdoor sequences, quieted down, performed, then moved inside to the darkened hall of the New Year's Eve banquet. Somewhere in here, I'm not sure when, knowing that Jack Shimer was there and leading us so well, we knew without saying that this performance had become a memorial to Genny. All of us, save for the little boy, had been blessed by her kindly administered expertise, her warmth, her personal belief and enthusiasm in what she taught. As the dance ended there was hardly a dry eye in our troupe. We filed out, down the stairs to our gathering spot, nobody saying a word, all a bit overwhelmed by the power of the moment, all aware of the personal, individual essence we had brought to the performance, and how we were ever changed by it.

For me, the dance has now become a personal memorial to dance leaders and teachers who have gone

(continued next page)

before. The list is long, but includes Genny, Philip Merrill, May Gadd, Ted Sannella, and many others you could supply, too. The dance is now a mystery, powerful and soothing at the same time.

* * * * *

CALLERLAB INSURANCE

By Ruth Ann Knapp

The following is available to Lloyd Shaw Foundation members through CALLERLAB. The insurance year is April 1 - March 31. Since the LSF membership year is January 1 - December 31, please be sure to keep your LSF membership current to retain your insurance coverage.

Currently the Group Liability and Accidental Medical insurance cost \$15.00 per year and is available to LSF members residing the U.S. Coverage is for general liability, bodily injury, and property damage claims in the amount of \$2,000,000 per occurrence. Certificates of insurance can be issued.

If you wish to be insured, please send a check for \$15.00 made out to CALLERLAB to Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603-4017. She will send a letter of confirmation of membership to CALLERLAB with your check. To speed the process of handling, please indicate on the envelope "INSURANCE." Your confirmation letter from her will tell you what 800 number to use to request a certificate of insurance.

DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:30- 7:30 PM	High Desert Dancers
Monday:	6:30- 9:00 PM	Argentine Tango
Tuesday:	5:15- 6:45 PM	Karate
	7:00-10:00 PM	Tango
Wednesday:	7:30-10:00 PM	Scandinavian Dance
Thursday:	5:15- 6:45 PM	Karate
	7:00- 9:00 PM	Latin Dance
Friday:	7:00-10:30 PM	Vintage, Swing, Tango.
	(This group will meet every Friday and once a month will have Live Music by Half Gypsy)	
Saturday:	7:30- 9:00 AM	Karate
	10:00 AM-12:30 PM	Irish Dance Class
	2:30- 4:30 PM	Tango Club

The Irish Dance class is made up of very young children starting at about age three. The instructor who started the class has recently moved to Aurora, Colorado and has left the group in the hands of some teenagers. The instructor flies down once a month from Colorado to teach the classes.

Beginning on January 10th there will be some mainstream square dancers using the hall on the second and fourth Saturdays. It will be run by a local caller who wants to have dances just for fun. He left the local city scene as he no longer enjoyed calling to a set program.

The UNM Ballroom Dance Club did move to another facility, but the Dance Center was able to get other groups to fill their time slots.

The Dance Center now has a new answering machine; the person calling can leave a message for the center or for the archives. It also can be set up to receive fax's from the computer.

A Unique New Holiday Experience from
The Lloyd Shaw Foundation

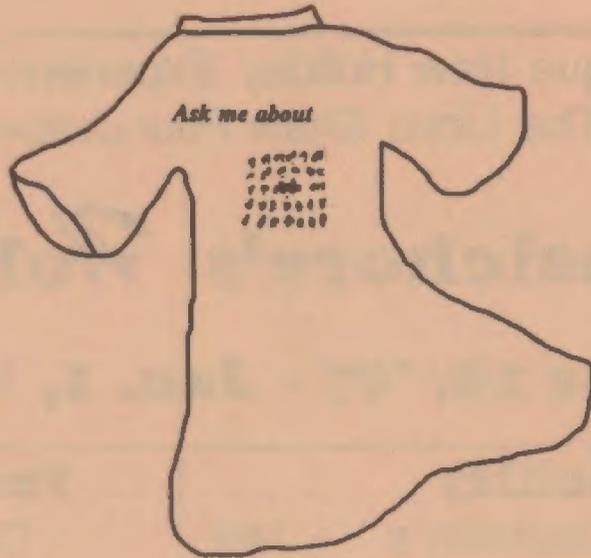
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<p>Facility Historic Jackson's Mill, approximately 7 miles from I-79, near Weston, WV. Multiple wood-floored dancing areas; family style meals accommodating all dietary needs; housing ranging from dormitory to motel-type (two dbl beds, private bath, tv).</p>	<p>Program Contras Couple Dances Scottish English Squares International Folk Clogging Full Children's Program!</p>
<p>Cost 0- 3 yrs -- \$0 4- 5 yrs -- \$45 6- 8 yrs -- \$60 9-18 yrs -- \$95 Adults Cottage Dorm - \$200 Cottage Private - \$215/\$230 Lodge Private - \$240/\$260</p>	<p>Staff Ron Buchanan; Chris Bischoff; Lew & Enid Cocke; Don & Kathy Corson; Warren, Heather, & Forrest Doyle; Peter Fricke; Diane Ortner; Robin Shaffer; Bob Mathis & Tali Stopak; Lee & Gail Ticknor; Bob Tomlinson; music by Strings 'N Things, Kimble Howard, Don & Sylvia Coffey, & Lew Cocke.</p>

Registration: Sylvia Coffey, PO Box 1367,
Frankfort, KY 40602.

Scholarship Information: Chris Bischoff,
1013 Plum Creek Road, Taylorsville, KY 40071.



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DANCE ROUNDUP

SATURDAY BREAKFAST, JULY 11, 1998
LAS VEGAS, NEW MEXICO

SHOPS

VE Schedule --

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nds / Ballroom

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k/ English Country Dance

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Dances

Y TIME!

nces (Children, too!)

ome Dance

Acquainted Dance

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uest Night

cky Mtn. Hoedown

alico Ball

Refreshments

Open Mike

INFORMATION

RMDR '98 will offer classes for those who are new to contras, squares, and rounds plus classes for experienced dancers.

Music and participation scholarships and two partial-fee work scholarships are available; please write for details.

To ensure your reservation, 50% of the fee should be submitted with your registration. No refunds can be given for cancellations after May 15, 1998. No partial-week registrations can be accepted. Late registrants may be placed on a waiting list in order to assure a reasonable male/female ratio. A list of near-by RV sites will be sent on request.

CHILDREN WELCOME!

A daytime children's program is planned for '98 including dance, crafts, storytelling, walking, swimming, dance band, dance leadership and more.

The program will be adjusted to fit the ages & number of children enrolled.

FEEES for 1998

	double	single
LSF Members --	\$250 each	\$265
Non-members --	\$275 each	\$290

Per person off-campus fees:

LSF Members -- \$ 85 each

Non-members -- \$110 each

To register, send names, ages of children, type of accommodation desired, and check for 1/2 total fee, made out to the Lloyd Shaw Foundation, to:

Diane Ortner

929 South Shore Drive

Lake Waukomis, MO 64151.

For information call her at 816/587-4337.

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Lloyd Shaw Foundation
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ROCKY MOUNTAIN

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Our new location at Highlands University in Las Vegas, NM, will introduce you to the scenic wonders of New Mexico at a wonderfully modest price. Bedrooms are paired with a shared bath. The dining area supplies a variety of foods that should suit every taste and diet. Two wood-floored dancing areas in the Student Center are just a step apart and nearby areas are available for children's activities, after-parties, and swimming.

For those not used to the altitude (6400 ft.), we recommend 48-72 hours visiting the sights of Albuquerque, Santa Fe, or the Las Vegas Fiesta which takes place the week before our camp. Make RMDR the centerpiece of your Western vacation!

RMDR '98 STAFF

Chris Bischoff Linda Bradford
Lew & Enid Cocke Gean Dentino
Chris Conboy & Stan Williams
Chuck Jaworski Diane Ortner
Bob & Allynn Riggs
Rusty & Lovetta Wright
& others

MUSICIANS

John Coover - bass
Joe Fairfield - piano
Dale Sullivan - fiddle
& others

WORKSHOPS

-- TENTATIVE

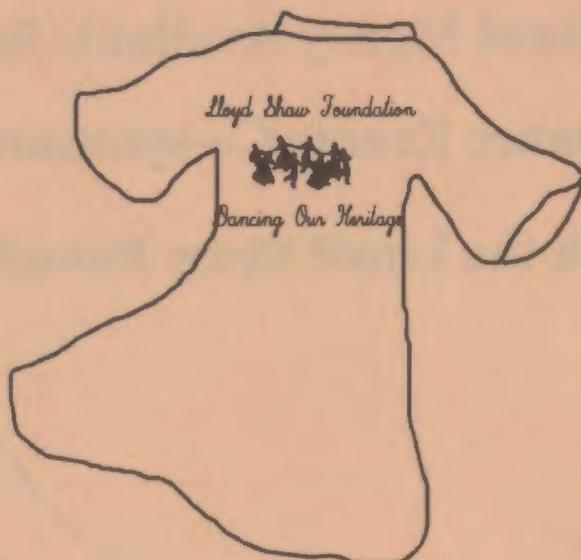
7:30 Breakfast
8:30 Warmups
9:00 Introductory Round
Experienced Round
10:10 Introductory Folk/
Experienced Modern
11:20 Introductory Contra
Experienced Contra

12:30 Lunch

1:40 Introductory Square
Experienced Folk
2:50 Traditional Squares
Clogging / Line D
4:00 Special Events
5:30 Dinner

PARTY

7:00 -- Everyone Dance
- or -
Guest Callers
8:00 -- Staff Callers
Sunday--Welcome
Monday--Get Ac
Tuesday--Founda
Wednesday--Gue
Thursday--Rocky
Friday--The Cal
10:00 -- Singing and Re
10:30 -- Diehards / Ope



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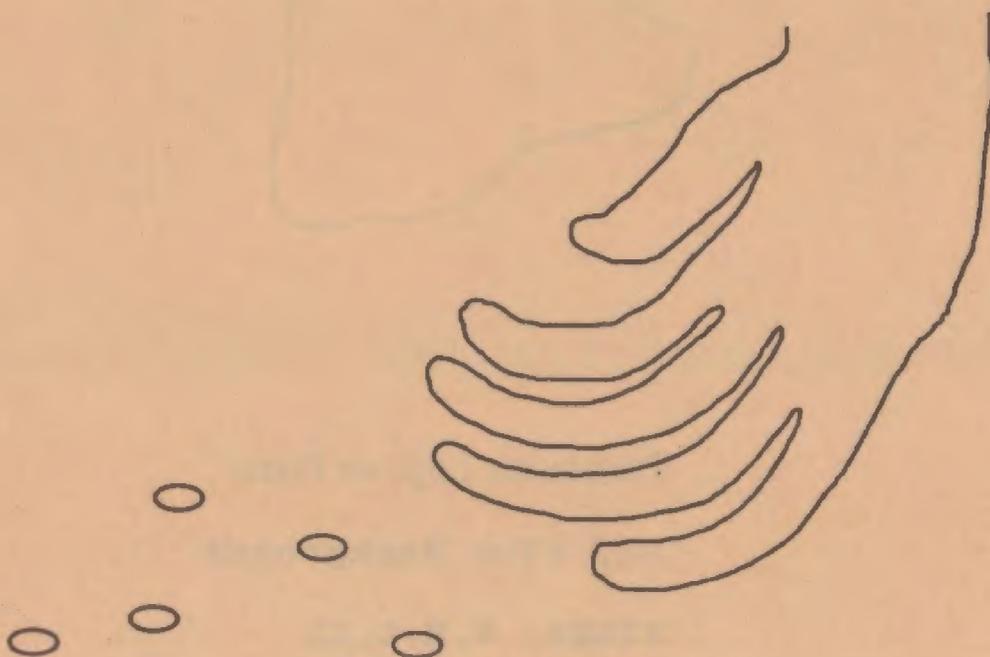
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929 S. Shore Drive
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THE 1997 CUMBERLAND DANCE CAMP

by *Don Armstrong*

Cumberland, 1997, was an unqualified success, reminiscent of the early LSF camps in enthusiasm and the sense of Dr. Shaw's legacy "dance with joy." Bill Litchman and Enid Cocke ably revived and restored the Shaw story, unknown to new folks and always appreciated by oldtimers, in the classic rounds, the cowboy squares, and their stories about Dr. Shaw and the origin of the Foundation.

With her background of camp administration experience and the cooperation of an unprecedented number of LSF leaders, Marie put together a program of dancing, entertainment, and fellowship unequalled in caliber and diversity. The LSF more-than-usual fare of contras, squares, English, lines, rounds, Scottish, folk, and prompters' workshops was spiced with storytelling, sing-alongs, and quality exhibitions. The live music assembled with Don's help, coordinated by Bill, sound-engineered by Rusty, and made possible by the willingness of Marnen, Kimble, and the Coffeys to work within our budget, added a dimension that transcended just dancing into dancing ten feet off the floor.

Kentucky Leadership Center's ambience and dedicated staff, and perfect weather, contributed to the happy week. The total number of participants was 116, the result of increased advertising and personal promotion by Marie and many staff members. Twenty-nine new members were added to the LSF rolls, and many old friends returned after several years' absence. Finally, the Foundation coffers were enriched by a profit of \$5019.68 for the Cumberland Dance Week.

LINES ABOUT SQUARES

by Dick Pasvolsky

In the September, 1997, edition of the *American Dance Circle*, we related the story of square dancing's Brundage family, their calling and their orchestra, The Pioneers. Most of the Brundages' and The Pioneers' early recordings were produced on ten inch 78 RPM records. Most of those recordings were not reproduced on 45 or 33 1/2 RPM discs and disappeared almost completely from use as equipment on which to play 78 RPM records became harder to come by and equipment used to record them on those large phonograph record discs became obsolete.

As the 1990's approached, I was still using several of Al Brundage's old 78 RPM recordings for one-night stands, and I began to get a bit concerned about my supply of those favorite records wearing out. I was also getting a bit tired of hauling those heavy records around. So, I asked Don Armstrong, director of the Lloyd Shaw Foundation's recording division if, with Al's permission, we might re-release the music for three of Al's dances that he had originally recorded on the Kismet label. Don said that if I could come up with mint copies of those records, we could give it a try.

Because in the mid-fifties I had gone to the Kismet shop on New York's 14th Street and bought most of their supply of those records, I still had at least two or three "clean" copies of each of them. Al generously gave us permission to reproduce them with me calling modified versions of his original dances on the called side of the recordings.

I first heard Al call all three of the dances, "Swanee River" (Lady Round the Lady), "Barnacle Bill," and "I'm a Bum," in 1953 at club dances in Vermont. The simple, by today's standards, figures were quite appropriate for the square dance club programs of those early days, which included only about twenty figures. Today, Al's versions would be ideal for the Community Dance Program and for some of the better dancing one-night stand groups. The versions that I called on the Lloyd Shaw recordings were
(continued next page)

designed for groups not quite ready for some of the slightly more difficult figures and combinations (i.e., right and left thru) that might require more teaching time than would be prudent in most one-night stand and school group situations.

I am presenting here the calls for "I'm A Bum" as they appear on the Lloyd Shaw recordings, the portions of Al's original recordings that differ from the Lloyd Shaw versions, some comments on how they might be altered for use with small children or other slow to learn dancers, and other suggestions that might be helpful when using these records.

I use this version of "I'm a Bum" regularly for Girl Scouts and Brownies, 5 to 8 years old, dancing with their fathers.

In the next issue of the American Dance Circle, look for calls and comments about another Al Brundage square that I have recorded on the Lloyd Shaw label.

I'M A BUM

Formation: Square

Caller: Dick Pasvolsky

Music: LS 523/524; Al Brundage's band, The Pioneers.

Break:

Do sa do your corner lady, do sa do your own

Go back and swing your corner lady,
swing her up and down

Now leave her alone and swing your own,
Swing her 'round and 'round

Take this lady by the hand and promenade the town.

Figure:

(Couples) one and three go into the middle
and circle once around,

Reverse and now go back, Go back the other way 'round

Get along home and swing your own, everybody swing

(continued next page)

Four ladies back to back in the middle,
gents go 'round the ring
Four men you march around, go all the way around
When you're home you swing your partner,
square your sets in town
*Go into the middle and clap your hands with a one,
two, three, four
Allemande left your corner lady,
grand right and left around
Go right and left around the ring, go ALL the way around
Bow to your partner as you go by, and now you're
homeward bound
Get along home and swing your own, everybody swing
Take your lady by the hand and promenade the ring.

Repeat figure for sides.

Repeat again for heads and sides, having men go into the
middle back to back while the ladies march around.

End Break:

Do sa do your corner lady, and do sa do your own
Go back and swing your corner lady, swing her up and
down
Now leave her alone and swing your own, everybody
swing
Swing her around a couple of times, then circle 'round the
ring
You circle left around the hall, go all the way around
Then reverse, go back, go back, go back the other way
'round
When you get back home again, everybody swing
Take your lady by the hand and promenade the ring

-----'
-----'

*Dancers start bent low and come up as they clap.

Suggested promenade patten:

Promenade eight, promenade all, go walking 'round the
hall

(continued next page)

Get on home to places all and bow to the belle of the ball
Eleven more months and ten more days, I'll be out of the
calaboose
Eleven more months and ten more days, they're gonna
turn me loose.

Al's version of the first four lines of the figure:
The two head couples lead to the right,
you circle four around
The other way back, you're going wrong, you circle
right around
Right and left through and right and left back,
and listen to the call
The ladies into the center and the gents go round the hall.

Al's ending:
Allemande left with your corner lady, you do sa do
your own,
Go back and swing your corner girl, you swing her up
and down
Allemande left new corner, you do sa do your own,
Go back and swing your corner lady, you swing 'em
all alone
Allemande left new corner lady, do sa do your own,
Go back and swing your corner again, promenade 'er
home.

Suggestions for use with small children and
inexperienced dancers, using the Shaw version:

For the first break, substitute:
Circle left (16 beats), Circle right (16 beats),
Swing partner and promenade to the chorus.

For the ending, you might use the above figures
and "go into the center and back" twice (or once and add
a swing) or simply pick up the needle after the
promenade.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

Anyone who has worked at promoting contra dancing has probably heard just about every excuse as to why "they" do not like contras. One of the most common is to the effect that the inactives stand around too much while the actives do the dancing. My stock answer has been that "they" have not danced contras recently - many of the current and popular contras have nearly everyone dancing throughout the sequence.

It is granted that many of the older traditional dances did have the inactives, particularly the third couple in a triple minor, standing, watching and waiting their turn to progress to the second couple position and thence to being active. Even in some duple minor dances, the inactives did a good bit of standing out. One that comes to mind is Petronella. In that dance the actives do all the balancing and rolling (turning), then go down the center and return. From there the inactives join in on the castoff (4 counts) and the rights and lefts (or pousette, in the original)(16 counts). In a 64 count sequence the inactives dance 20/64 or just over 31 percent of the sequence.

Several years ago we attended an open dance in the New England area where there were multiple lines on the floor to dance Petronella. To alleviate standing out 69 percent of the dance, the inactives in adjacent lines ad-libbed a few moves with each other, particularly the swing, until it was time for them to join the castoff in their own line. To their credit, they were aware of the timing and were never late or out of position. This desire to dance while inactive is probably what led to the variation known as Citronella where the inactives join in on the Balances and Turns.

Many triple minor dances can be danced as duple minors -- Chorus Jig comes to mind. Many of today's dancers do not seem to know that it was originally a triple minor, as they have only danced it as a duple minor. Sometimes it takes some adaptation to convert a dance, but many times it is just a matter of dancing it as a duple
(continued next page)

minor. One of the older traditional dances that had the inactives standing much of the sequence is:

FISHER'S HORNPIPE

Formation: triple minor, proper.

<u>music</u>	<u>beats</u>	<u>movements</u>
A1	1-16	Actives DOWN the outside, RETURN outside and INTO the CENTER
A2	17-32	Actives - DOWN the CENTER, RETURN, CAST OFF
B1	33-40	Actives with the couple below RIGHT HAND STAR
	41-48	Actives with the couple above LEFT HAND STAR
B2	49-64	In each minor set, CIRCLE SIX HANDS FULL AROUND

This is one of several variations with the same name - I have directions for at least three, each slightly different in B1 and B2. If one analyzes this dance, it will be found that the second couple joins in the castoff (4 counts), the Left Hand Star (8 counts) and the Circle Six Hands (16 counts) for 28/64 or not quite 44 percent of the sequence. The number three couple joins the Right Hand Star and the Circle Six Hands for 24/64 or just over 37 percent of the sequence. To make the dance more attractive to the inactives, try this variation.

FISCHER'S HORNPIPE

Formation: Duple minor, proper.

<u>music</u>	<u>beats</u>	<u>movements</u>
A1	1-16	Actives DOWN the outside, RETURN outside and INTO the CENTER
A2	17-32	Actives with the inactives, DOWN the set FOUR IN LINE, RETURN and CAST OFF
B1	33-40	Actives with the couple below, RIGHT HAND STAR
	41-48	Actives with the couple above, STAR LEFT
B2	49-64	Actives with the couple above - RIGHTS and LEFTS (four hands/changes)

(continued next page)

Since the inactives are both a couple below and a couple above, they are dancing, except in the A1 part, for 48/64 (75 percent) of the sequence. Substitution of a Circle Six Hands in B2 would not change the percentages. A further change could have all participants dancing continuously - change A1 to: Actives on the outside - DOWN FOUR IN LINE, RETURN and WHEEL INTO the CENTER, with the rest of the dance as shown.

You will note the change in spelling - I have seen both Fisher's and Fischer's in the literature, so I have used the latter spelling to differentiate it in the files.

As to music, there are many good records featuring the tune of Fisher's Hornpipe. One is on Alcazar LP FR 204, New England Chestnuts 2, side 2, band 4, and one is on Shaw Foundation records LS 304/312, Fisher's Hornpipe/Square Dance Reel. Other tunes can be used at the caller's discretion.

It seems to me that the trend in contra dancing is to keep all dancers dancing as much of the sequence as possible. Of course, there are some old favorites we like to dance in the original version and to the traditional music (e.g., Market Lass) but many dances can be easily adapted to an all-moving sequence. A good match of the movements to the music is what makes the dance a success, but keeping as many dancers as possible moving during the sequence will also help.

* * * * *

SQUARE DANCE TIMING FOR CALLERS: PART VIII

by Dick Leger

At this point in the school on timing, the figures are getting easier to write down even through the figures are getting harder in the way of material! As each figure is first broken down there is another dimension added to the repertoire for each ensuing figure. The understanding
(continued next page)

gained in having to write down each figure makes the next one that much easier to do. If new callers aren't taught how to write the figures down using the CALLERLAB Timing Chart, they will have a very difficult time trying to learn this by themselves. The lack of training in this area is the single most important element missing in the teaching of new callers today.

Figure number 13 is one I put together to challenge the new callers by putting the last call in the figure on beats number 5 and 6, leaving an apparent 20 beat promenade. When it was written down on the timing sheet, it proved very difficult to understand until we went through the whole figure by actually going through all the steps in the square. Then when they realized that the lead couple facing out had to wheel to the left to reach the man's home position, it became clear that indeed the call had to be given to the lead dancers, hence the supposedly 20 count promenade turned into 16 for everyone.

In figure 13 the heads start the "Square Thru" on phrase followed by a "Swing Thru" which takes 6 counts, putting us back on phrase for the "Boys Run." The "Ferris wheel" takes 6 counts followed by a "Pass Thru" which takes 2 counts. Even though the "Ferris Wheel" is started on beat number 5, it will feel about the same. The "Star Thru" at the end of the "Pass Thru" will put everyone back on phrase to do the "Pass Thru" (four counts,) "Wheel and Deal" (four counts,) "Double Pass Thru" (four counts,) and lead couple wheel left (four counts) for everyone to promenade back on phrase (sixteen counts.) Of course, the caller must pre-cue the "Square Thru" at the start to fully realize the beauty of this figure.

Figure 14 uses the ladies promenading inside to swing their partners at home position. This figure adds discipline for the caller to get the heads ready to "Square Thru" on phrase after the swing. The rest of the figure is rather routine and easy to write down. It does have some places where the caller must direct the dancers, such as "Split the Sides," "Around One to a Line," etc. By this time in the school, that doesn't pose any problem. At the end, however, I do point out that when they give the calls for the same girl to "California Twirl," take the corner, and
(continued next page)

promenade, they should try grouping those calls and any like them in little word phrases to make them sound better. As a matter of fact, when the callers get comfortable with where to put the calls in the music, they will be able to add in their own words as long as the calls are where they belong. I usually suggest that they start by adding words that will help the dancers with added directions and then move on to other things they might like to put in that are of a helpful nature.

(Figure 13)	5 <u>Heads</u> _____	<u>Square Thru</u> ;
1 _____	5 _____	<u>with the outside two</u> ,
1 <u>Swing Thru</u> _____	5 _____	<u>Boys Run</u> ,
1 _____	5 _____	<u>Ferris Wheel</u> _____
1 <u>Pass Thru</u> _____	5 _____	<u>Star Thru</u> _____
1 _____	5 _____	<u>Wheel & Deal</u> _____
1 _____	5 _____	<u>All Promenade</u> _____
1 _____	5 _____	_____
1 _____	5 _____	_____

(Figure 14)	5 <u>All 4 Ladies Promenade</u> _____	<u>Inside</u> ;
1 _____	5 _____	<u>Partner Swing</u> ,
1 _____	5 <u>Heads</u> _____	<u>Square Thru</u> ,
1 _____	5 _____	_____
1 <u>Split Two</u> _____	5 <u>To a Line</u> _____	<u>Go Fwd</u> _____
1 _____	5 _____	<u>and Back</u> _____
1 <u>Same Girl Calif. Twirl</u> _____	5 <u>Take the Corner</u> _____	<u>Prom.</u> ,
1 _____	5 _____	_____
1 _____	5 _____	_____

The first step in cuing a round dance should be to write it out on a timing sheet in the same way as each square dance is written down. This is how you would write out the old familiar round, "Frenchy Brown."

(Frenchy Brown) Part A	5 _____	<u>Two Fwd 2-Steps</u> ;
1 _____	5 _____	<u>Face & Box</u> ,
1 _____	5 _____	<u>Back Away</u> ,
1 _____	5 _____	<u>Change Sides</u> _____
1 _____	5 <u>In Reverse</u> _____	<u>2 Fwd 2's</u> _____

(continued next page)

1	_____	5	_____	Face & Box,
1	_____	5	_____	Back Away,
1	_____	5	_____	Back Away,
1	_____	5	_____	Side Close Twice,

	Part B	5	(see previous line)	;
1	_____	5	_____	Side Close Twice,
1	_____	5	_____	Hitch,
1	_____	5	_____	Strut Four,
1	_____	5	_____	Side Close Twice,
1	_____	5	_____	Side Close Twice,
1	_____	5	_____	Hitch,
1	_____	5	_____	Strut Four,
1	_____	5	To	Semi 2 Fwd 2's

* * * * *

UNTITLED

'Twas only in our declining
 Years,
 We found much joy in
 folk dancing,
 The movement, the music,
 the contact with peers -
 A reminder of youthful
 romancing!

Exhilarating contras and
 fast squares,
 To bands and records
 in camps and halls,
 Mixing together in singles
 and pairs -
 Reacting exuberantly to
 great calls!

-Dorothy Caruso, Cleveland OH

WEST COAST SQUARE DANCE in the '30's/40's

by *Diane Ortner**

Bob Osgood's interest in the square dance activity began during attendance at a college conference in 1938. He discovered that a couple of hours spent doing simple squares, contras, and mixers could help bring together shy college students, and his interest in the activity grew. He tried a few "old tyme" dances but they didn't hold his interest. Finally he chanced on a weekly YMCA square dance that had enthusiastic dancers but no caller! As often happens in this kind of a situation, the person with the most knowledge -- however little -- is pressed into service as the caller. Such was the case with Bob.

In those days, the caller was "it." Not only did he call and teach everything on the program, he also found the place to dance, cleaned the hall, and sometimes even provided the refreshments. The program usually included squares, free-style couple dances, and circle mixers.

The squares were mostly single visitor type, but callers also used dances that kept everyone moving, figures that used lines of dancers working together (such as "The Route"), star figures, and singing calls. The polka, two-step, varsouvianna, schottische, and waltz were the common couple dances. The main criteria for choice of programming was fun, and a second consideration was that the dances had to be fairly simple because new people were constantly coming in to the group. There were no classes in square dancing; you paid your twenty-five cents and learned as you danced.

Since this was considered to be a "Western" form of dance, the men often wore jeans and the women wore full-length dresses. The halls were usually filled.

At one dance in 1939, Bob watched 20 or more squares dancing together on the same floor -- each square with its own caller; each square doing a different dance. Although sound systems did exist, callers who wanted to command the attention of the entire floor might depend upon cheer-leader type megaphones or else develop their vocal chords, using no amplification at all.

(continued next page)

Bob's first, 10 watt, system played 78 rpm records, and the one standard record that most callers owned was a Victor 12 inch of "Soldier's Joy" and "Blackberry Quadrille.** Since good records for dance accompaniment were almost non-existent, the music usually consisted of whatever combination the caller could arrange: usually a piano player, perhaps an accordion, fiddle, or bass. Qualified musicians were in great demand, and some of them might play a dozen or more nights in a row. One evening, Bob had a great deal of trouble maintaining a consistent tempo for his dancers because his piano player was falling asleep at the keyboard!

After the Second World War, attendance at Saturday night dance multiplied and more people began to call regularly. Still, calling was an unpaid hobby; no one thought of making it a profession. A \$7 paycheck was a real thrill.

New callers learned through the apprentice system; those who had been calling for a year or two helped the novice get started by critiquing their calling, encouraging them, and letting them call a tip at a dance. "Experienced" callers usually attended each others dances, hoping to pick up some new call or technique.

Ray Shaw, a local square dance caller and retired educator, occasionally opened his home to caller's sessions, but the callers wanted more. Since Ray was the brother of Lloyd Shaw, callers who had heard about Lloyd Shaw's workshops in Colorado Springs received the information necessary to encourage their participation in that event. Interested callers began to look beyond their own experience and locality for in-depth training that would help them keep the fast growing square dance activity on track.

*The information summarized here comes from an article written by Bob Osgood and published in the *American Squaredance* issue of January, 1996, pp. 9-11.

**See "Northern Lights" pp. 40-42 in this issue.

UNDER THE NORTHERN LIGHTS

by *Bill Litchman*

Editor's note: *In August, Jeannette Singer wrote to tell me that our friend Floyd Parker had died on April 25, 1997. Fondly remembering the time when Floyd called his dance, "Northern Lights," at the Rocky Mountain Dance Roundup, I asked Bill to send me the words so that they could be published here as our tribute to Floyd.*

I used a recording at Cumberland but I have used live music ("Blackberry Quadrille"); it goes 8 times through. Here is the outline which I hand out wherever I call the dance!

Northern Lights

(Call arranged by Floyd Parker of Allenspark, Colorado.
Music: "Blackberry Quadrille," RCA Victor 45-6184. There is no musical introduction on the recording.

Wait for 4 beats of the music before beginning the call for each couple.

1. The first old couple you bow and swing,
Lead right out to the right of the ring,
And look at those northern lights - HEY!
2. Into the ig-a-loo by the door
You clap your hands and clap all four
Clap, (clap partner's hands), Clap (clap opposites hands),
Clap, (clap partner's hands), Clap, clap, clap (3 quick claps
in time to the beat of the music)
3. Out of the ig-a-loo into the sleet
You swing your honey to generate heat,
Then mush your huskies down the street,
And look at those northern lights - HEY!

(continued next page)

4. Repeat 2 with the third couple.

5. Out of the ig-a-loo into the storm,
You swing your honey to keep her warm,
Then mush your huskies and show your form,
And look at those northern lights - HEY!

6. Repeat 2 with the fourth couple.

7. Out of the ig-a-loo into the hall,
Allemande left your corners all,
Grand right and left, go round the hall,
And look at those northern lights - HEY!
And when you get about halfway round,
The first old couple goes underground,
And everybody is homeward bound,
Under those northern lights - HEY!

Notes: When starting the dance, and when calling each active couple out for the first time, the caller must wait four beats of the music before beginning the call. The call is not a prompt, but runs with the music.

This is a single visitor dance, pure and simple. People have tried to do two couples at once, but it does not work.

Both the visiting couple and the couple being visited hold inside hands. As the visiting couple approaches the other couple, they raise their free hands and shout "Hey!" at the same time swinging the outside foot forward, or, better yet, sticking the outside foot forward as far as possible, heel down, toes straight up, swinging the outside hand high in the air, and joyously shouting "Hey!" Make it look and feel quite barbaric. Then the active couple ducks under the arched hands of the couple being visited. Once through, all dancers in the four face their own partners. (8 counts for this; woman twirls L-face under their joined hands on the second 4). In the following action around the set: come out of the igloo (4 cts), swing (4 cts), go to the next igloo (4 cts), and say "Hey!" (4 cts).

(continued next page)

As the caller sends the other couples out to do the dance, he can change his patter. I recommend it. Here are some possible lines:

Out of the ig-a-loo into the ring,
You give your Eskimo girl a swing,
Then mush along with the dear little thing,
And look at the northern lights - HEY!

Out of the ig-a-loo into the snow,
Then swing your honey, it's forty below,
Just one more swing and on you go,

Out of the ig-a-loo into the ice,
Then swing your honey and swing her twice,
And then you take her along real nice,

Out of the ig-a-loo into the cold,
And swing her hard if you're not too old,
Then mush your huskies brave and bold, etc. etc.

You start out with a new couple each time, of course, and it would be well to end up, for the fourth couple, with the original call.

Concerning the going "underground:" the active couple reverses direction and ducks under the arched arms of the three other couples in succession, while they progress in the regular promenade to home position.

If you are interested, you will find "Northern Lights" in what may be its original form in *Partners All - Places All*, by Kirkell and Schaffnit, Dutton, 1949. Here it is a very simple play-party dance (done to Arkansas Traveler) with no wild "HEY!" (it says both couples stand still and look at the ceiling!! The clapping sequence is much reduced, there are no delightful lyrics, and there is no tunnel. All the spare music is used up in swinging.

TO MY FATHER

by *Dorothy Stott Shaw*

You could have put your printer's mark here--stet--
This page has been corected: let it stand.
What an obedient line of type you set!
What eloquent ink you had at your command!

I never heard you speak an ugly word,
nor a profane one. My unsullied ears
grew sharp in peace, and only rarely heard
your voice roughened in anger; harsh with tears.

I watched you patient in adversity,
humble in failure, though you never spoke
the depth of it. Since we were there to see,
you wrapped your honor round you like a cloak.

Respecting and adoring you, I feared you--
a knowledge that would come to me long after.
It was your reticent courage that endeared you--
your slow half-smile--your brief, reluctant laughter.

My mother taught me how to say a prayer
(a small, smug suppliant, kneeling in my place),
but you, at dinner, with deliberate care
...."and us to thy service"...taught me to say grace.

If ever you said you loved me, I forget,
but my first steps were steadied by your hand.
You could have put your printer's mark here--stet--
This piece has been corrected: let it stand.

(Dorothy Stott Shaw's father, Jerome Stott, was a printer)

THE LIBBA GREY QUADRILLE

by *Bill Johnston*

This dance was written in July, 1997, to mark the occasion of Libba's visit to Lockwood Barn to dance with Lochwood Contra Club, August 23, 1997.

THE LIBBA GREY QUADRILLE

Formation: Square

Music: Caller's choice. I use DJ 110A "Hey Li Lee Li Lee"

Figure

beats movements

- | | | |
|-------|---|-----|
| 1- 4 | Head couples promenade outside halfway | (1) |
| 5- 8 | Two Men left-hand turn, while Women circle away, turning right-face | (2) |
| 9-16 | Reel/Hey for four ("Hey down the middle!") | (3) |
| 17-20 | Partners Do sa Do | |
| 21-24 | Join two hands; balance forward & back twice | (4) |
| 25-28 | Swing Partner | |
| 29-32 | Couples promenade inside to home. | (5) |

- Notes: (1) When promenading stay close in. On reaching opposite side of set, do not turn to face center, instead, flow into the next figure.
- (2) Come back to meet and face partner.
- (3) Begin the reel/hey right shoulder to partner.
- (4) I prefer the balance performed: rock forward --, rock back-step-step.
- (5) Men pass left shoulder.

The sequence of 32 bar actions is as follows:

If music has an intro: Honors

Opening

Figure for Heads

Break

Figure for Sides

Break

Figure for "All Four"

Closing.

(continued next page)

Notes: When doing the Figure for "All Four," all action in the center become left-hand, four-hand stars. When dancing the reel/hey, those arriving in the center cross to the opposite side using a left-hand star one-half way. This will take slightly more time, so allow 24 counts instead of the usual 16 counts, and omit the do sa do. From the reel/hey, go directly to the two-hand balance.

The Opening, Break, and Closing can be changed or modified to suit the group or caller, so long as each part begins by flowing from the previous action and ends by flowing into the next action. Suggestions for these figures are given below.

Opening

<u>beats</u>	<u>movements</u>
1-16	Alamande Left
17-24	Do Sa Do
25-32	Grand Right and Left
33-40	Do Sa Do
41-48	Swing Partner
49-64	Promenade

Break

<u>beats</u>	<u>movements</u>
1- 8	Circle Left
9-16	Circle Right
17-48	Grand Square
49-56	All 8 to the Center and Back
49-64	All Swing Partner.

Closing

<u>beats</u>	<u>movements</u>
1- 8	Women, Right hand Star
9-16	Turn partner Left hand, 1 1/2
17-24	Men, Right hand Star, pass partner to
25-32	Turn corner Left-hand
33-40	Partner Do Sa Do
41-48	Turn corner Left-hand
49-56	Grand Right and Left
57-64	Promenade home.

ON BALANCE, TRADITION, AND WIDE-OPEN DOORS

by *Don & Sylvia Coffey*

Thanks to all who volunteered to serve on the Cumberland Camp 1998 planning committee. By the time you read this the committee's work should be well along.

In the belief that opportunity to be personally involved in planning and presenting LSF events is one of the most important benefits of being a member, we continue holding the door open to any and all members who would like to contribute ideas and suggestions.

The challenge for CC98 is this: to maintain a program that Foundation members will find familiar and attractive, while at the same time implementing the Board's mandate to 1) add a children/youth program that will attract families, and 2) use more live music in the program.

What is the best balance? Other dance camps that feature large children's programs don't have any problem successfully attracting singles and couples of all ages in addition to families. Most dance camps use live music in most of their dance sessions. They don't have the Lloyd Shaw Foundation's unique tradition of volunteer callers using a lot of recorded music, but the member survey last spring produced a strong consensus in favor of more live music. Clearly, some transition is in order -- respecting a tradition while bringing in evolutionary change. What should be the format for a program that retains the most popular features of traditional LSF camps while opening the door to innovation that will attract new dancers, new families, new LSF members?

The Foundation's future may well depend on the answers to these questions. As we steer this good ship into broader programming concepts preparatory to sailing into the 21st Century, advice and ideas are welcome and solicited at all times from the members at large. Pass your thoughts along to any of these CC98 committee members:

(continued next page)

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ROCKY MOUNTAIN DANCE ROUNDUP, '98

by Diane Ortner

As you are surely aware, Lloyd Shaw Foundation events are branching out in many new directions these days. Although RMDR has for several years been utilizing several features that are considered to be somewhat of an innovation at the Cumberland Camp (see previous article): a children's program and live music for a portion of the program, a lively discussion at RMDR in July, 1997, led to the decision to continue that camp for at least one more year with the traditional format of non-paid callers.

Attendees at the camp were quite vocal in their preference for the status quo, and the director challenged them by indicating that in order to demonstrate the

(continued next page)

viability of the format, we need to double our attendance for '98. We are, therefore, looking for each of our loyal attendees to bring another dancer, another musician, another child to the dance week next summer.

Another point of discussion was the fact that in order to maintain our low rates, every person in attendance must recognize that they are a part of a co-operative venture: the callers are not paid - they even pay the same rate to come as does each dancer - and are asked, therefore, to do only two or three sessions a week so that they, too, can have a dancing vacation; despite the fact that they are often worked for multiple sessions a day, most of the musicians do not accept any payment for their efforts; the director is not paid for her year-round efforts.

As a result of these discussions, several committees were formed so that may willing people could contribute to the venture that is the Rocky Mountain Dance Roundup. **Chris Richards, Sue and Peter Cohen, and Hank Caruso** volunteered to work on a Promotion Committee. **Randy Barnes and Gib Gilbert** volunteered to work on a Programming Committee. **Bob Riggs, Rusty Wright, and Hillis Bowers** will be, and have already been, involved in Facilities. **Lew Cocke and Rusty Wright** are the sound people. **Shari Adams** has offered to help with the Syllabus. **Hillis and Norma Bowers and Linda Bradford** will continue their highly-appreciated work in providing evening refreshments, and **Caroline Barham** will conduct the Silent Auction and set up the Guest Caller sessions. **Donna Bauer** will continue to make Foundation products available to the attendees and will work in the Children's Program.

For several reasons, the dance week is once again changing locations for '98, we think to a facility that will be very comfortable besides offering us an excellent rate. The facilities at **Highlands University** in historic **Las Vegas, New Mexico** (NOT that other town with the same name), will provide us with two wood-floored dancing areas just a step apart. Modern dormitory lodging provides one bathroom for each two bedrooms. Cafeteria
(continued next page)

meals will cater to the dietary needs of all dancers. The altitude is a comfortable 6400 feet. There are several nice RV camps in town, and no place in Las Vegas is more than a short drive from campus!

Because Las Vegas has a city-wide fiesta each year during the week that includes the 4th of July, RMDR will be held **July 5-11, 1998**. This should be good news for those of you who have the yearly problem of trying to combine attendance at both RMDR and the National Square Dance Convention.

We must honestly report that there are two downsides to the facility/location:

- 1) the dorms do not supply bedding, so you will have to bring your own towels and bedding. An offsetting feature is the fact that there is a laundry room right in the dorm.
- 2) Las Vegas is 140 miles from Albuquerque, 240 miles from Colorado Springs, so people who come by air will probably want to rent a car for the week. Las Vegas is an Amtrak stop and has good bus service. The offsetting feature to this drawback is the fact that the rates are so much lower than we have paid in recent years that you will be able to afford to rent a car for the difference!

With your \$25 member's discount, RMDR rates will be a low \$250 each for a double room, \$265 for a single room. RVers will pay just \$85 for the week (plus your RV camp fees and the cost of any meals you wish to eat with the group), and those who come for the Guest Night will pay only \$5 plus \$6 for dinner if you wish to eat with the group.

Remember that 1998 is a test year for the Rocky Mountain Dance Roundup. We want to have 120 people in attendance; we want to have more children and better music than ever before. Your part in proving our traditional format is **to come, to advertise, to bring** others with you. In addition, willing committee workers are always welcome. If you don't see a topic that interests you, write and tell me what you would like to do.

Finally, check out the next issue of the *American Dance Circle* for ways that will make it even easier for you to afford to attend RMDR in '98 and other LSF events in the future.

Lloyd Shaw Foundation Membership fees are due 1/1/98.
Support our work and share in these and other membership
privileges - - Callerlab liability insurance, quarterly *American
Dance Circle*, reduced tuition for Foundation Dance events,
and discounts on catalog items.

RENEW NOW !

Membership Categories

Individual (\$20)

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Life (\$1,000)

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**PLEASE CONSIDER ASSISTING US IN OUR RENEWAL
EFFORT BY GIVING A MEMBERSHIP AS A GIFT TO A
FRIEND, TEACHER, OR LEADER WHO NEEDS TO
LEARN ABOUT THE FOUNDATION.**

Be sure your check shows the name, address, zip code, and
category of membership desired; make it out to the Lloyd
Shaw Foundation, and mail it to:

**RUTH ANN KNAPP, 2124 PASSOLT,
SAGINAW, MICHIGAN 48603.**

STIR THE BUCKET

Don't forget to tune in to the Foundation's new Web page at <http://www.flinthills.com/~lsf>. New to the site is information about our year-end camp at Jackson's Mill -- **Terpsichore's Holiday**. We hope to see many of you at this exciting new Foundation venture!

During their recent trip to Honolulu, **Bill** and **Margaret Fuller** found an excellent article about contra dancing in the *Star-Bulletin*. The accompanying picture showed **Al** and **Yona Chock** at the head of the line. Information about dancing in the area is available online at <http://www.ill.hawaii.edu/contra>.

Recently we received a letter from a young man who is undertaking postgraduate research into Cajun dance at the University of Wales. If any of you would like to correspond with him on this topic, write to **John Desmond**, 39 Neath Road, Hafod, Swansea SA1 2EF, Wales, Europe.

Richard Marold, director of the Cheyenne Mountain Heritage Center recently sent a copy of the center's new publication, *Kiva*. The inaugural issue included numerous mentions of **Dr. Lloyd Shaw**. For the last eight months, Richard has been working on "An Evening with Lloyd Shaw" during which he will play the role of Dr. Shaw. Next time you are in Colorado Springs, you might like to plan to visit the center.

The Lloyd Shaw Foundation Sales Division,
PO Box 11, Mack's Creek, MO 65786
Phone: (573) 363-5868 Fax: (573) 363-5820

ANNOUNCES

THAT IT CAN NOW ACCEPT
VISA, MASTERCARD, AND DISCOVER CARD

1997/98 EVENTS OF NOTE

- First Annual LSF Terpsichore's Holiday**, Jackson's Mill, Weston, WV, December 28, 1997-January 1, 1998. Ron Buchanan, Enid Cocke, Bob Tomlinson, Gail & Lee Ticknor, and many more! Contact: Chris Bischoff at (502) 477-9192; email maddog@iglou.com.
- 11th Annual Ralph Page Legacy Weekend**, University of New Hampshire, Durham, January 16-18, 1998. Traditional and contemporary contras and squares. Contact: NEFFA-RPLW, 1950 Massachusetts Ave., Cambridge, MA 02140.
- Presidents Day Contra Weekend**, Oglebay, Wheeling, WV, February 13-16, 1998. Don Armstrong, Jim Wilbur, Bob Tomlinson; contras, squares, folk. Contact Bob Tomlinson, PO Box 302, Colerain, OH 43916.
- Sweetheart Weekend**, Sheraton Inn, Oceanfront & 36th St., Virginia Beach, VA, February 20-21, 1998. Contras with Chuck Quigley & Dick Meyers; 10 more leaders of squares, rounds, line dances. Contact: Chuck Quigley at (304) 229-5885 or Dick Meyers at (908) 276-7986.
- 47th National Square Dance Convention**, Charlotte, NC, June 24-27, 1998. Advance Registration, PO Box 562814, Charlotte, NC 28256-2814.
- LSF Rocky Mountain Dance Roundup**, Highlands Univ., Las Vegas, NM, July 5-11, 1998. Contact Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151; phone: (816) 587-4337; Email: deortner@aol.com.
- LSF Leadership Training Institute**, Highlands University, Las Vegas, NM, July 5-11, 1998. Information: Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM, 87104.
- 13th Annual San Diego Contra Weekend**, San Diego, CA, July 10-12, 1998. Contra, quadrilles, English, folk & round dancing. Glen & Flo Nickerson, Paul & Mary Moore, Don & Shirley Ward. Contact: Paul & Mary, Moore, PO Box 897, Running Springs, CA 92382; (909)867-5366.
- LSF Cumberland Dance Camp**, Kentucky Leadership Center near Somerset, KY. August 2-8, 1998. Contact Don & Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367. Email: dscoffey@mis.net.

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PHONE: (573) 363-5868
FAX: (573) 363-5820

All orders should be sent to this address.



The Lloyd Shaw Foundation, Inc.
Box 19525
Denver, Colorado 80219

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Permit No. 1632

ROCKY MOUNTAIN DANCE ROUNDUP

SUNDAY SUPPER, JULY 5, THROUGH SATURDAY BREAKFAST, JULY 11, 1998
HIGHLANDS UNIVERSITY, LAS VEGAS, NEW MEXICO

Our new location at Highlands University in Las Vegas, NM, will introduce you to the scenic wonders of New Mexico at a wonderfully modest price. Bedrooms are paired with a shared bath. The dining area supplies a variety of foods that should suit every taste and diet. Two wood-floored dancing areas in the Student Center are just a step apart and nearby areas are available for children's activities, after-parties, and swimming.

For those not used to the altitude (6400 ft.), we recommend 48-72 hours visiting the sights of Albuquerque, Santa Fe, or the Las Vegas Fiesta which takes place the week before our camp. Make RMDR the centerpiece of your Western vacation!

RMDR '98 STAFF

Chris Bischoff Linda Bradford
Lew & Enid Cocks Gean Dentino
Chris Conboy & Stan Williams
Chuck Jaworski Diane Ortner
Bob & Allynn Riggs
Rusty & Lovetta Wright
& others

MUSICIANS

John Coover - bass
Joe Fairfield - piano
Dale Sullivan - fiddle
& others

WORKSHOPS

-- TENTATIVE Schedule --

7:30 Breakfast
8:30 Warmups
9:00 Introductory Rounds / Ballroom
Experienced Rounds
10:10 Introductory Folk/ English Country Dance
Experienced Modern Squares
11:20 Introductory Contra
Experienced Contra

12:30 Lunch

1:40 Introductory Squares
Experienced Folk / Scottish
2:50 Traditional Squares
Clogging / Line Dances

4:00 Special Events

5:30 Dinner

PARTY TIME!

7:00 -- Everyone Dances (Children, too!)
- or -
Guest Callers
8:00 -- Staff Callers
Sunday--Welcome Dance
Monday--Get Acquainted Dance
Tuesday--Foundation Night
Wednesday--Guest Night
Thursday--Rocky Mtn. Hoedown
Friday--The Calico Ball
10:00 -- Singing and Refreshments
10:30 -- Diehards / Open Mike

INFORMATION

RMDR '98 will offer classes for those who are new to contras, squares, and rounds plus classes for experienced dancers.

Music and participation scholarships and two partial-fee work scholarships are available; please write for details.

To ensure your reservation, 50% of the fee should be submitted with your registration. No refunds can be given for cancellations after May 15, 1998. No partial-week registrations can be accepted. Late registrants may be placed on a waiting list in order to assure a reasonable male/female ratio. A list of near-by RV sites will be sent on request.

CHILDREN WELCOME!

A daytime children's program is planned for '98 including dance, crafts, storytelling, walking, swimming, dance band, dance leadership and more.

The program will be adjusted to fit the ages & number of children enrolled.

FEES for 1998

	double	single
LSF Members --	\$250 each	\$265
Non-members --	\$275 each	\$290

Per person off-campus fees:

LSF Members -- \$ 85 each
Non-members -- \$110 each

To register, send names, ages of children, type of accommodation desired, and check for 1/2 total fee, made out to the Lloyd Shaw Foundation, to:

Diane Ortner
929 South Shore Drive
Lake Waukomis, MO 64151.

For information call her at 816/587-4337.

The *Lloyd Shaw Foundation* needs YOU

to be a **Regional Contact!**

You will be provided with posters and brochures advertising the Foundation and its dance events. The posters will have a space for you to enter your name and address and telephone number as a Regional Contact. You will take the posters to dance events in your area and/or send them to area dance groups and leaders asking for them to be displayed or to area physical education, recreation, or music teachers. When people call or write to you, you will tell them about our philosophy and events and send them brochures.

Help to promote the Foundation and the dancing you love!

To apply for status as a Regional Contact for the Lloyd Shaw Foundation, send your name, address, telephone number, and email address (if you have one) to: Chuck Quigley, Publicity Chair

Lloyd Shaw Foundation

303 Nancy Jack Road

Gerrardstown, WV

25420-9600