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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

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THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization 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

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

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LETTER FROM THE PRESIDENT

The writing of this letter comes in the middle of a summer full of special events. The first was the marriage of our daughter Erica on June 27. She and her fiance Patrick Johnson made the wonderful choice to be married at Coombe Corrie, the family cabin that my grandparents built over 60 years ago to the west of Pikes Peak.

Among the little group of friends and family whom Erica and Patrick invited were some longtime LSF members who contributed in essential ways to the event. The ceremony was conducted by former LSF attorney and now Colorado state judge Frank Plaut. Former LSF board member Randy Barnes and his wife Carole provided their beautiful hammered dulcimer and guitar music. Randy even wrote a special and hauntingly lovely tune, which he calls "Erica's Tune." It is hardly surprising that there were few dry eyes among the witnesses. Another longtime friend and LSF member Mary Sorensen led the troupe of volunteer photographers in recording the event. Erica and Patrick said their vows with the cabin and sun-dappled aspens for a backdrop. They could not have found a more beautiful site nor one that has seen more joyous family reunions and gatherings of friends.

After a backpacking trip into the spectacular Chicago Basin north of Durango, Lew and I headed for the LSF's Rocky Mountain Dance Roundup in its new site at New Mexico Highlands University in Las Vegas, New Mexico. (If the truth be told, it lies distinctly east of the Rockies, but it still has clear blue skies with the spectacular cloud formations found largely in Colorado and New Mexico.) It was a great week of dancing and friendship, marked by reunions with old friends and the generous inclusion of newcomers. We appreciated the spacious wooden floors

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and air conditioning and the other facilities that a university has to offer.

After ten years of dedicated service as director of RMDR, Diane Ortner finally gets to retire from that job. We cannot thank her enough for the great job she has done. She has overseen dance weeks at the YMCA Camp, La Foret Church Camp, Fountain Valley School, and now at Highlands University and has driven to various other sites to check them out. Stepping into her place will be Bob and Allyn Riggs who live in Englewood, a suburb of Denver. I encourage everyone to give them their support and active participation for next year's RMDR.

Before this issue reaches you, we will have met in Kentucky for what promises to be a rich and exciting program at the Cumberland Camp. I know it will be a great week. Don and Sylvia Coffey have been working hard to implement the board's mandate for a children's program and increased use of live music at this camp.

In addition to the very successful Terpsichore's Holiday that was initiated last December, members of the Foundation are seizing a new opportunity that has arisen. The Kentucky Leadership Center, where we hold our Cumberland Camp turned out to be available for the Christmas-New Year's week this year. Diane Ortner and a committee are working hard to put together and publicize WinterDance, a camp for this December. (So much for Diane's "retirement" from directing dance camps!)

Some may ask why the Foundation would sponsor two events at the same time, but we believe there is an audience for both WinterDance and Terpsichore's Holiday. The latter is a three-and-a-half day event that draws largely from the eastern seaboard. WinterDance organizers expect to attract a more midwestern audience and those who want a full week of dancing for the holidays. We began of course by consulting Bob Mathis, the director of Terpsichore's Holiday, and we got his blessing for trying to put on this new week. As those who have been to the Kentucky Leadership Center will attest, it is a perfect site for a dance week, so we were reluctant to pass up the opportunity when we heard it was available. We hope that WinterDance is the beginning of yet another exciting dance tradition.

SILVER BOOT AWARDED TO DONNA BAUER

At the Rocky Mountain Dance Roundup in July, Donna Bauer was honored for her service to the Foundation with a Silver Boot Award. The boot, a replica of the pin that Lloyd Shaw used to give to his Cheyenne Mountain Dancers, is an expression of the Foundation's collective gratitude to those who make major contributions to carry out its goals.

While many recipients have been dance leaders, those who have enjoyed the limelight as they shared their talents, Donna has been a quiet but important worker for the Foundation. From the time that the LSF Dance Center was purchased in Albuquerque, Donna has been a key player in refurbishing and maintaining the building, donating countless hours of her time. For the last eight years she has served as its manager. It is Donna who keeps the dance room rented, thus paying for the upkeep of the entire building and supporting the space that houses the Archives.

Donna also serves on the Board of Directors. She helps out at dance weeks by working with the children's program and running the sales table. Last year she took the initiative to get the handsome new LSF T-shirts printed. It is the work and initiative of people like Donna that keep the Foundation functioning.

**MINUTES OF THE MEETING OF THE MEMBERS
OF THE LLOYD SHAW FOUNDATION
Highlands University, Las Vegas, New Mexico
July 8, 1998**

The meeting was called to order by President Enid Cocke. She welcomed the attendees and announced that the purposes of the meeting were to provide information about the activities of the previous year and to take directions and suggestions to the Board. As elections are now conducted by mail, members no longer vote at meetings. Thirty-eight persons were in attendance.

The minutes of the last meeting, as printed in the *American Dance Circle*, were approved.

Dale Sullivan presented the Treasurer's report. There is about \$18,000 in the checking account, and another \$5000 is expected to be received from the Membership Chairman. It was suggested that funds not immediately required be placed into an interest bearing account and that a copy of the report to the IRS be made available to members on request.

Terpsichore's Holiday, a new dance event for the LSF, was held for the first time during the New Year's Day holiday at the end of 1997, with 153 attendees and a paid staff. After repaying the LSF general funds for its seed money, an overage of \$2000 was retained by the directors of the dance event for advertising for the 1998 camp.

Diane Ortner presented a preliminary report for the Rocky Mountain Dance Roundup, this year held at Highlands University in Las Vegas, New Mexico. There were 80 attendees, including 15 newcomers. Most stayed in the dorm, and some stayed at a nearby RV site. Three attended from Switzerland. A children's program under the direction of Lovetta Wright included four pre-teens and six teenagers. Lew Cocke served as director of the live music with five people as the core and others contributing as they had time. Tuition for the 1998 event was \$50 for members and \$75 for non-members. Expenses for the live music, work scholarships, and the children's program were covered by the tuition and the silent auction. Scholarship money raised by the silent auction is divided between the

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Fred Bergin Music Scholarship Fund and the work scholarship fund. It is estimated that RMDR will send \$2000 to the LSF general fund. Funds left in the Kansas City RMDR fund will be turned over to the LSF Treasurer or to the new RMDR Director.

Membership Chairman Ruth Ann Knapp reports the following memberships: 37 Life, 2 Patron, 35 Sustaining, 25 Supporting, 256 Couple, 151 Individual, and 4 Club.

Recordings/Sales Division Chairman Don Armstrong reported the recording of the Contratoons series, released on both records and CD's. To offset the cost of the project, the European rights were sold to Tanz Records of Germany. So far, sales have been almost evenly divided between records and CD's, although many contra leaders and square dance callers still indicate a preference for records. The possible recording of musicians comprised mainly of those who play at the Cumberland Camp is temporarily on hold, though it is hoped to resume this work during the coming year. Since arranging for credit card sales, almost all customers utilize this service. The feasibility of a toll free number to the Sales Division is being investigated. The Sales Division gets many inquiries regarding the still-under-revision Elementary Kit, most expressing interest in CD's rather than records. Since January, 1998, the Sales Division reports sales of 21 Elementary Kits, 10 Recreational Kits, 15 sets of Contratoons records, and 14 sets of Contratoons CD's.

Dance Center Manager Donna Bauer reports a checking account balance of \$950 and a savings account balance of \$2600.

Bill Litchman, Archives Director, described some of the progress made during the past year. Bob Brundage has traveled extensively doing taped interviews of callers and teachers; these tapes now reside in the Archives and are being transcribed. Jonathan Longcore is creating an LSDA web page which will connect with the LSF general web page. He is also writing a grant proposal to the NM Committee for the Endowment for the Humanities to sponsor the creation of a series of four radio programs which will utilize the music collection of the Archives.

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Longcore is also searching for new funding organizations which provide general operating funding. The Archives now houses almost 103,000 items, which include books, periodicals, callers' notes, syllabi, records, videos, films, photographs, collections from Shaw, Walsh, and Clossin, and many other items. Over half of these are catalogued. The collection is undoubtedly the largest independent collection of its kind in the world, valuable because of its breadth and depth as well as because of its growing electronic catalog. This catalog will list everything contained in the LSDA and will eventually be available online. It meets the standards for electronic MARC-record cataloguing established by the Library of Congress. Once the desired upgrade allows this capability, internet users will be able to browse the LSDA catalog from their own homes.

The ADC published four issues during the past year, representing approximately 163 pages of commentary, dance and calling instructions, poetry, and research, and "Events of Note." There are eleven regular contributors, and there were articles, poems, and letters from thirteen other persons. Many others contributed items to the "Stir the Bucket" column. The March issue was mailed to 3650 non-members. It costs the LSF about \$4500 to publish and mail the ADC each year. Diane Ortner and Enid Cocke are the editors of the ADC.

The Seed Money Project, approved by the Board in 1997, consists of grants of \$500 to help fund events which meet the LSF criteria. Two events have been funded so far, including bringing the band Nightingale to Albuquerque for concerts and a dance, and there will be a dance and music festival to be held in Iowa in September.

The following names have been placed in nomination to the Board: Bob Fuller, Jeff Lindsey (completing his first term), Gail Ticknor, and John Forbes. Members will be receiving ballots in the mail.

Respectfully submitted,

Linda Bradford
Secretary Pro Tem

**MINUTES OF THE MEETING OF THE BOARD OF
DIRECTORS OF THE LLOYD SHAW FOUNDATION**
Highlands University, Las Vegas, New Mexico
July 8, 1998

The meeting was called to order by President Enid Cocke. In attendance were Directors Libba Grey, Enid Cocke, Chris Conboy, Donna Bauer, Rusty Wright, Jeff Lindsey, Diane Ortner, Dale Sullivan, Kris Litchman, and Allynn Riggs.

The minutes of the previous meeting were approved. The current slate of officers was re-elected with the exception of the office of Secretary. The composition of the Executive Committee in future will be the four named officers. A Secretary can be appointed by the Executive Committee.

It was decided to change the timing of the election by mail so that the results can be reported in the ADC in a timely manner.

The nominating committee for the following year will consist of Libba Grey and Gib Gilbert. The slate is to be ready in February.

It was decided to subscribe to an insurance policy for the LSF in the event of lawsuits. This will cost \$810 per year.

The by-laws are to be changed to allow the President to have access to accounts in the General Fund and for the Treasurer to have access to accounts held by various committees.

Bob and Allynn Riggs will be Directors of the RMDR for 1999.

The topic of dress at LSF events was discussed. The Board passed the motion that "the LSF communicate that we do not have a dress policy but that directors of events should communicate to registrants the standards of attire for that event."

The Board decided to hold a dance event between December 26 and New Year's Day, to be held at the Kentucky Leadership Center. Diane Ortner will organize it.

LSF members will receive a \$25 discount at LSF events in which the tuition is over \$75.

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A committee consisting of Allyn Riggs, Diane Ortner, and Chris Bischoff was named to consider content that should be uniform in all advertising for LSF events.

The proposed amendment to the by-laws in Article III, Section 2, was changed to read:

Directors need not be residents of the state of Colorado, but must be voting members of the Foundation. The Number of Directors shall be no fewer than five or more than fifteen as determined by the Board of Directors. Each director shall serve for a term of three years except that if no election is held the acting directors will continue in office. Except for descendants of Lloyd Shaw, no person shall serve more than two successive terms as Director.

The Board will consist of 13 Directors in the following year.

It was decided to continue the Seed Money Project.

The membership category for couples will be renamed "couple/family."

The scholarship policy as developed by Don Coffey and Diane Ortner regarding the E.M. Liden and Dorothy Shaw funds was adopted. These scholarships will be administered by the President of the LSF, the Director of the event, and Bill Litchman.

The Dance Center incurred a legal expense of about \$8,000 for the purpose of maintaining its tax exempt status. This money will be repaid to the LSF General Fund over a four year period; providing that the money is available.

Kris Litchman and Donna Bauer have been working on the revision of the Elementary Kit. Also appointed to the committee are Chris Conboy, Randy Barnes, and Jeff Lindsey. The format of the final product will probably be something like 5 1/2" by 8 1/2" which will fit both CD's and tapes. The contents will be arranged in the following sections: Dances for the Very Young, Single Circle Dances, Partner Circle Dances (including Mixers), Square Formation Dances, Longways Formation Dances, Dances for Threes, and Novelty and Solo Dances (including the Grand March). New music is needed, and it is hoped that some of the Michael Herman recordings might be available. The

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Recordings Division stands ready to work on this also.

A committee consisting of Diane Ortner, Jeff Lindsey and Bill Litchman was appointed to work on the revision of the Secondary/Recreation kit, with a target date for a preliminary version of June 1, 1999.

Rusty Wright will investigate the possibility of purchasing two variable speed CD players to add to the LSF sound systems. These will cost approximately \$600 each.

The Leadership Training Institute in 1998 consisted of one hour per day during the RMDR, with assignments for the students during the other hours. This format will probably be used again during the 1999 RMDR. The LSF Board feels strongly that LTI's are an important part of our function and should be continued in many formats and many locations.

Bob Riggs and Gib Gilbert will look into the status of the La Foret camp facility, near Colorado Springs.

The Executive Committee will finalize the budget for the coming year. Moneys expended at the end of the budget year will revert to the general fund.

Respectfully submitted,

Linda Bradford

* * * * *

SPELLBOUND

I have a spelling checker
It came with my P.C.
It plainly marks four my revue
Mistakes I cannot sea.
I've run this poem threw it,
I'm sure your please too no,
It's letter perfect in it's weigh,
My checker tolled me sew.

- contributed by Rusty Wright

BOARD NOMINATIONS

The Board of Directors, in order to ensure more prompt notification of members of the results of elections for members of the board, have revised the time frame for the yearly election. Ballots will be mailed to the membership on September 1, and the ballots must be received by the election committee by October 15 in order to be counted. Results will be announced in the December issue of the *American Dance Circle*.

The Board has also set the number of board members for the 1998-99 term at 13. There are ten current board members whose terms of office are still in effect: Don Armstrong, Donna Bauer, Enid Cocke, Don Coffey, Chris Conboy, Elizabeth Grey, Kristin Litchman, Diane Ortner, Allynn Riggs, and Rusty Wright. Four persons have been nominated for election to the board: John Forbes, Bob Fuller, Jeffery Lindsey, and Gail Ticknor; see board nominee biographical data below. Consequently, the three nominees with the highest number of votes will be elected to serve.

If you have any questions about the election procedure, contact Dale Sullivan, chair of the election committee (see address inside back cover.)

BOARD NOMINEE BIOGRAPHICAL DATA

John Forbes: John has been a member of the Lloyd Shaw Foundation for 18 years; he is a former board member, a former editor of the *American Dance Circle*, a former staff member at the Rocky Mountain Dance Roundup and other camps, and has been on staff at the Berea Christmas School for 25 years.

John currently works with the Old Castle Morris and Garland team of Baldwin, KS -- 24 young people performing ritual dances, English country dances, traditional contras and squares.

John is a Dance Historian and has lectured and given demonstrations related to that specialty in this country and in England. He is a regular staff member
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of the ADC and has published in the area of folk song and dance in numerous other periodicals. He is a former editor of the CDSS newsletter.

"Foundation members are faced with the task of applying Foundation principles and ideals to supporting and making an impact on the changing social dance world we know and love. Dedication and commitment to these ideas will strengthen and change both worlds. The Foundation must pursue an active stance/role as it looks to the future while secure in its past and its beliefs."

Robert Fuller: Bob has been a member of the Lloyd Shaw Foundation for over 10 years. He has attended Foundation camps in New Mexico, Kentucky, Colorado, and Georgia.

Bob is currently attending graduate school at the University of South Florida, specializing in business. He normally attends one or more LSF events per year as a dancer participant. Bob has been an active dancer since 1954, including participation in teen-age dance groups and obtaining a mainstream certificate in 1992.

Bob's knowledge of business techniques and methods and interest in the goals of the LSF - the preservation and perpetuation of American dance - are pertinent to his ability to contribute to the Foundation as a board member.

"I have danced since 1954. I have become interested in serving the LSF since my first camp at Granby, CO. I now hope to serve this organization well."

Jeffery Lindsey: Jeffery has been a member of the Lloyd Shaw Foundation for 16 years. Jeffery has participated and, with his wife Frances, been on staff at the Rocky Mountain Dance Roundup, the Cumberland Camp, and has attended other weekend workshops and retreats, including the Leadership Retreat in Albuquerque in May, 1997. He is a current board member.

Jeffery is a dance instructor and is co-director and choreographer for the exhibition group, Ballet Folklorico Estudiantil de Ysleta. His dance involvement includes director of recreational dance for the handicapped, work-

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shop leader, and participation in exhibition dance groups in international folk, Polish, Mexican, and ballroom dance.

Jeffery is a regular teacher-workshop presenter (at local, state, and national levels) to promote culture, dance, and the use of dance as a classroom tool.

Gail Ticknor: Gail has been a member of the Lloyd Shaw Foundation for 10 years. She has attended and led sessions, with her husband Lee, at numerous camps in Georgia and Kentucky.

With Lee, Gail is co-leader of the English Country Dancers of Staunton, VA, English dances at Sunnyside Retirement Home in Harrisonburg, VA, and occasional sessions of dance for school children. Gail has taught at Pinewoods many times. She and Lee taught Scottish Country Dancing for 20 years and English dances for 17 years in Williamsburg, VA. They have participated in International Folk, English, and Scottish dancing for many years.

Gail's service in various capacities on the boards of many organizations add to her qualifications for board membership.

"I have benefited much from Lloyd Shaw Foundation activities and like their purpose and policies, so would like to be helpful by serving on the board."

* * * * *

ENGLISH COUNTRY DANCE IN AMERICA

by Lee Ticknor

For this article, two more dances from early American manuscripts will be discussed. The dance "Jack's Alive" is described in a manuscript book by Clement Weeks of Greenland, NH, about 1783. The original text is: "Lead out opposite Sides & opposite partners foot it (a) back again and foot it (b) Cross over 1 cou (c) & Right and Left (d)."

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The ends of musical phrases were indicated by the symbols a, b, c, and d, but we believe the writer made a mistake, as the tune contains only three phrases. To "foot it" means to do some sort of setting step. "Cross over 1 Cou" means for the active couple to cross over and go down the outside of the set past one couple; often this movement is followed with a two-hand turn by the active couple.

At the beginning of the dance, the 1st man is to lead out with the 2nd woman while the 1st woman leads out with the 2nd man. For them to do this starting from their proper sides is rather awkward, but the dance runs smoothly if the 1st couple begins on the improper side. If that was the way it was done in the 18th century, why didn't the writer of the manuscript say so? Perhaps this way of starting was so well known that he didn't feel the need to specify. Since this dance runs so much better if the 1st couple starts improper, it seems logical to believe 18th century dancers were smart enough to do it that way.

The music for "Jack's Alive" appears in Thomas Wilson's *Companion to the Ballroom*, 1816. It has three eight-bar phrases, none of which is repeated. So our interpretation of the dance becomes as listed below.

JACK'S ALIVE

Formation: Longways, duple minor, 1st couples improper.
After the introduction (bows & curtseys), all face out.

- Figure 1:** 1st man and 2nd woman lead out a double, face each other & set; meanwhile, the 1st woman and 2nd man do the same. Then all turn and lead back to place and set facing partner.
- Figure 2:** 1st couple cross over, cast down one place (2nd couple move up) and two-hand turn once and a half to end improper.
- Figure 3:** 2nd and 1st couples dance Right and Left four changes and end facing out with new neighbor, 1st couple improper. (At the end of the dance, all end facing in and honor partner.)

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Another interesting dance from an 18th century American manuscript is "Ways of the World." The manuscript was written about 1795 by Lucy Muzzey. The original text of the dance is: "1st Gent. haize on the Lady's side & the 1st Lady on the Gent. side - lead down the middle up cast off one couple - 4 hands half round - back - right and left."

This is a longways triple minor English country dance. A modern interpretation by Ralph Page is given by Roger Knox in *Contras: As Ralph Page Called Them*, 1990. This part of Knox's book is a photocopy of a page from one of Page's *Northern Junket* magazines. No date is given, but I would guess it's from the 1950's or 1960's. So this description is either a traditional New England contra or a dance that Ralph discovered and interpreted. My wife and I remember doing this dance in Pittsburgh about 1967. It was well-liked by the folk dance group we attended. The dance also is given in Page's *Heritage Dances of Early America*, 1976, but with a slightly different interpretation.

The interesting feature of this dance is the crossover hey, which usually ends with the 1st couple on the improper side. This presents a problem of how to get them back on their own sides. The manuscript doesn't say. In Page's first interpretation (in the *Northern Junket*) he has the first couple dance the hey on their own sides instead of crossing over. That is the way we first learned the dance in 1967. In *Heritage Dances of Early America*, Page has the first couple change places to the improper side before the dance begins and dance all of the hey on the improper side. Thus, he again avoids the cross back problem. This version of Page's is:

Ways of the World

Formation: Longways; triple minor.

music meas movements

A1 1-8 All three couples on each side do a figure 8.

A2 1-8 Active couples down the center and back with partner.

B1 1-8 Cast off one couple; six hands once around.

B2 1-8 Top two couples right and left four.

(continued next page)

Both Page in *Heritage Dances* and Knox in his book point out that the heys should be what nowadays are called mirror image heys. For a mirror image hey, the first two dancers on the women's side begin passing left shoulders while the first two dancers on the men's side begin passing right shoulders. The heys continue with one being the mirror image of the other. Usually, only the active couple does a crossover, and they stay on the improper side until the figure is completed.

For this dance, if we follow the standard way of doing a crossover mirror image hey, the first couple would end in first place on the improper side. We can get them back on their own side in the next figure. We let the first couple lead down on their improper sides, turn as a couple (man backs up), lead up on their proper sides and cast off. Thus, an interpretation of this dance which preserves the crossover heys is as follows.

Ways of the World

Formation: Longways; triple minor.

music meas movements

- | | | |
|----|-----|--|
| A1 | 1-8 | 1st couple dance crossover mirror image
heys with the 2nd & 3rd cpls, ending with
1st cpl improper. |
| A2 | 1-8 | 1st cpl lead down the center on the
improper side, turn as a cpl, lead back up
and cast off one place. |
| B1 | 1-8 | 1st & 3rd cpls circle left and right. |
| B2 | 1-8 | 2nd & 1st cpls dance Right & Left four
changes. |

To make this a contra dance, the fourth figure would be danced Right and Left over and Right and Left back in contra style.

Thus, we have "Ways of the World" in three interpretations. Take your choice and have fun with the heys (or should I say haize.)

TIMING FOR CALLERS: CONTINUING CONTRAS; PART XI

by Dick Leger

In the evening session at the caller's school on timing, the fun begins when each caller has had to choose a contra to set up, teach, and then call for the whole group! The caller has had the whole afternoon to write it down, think about how he or she would explain it to the rest of the group, and tell us what kind of contra it is (double proper, alternate double, etc.) It goes without saying that the evening dance variety is great and lots of fun. It is also surprising how many (little) problems pop up during the teaching of the various dances. For instance: Suppose when the caller asks the group to get up for an alternate double, there is an odd number of couples in each line, let's say seven couples. This being an alternate double would mean that the cross over at the ends would come at different times. The first time through, the head couple would cross over and become active. The next time through the foot couple would cross over and become inactive, and so on. Everything else about calling the dance would remain the same.

I remember one Thursday evening a caller had picked the dance "Needham Special" for his presentation. Being an alternate double, he crossed over the ends at the point in the music where he ordinarily would need to do so; this caused all sorts of problems. The problem was that he hadn't read the few words after the title of the dance that said, "The crossovers at the head and foot are automatic and need NOT be called." This is another example of the variations that exist in contras. Once we straightened this out, the dance went really well. It is a beautiful dance also written by Herbie Gaudreau.

Needham Special (original): Alternate double; single progression, automatic cross overs. All go forward and back. Swing the corner. Put her on your right and face down the set (away from the caller.) Down in lines of four, Wheel Around (men backing up); come back in fours and Bend the Line. Ladies Chain over and back. All Pass Thru and turn back alone, with the girl on your right, Half
(continued next page)

Promenade. It is this last movement that makes the automatic crossover. I have modified this dance a little bit to add flavor for the people I call for.

Needham Special (Leger variation): Alternate duple; single progression, automatic cross overs. With your corner Do Sa Do, swing. Down the set in lines of four, Wheel Around (men backing up); come back in fours and Bend the Line. Ladies Chain over and back. All Pass Thru and turn back alone, those that can Right and Left Through.

Aston Polka Contra by John Findlay. Alternate duple, single progression, using a "heel and toe" movement. Odd numbered couples cross over. With the corner, teach the heel and toe movement before beginning the dance: in butterfly position and using the foot farthest from the center of the set, touch heel forward and to side, touch same toe to instep; starting with the same foot, step side, together, side. Repeat in opposite direction with opposite footwork. Heel & toe out, heel & toe in, heel & toe out, heel & toe, ladies only move in. Everybody march straight ahead, turn alone and come back for an Allemande Left (with the person you did the heel and toe with) into a Ladies Chain over and back. Same four Left Hand Star; Right Hand Star to the next for the heel and toe. At this point, cross over the ends every other time.

Needham Special

Author: Herbie Gaudreau

Alternate Duple - 1, 3, 5, etc., crossed over

Automatic crossover at ends

Use any well-phrased music

Intro:

5 Long Lines Forward and Back,

1 _____ 5 _____ Corner swing,

1 _____ 5 _____ Away from me, Four in Line,

1 _____ Wheel Around 5 _____ Come Back in fours,

1 _____ Bend the Line 5 _____ Ladies Chain,

1 _____ 5 _____ Chain Back,

1 _____ 5 _____ Pass Thru,

1 _____ 5 _____ With lady on R, Half Prom,

1 _____ 5 _____ 5 Long Lines Forward and Back,

(continued next page)

Needham Special Leger Variation
Alternate Duple - 1, 3, 5, etc., crossed over
Automatic crossover at ends
Use any well-phrased music

Intro:	5 Face the Corner, Do Sa Do ,
1	5 Corner swing,
1	5 Away from me, Four in Line ,
1	5 Come Back in fours,
1	5 Ladies Chain,
1	5 Chain Back ,
1	5 Everybody Pass Thru ,
1	5 Those that can, R & L Thru ,
1	5 Face the Corner, Do Sa Do ,

Aston Polka	Author: John Findlay
	5 With the Corner Heel and Toe,
1 Heel & Toe Out You Go	5 Heel & Toe In you go ,
1 Heel & Toe Out You Go	5 Heel & Toe, Just the ladies In ,
1	5 Turn alone, Come back to her.
1 Allemande Left	5 The Ladies Chain,
1	5 Chain Back,
1	5 Same Four Left Hand Star ,
1	5 Right Hand Star,
1	5 With New Corner, Heel & Toe,

Both of these dances are outlined, with hints for calling and teaching, in *The Caller/Teacher Manual for Contras* by Don Armstrong, available from the Lloyd Shaw Foundation Sales Division.

* * * * *

CALLER'S FORUM

by Don Armstrong

Many times, after a dance is choreographed, the style in which the pattern is danced will change. This is a natural and normal evolution which takes place as a result
(continued next page)

of several different factors.

One of the factors often shows up when dancers adopt a minor change which may be a more comfortable way in which to dance. An example may be found in executing the action of Men Chain. (See Boxwood Bill, page 8, March, 1998, issue of the American Dance Circle.)

At one time the action was danced exactly as if done by the ladies -- men giving right hands to each other to start and so on. That soon changed as choreographers and dancers thought it better to have the men start by giving left hands to each other, then giving right hands to the opposite lady, whereupon the lady did a reverse courtesy turn with the man.

It now appears to be evolving into an even simpler, more flowing action wherein there is no "arm-around" during the last four counts of the action. Instead it resembles the "open chain" which is described in the dances "Elizabeth" and "A Waltz for Terry," but with different hands joined.

Therefore, I recommend that the action of "Men Chain" be executed as follows:

The two men give left hands to each other, cross the set in four counts and give right hands to the lady and, with arms comfortably extended, "Turn by the right" in four counts while partially facing, maintaining eye contact as in an "Allemande right," *not in a "reverse courtesy-turn" position.*

I also predict that, because of this evolutionary change and the obvious enjoyment of dancing the action in this manner, the contra choreographers will incorporate more "Men Chain" actions in future dances, especially when following a "Swing" or a "Hey" as I have done in "Bitter Creek" published elsewhere in this issue.

I would like to caution leaders and dancers to avoid, and to protest the use of, changes in dancing style which are rough, uncomfortable or discourteous to others. Such dance habits are not "evolutionary," they are degenerative and will discourage dancers from remaining in, or joining, our activity.

DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:30 -	7:30 PM	High Desert Dancers
Monday:	6:30 -	9:30 PM	Argentine Tango
Tuesday:	5:15 -	6:45 PM	Karate
	7:30 -	10:00 PM	Argentine Tango
Wednesday:	6:00 -	7:00 PM	Belly Dance
	7:30 -	10:00 PM	Scandinavian Dance (1st & 3rd Wednesday)
Thursday:	5:15 -	6:45 PM	Karate
	7:00 -	9:00 PM	Latin Dance
Friday:	7:00 -	11:00 PM	Vintage Dance & Tango (every 1st Friday, live music by Half Gypsy)
Saturday:	9:30 -	12:30 PM	Irish Step Dancers
	12:45 -	2:30 PM	Belly Dance
	2:30 -	4:30 PM	Tango Club

BITTER CREEK

by Don Armstrong

BITTER CREEK

Formation: Becket (couple facing couple across the set)

Record: LS E-64 - A "Bitter Creek" medley

Live music: A southern mountain style reel, not hornpipe.

beats movements

- 8 **Men turn by the R-hand, once around.** Drop hands, fall back to place, ready to use L hands to start the
- 8 **Men chain across**
- 16 **Men lead, hey for 4.** As the men start the hey for 4 across, passing their Left shoulders, the ladies flare R-face to follow the men
- 8 **Men chain back.** Giving L-hands to each other to start, end the courtesy turn so as to be able to
- 8 **Slant right, Right and Left thru**
- 8 With **new** couple across, **Pass Thru, California Twirl**
- 8 Long lines **go forward and back.**

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

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Diane Ortner - phone 816/587-4337; email deortner@aol.com

A NEW WALTZ CONTRA - ON CASSETTE

by Don Armstrong

Waltz contras have been a tradition with the Lloyd Shaw Foundation leaders and dancers dating back to before the Foundation even existed. It all started when Fred Bergin and Don Armstrong recorded Fred and Mary Collette's beautiful "Hills of Habersham" well over three decades ago.

In keeping with the combination of the graceful dancing style, beautiful music and flowing choreography of early Fellowship and Foundation dances, we are pleased to announce the September release of a delightful new waltz contra entitled "A Waltz for Terry."

The dance, choreographed by Don Armstrong for his daughter, is a smooth, yet elegantly simple pattern with an almost instant appeal to dancers of all levels. Instructions for the dance were published in the March, 1997, *American Dance Circle*.

The music is a hauntingly lovely waltz written especially for this dance by our friend, Marnen Laibow-Koser. Because Marnen composed the music solely for "A Waltz for Terry," he thoughtfully named the tune "... and one for Don."

The music was initially recorded this past July while Don and the musicians were all on staff at the Northwest Summer Dance Camp near Thisted, Denmark. Calling themselves "Kimble's Kids," the group was composed of Kimble Howard on violin, Patti Kirk on flute, and Niels Jorgen Mikkelsen on piano. After working together all week, they were able to impart a very special feel to the music that rarely happens unless each musician instinctively knows what the other is going to do. Brad Edwards did some minor studio enhancement, Don recorded the prompts on the "B" side of the tape, and the result is our latest cassette tape release, LSF C-2: "A Waltz for Terry."

This new cassette is available from the LSF Sales Division, PO Box 11, Mack's Creek, MO 65786, and is priced at only \$7.50, postage and handling included.

WINTERDANCE - TERPSICHORE'S HOLIDAY

From 1989 until 1996, dance lovers enjoyed the week between Christmas and New Year's Day celebrating their heritage of dance at the Kentucky Leadership Center near Lake Cumberland, Kentucky. In 1997, under the leadership of the Lloyd Shaw Foundation, that same spirit was evidenced in a new year-end dance camp held in West Virginia, Terpsichore's Holiday.

Now, for 1998, the Lloyd Shaw Foundation will sponsor a year-end dance camp at BOTH locations:

- Terpsichore's Holiday at Jackson's Mill State Park near Weston and I-79 in the mountains of West Virginia, December 28 - January 1.

- WinterDance at the Kentucky Leadership Center near Somerset, I-75, and Lake Cumberland in south central Kentucky, December 26 - January 1.

At both camps we welcome dancers of every status -- young, old, singles, couples, families, retirees, grandparents and grandchildren. We offer workshops and evening dances for adults plus a full program for children and child care. As with other Foundation events, we use live music generously, with some classes using recorded music when appropriate. Rates are affordable for all and cover tuition, lodging, and meals.

If you have attended the LSF's Cumberland Camp since 1996, you are familiar with the comfort of the accommodations, the excellent food, and the courteous, cooperative staff at the Kentucky Leadership Center.

Terpsichore's Holiday is held at beautiful, historic Jackson's Mill which has both dormitory and motel-type accommodations and multiple dancing areas.

The WinterDance planning committee includes Foundation members David and Melody Click, Bill and Kris Litchman, Diane Ortner, Mike and Helen Rulison, Susan Burt and Larry Stout, and Andrew Stout. The Terpsichore's Holiday committee includes Bob Mathis and Tali Stopak, Mel Clarke, Don and Sylvia Coffey, and Warren Doyle.

In the mountains or near the lake, you now have a choice of where you dance in the New Year. We hope to see you this December at either WinterDance or Terpsichore's Holiday!

THINKING ABOUT DANCE: DANCE-GARDEN PESTS

by John Forbes

(With Special help from Rhomilly Forbes)

The garden of dance is often infested with various pests which I used to call "arithmetic bugs." Do you remember them? In grade school, I was told they "add to your misery, subtract from your pleasure, divide your attention, and multiply like crazy." The dance world we share has some common garden-variety pests, too, but I think the percentage is fairly low. That's why this column, as a public service, is devoted to consideration of the more commonly encountered dance pests. In alphabetical order:

- Advanced-Goof** A species of dance-week pest usually classified as beginners who somehow enroll and wander into a more advanced class without the appropriate, necessary background. Cure: Instructor clearly states minimum skills required for class at beginning of first session, then speaks to the pests during the first break if said pests fail to get the message.
- Clatter Box** Musician on the stand who insists on practicing the tune for the next dance without turning away from the microphone while the caller is handling the walk-through. Only known cure (NOT recommended!): assassination.
- Closet-Case** Reluctant to touch, perhaps in a star or a circle, other persons of the same gender. Cure: observation of other dancers at the event.
- Drinker** You can smell these from a distance. Avoid at all costs. These pests will not remember their inconveniences to you. No known cure. (Note: Rare but not extinct!)

(continued next page)

Exclusives	These pests tend to collect in swarms. In humans, this would be a 'clique.' Behavior includes loud laughter, exclusion of all others, unusual group behaviors of all sorts including crying for certain dances, unique gestures, songs, mating habits. No known cure.
Floor Mouth	Usually manifested in the male of the species. Tries to teach from position in the set on the floor. Confuses dancers more than helps. This pest tends to populate what are called the 'advanced' classes (they rarely are.) Since these pests do not realize they increase the problems, it's almost impossible to cure. Ignoring and glaring have little impact. Polite words after the dance may help. This is a high level of snobbism rarely seen anymore, but you will encounter this pest just often enough to know that the critter is not yet extinct.
Laters	Usually appear in pairs. Known for adding extra spins, twists, flourishes to contra figures. Invariably, they arrive late when it's their turn to dance with you and your partner. Cure: Start the figures without them.
Muscler	Determined to 'out-swing' you. A physical, strength, contest. Either gender may initiate the problem. Cure: collapse against them, fall partway to the floor. Pleading a newly-strained back or sore ankle from this swing may help.
Silly- Prattle	May arise from either gender, but majority of problems tend to come from the female of the species. Typical behavior includes loud "Ya-da-da, ya-da-da" sounds using an artificially sincere mode of delivery. Problem occurs during walk-throughs of dances. No known cure.
Slows	Dancers of a skill level, age, or physical condition who cannot keep up with the pace of the class. (continued next page)

(See above: Advanced Goof) or the dances. No known cure. Diplomatically, most difficult to get under control. One or two 'wild and reckless' dances may solve the problem temporarily. When employing "Wild-dance" cure, make sure dance liability insurance is firmly in place.

- Stinker In flora situations, often known as the 'stink bug.' These pests avoid baths, showers, soaps, and deodorants before attending dance events. No known cure, although refusal to dance with them may give a hint after awhile. Meeting them up and down a contra line can be a problem. (Your researcher has heard of some aroma-allergic dancers whose systems can tolerate only the mildest of odors or less from other dancers or the dance hall.)
- Two-Timer Usually the male of the species is the most offensive. Behavior includes trying to set up a partner for the next dance and not paying attention to 'hands-four' or other directions at the beginning of the dance. Cure: avoid whenever possible.
- Wench Equivalent to the male version of Two-Timer, but more likely to flirt ridiculously up and down a contra line. Most likely to appear when great gender imbalance occurs at the dance event. Cure is difficult, but ignoring by all concerned sometimes helps.

Your reporter is interested in learning of other dance pests that occasionally or regularly infest your dancing environment. Please send your findings to: Forbes@george.bakeru.edu. We thank you for your support.

THANKSGIVING CONTRA HOLIDAY, '98

by Don Armstrong

Don Armstrong's Contra Holiday, Thanksgiving weekend, at the Yorktowne Hotel in York, PA, will take place this year just as it has for over twenty years.

At this writing, Bill Johnston is still hospitalized following heart problems which beset him at the convention in Charlotte, NC. Prognosis is indefinite, but all his many friends are hoping for his complete recovery.

All of those close to Bill feel that he would want the event to continue and have, therefore, made contingency plans to assure that the weekend will be, as always, one of the finest contra dance weekends anywhere in the world.

In the event that Bill is unable to participate in the calling and teaching, Don and Dick will invite several of the many participating leaders to be a part of "Bill's team." Each will be asked to cover about a third of one of Bill's normally scheduled workshops. This will provide some delightful variety and, of even greater importance, no "new" staff will be "taking Bill's place." Instead, experienced leaders who have enjoyed the program for many years - and know the high dancing standards of the event - will share some of their favorite dances for everyone to enjoy.

Because Barbara, Bill's office, and his family cannot assume the burden of handling the logistics of the event, they have requested that Marie and Don do so. Registrations will be processed by Marie Armstrong. Then, on Thanksgiving Day, Barbara, Sue, and Marie will be the "welcoming committee" when folks arrive at the hotel.

Registrations should be sent to Marie Armstrong, PO Box 382, Oak Ridge, NC 27310. Please be sure that the words "Don Armstrong's Contra Holiday" appear on the envelope. Her telephone number is (336) 643-4731. For information only (not to register), call Don Armstrong at (573) 363-5241 or Dick Leger at (401) 253-3242.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

A previous article in this series alluded to the variety inherent in contra dancing. One of the comments we hear quite often from square dancers is that "all contra dances are alike," and that all that is done is ladies chains, circles, stars, and right and left throughs. While we admit that a limited number of basic movements are used in contras, those movements are purposely used in a repeating sequence to allow the dancers to polish their dancing skills and to "move with the music." It is those dancers who have not been taught to be aware of the music that make comments such as above. It is up to the dancers to react to the music, otherwise they are only going through a chess-game series of moves with music in the background. It is the function of the caller to give only enough commands to allow the dancers the full enjoyment of the music without undue interference from the caller's voice.

The dancers who make such "all alike" comments are those who have never been exposed to the range of variety in contra-dancing. They received all their training in only one formation - the square. Dancers who can do "all position dancing" in squares have told me that a certain basic move could not be done in the line formation - yet we went ahead and proved that it could. Those dancers have become so ingrained and familiar with the square formation that any other formation is foreign to them.

We also point out that they probably took 40 to 50 lessons to learn squares, that all their experience has been in squares, so why do they expect to dance contras right away without taking some time to understand the concepts involved? We have invited some to dance with us for a full year and then see if they still believe their original assertion. We have made converts of those who accepted the challenge.

These thoughts lead me to list some of the various formations used in the contra activity. At one time, I had counted over 18 named formations and the list was not complete. Formations include duple proper, duple (continued next page)

triple proper, triple improper, Becket, mescolanza, double mescolanza, set dances for 2 couples, 3 couples (triplets), for 4, 5, 6, 8 or 12 couples (and more), double circle, Sicilian Circle, double Sicilian circle, Circassian circle, 3 face 3, double couple (or Tempest), 4 couples with an extra person (odd-bod) at one end of the line, plus other formations not listed here. Granted, the Sicilian Circle can be said to be a circular variant of the duple improper formation, and the Circassian Circle can be considered a variant of the Becket formation - or are the lines variants of the circular formations? Bob Howell recently sent me a listing of formations for a total of 39 - although I would call some he listed by other names, and he listed some by the count of the number of dancers in the same formation.

When you consider the same formation but with different people active, the number gets larger. Consider a triplet with the 1s active, or the 2s or 3s active. There are dances with no one designated as active - all are equal. A dance may have one couple or all the odd-numbered or even-numbered dancers as actives. Jerry Helt has some dances that he calls "proper-improper" - all the men are in one line, the ladies opposite (all proper) but with all dancers crossed over (improper), hence "proper-improper". There are adjacent contra lines in which couples intermingle with couples in the other set and then get back to their own set. And, if you add quadrilles, double quadrilles, five couple squares, and other square-related formations, the variety becomes overwhelming. Whoever said that "all contras are alike" had probably danced only one or two in a year of square dance evenings.

With all the possibilities listed above, I was interested to read Lee Ticknor's article in the December 1997 issue of this publication. He outlined the dance Miss Darby's Favorite - it is a quadruple minor - yet another formation to add to the list! Whoever said there was no variety in contras? Variety is the name of the game.

Here is a dance that will challenge even good contra dancers and yet it involves only 4 moves (some are repeated). The earliest reference I find is Howe, 1858.

(continued next page)

GIPSEY HORNPIPE¹

Formation: Duple improper

music beats movement

A1	16	Actives down the outside and return
A2	16	Actives down the center, back and castoff
B1	8	Ladies half chain down the line
	8	Ladies half chain across
B2	8	Half chain in line
	8	Half chain across

To begin the dance it is necessary that every other active couple (1, 5, 9, etc.) face down the set and the other active couples (3, 7, 11, etc.) face up. The inactives who castoff with the actives stay adjacent to them to make facing lines of four, 1s and 2s facing down, 3s and 4s facing up. In the first chain along the line, the 1s and 2s (and 5s & 6s, etc.) chain down, the facing ladies chain up. In the same groupings the ladies chain across the set, then along the line, then across again. This is repeated for two full dance sequences, then the next two sequences will have those previously chaining down now chaining up. Every time a neutral couple at the head becomes active, the other actives reverse the direction they start the chains - the inactives must go along with the actives. Three foot couples must be prepared to ad-lib and "do their thing" when there are two dancing couples (not part of a group of 4 couples) just above the neutral couple at the foot. This figure is also known as The Rout (or Route) and was frequently used in traditional squares.

Are all contra dances really alike?

¹ Holden, Ricky, Kaltman, and Olga Kulbitsky, *The Contra Dance Book*, Newark, NJ: American Squares, 1956.

CONTRA (CONTRE) DANCE? SQUARE DANCE? FOLK DANCE? BARN DANCE? COUNTRY DANCE?

by Dudley Laufman

Fifty or sixty years ago in rural central New Hampshire, a Saturday night dance would have foxtrots, waltzes, polkas, Paul Jones, Grand March and Circle (Portland Fancy) and Virginia Reel. Seventy miles away in Nelson, with Shorty Durant calling the squares, there would be foxtrots and waltzes and three or four sets of squares plus maybe a Hull's Victory. Next town over in Hancock, Ralph Page would do mostly squares with a few contras. In Downeast Maine, the order would be round dances and Lady of the Lake three times. All these dances were referred to as the Dance or in some cases, the Square Dance. And so it went throughout New England, upstate New York, Ohio, and probably all of America.

In Boston, Tuesday night was Ralph's dance at the Y, contras and squares. Wednesday night was Charlie Baldwin at the other Y, mostly squares. English at the Cambridge Y. Thursday was Dick Best, squares and contras at the Cambridge Y. Friday was Ted at Porter Square, folk, contras, and squares. Saturday night everyone left town for dances up country. Nowadays in the city, the night of the week tells you whose dance it is and where and what will be done. All you say is, "I'm going to Tuesday night."

Where it used to be just "the dance," today you have quite a choice: contra dancing, folk dancing, Scottish dancing, English, Irish, Cajun, African, swing, CW line and/or two-step, etc., etc.

What to call it? I did a program for some preschoolers in Peterboro a few years back, and the teacher said to the kids, "Come on, let's do some contra dancing." Well, what I did could hardly be called contra dancing . . . a fractured La Bastringue, several singing circle games, and two singing games in lines. Not really contras.

At the majority of the dances we play for, we seldom do progressive contras, so we can't really call the event a contra dance. We usually only do one quadrille an evening, so we can't truthfully call it a square dance. The

(continued next page)

trouble with saying it is a folk dance (which it really is) is that people think it means international folk dancing. We do dances from Quebec, so I suppose it is international, but we don't wear lederhosen.

When we play for dances in barns, it really is a barn dance. But when we do the same dances in a church, what do you call it? Ralph Page said that contras plus square equals country dance. But what do you do when you advertise it that way and you get folks coming attired in cowboy boots and shirts and angry because the event isn't Country Western and/or line dancing? Or English, or Scottish.

Not much more than fifty years ago, contra dances were seldom done outside of New Hampshire, let alone the rest of New England. In Vermont, Ed Larkin dancers performed their four couple contras at the Tunbridge Fair, and Emerson Lang always included some at his parties. Morning Star was the last dance in Brattleboro at the Grange dance. Hull's Victory could be found at grass roots dances in Vermont and New York. Lady of the Lake and relatives were done at crossroad pavillion dances in Maine. Ralph Page always did four or five contras at his dances in New Hampshire and in Boston.

All of these events were called square dances; some were called square and round dances. This was to differentiate them from the all-round cheek-to-cheek dances with oozing saxophone and liquor. Then the back-to-the-landers leapt into the fray, and they called them contra dances to separate themselves from the squares, even though at the time square dances were predominant on the programs. But soon the contras became the focus, and "Contra Dance" was more apt even though some squares were done. Nowadays, at many if not most Contra Dances, contras only are done, with a token square in the middle and a waltz at the end.

At our public dance in Tamworth, we do three or four progressive longways, mostly duple or triple proper, maybe one improper, one or two sets of squares, some reels, several whole set longways, and schottishes, polkas, Gay Gordons, Roberts, Rye Waltz, and regular waltzes. Is it accurate to say it is a "Contra Dance?"

(continued next page)

At most of our non-public, or one-night-stand, dances, the program consists of Brandy Sherbrooke (Virginia Reel), Portland Fancy, La Bastringue, Grande Salute, one or two square dances like Crooked Stovepipe or Figure Eight, some reels like The Nine Reel, Sir Roger de Coverly, a cotillion, with repeats if necessary. Would you call this a "Contra Dance?"

I would like to say that what we do is Traditional American Folk Dancing of the Atlantic Northeast. But that is a mouthful, isn't it. Also, it is too intellectual. It won't appeal to the person on the street. Calling it a "Contra Dance" is a good generic term, I suppose, but we are looking for something different.

When people hire us for a public dance and ask about what to say on posters, we usually ask them to print TRADITIONAL NEW ENGLAND DANCE in bold print and, in smaller print, say Contre Dances, (spelling it with an "e" gets around the Central America politics) Quadrilles, Squares, Reels, Jigs, Polkas, Waltzes. For private house dances and church functions, we ask them to say something similar. For dances in barns, it is called exactly that.

A person called the other day and asked, "Do you do Contra Dances?" I said, "No, what we do are old time social dances." Sounds good to me.

* * * * *

Editor's note: After installing a CD version encyclopedia on my new computer, I quite naturally tried it out by looking up "Contra." What I found related not at all to dancing. I finally found what I was looking for under the spelling "Contre." So Dudley is more up-to-date than he may realize with that spelling! -- Diane

LETTER TO THE EDITOR

Editor's note: This letter from our Regional Contact in England, Henry Garfath, seemed so directly related to the previous article by Dudley Laufman that I had to include it here. In addition, Henry asks if the simple mixer dance "White Silver Sands" is still available. If you know where he can obtain a copy, please let him know. His address is: 16 Halls Farm Close, Winchester, Hants SO22 GRE, England. -- Diane

I am sorry if I misled you in a previous letter by referring to "Contra" and "Line" in the same sentence. They certainly do have the same meaning over here; although if anything "Contra" has a slightly more restricted use in the UK - most people think only of New England style contra dances when the term is used. This is slightly ironic because if the term "Contra" comes from "partners opposite each other" (and is not the French misunderstanding the adjective "Country,") then the "Becket formation" isn't Contra any more than are those circles with all facing the centre of the hall!

I personally used to think of the Balkan, Macedonian, Israeli dances as "line dances" and what are now called line dances as "solo" dances. I became conscious of the fact that I was out of step about ten years ago. For a little while I struggled to keep the adjective "Western" or "Texas" in place when talking about line dances like "Bus Stop" and "Alley Cat," but now I make a point of referring to Balkan, etc., as "Eastern line dances." In the end you just have to go with the flow and try to avoid the inevitable confusion created by a marketing media which now refers to "West Coast Swing," etc., as "Couple Line Dancing" - presumably because anything with *Line* in the title sells better!

The West End (London) revival of "Saturday Night Fever" has led to yet another Bee-Gees revival as well. Because of this I dipped back into the past and revived the original line dance for "Jive Talking." As you probably know it's danced in a circle. This proved to be total anathema to the line dance "experts" over here (who

(continued next page)

mostly boast 3 to 5 years in the activity!) and probably got me labeled "the last of the dinosaurs."

Unfortunately (because I'm not keen on it personally) many of the newer Line Dances here are danced to "Irish Country Western" and, therefore, have acquired the same dialect themselves. . . . But Country music should come from the heart - not from a rhythm generator. The other problems are the huge commercial success has led to the creation of a constant stream of new dances with fussy "on the spot" figures so that they can be danced on a crowded floor and people have to go to lots of classes just to keep up. Haven't we learnt anything from the "boom and bust" years of Square Dancing?

Henry Garfath

* * * * *

JASAN BONUS

by Don Armstrong

I have lost a wonderful and talented friend. The dance world, along with many LSF members, was shocked to learn of the sudden death of Jasan Bonus in Prague, Czech Republic, on April 10, 1998.

Jasan was an exceptionally talented and dedicated dance leader who had shared his great knowledge, and his deep feeling for his country's traditional music and dance, with leaders and dancers throughout the world.

Then, when given the freedom to do so, he brought the joy of dance home to his own countrymen and inspired a fantastic program of dance for young people. Hundreds upon hundreds were introduced to dancing because Jasan skillfully blended the pleasures of traditional Czech dancing with both traditional and contemporary dances from around the world. He was a founder of the cultural agency *Dvorana*, a leading center

(continued next page)

of social, folk and country dance, and was directly responsible for the introduction and popularity of American contra and square dancing in the Czech Republic.

Years ago, I had the great pleasure of working on staff with Jasan at camps here in the United States. It was a joy and inspiration to dance under his direction. His patience, knowledge, teaching and dancing skills made even the most difficult sequences from the traditional Czech *Beseda* not only understandable but fun.

Then we worked together at two different dance camps in Prague, and I recognized just how great his influence had been. The dancers, of all ages, danced to the musical phrasing of contras even better than native New Englanders! Two different groups went with us from the United states to share these dance camps, and all felt our lives had been enriched by him, his family and friends.

Hundreds, possibly thousands, of dancers have enjoyed the contra-dance music Jasan and I recorded in Prague. The records and tapes of the New Republic Band mutually owned by *Dvorana* and the Lloyd Shaw Foundation are in use everywhere contras are danced. It was truly an enjoyable project, and I'll treasure the memories of my visits to his home and with his family as long as I live.

Jasan's lovely wife, Jitka, was his dance partner and shared not only their administrative and organizational work but her dancing and teaching skills as well. All who know her remember her wonderful smile, and our hearts reach out to her and the rest of the family in sympathy and with love. Those who wish may write a note to her and their family: Jitka Bonusova, *Dvorana*, Spanielova 1275, 163-00 Praha 6, Czech Republic.

The dance world is richer because of Jasan Bonus; his dancing shoes will be hard to fill. Many will keep him fondly in memory. I am proud to have been among his friends. I will miss him.

MEMBERSHIP PAYS

The following financial incentives for members of the Lloyd Shaw Foundation are effective immediately upon publication of this issue of the *American Dance Circle* and will continue in effect until the next meeting of the Board of Directors of the organization.

1. Annual membership dues presently are \$20 for one person and \$30 for a couple. The modest cost of membership will be more than regained through member discounts given for the four LSF-sponsored dance events -- the Rocky Mountain Dance Roundup, Cumberland Camp in Kentucky, Terpsichore's Holiday at Jackson's Mill in West Virginia, and the new WinterDance in Kentucky. Each registrant who is a Foundation member will receive a \$25 discount off the total fee for these events -- provided the registrant has already been a member for at least 30 days before the starting date of the event. Thus an individual member would save \$5, a member couple would save \$20. Note that a couple/family membership also provides a \$25 discount for any child's fee that is greater than \$75. The discount will not be given for membership signups within the last 30 days before the event. All qualifying memberships will be verified with the Membership Chair.
2. A member who recruits a non-member, first-time registrant to sign up for any of the dance events listed above will be offered a \$25 discount off their total fee; this discount will be in addition to the member discount cited in #1 above. The new member will be asked to sign an affirmation that he/she registered (and joined, if applicable) as a direct result of recruitment efforts by the member. The new first-time registrant can do this when registering by listing the name of the member who recruited their attendance. There is no limit to the number of discounts that may be earned by recruiting new, first-time registrants up to -- but not exceeding -- the full amount of the event's fee.
3. Any Lloyd Shaw Foundation member may earn a free
(continued next page)

year's membership (no dues payment) by recruiting at least four new adult members during any 12-month period. Counting towards this incentive will depend upon the type of membership purchased: a new couple/family membership will count two; a new individual membership will count one. For instance, a free year of membership may be earned by recruiting as new members at least two new families (single-parent and two-parent families both qualify).

4. Foundation members may purchase membership packages, at discount rates, to give away as gifts. Purchase of a \$100 package will provide six individual memberships (a regular \$120 value) or four couple memberships (also normally a \$120 value). Two year-end dance events are coming up; encourage your dancing friends to attend by providing them with a membership that will convey a \$25 discount on each person's event fee.

This question is posed to both new members and those of you who have supported the Lloyd Shaw Foundation over the years: Will you recruit at least one new member during the next year in order to help ensure that this organization of friends, sharing fun and fellowship, preserving our heritage, will march with renewed strength into the 21st Century? This is your chance to make that happen while, at the same time, enjoying the benefits of the membership incentives offered.

* * * * *

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ANNOUNCES

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REVISED SCHOLARSHIP POLICY

The Board of Directors, at their annual meeting, arrived at a new scholarship policy for Foundation events. Portions of the new policy of interest to members are printed below.

Several types of scholarships will be made available by the Lloyd Shaw Foundation.

- 1) Scholarships providing tuition and some portion of room and board expenses will be paid from the scholarship funds administered by the treasurer. The recipients of these scholarships will be determined by a three-person scholarship committee consisting of the President, the event director, and one person appointed by the president and approved by the Board of Directors of the Lloyd Shaw Foundation. Such a scholarship cannot be granted to the same person more than once.
- 2) Scholarships providing tuition only may be granted by the director of the event, no actual payment being involved. Such a scholarship may be granted to the same person more than once. The person receiving the scholarship will contribute to the tasks of the event, according to their areas of expertise, for no more than two hours per day during the course of the event

Qualifications for the granting of the above mentioned scholarships will be:

- A. *financial need*
- B. *expressed willingness to promote the goals of the LSF in the recipient's home community*

- 3) Scholarship money may be contributed to the Lloyd Shaw Foundation treasurer at any time. This money may be a designated fund for a scholarship for a specific person to attend a specific event, or it may be contributed to the existing funds. If contributed to the existing funds, the recipient may not be designated by the donor.

Existing funds are: the Dorothy Stott Shaw Scholarship Fund, the Edna Mae Liden Scholarship Fund (for round dance teachers), the Fred Bergin Music Scholarship Fund, and event scholarship funds maintained by funds raised at Terpsichore's Holiday, Cumberland Dance Camp, and the Rocky Mountain Dance Roundup.

STIR THE BUCKET

We have several sad announcements to make in this issue. **Bill Johnston** was taken ill at the National Square Dance Convention and, at last report, was in Presbyterian Hospital in Charlotte, NC. Our best wishes go out to **Bill** and to our good friend, **Barbara**, his wife.

After a courageous fight, **Dorothy Gornowich** died on June 27, 1998. **Frank** says: "Contra dancing was her life for the last several years . . . Her only tears during her fight with cancer were when she would look at me and say, 'Well, honey, at least we got three more years of dancing.' . . . I am very proud of her." Frank sends his thanks to all who signed the card sent from RMDR, '98. Condolences can be sent to him at 2338 Tranquility Lane, Green Cove Springs, FL 32043. Dorothy will surely be missed.

Becky Osgood, wife of our good friend, **Bob Osgood** died on June 13, 1998. Bob will know that he is supported by the concern and esteem of Foundation and square dancing friends throughout the nation.

Howard Walsh, a long-time friend of the Foundation from Ft. Worth, Texas, died on May 28, 1998; our thoughts go out to **Mary D.** Their sponsorship of the yearly presentation of Lloyd Shaw's "Littlest Wiseman," the wonderful Texas Boys' Choir, the fantastic Dorothy Shaw Bell Choir, the yearly Fellowship get-together at their house in Colorado Springs, their smiling faces at the end of "The Visible Anthem" -- so many wonderful memories.

John Forbes informs us that **Ethel Capps**, for many years the guiding light behind the folk dancing program at Berea, died on April 27, 1998.

John also keeps me informed of the activities of the **Old Castle Dancers**, a group of teenagers who perform ritual dances under the instruction of **Sylvia Forbes** and utilize John's musical talents. This group often takes on the authentic but difficult task of performing outdoors, most recently at the Loose Park Rose Garden in Kansas City.

L. DeWayne Young writes that he was recently in San Antonio to present **Mary Bee Jensen** with the San Antonio College Folk Dance Festival national award. Later he was in Reno and presented to Mary Bee the Heritage
(continued next page)

Award of the American Association of Health, Physical Education, Recreation, and Dance/National Dance Assoc. -- two well-deserved awards for a person whose name is familiar to every teacher of dance in this country.

Glen Nickerson assures us that he and **Flo** are not giving up calling completely despite the fact that they will no longer be on staff for the San Diego Contra Dance Weekend (see Events of Note.) He says that they will continue with their club, dance weeks, and festivals. In fact, he sent a brochure for an August, 1998, Clogging Workshop and Dance in Tacoma/Fife, Washington, at which he will present two hours of contra dancing.

WELCOME TO OUR NEW MEMBERS!

Henry & Jane Austin, Pearl River, NY
Joyce Ann Brown, Louisville, KY
Susan Burt & Larry Stout, Normal, IL
Frank & Ilse Cavaliere, Venice, FL
Teri Cobo, Bend, OR
Shirley Cook, Seattle, WA
Mary Dempsey & Gary Barton, Kansas City, MO
Celeste & Gené Gryniewicz, Tinley Park, IL
William Hill, Grand Rapids, MI
Annette Hofstetter, Pepper Pike, OH
Rose Ann Makowski, Augusta, MI
Linda Mueller, Chesapeake, VA
Dave & Kathy Ranhart, Martins Ferry, OH
Andrew Stout, Normal, IL
Donald Webb, Lakewood, OH
Roger & Molly Williams, Kalamazoo, MI
Jeanne Wilson, Alfred Station, NY

* * * * *

Calling All Members!

Check out the latest on Foundation dance events plus pictures from Terpsichore's Holiday on
<http://www.flinthills.com/~lsf>

1998/99 EVENTS OF NOTE

2nd Annual Traditional Dance & Music Festival, Ames, Iowa, September 18-20, 1998. Featuring Ted Hodapp, John Ramsay, and Enid Cocke. Contras, English country dance, American couple dances. For details see advertisement elsewhere in this issue.

Sharpes Assembly First Annual Contra Festival, Kenilworth Lodge, Sebring Florida, Oct. 2-4, 1998. Workshops in contra and English Country Dance. Contact: George & Onie Senyk, 4300 Indian River Drive, Cocoa, FL 32927; phone (407) 636-2209.

Eighth Annual Birthday Bash presented by **Contra Corners**, Saturday, November 7, 1998, Greenwood, VA, featuring Robert Crommartie with music by Footloose. Potluck from 6:30-7:30; dance from 8 to midnight. Housing can be arranged. Contact: Denise Barisonzi at (804) 295-1847.

23rd Annual Contra Dance Holiday, Yorktowne Hotel, York, PA, November 26-29, 1998. Don Armstrong, Dick Leger. Contact Don Armstrong at (573) 363-5241 or Dick Leger at (401) 253-3242. To register, write Marie Armstrong, PO Box 382, Oak Ridge, NC, 27310; phone or fax (336) 643-4731.

LSF Terpsichore's Holiday, '98, Jackson's Mill, Weston, WV, December 28, 1998-January 1, 1999. For information, see advertisement elsewhere in this issue.

LSF WinterDance, '98, Kentucky Leadership Center, December 26, 1998-January 1, 1999. For more details, see advertisement elsewhere in this issue.

14th Annual San Diego Contra Weekend, San Diego, CA, July 9-11, 1999. Contra, quadrilles, English, folk & round dancing. Paul Moore, Don Ward, Grant & Ann Logan. Contact: Paul & Mary Moore, PO Box 897, Running Springs, CA 92382; phone: (909)867-5366.

8th Biennial B.C. Festival, Salmon Arm, British Columbia, Canada, July 8-10, 1999. Full contra program planned. Contact: Neil Smith, 373 Cedar Drive, Lynden, WA 98264; (360)354-5821; email: neilsmith@juno.com.

FOUNDATION INFORMATION

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

Donna Bauer, 909 Tijeras,NW, #201, Albuquerque, NM 87102 (Board of Directors; Director of Dance Center) (505) 842-0046;
Email: dfbauer@aol.com.

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.

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

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

Frank Gornowich, 2338 Tranquility Lane, Green Cove Springs, FL 32043 (Board of Directors) (904) 282-8383.

Elizabeth Grey, PO Box 2167, Canon City, CO 81215 (Board of Directors) (719) 275-1706.

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

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 (send address changes to Diane)

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

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; Vice President; Executive Committee; Co-editor of American Dance Circle) (816) 587-4337; Email: deortner@aol.com.

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

Dale Sullivan, 3915 NW Ponderosa, Lee's Summit, MO 64064 (Treasurer; Board of Directors; Executive Committee) (816) 373-4095.

Rusty Wright, 3022 Siringo Rondo, S, Santa Fe, NM 87505 (Board of Directors) (505) 471-0391; Email: rustywright@sprynet.com.



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5.	Paddy on the Turnpike (b)	8 x 48 @ 116
6.	Rickett's and Rambles	12 x 32 @ 117
7.	Caledonian Lady (c)	11 x 32 @ 115
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