

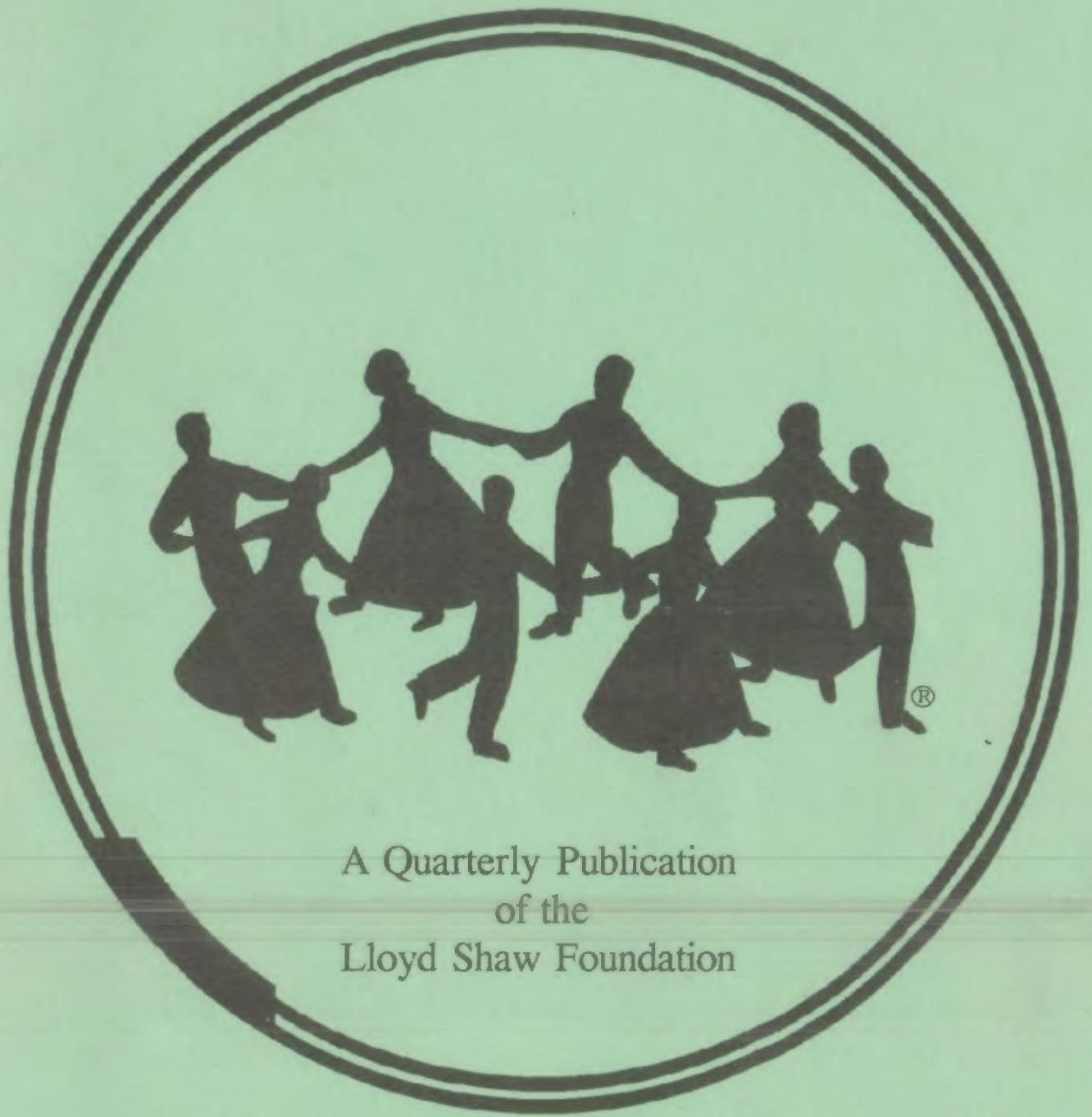
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of the
Lloyd Shaw Foundation

The American Dance Circle

MARCH 1999

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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 perseve 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.

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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

Again this year we saw in the new year in a perfect way at Terpsichore's Holiday. Before midnight we danced a waltz mixer ("Terpsichore's Midnight Mixer," composed for the event). Then we danced and sang the round "Oh, How Lovely Is the Evening" in concentric circles. Then couples and families waltzed around the floor greeting each other, forming little circles, then waltzing on to greet and circle with others. And then our wonderful musicians played the entire "Blue Danube Waltz" with all the retards and interludes. It was glorious!

At typical, non-dancing new year's eve parties, I have wondered why everyone should be so happy at midnight. Why should we rejoice at the passing of time? But dancing in the new year, as the culmination of three days of dance and fellowship with wonderful people, I shared everyone's gladness. I rejoiced in the friendships made and renewed and in the prospect of a fresh new year with all its possibilities.

Terpsichore's Holiday was an unqualified success with a total of 200 people in attendance. Word is getting out among families that this is a great place to be. Parents can dance all day, knowing that their children are receiving not just good supervision but a rich offering of activities and dance instruction. Those without children can dance their feet off all day and half the night. I predict that this event will be booked up early next year. You would be wise to get your registration in if you want to dance in the new millennium with us next year.

I want to express my deep appreciation to the director Bob Mathis and registrar Mel Clark for all their work. It takes very special leaders to see to all the details to make a camp run smoothly. Bob and his wife Tali Stopak also win the largest family award. Their extended clan of parents, siblings, aunts, uncles, nieces, and nephews numbered 15. We were blessed too with superb dance leaders and

(continued next page)

musicians. On a personal note, it was a joy for us to have our daughter Meagan with us.

As is usually my assignment at dance camps, I taught couple dancing. I grew up with the term "round dancing," and I've also encountered the term "pattern dancing" to describe the choreographed patterns that couples do, usually dancing around in a circle. I was amazed to have some of the people in my class say that they had never encountered this sort of dancing before.

The dances that Lloyd Shaw collected in the western U.S. in the first half of this century and popularized throughout the country were squares and rounds. These were the dances that the settlers brought west with them in the 19th century. The typical pattern for an evening of dancing was a "tip" of two square dances and then a round dance. The most common types of round dances were waltzes and two-steps with an occasional polka or schottische.

I find now that a whole new generation of people who have come to dancing through contra dancing may not be aware of the rest of the American folk dance spectrum. I feel a responsibility to help them enjoy the lovely old couple dances that are a part of this wonderful heritage.

Some people apparently think that round dancing is some new add-on to the dance scene, but it comes to us in a line of couple dancing that stretches back for centuries. As people know, the waltz supplanted the minuet as the major couple dance at the beginning of the 19th century, marking in dance the shift from classicism to romanticism. Gradually the shock wore off of permitting a man to hold his partner in his arms and whirl her around the dance floor. By mid-century there was a new couple dance that swept over Europe and the U.S., the polka. Just as English country dances were written to popular tunes, specific couple dance patterns began to be devised to specific tunes. There were mazurkas, schottisches, gavottes, and gallops, but the two rhythms that endured were the waltz and two-step.

The dances I teach come from several different sources. There are the old English and American ballroom dances, some of which found their way west and now are associated with traditional square dancing, such as the "Varsouvienne," the "Veleta," and the "Black Hawk Waltz." There are many variations that people created to those

(continued page 27)

BOARD NOMINATIONS

Board members of the Lloyd Shaw Foundation are elected for a three-year term and, if re-elected, can serve an additional three year term. Three directors, Donna Bauer, Christine Conboy, and Allynn Riggs, are completing a three year term this summer and are eligible for re-nomination. Diane Ortner and Rusty Wright are completing second terms and are not eligible for re-election. Continuing members of the board, whose terms will not be completed, are Don Armstrong, Enid Cocke, Don Coffey, John Forbes, Robert Fuller, Elizabeth Grey, Kristin Litchman, and Gail Ticknor.

Since the maximum membership of the board was set at thirteen at last year's board meeting, five board members may be elected this year. This year's nominating committee members are Gib Gilbert and Elizabeth Grey. If you have suggestions for nominees, please sent them to Elizabeth Grey, Box 2167, Canon City, CO 81215-2167.

Nominations will also be accepted at the annual meeting being held during the Cumberland Dance Camp in Kentucky in August and by petition. If a member wishes to file a petition to be considered as a nominee or wishes to file a petition on behalf of another member, that petition, along with the signatures of ten members in good standing should be in the hands of the election committee (Dale Sullivan, Chair; see address inside back cover) by July 21, 1999.

Nominees must be contacted prior to the nomination and must agree to serve. They must be members of the Foundation and should have first-hand experience of Foundation events and activities. Members of the board of directors are expected to attend the annual board meetings, held either at the Rocky Mountain Dance Roundup in Colorado or the Cumberland Dance Camp in Kentucky, if at all possible.

Ballots and candidate information will be mailed to the membership by September 1, 1998. In order to be considered valid, the ballots must be returned to the election committee chair, Dale Sullivan, by October 15, 1999. The results of the election will be announced in the December issue of the *American Dance Circle*.

VANTAGE POINT ON THE FOUNDATION IN THE TWENTY-FIRST CENTURY

by Don Coffey

During my first year on the Lloyd Shaw Foundation board of directors much thought has been given to the directions our organization may take over the coming 10-20 years, and what we should be doing now to ensure the ship is properly steered in these directions.

Our purposes are pretty clear. We are to sustain the living legacy of American folk dance preservation undertaken by Lloyd Shaw, we are to have a great deal of fun and fellowship while we are doing so, and -- in many ways -- we are to pass it all on to the next generation. That last part seems especially important, considering the rich inheritance we ourselves received and enjoy. But the "devil" is in the details. As a practical matter, we are required to be just a tad more specific when setting out to implement these general purposes.

I thus set down these thoughts in hope that they will be of some benefit to the Foundation's members and leaders alike. Perhaps these ideas may serve as catalyst for forward-looking discussions at the annual meetings of members and directors at Cumberland Camp this August.

We all have a grand time at LSF dance camps. These events are growing rapidly, they are attracting lots of new people -- especially younger dancers and families with children -- who are discovering the Foundation, liking it, joining it. These things constitute significant gains toward revitalization of the Foundation, a key goal of the 1997 leadership retreat in Albuquerque.

But dance camps are just a start. Substantially more is essential if the Foundation is to fully take its place as a bonafide national dance organization, presenting a comprehensive portfolio of programs appropriately suited to Things As They Are Today. Following is my vision of six components which could comprise such a portfolio. I welcome constructive feedback, innovative thinking and fresh ideas from all quarters.

1. Dance Camps

The new Terpsichore's Holiday (Dec. 28-Jan. 1) was a
(continued next page)

phenomenon waiting to happen. It is the right kind of camp in the right place at the right time. Strong preregistrations for Cumberland Camp 99 (before any advertising) suggest it too will continue the remarkable revitalization that is occurring in terms of new people attracted to foundation events and membership.

What makes these camps notable is their basic strong orientation to families with children, and select periods set aside for intergenerational dancing. Attendees at both have praised the high quality children's programs that Teach Kids How To Folk Dance...and then, 2-3 times a day, bring them together with parents, grandparents and other adults -- sharing the joy of our roots descended from English, contras, Appalachian and squares, the lineal core of AngloAmerican folk dance.

Perhaps nobody else in the nation cares quite as much as we do about programming designed for families, for grandparents and grandchildren, for enabling all concerned to experience intergenerational dancing the way it was done in pioneer America. This is clearly among the things Lloyd Shaw Foundation does best. We are setting important new precedents, I urge using the same basis for other new dance camps we will introduce during the coming ten years. Coincidentally, our adult programs also are pleasing to singles, single parents, and couples without children, for we have plenty of those too. And, of course, none of this precludes other types of LSF dance events with different formats for non-family groups with different purposes.

2. Community Dance

The Foundation has always supported community dancing, but the practical impact of this "favorable attitude" has been limited. For strategic planning, we should note the Country Dance and Song Society's colossal success in the same area through their simple device of offering, among other things, a 501(c)(3) tax-free umbrella for community groups who incorporate nonprofit. If the foundation is to promote community dancing -- and I strongly think we should -- we should do so in other areas that have not already been well accomplished by our fine colleague CDSS.

Several avenues are apparent. One of the simplest is to use our major dance events to actively promote
(continued next page)

formation of new community dance groups. With very minor tweaking of curricula, we can teach people how it is done and advise them on practical specifics of setting up a new community group. We did this at many of the KHI events I was involved in. Our camp bookstores should directly support this aim. It is a fairly simple thing to ensure that each bookstore contains dance instruction manuals suitable for new, inexperienced leaders of new community dances, and to give those new leaders tutored, live calling experience at our camps. While emphasizing live music at our dance weeks, as our market audience expects, we can also stock bookstores with popular recorded music and promote its use as a pragmatic way to get new community groups started. Recorded music has its uses, and this is a dandy.

We can also coordinate our related Foundation policies. As soon as possible, for example, all activities of the LSF Recordings Division and the Foundation's dance kits (now under revision) should be made subordinate to, integrally tied to and supportive of, explicit Foundation policy to promote community dance. What else are we promoting?

3. Schools

Similarly, the Foundation has long promoted school-based dancing, particularly through its school-directed elementary and secondary dance kits and, in past years, its teaching of teachers. Indeed, Lloyd Shaw personally led the way in this area -- how could we not make our organization reflect the high priority he placed on teaching youths to dance? Nevertheless, past glories notwithstanding, these things presently are less than resoundingly effective. We should either abandon this line or renew it meaningfully. My own preference is to renew school-based activities in ways that are vital and realistically in line with current federal and state policies.

Public education policies and statutes have evolved in recent years, in ways encouraging to those who would like to instill folk dancing in the schools. Pursuing this -- state by state -- would be a very major job even if delegated. In our all-volunteer organization, it is unlikely that any retiree or other non-working person is able to step forward

(continued next page)

and offer the 100% effort required to coordinate volunteers in many states. If it is to be seriously pursued, we must establish a central staff, paid and full-time, the sooner the better. I see no suitable alternative.

Here too, all activities of the LSF Recordings Division and the Foundation's dance kits should be subordinate, coordinated with and integrally tied to explicit LSF policies for promoting folk dance in the schools. Most importantly, systematically marketing the kits should be given far more effort than it takes to produce them. The Foundation should be the cause of folk dancing not in dozens of schools but in thousands across the nation.

4. Regionalization

A proposal for establishing Regional Centers of the Lloyd Shaw Foundation was provided to last summer's meeting of the board of directors. In a nutshell, this idea would designate several regions across the nation, and invite existing folk dance organizations to apply to become the Foundation's lead representative in each region.

To win the (renewable) designation, an applicant would agree to pursue and promote certain policies, specified by the Foundation, among the other community groups within that region. Examples could include things such as:

- introducing folk dancing into schools, and marketing the educational dance kits;
- sponsoring dances for handicapped persons (wheelchair; retarded; blind; deaf etc.);
- helping establish and nurture new community groups;
- reporting up-and-coming dancer leaders and musicians to a central resource database maintained by LSF central office staff and made available free to all requesters;
- sponsoring intergenerational local dances featuring grandparents and grandchildren;
- sponsoring international/ethnic dances for large local ethnic populations;
- or any comparable goals the LSF directors decide are worth pursuing through a regional structure.

Creatively developed, regionalization holds immeasurable potential for the Foundation's growth and influence on the national dance scene. I intend to introduce a motion concerning it at the upcoming August
(continued next page)

board meeting. In the meantime I will appreciate feedback from anyone on this or the other ideas in this article.

5. Central Office and Staff

It is not realistic to expect that all the activities proposed above could be adequately handled by an all-volunteer organization. Many of us who are very actively engaged in Foundation affairs also have fulltime jobs -- meaning that we manage a certain amount of frantic juggling of time and priorities. "Vacation" means going to a dance camp, usually to work as well as dance.

Proposals like these cannot happen unless the Foundation establishes a central office, and staffs it with some dedicated people who can devote full time to carrying out LSF policies. For instructive comparison, note that CDSS has a staff of eight in its central office, and they are all busy. That our volunteer organization does as well as it does with no staff is rather amazing.

Where a central office should be located, and how many should initially staff it, are details. The big question is how could we pay their salaries and operating costs?

6. Elderhostel

Those who follow U.S. demography know what is coming.

The Baby Boom Generation that many longtime LSF members helped launch in 1945 will begin reaching age 65 in the year 2010. Their early retirees are already making their presence felt. The national Elderhostel organization -- one of the most successful and unique enterprises in U.S. history -- is prominently poised to serve these millions of new elders.

The Lloyd Shaw Foundation should be positioned to show them how to dance. Many already do -- or did. A new dance format, provided by LSF through Elderhostel, would be highly attractive to this giant new eldermarket.

I provided to last year's annual Board meeting a proposal for LSF to get involved in producing folk dance events through Elderhostel. It included a financial analysis showing how we could reap significant new revenue from doing so. The analysis was based on personal experience from my days with the Kentucky Heritage Institute, and I consider it realistic.

I believe a comprehensive Elderhostel program
(continued next page)

presented by retired LSF dance leaders, and non-retired members who can find the time, would produce adequate revenue to support a central office staff -- and maybe help finance our national archive operations in Albuquerque.

The formula is fairly simple. The Foundation has many dance leaders, retired and otherwise, who could easily make time to head up 5-day Elderhostel programs (several hours daily, plus evening program) several times a year. These leaders are among the nation's preeminent experts at teaching people how to do simple, fun dances and -- meeting elderhostel's academic requirements -- teaching how those dances fit into U.S. history from the early colonies to the present. Elderhostel's pricing structure would easily produce enough to pay these leaders well for their time, and leave substantial surplus after costs. I welcome any LSF member's assessment of my preliminary estimates, which I will be glad to provide upon request.

Here again, a central office staff would be needed to sustain the Elderhostel programming, for the details and logistics are very time consuming. Until an LSF staff is established, perhaps one or two retired LSF members with high dedication to the Foundation's mission could find the time to take this project on -- at least until it's sufficiently established to start paying staff salaries.

Integrated Functions. I view the items described above as an interconnected whole. No one of them is of any extraordinary worth unless it is part of a whole that includes the other parts. As a group I believe these functions operating together would, more than ever before, make the Lloyd Shaw Foundation a vital, dynamic influence for betterment of the national dance scene. We're pretty good at what we do -- but we could do it so much better if we really tried.

Nor do I for a minute assume the six items described here are the whole story -- they're just the ones I thought of. What else have you thought of? How can we put all our ideas together, and put them to work? How can we best join hands to lead the Foundation and its worthy purposes into the new Millenium? The door to revitalization is wide open.

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CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

In single progression triple minor contra dances the active dancers nearing the foot of the set must be able to dance with a "ghost couple" in the minor set. The ghost couple is always the number three couple position in the minor set of only two couples nearest the foot, or can be considered as an invisible foot couple waiting out a sequence. The general rule is: if the active couple has only one couple below them at the foot, they dance with that couple as if the third or "ghost couple" were there; as the active couple progresses to where no live couple is below them they then wait out a sequence at the foot until they can be the number three couple in a new minor set. Failure to dance with a ghost couple will result in dancers being stuck at the foot and not progressing into new minor sets.

Triple minor dances are a lesser part of the overall contra dance activity; they are a lesser part because some of the dancers, particularly the number three couples, are not involved in some of the movements and do a fair amount of standing during the sequence. The modern trend to more energetic and "everybody moving" dances will probably contribute to triples being even less a part of the activity in the future.

Some triples involve movements that result in facing lines of three across the long line orientation of the main set, e.g., Market Lass and Sackett's Harbor. In Sackett's Harbor, the lines across at the foot consist of two facing down and two facing up - it is necessary for each active to turn one ghost contra corner then finish the sequence with the ghosts included. In the foot set of Market Lass, the active man is in the center of a line of three facing down, while the active lady is by herself facing up ready for the forward and back in the lines across before turning right 3/4 to the long lines and then completing the sequence.

There is one dance, a bit more energetic than those noted above, that results in several lines of "three and one" - this occurs for all dancers in each sequence, with the active man by himself facing down and the active lady in the center of a line of three with the inactives, all facing up.

Although the discussions above were on triple minor
(continued next page)

dances, this dance is a duple minor.

OLD ZIP COON No. 2

Formation: 1-3-5 etc. active and crossed over

music	beats	movements
A1	4	Actives balance partner (right hands joined)
	4	Actives turn partner 1-3/4 round (man face down, lady face up)
	8	Balance "three and one"
A2	16	Actives swing in the center (end facing down)
B1	16	Actives down the center, turn alone and come back to a castoff
B2	16	Right & Left Thru with the couple above; Right & Left Back.

The dance took its name from the popular (mid-1800's) minstrel tune of the same name, but can be done to other tunes. It is energetic in that the turn 1-3/4 round is done in 8 counts and the swing is 16 counts; it can be made less active by making the turn only 3/4 around and by changing A2 to Balance and Swing.

There is also an Old Zip Coon No. 1, which is a triple minor that involves mostly walking (hiking) - with the actives down the outside, the two's down the center, then changing places for the actives to come up the center while the two's go up the outside. The roles are then reversed so the actives go down the center and up the outside while the two's go down the outside and up the center. Then both those couples go down the center, turn alone and return for a castoff by the actives, followed by Rights & Lefts with the couple above. Note that the number three couples were not involved until progression occurred and they became number two couples. It is fairly easy to understand why this dance fell by the wayside and why No. 2, being more energetic with everyone moving, was developed. It can also be noted that No. 1 could easily have been done as a duple minor. The only similarity between the two dances is in the title - the dances are completely different.

The "three in line" or the "three face one" movements
(continued next page)

and dancing with ghosts add a bit of fun to a dance program, whether in triple minor or duple minor dances. Triple minor dances add interest and variety and should not be allowed to disappear through lack of usage.

* * * * *

LETTER TO THE EDITOR

DeWayne Young, former assistant editor to Vyts Beliajus and *VILTIS* magazine, is seeking information regarding *VILTIS* issues prior to December, 1965. The National Folk Organization of the USA, which Young, Vyts, Mary Bee Jensen, and George Frandsen co-founded, is establishing an archival core, with links to other such centers, for use by dancers, teachers, researchers and others interested in the folk arts of the USA. A foundation of *VILTIS* and other folk-related publications would be vital.

Several individuals have expressed an interest in donating their life work in publications, costumes, videos, records, etc. into such a repository. If actual items are already in other sites or collections, that information would also be of help in establishing a network of information and communication - one of the primary missions of the National Folk Organization.

Other items Young is attempting to locate are "Vaga, The Furrow" (1935), "Lore" (1936-1938) and "Concord (1937). If information is known of Wenetta Grybas Childs or other members of Vyts' dance group in California, please contact Young.

Information, reminiscences or published articles/photos are also being sought by Young for his forthcoming publication of Vyts Beliajus' life. The periods in San Diego, Chicago, and between are especially scanty.

Anyone having information in these areas, or wishing to donate material, is urged to contact L. DeWayne Young, 359 S. Cleveland Avenue, Blackfoot, ID 83221. Telephone (208) 785-2427 after 5:00 p.m. or (208) 785-2200 between 8:00 a.m. and 5:00 p.m. Fax to (208) 785-5036 or email dyoung@labor.state.id.us.



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LINES ABOUT SQUARES

by Dick Pasvolsky

For several years, my wife Jo Anne and I have been wanting to travel to New Mexico to see the Lloyd Shaw Foundation's dance center and the archives housed there. Our tentative plans included visiting friends who live in New Mexico, visiting some pueblos and taking in some of the much touted scenery in the "Land of Enchantment." When we read that the Rocky Mountain Dance Roundup was to be held at Highlands University in Las Vegas, New Mexico, we decided to sign up and head west.

We had a wonderful time. On the evening of our first full day in Albuquerque, Bill and Kris Litchman invited us to their house where we spent a couple of very enjoyable hours talking with them and their guest, Hank Caruso, a long-time friend, who was also heading for RMDR.

The next morning, Bill, who is a vice-president of the Lloyd Shaw Foundation and Director of the Archives, treated us to a grand tour of the center's facilities and the archives. I had been told that the archives contained large collections of recordings, films, videos, and printed materials, but I was amazed to see the enormous number of items in each of those categories that are housed there, much of it cataloged, shelved and/or filed in orderly fashion. But, because of the very large number of items that continue to pour in, the job of cataloging and storing so that the materials housed there can be readily accessed for use is gigantic.

Bob Brundage has voluntarily taken on the enormous job of cataloging the thousands (more than 20,000) of records that are still in boxes or piles waiting to be shelved. And more keep pouring in. Bill told me that Bob often goes to the center and puts in many hours of sorting and cataloging during the hours when no one else is around. The work of Bill, Kris, and Bob and the generosity of contributors will continue to benefit the social dance community throughout the world for many years.

I would like to have spent hours more in the archives. I felt like a kid in a toy store, wanting to play every old record and read old articles, but we had to get on with our trip.

(continued next page)

Again our expectations were exceeded. We had the opportunity to see firsthand why New Mexico is called the "Land of Enchantment." The scenery is even more spectacular than we had expected, and we were especially surprised by the wide variety of scenery to be seen in the relatively small area of the state in which we traveled: sage brush, ponderosa pines, red rock, white rock, mesas, high mountains, deep ravines and canyons, and to our great surprise, scenery that resembled very much that of the Green Mountains of Vermont. We also got much more than we had bargained for from our very enjoyable and informative visits to several pueblos.

After four days of traveling, we arrived in Las Vegas for what was to be a wonderful five days of dancing at RMDR. After we left Las Vegas, we visited some more pueblos and then topped off our trip with a very enjoyable visit with Rusty and Lovetta Wright, who gave us a grand tour of some of the very interesting places in their home town of Santa Fe, which was the first seat of government in the USA.

Dancing at RMDR, under the very able direction of Diane Ortner, was just great. In addition to the opportunity to participate in a variety of the types of dances that we like best, presented by some of our very able Lloyd Shaw Foundation leaders, we also had the opportunity to dance and chat with some old friends whom we had not seen in many years and to make new friends on and off the dance floor.

I enjoyed especially the several conversations that I had with Gib Gilbert, who conducted a series of workshops on "old time" traditional square dancing. He, as did Bill Litchman, also called some of the old dances during some of the evening programs. One of the very interesting things that we discussed was the differences in styling in different sections of the country. Gib had taught the figure "catch all eight" during one of those workshops. To execute the figure, Gib had us use the pigeon wing (hands up) hand hold. I mentioned to him later that in the areas where I had called during the early fifties, we executed all of the figures using the pigeon wing hand hold except "catch all eight," for which we used the forearm grip (see the definition of the figure below.) That led us to some thoughts on some other differences in the way square dancing was done in
(continued next page)

various parts of the country.

One of the thoughts that I had was that during those early fifties, although almost everybody else in the country was using hands up, even for the allemande left and the grand right and left, dancers in the whole state of Texas, I was told, were using the forearm grip for all of their turns. In the early sixties, Les Gotcher, who was a stand-in for Clark Gable and did some bit-part acting, told a few of us gathered that he was doing a square dance scene for a film a few years earlier and as the dancers were executing a grand right and left, director Cecil B. DeMille stopped the action and said that the dancers had to get their hands down for the grand right and left; with their hands up, they were blocking out some of the action in the background. Les said that scene was responsible for the switch to hands down shortly afterward throughout the country. The shift to general use of the forearm grip did not come about until a few years later.

That shift has caused some confusion and some uncomfortable dancing. CALLERLAB recommends that the forearm grip be used for most turns, but they also recommend that the hands up position be used for the ocean wave formations and for all turns executed from those waves (swing thru, spin the top, etc.) Dancers in some areas, including most of New England, do not adhere to CALLERLAB's recommendation and use forearms for *all* turns *and* ocean waves. I find using forearms for waves to be very uncomfortable.

Some areas have their own unique ways of doing the allemande left. My favorite is the one that I came across in Bloomington, Indiana, in 1967. Dancers would join left hands, turn half-way around and with their left arms extended and right arms raised, lean back, wave their raised arms slightly and wiggle before pulling by to complete the figure.

One major difference in the dancing in the East as opposed to the West was tempo. During one period of the early fifties, the tempo was increased slightly in the East but much more in the West. Bob Brundage, in an interview taped with Bill Litchman recently, said that during his calling trips through the mid-west and into the far west, he noticed that when he passed the Detroit area, the speed of square dancing picked up considerably. Bill and Gib, both
(continued next page)

westerners, were calling the old dances at RMDR much faster than I recall dancing them or calling them in the East during the fifties.

As "Western" style square dancing was undergoing many changes during the early and mid fifties, a dancer was likely to find variations in styling and execution of many figures. Some areas were beginning to use the right hand pull-by for the right and left through as opposed to the pass-through and courtesy turn styling that had been used for many years.

During the fifties, the pack-saddle grip was the most popular grip for forming stars except those used in the ladies chain. As time went on, the palm touch and hands across (as used in English country dancing) style stars became increasingly popular. CALLERLAB now specifies which styling should be used for each of the figures in which the use of a star is called for (chains, star promenade, thar star, etc.)

I have selected "Texas Whirlwind" to feature in this article. The dance was one of a series of partner-change patten-called dances popular in the late forties and early fifties that were recorded on the Folkraft label with Rickey Holden calling. In 1949, when that dance was recorded, "Texas Whirlwind" was the most popular dance in our area that featured "catch all eight."

Catch all eight, as defined by Bill Burleson in his Square Dance Encyclopedia, is: "Each person takes his partner by the right forearm and walks forward (clockwise) and around that person in a half circle (about 3 steps.) Release hand holds and right face pivot half way in place to take left forearm of same person and walk forward a full turn around (counter clockwise) and wait for the next call."

Texas Whirlwind as called by Rickey Holden

Ladies to the center and back to the bar

Gents to the center and form a star

With a right hand across on the inside track

A right hand star, now the other way back

A left hand star and don't be late

Pass your partner, catch all eight

With the next by the right, go half way 'round

Back by the left, go all the way around

Your left hand lady with a right hand around

(continued next page)

Your partner left, go all the way around
Go once and a half to your
Right hand lady with a right hand 'round
Partner left, go all the way around
Gents to the center and don't fall down
With a right hand star on the inside track
A right hand star, go the other way back, etc.

The whole sequence is repeated three more times. Rickey was living in San Antonio at the time he recorded "Texas Whirlwind," so, in all likelihood, dancers in his own state used the forearm grip when performing those dances while dancers in most other areas used the pigeon wing grip except for the catch all eight.

* * * * *

SHARPES ASSEMBLY FESTIVAL, 1998 **by George and Onie Senyk**

The weekend of October 2, 1998, saw the first Florida Contra Festival sponsored by George and Onie Senyk and the Sharpes Assembly, the contra group that they lead. The festival was held in Sebring, Florida, at the venerable Kenilworth Lodge, which boasts two wooden dance floors. The total attendance was 103, 90% of whom were Floridians. Registration had to be closed at that level for lack of hotel room space.

The program consisted of daytime and evening dances and a dress-up ball. There were 17 callers taking part; half of them were trained at the Sharpes Assembly. Special guest instructors were Don and Marie Armstrong and Rusty and Lovetta Wright. Don conducted a three-hour caller's seminar for 11 callers. George and Rusty held workshops in basic and experienced contras, while Onie and Catie Geist taught similar workshops in English Country Dancing. A special workshop was the odd-ball contras (experimental and unique contras) created by George, Rusty, Don and Onie.

Plans are being finalized for the next year's festival to be held the first weekend in October, 1999, at the same hotel, which has reserved rooms for us to host 120 dancers and callers.



CUMBERLAND CAMP 99



August 1-7, 1999 (Sunday - Saturday)

PERSONAL GROWTH AND FELLOWSHIP Cumberland Camp is intended to open doors. Registrants and staff share talents, performance, growth. Beginner thru expert, all ages. Make new friends, cherish the old.

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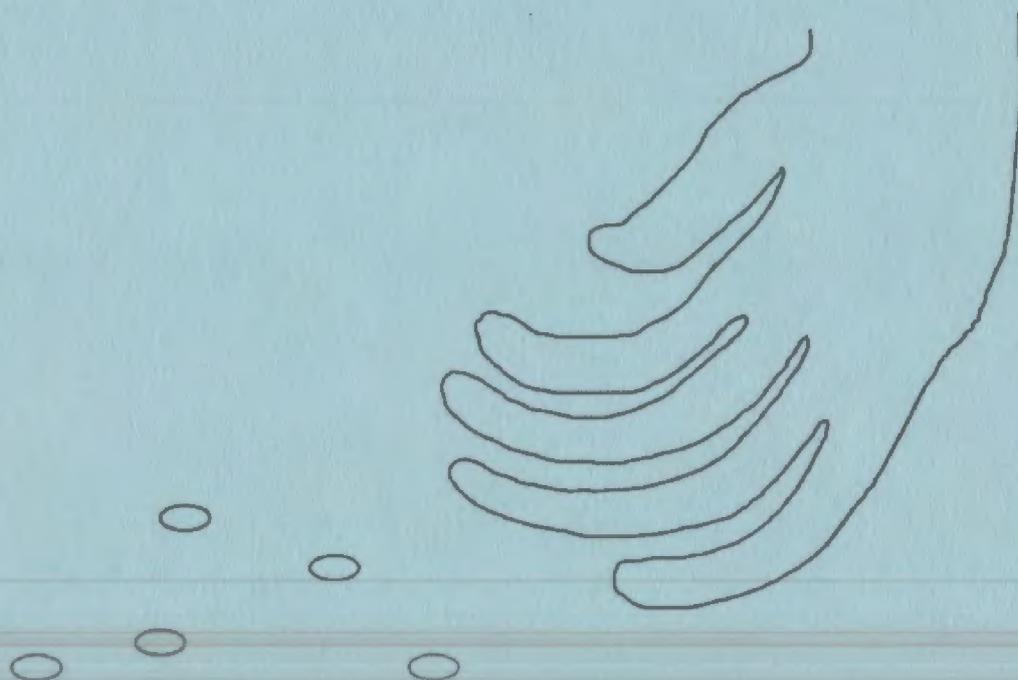
TO ENSURE RESERVATIONS: Mail name(s), address, phone# and \$50 per adult to Cumberland Camp 99 c/o Don & Sylvia Coffey, PO Box 1367, Frankfort KY 40602 ... (502)747-5700 ... dscoffey@mis.net

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Side B: *Waterfall Waltz (circle mixer)/Caerdroea
- LS E-41 Side A: *Copecrest Contra
Side B: *Ozark Saturday Night
- LS E-42 Side A: *Aland Island Contra
Side B: *Wheelbarrow Reel
- LS E-49 Side A: *Traditional Western Square/Rocky Mountain Docey Doe
Side B: Black Mountain Rag
- LS E-50 Side A: *Traditional Western Square/Patchwork
Side B: Hawks & Eagles/Rock the Cradle, Joe
- LS E-51 Side A: Julianne Johnson/Grub Springs
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Side B: Kansas City Reel
- LS E-53 Side A: Reel de St. Jean/Eddie's Reel/Seneca Square Dance
Side B: Grannie Will Your Dog Bite?
- LS E-54 Side A: St. Anne's Reel
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*Records have prompted and instrumental tracks. Records without asterisk have extended instrumentals with no prompts.

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The Lloyd Shaw Foundation's 22nd Annual

ROCKY MOUNTAIN DANCE ROUNDUP

July 4-10, 1999

University Of Wyoming, Laramie, WY

Workshops for Novice and Experienced Dancers in: **Contra**, International **Folk**, Traditional & Modern **Squares**, Traditional & Modern **Rounds** plus **English**, **Scottish**, **Ballroom** and other interest and exposure session.

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Leadership training will be offered to those interested. Please contact us so that we can forward specific information on these special sessions.

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

Experience the Diversity of Dance, Music and Fun at this year's special week!

Staff: Experienced leaders include: Rusty & Lovetta Wright, Gib Gilbert, Chuck & Becky Jaworski, George & Onie Senyk, Bob & Allynn Riggs, Linda Bradford, Lew & Enid Cocke, Stan Williams, Chris Conboy and others.

Facility: The University of Wyoming campus is a delightful medium size university campus with dorms, a beautiful Student Union with multiple dancing areas, nearby common area and easy access for our participants. The university's dorms with their associated cafeteria provide very reasonable accommodations.

Cost: Tuition, room and board \$300.⁰⁰ (double) and \$325.⁰⁰ (single). \$50 per person holds your place until April 15th. Non-members of LSF add \$25.⁰⁰. For further information i.e., camping, off campus rates, youth rates, day rates and guest day/night fees contact us.

Contact: Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, RLRiggs@aol.com, (303) 741-6375 to register or additional information.



The Lloyd Shaw Foundation's 22nd Annual

ROCKY MOUNTAIN DANCE ROUNDUP

July 4-10, 1999

University Of Wyoming, Laramie, WY

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ENTER NAMES (as you want them on ID badges)

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Adult:	_____		M	F
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ENTER FEES

Adult(double)	\$300 x _____	= \$ _____
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- LS E-59 Side A: Deshutes, or Lost It/Stone's Rag
Side B: Don Tremaine's Reel/The Golden Keyboard
- LS E-60 Side A: Reunion/Farewell to Whiskey/Temperance Reel
Side B: Vinton's Hornpipe/President Garfield's Hornpipe
- LS E-61 Side A: After the Battle of Aughrim/Red House
Side B: Haste to the Wedding (jig)/Johnny Don't Get Drunk (reel)
- LS E-62 Side A: Rose Tree I/Rose Tree II
Side B: Mountain Ranger/Old Joe/Red Wing
- *LS E-63 Side A: Booth Shot Lincoln/Briarpicker Brown
Side B: Knowle Park/Come Dance and Sing
- *LS E-64 Side A: Bitter Creek/Nixon's Farewell
Side B: Kesh Jig/Swallowtail Jig
- *LS E-65 Side A: Year of Jubilo/Yellow Rose of Texas
Side B: Blackthorn Stick (jig)/Donnie's Farewell to London
- *LS E-66 Side A: John Brown's March/Waiting for the Federals
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4.	Rachel --	11 X 32	@ 118
5.	Paddy on the Turnpike --	8 X 48	@ 116
6.	Rickett's and Rambles --	12 X 32	@ 117
7.	Caledonian Lady --	12 X 32	@ 115
8.	Marmaduke's Hornpipe --	12 X 32	@ 118
9.	Wagner --	11 X 32	@ 115

CD Price -- \$22.00 (includes shipping and handling)
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RECORDS

- LS E-67 Side A - Virginia Darlin'
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- LS E-68 Side A - I Don't Love Nobody Medley
Side B - Marmaduke's Hornpipe
- LS E-69 Side A - Rickett's and Rambles
Side B - Wagner
- LS E-70 Side A - Caledonian Lady
Side B - Rachel

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For information please contact:

Mel Clark: 814/234-3704; melclark@vicon.net

Bob Mathis: 301/589-7539; robert_mathis@fc.mcps.k12.md.us.

We expect this millennial event to fill up quickly and suggest that you reserve your space now!

DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:00 - 7:00 PM 7:30 - 9:30 PM	High Desert Dancers Latin Dance
Monday:	6:30 - 9:30 PM	Argentine Tango
Tuesday:	5:15 - 6:45 PM 7:00 - 10:00 PM	Karate Argentine Tango
Wednesday:	11:30 - 12:30 PM 5:15 - 6:15 PM 6:30 - 7:30 PM 7:30 - 10:00 PM	Private Practice Karate Exercise Class (2nd/4th) Scandinavian Dance (1st/3rd)
Thursday:	2:00 - 3:00 PM 5:15 - 6:45 PM 7:00 - 9:00 PM	Tango Practice Karate Latin Dance
Friday:	5:30 - 6:30 PM 7:00 - 11:00 PM	Karate Vintage Dance & Tango (1st) - Live music by Half Gypsy
Saturday:	9:30 - 12:30 PM 1:30 - 2:30 PM 1:00 - 4:30 PM 4:15 - 6:15 PM 7:00 - 9:00 PM 7:00 - 9:00 PM	Irish Step Dancers Argentine Tango (2nd/4th) Tango Club Tango for dance leaders Belly Dance (2nd) Jam Session (4th)

LIABILITY INSURANCE FOR CALLERS

By Ruth Ann Knapp

CALLERLAB Group Liability and Accidental Medical insurance is available to Lloyd Shaw Foundation members residing in the U.S. The cost of \$15.00 per year provides coverage for general liability, bodily injury, and property damage claims in the amount of \$2,000,000 per occurrence.

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.

To obtain this insurance, please make your check out to CALLERLAB and send it to Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603-4017. To speed the processing, please write "INSURANCE" on the envelope. Your confirmation letter from Ruth Ann will tell you what 800 number to use if you wish to request a certificate of insurance.

LABOR OF LOVE

by Karen Bunch

I first met Mrs. May as a fifth grader in the mid-1950's when she taught beginning folk dances to interested students at Kessler School in Longview, WA. I wish to publicly acknowledge my gratitude to Edna May Lidin for her tremendous influence on my life. My husband, Jim Bunch, and I, both folk dancers from Los Alamos, NM, recently were honored to deliver seven boxes of Edna May Lidin's folk dance recordings to the Lloyd Shaw Center in Albuquerque. Edna's decision to donate this collection marks the conclusion of more than forty years of teaching folk dancing to hundreds of children and adults in Southwest Washington.

Edna was first exposed to dancing in physical education classes at the State Teacher's College in Bellingham in 1928. Later, she furthered her dance education by attending college summer school courses, workshops and dance camps, including Lloyd Shaw seminars in Colorado Springs for two summers.

Edna first started teaching folk dancing in 1953 when she introduced two Dutch folk dances to her sixth-grade students as part of a social studies unit on Holland. The enthusiastic response to the performance of these dances inspired her to form a group called the Junior Folklanders. I became a part of this group when she needed an extra partner for a performance. This required several lunch recesses to learn the hambo! I loved it, and it is still one of my favorite dances.

The Junior Folklanders performed in costume for square and folk dance clubs, lodges, churches, service groups, and county fairs all over Southwest Washington and Oregon and eventually for Washington State teachers' conventions, folk dance workshops, and Portland, OR, television. In Junior Folklanders the emphasis was not simply on dancing, costumes, and programs, but on correct ballroom dance etiquette and good manners in general. Boys were expected to hold doors open, escort partners to and from the floor, and make sure that the girls were not left alone at the refreshment table. Girls were expected to accept gracefully invitations to dance even from boys

(continued next page)

whom they did not particularly like! Edna exerted firm discipline in a loving manner so that all students felt special. We knew that whether we were performing a Polish Krakowiak in costume, staying at a college dorm, or eating with other dancers in local restaurants, we represented the Folklanders and our community, and we behaved accordingly.

At one point Edna taught dancing four nights a week to 400 enthusiastic students! The Folklanders were sponsored by the Longview Elks Club which won a national award for sponsoring the group. Edna won awards for her youth work including the Washington State Golden Acorn Award and an honorary life membership in the Washington State Congress of Parents and Teachers.

After fifteen years the Folklanders' group was disbanded when Edna began teaching at the junior high school. In 1973, more than one hundred former Folklanders and parents honored her with a surprise reunion. Some of us rehearsed and performed dances we had learned as children.

In 1975 when she retired from public school teaching, she began instructing Early American pattern dancing to senior citizens. This group grew to over 100 members who, in addition to learning the waltz, tango, fox-trot, two-step, and schottische, learned more than fifty patterns which incorporated elements of these dances. The seniors had fun while keeping minds and bodies active, blood circulating, and muscles toned. Edna insisted on precision, grace, and good form. She disbanded the group in 1995 after 18 happy years.

In addition to the donation of her dance records and equipment, money remaining in the Longview Pattern Dance Club treasury was used to establish an on-going Edna May Lidin Scholarship Fund for the Lloyd Shaw Foundation. Through this fund, individuals can attend the Foundation's Leadership Training Institutes. Interested dancers are still encouraged to apply.

Edna May Lidin has had an extraordinary influence on me. She is responsible for my life-long love of dancing which has prompted me to teach folk dancing to children and adults through local parks and recreation departments, recreational groups, and elementary schools. It is an honor for me to continue her labor of love.

(continued next page)

Editor's note: This article was written by Karen Bunch, 1060 Pinon Loop, Los Alamos, NM 87544; Phone: (505) 662-6361.

* * * * *

VANTAGE POINT (ON PREREGISTRATIONS) **by Don Coffey**

The all-wheel-drive cars of our friends who visited last Sunday firmly packed down the snow into the tracks of our driveway, which then froze into two solid strips of ice a quarter mile long from hilltop to bottom. Then it snowed more on top of those. All week in the dim light of early mornings we've crunched three-fourths down the hill, to where our van spun out just around the sharp curve, where it gets steeper but you can't get up a good run at it, to back cautiously out over the bridge and go to work, to return that evening and spin out at the same place, leaving our lummoX of a van to sit while we labor up our hill again. This morning we arose to fresh coatings of sleet and frozen rain over all that went before, the Highland cattle and donkey waiting forlornly with icicles dangling from forelocks to be fed, dependent now on us, hay and factory sweetfeed instead of bounteous nature. We were so pleased when no one was there to receive the calls we placed to our respective offices to say we wouldn't make it in this morning. We had tea and whole-grain porridge for our leisurely breakfast. We may take a nap later. What a wonderful time to say Thank You for your preregistration for Cumberland Camp. We so look forward to seeing you that first week in August. Thanks to our Good Lord for August.

(This acknowledgment of preregistration was mailed to certain Cumberland Camp registrants in early January, 1999)

* * * * *

AMERICAN DANCE CIRCLE READERS: Send your original dance poetry to: Don Coffey, PO Box 1367, Frankfort, KY 40602.

TIMING FOR CALLERS: PART XIII

by Dick Leger

Continuing with our timing, I will attempt to connect the squares, special dances, and contras as they relate to timing. Of course, the mixers, rounds, and other dance forms are connected as well, but for now we'll settle on just the ones with which we are more familiar. The first dance would be suitable for people with limited knowledge of square dance basics. In my personal experience, I am always looking for nice easy smooth flowing material that will keep everyone busy.

The easy square is one I wrote some time ago, and I have found it to work very well. The heads promenade ALL the way around the outside, while the sides go forward and back. Then the sides will circle left in the center while the heads are finishing their part. The sides change the circle left to a right hand star and turn it all the way to the corner. After the allemande left, everyone will do sa do their partner, swing the corner, and promenade.

The special dance is called "The Grand Blossom." All join hands and go forward four steps to the center and raise hands slightly to touch. With partner, California Twirl to face directly out. Drop partner's hand and cloverleaf to next position, with the ladies staying inside, the men outside. The timing is four steps for each part: forward four, back four, California Twirl four, cloverleaf four. Men with new partner are then ready to do the whole sequence again; repeat four times in all. After 64 counts of music, everyone will be home with their original partner.

The contra dance is "On the Way to Boston," an alternate duple with automatic cross over. We featured the heel and toe previously, in Aston Polka Contra, and this is a great follow-up. Heel and toe out, heel and toe in, twice. Do sa do this girl, then pass her by to swing the next. If there is no one to swing, stay put and face the center. After the swing, put the woman on the right; ladies chain over and back. Same couples right and left through, then everybody (even the ends) star through. Those that can (if looking at someone face to face) pass through, and the dancers are ready to start over. Notice that the cross over is automatic.

(continued next page)

This is yet another dance that I like to do for the modern square dancers who have not had much exposure to contras. I usually get the squares lined up across the floor and up and down the hall. I then have the side ladies chain over but not back. The head couples face their partners and back away to form long lines up and down the hall. I am then ready to teach the dance along with the heel and toe. As the cross overs are automatic, I don't have to teach who is active or inactive, which saves considerable time! I would recommend that the music be heavily phrased and a little on the slow side to achieve maximum results.

An Easy Square

Intro:	5	<u>Heads promenade, all the way,</u>
1	5	<u>While the sides Circle Left,</u>
1	5	<u>Change that circle - R hand star,</u>
1	5	<u>Allemande left,</u>
1	5	<u>With your partner, Do sa do,</u>
1	5	<u>Swing your corner,</u>
1	5	<u>Promenade,</u>
1	5	<u>_____</u>
1	5	<u>_____</u>

Specialty Dance, "The Grand Blossom"

Formation: Square

Intro:	5	<u>All join hands, go forward,</u>
1	5	<u>and back California Twirl,</u>
1	5	<u>Cloverleaf go forward,</u>
1	5	<u>and back California Twirl,</u>
1	5	<u>Cloverleaf go forward,</u>
1	5	<u>and back California Twirl,</u>
1	5	<u>Cloverleaf go forward,</u>
1	5	<u>and back California Twirl,</u>
1	5	<u>Cloverleaf (start next figure here),</u>

Contra, "On the Way to Boston"

Alternate Duple

Intro:	5	<u>Face the corner, heel & toe,</u>
1	5	<u>Heel & toe out you go In you go,</u>
1	5	<u>Heel & toe out you go Do sa do,</u>

(continued next page)

1 _____	5 <u>Pass her by; Swing the next,</u>
1 <u>Pass Thru Star Thru</u>	5 <u>Put on the R, Ladies chain,</u>
1 _____	5 _____ <u>Chain Back</u>
1 _____	5 <u>Same Four, Right & Left Thru,</u>
1 _____	5 <u>Everybody Star Thru</u>
1 _____	5 <u>Get ready for the heel & toe.</u>

* * * * *

LETTER FROM THE PRESIDENT (continued)

older dances. There are round dances that people composed during the resurgence of square dancing in the middle of this century. Some of the loveliest of these are dances composed by Dena Fresh and Carlotta Hegemann, who worked closely with Lloyd and Dorothy Shaw. Dena's "Edelweiss," like "Salty Dog Rag" (which was composed around 1950 by a couple named Lawson from Houston, Texas) is entering the folk dance canon of square, contra, and international folk dancers alike.

Whereas most contras can be done successfully to many different tunes, round dances were choreographed around specific tunes and are far more satisfying if done to their particular tune. This need for specific music is one reason that round dancing is not flourishing in the current contra dance scene. However, musicians can easily learn and play these tunes. The greater challenge is the teaching time involved in learning a round dance, which is not compatible with the community dance scene. The beauty of contra dancing is the small amount of teaching time in relation to dancing time. Nonetheless, people embrace Scottish and English country dancing, which, like rounds, require a fair amount of teaching.

The bottom line is that the dances are so satisfying that they justify the time needed to learn them. And so it is with round dancing. People not only learn lovely dances, but they hone their dancing skills and learn many patterns that they can use in a free waltz. As one dancer noted while learning Dena Fresh's "Today," it is a whole "dance kit" of figures to use in waltzing.

THINKING ABOUT DANCE: HOW DO YOU SERVE?

by John Forbes

Dance leaders serve others through dance in dance situations.

Seems like a direct idea, doesn't it? - - easily formulated, looks nice on paper, rolls easily off the tongue. Something similar can be found in most dance groups' "mission statements" or constitutions; probably in a lot of grant proposals, too. "Leader," in terms of this column, includes callers and those responsible for all other aspects of the dance event, from planning and publicity before, to janitor work afterwards. Here are some leadership elements that don't always make it into dance leadership sessions.

In the act of planning to serve as leaders there are two basics: First, in order to give dancers what they need, you (secondly) have to give them what they want. Dance leaders' goals include making their dancers better dancers. I use the possessive "their dancers" on purpose. Dance leaders, to be successful at all, must have a strong sense of ownership in the activities they plan and implement. And a respectful responsibility to those they lead. Every dance leader I've ever truly admired has both these traits: ownership and respect.

Making folks into better dancers operates between two very different extremes, it seems. Let's check out the continuum. On the one end, there is the (now-rare) basic community weekly/monthly dance that has been meeting regularly for years and years. Bob Dalsemer, of the John C. Campbell Folk School in North Carolina, has written about these at some length. Familiar easy dances are repeated week after week, usually with little or no calling. A small core of musicians have been playing at these dances, almost from their beginning. Improvement here, in terms of dancing, comes in the subtle style differences people evolve in their personal performance of these old friends, and watching younger, newer dancers become familiar with the repertory. The fun and growth come from the repetition combined with the certainty of confidence and the freedom of personal style. Let's not forget social interaction either.

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At the continuum's other end, you find the advanced workshops, the specialized dance weeks leading in difficulty up to, and including, the re-creation of complex historic dances by Wendy Hilton, Jim Morrison, Julia Sutton, and other scholar/teachers. Most dancers fall in the middle, happily, without thinking a lot about it. They attend weekly or monthly dances, re-learn the hey for four or contra-corners in a variety of presentations, enjoy their confidence, and have a great time.

Most leaders work in this middle area on the continuum, too, and that's not a criticism. For leaders, developing better dancers in a pleasant, say, fun environment is the optimum goal.

In support of this fun-and-growth philosophy are the dancers. With them, as a rule, it's the other way around. Fun comes first and to have more fun one must grow a little bit, learn a little more at each dance occasion. But the learning is incidental to the fun. The personal aim is immersing oneself in the dance joy of the moment.

The purposeful seeker of dance improvement for its own sake, perceived as an activity of fun in itself, is fairly rare. At times I sense I'm one of these. Many readers, joiners of dance organizations themselves, also fit this category. It's the casual unwashed I'm probably talking about, those who enjoy dance when it happens, then forget all about it until the next time. We need them, too. After all, that's the seed bed for future fanatics like us.

A conflict callers may find is the manner of their personal presentation(s). We're talking about ego vs. non-ego moments. Here my personal prejudices may show, and I know I've mined this idea before: I like a caller to call. If s/he's good at the process, we're certain to get the dance, the whole dance, and nothing but the dance. It's a non- or minimum-ego attitude by callers while in the act of calling. Their ego is subordinated in service to the dance, not the other way around.

Set against this is the need, at other times, for that caller's ego to dominate. It spurs the leader to lead, the caller to call. It provides the emotional need that drives the pursuit in the first place. But to do either leading or calling you have to present yourself, you have to pressure others to let you into situations where your relative ability and importance become a tangible force to be dealt with.

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Non-ego at the microphone plus ego lots of other places for maximum effect/affect is a fair way of summing up what I'm trying to say.

Confident, calm, quality dance leaders (who may not necessarily be dance callers) plan events carefully, well in advance, and can be counted on to assess problems quickly and implement solutions even faster. To my mind, a good dance leader, one who is willing and capable of handling all the background details for a dance event, is rarer than a good caller. Often they are not among the best callers at an event either. Every experienced caller, I'm sure, has horror stories of bad leadership that ruined, or at least made difficult, a dance event that hired said caller. It has happened to me.***

As dancers we are blessed with good callers, skilled artists with lots of visibility. Positive images of the callers remain with us after the dance event is over. But the leaders, with all their many gifts and chores, are entitled to just as much glory, too.

***Years ago an English folk dance magazine had a regular column called something like "The Bad Gig Guide." The sole content of the column was horror stories (!) related by various bands (usually) or callers (not as often) about terrible experiences they'd had in pursuit of their craft. The purposes of the column were (1) to warn against accepting jobs at certain places, and (2) to provide examples of how not to run a dance event. The tales were hilarious in their poignancy.

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THE PIONEER TRIO OF CONNECTICUT

by Bob Brundage*

In checking the records I'm convinced that these three gentlemen are the longest-working, still-playing-together square dance band in the good old USA - The Pioneer Trio from Connecticut: Lou Rosato of New Milford, Jimmy Gilpin from Ansonia, and Eddie Munson of Morris.

The name evolved from the King Street Pioneer 4-H Club of Danbury which formed around 1932. This 4-H club was the first in the US to select "music" as their central project and was the Brundage family's introduction to the wonderful world of square dancing.

These fellows came together in 1938 when they worked for Pop Benson and the Cornhuskers. They also played for other local callers like Swede Stolt, Art Caldwell, Eddie Gilbert, Vinnie Johnson and Cliff Chapin. The Cornhuskers were the first country band to appear on WBRY in Waterbury, CT. They broadcast live every Thursday night from 1938 to 1941. During the same time frame they entertained for the big Cornhusking Bee. This was a train excursion from Grand Central Station in New York City to Kent, CT. once a year. They rode the train along with about 400 "city slickers" and the event was covered by *LIFE* magazine.

Their first permanent gig together was at Medicott's Barn outside New Milford, CT. This was every Saturday night and featured most of the above callers. Due to a few sometimes-rowdy dancers, anyone leaving the hall was not allowed back in the rest of the night.

In 1948 they started at Al Brundage's Country Barn in Stepney, CT. This every-Saturday-night dance went until 1954 and boasted an AVERAGE attendance of 329 dancers. Along about then they also played for exhibition square dancing at the 10 day GREAT DANBURY STATE FAIR every afternoon.

In the late 1950's they played in a film with Fox Movietone called "Vivian Donner Fashions." The film was produced at Lowell Thomas' estate in Pawling, NY. One tune, "The Quaker Hill Polka" (Lowell Thomas' address) was written especially for this film and the sheet music is still available. Another outstanding achievement was recording a documentary with Emory Cook (Snake Hill, Pound Ridge, NY) on

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early American folklore. This was at the time 33 1/3 RPM records were just starting to be recorded. He wanted to preserve old square dance tunes like Angle Worm Wiggle, Buffalo Gals, Red River Valley and Sioux City Sue.

The Pioneer Trio, along with bass and drums played for the first Atlantic Square Dance Convention in Boston, MA in 1952. They also added their unique style to the Annual Song and Dance Festival at the University of Connecticut. This event featured 3000 voices from all over the state followed by over 100 squares dancing on the football field. The singers had rehearsed several songs at home just for the occasion. The field was marked off and dancers, who had also practiced at home, registered by squares. Each caller brought his own band as there were no records or record players.

The Pioneer Trio has recorded on Alamar, Folkraft and Folkdancer record labels and has been the band of choice for many Western Square Dance Club "Live Music" dances, one night stands and special celebrations. They worked with me at the IBM Quarter Century Club picnic and a Ford Mustang Rally.

The boys have often displayed the unusual ability to adapt to different callers. If one had to change the call because of dancers being late or missing a call they would make a timing adjustment to help get the dancers back on track and literally save the day. One instance did not quite bear this out. Several of us were sharing a festival in southern Vermont. The featured caller was Ed Durlacher from Long Island, NY. His band members (at home) were all trained union musicians. On one singing call he turned to the boys and said "Drop it a half tone." Playing in the key of G, these homespun guys did not play in the key of F sharp so they took the easy way out. They just changed to G 7th and resolved into C - six half tones lower. Ed never said a word and the dancers thought it was planned that way.

Jimmy, Eddie and Lou are currently playing for Culver Griffin. Brother Al and I would like to pay tribute to these long time friends to recognize their devoted contribution to the square dance activity.

Just imagine - 60 years together - and still playing.

***With lots of help from Lou Rosato**

ENGLISH COUNTRY DANCE IN AMERICA

by Lee Ticknor

Most contra dancers are familiar with the dance "Chorus Jig," and for some it is a real favorite. Apparently it has been a favorite for over two hundred years. In his book, *Dance Figures Index - American Country Dances 1730-1810*, Robert Keller lists seventeen books and manuscripts written between 1792 and 1811 which describe a dance of this name. The name of the dance is given variously as Chorus Gig, Chorus Jig, Chorus Gigg, Chorus Jigg, Coris Jigg, or Corus Gigg. Just as there were variations in the name, there were many variations in the figures. Saltator, in *A Treatise on Dancing* (1807), even gives the dance twice with somewhat different figures.

The figures given by Lucy Muzzey in her 1795 manuscript are: "Sasha outside rigadoon sasha down in the middle up again cast off 1 couple. Turn contra corners change sides with your partner and right and left."

These directions have most of the elements of the modern version as given by Larry Jennings in *Zesty Contras* (1983) as: "Down the outside, return; down the center, turn individually, return and cast off; turn contra corners; actives balance, swing and face up."

I would interpret Muzzey's version as: 1st couple slip down the outside (4 cts) and rigadoon (4 cts); slip up the outside (4 cts) and rigadoon (4 cts); slip down the center (6 cts); slip up the center (6 cts); cast off one place (4 cts); turn 1st corners with two hands and pass partner by the left shoulder (8 cts); turn 2nd corners with two hands and cross to own side passing partner by right shoulder (8 cts); 1st and 2nd couples dance right and left for four changes (16 cts).

The rigadoon step has become obsolete and the last figure is different. Saltator, in one of his versions, gives the last figure as "balance partner and swing (i.e., two hand turn) to your places," which is like the modern version. Of course, another change is that in the 18th century this dance was a triple minor, whereas modern dancers prefer to dance it as a duple minor.

Since this dance is given in many early American manuscripts and books, it must have been quite popular, and its popularity has survived for two centuries. It is also

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interesting that Lucy Muzzey used the term "turn contra corners" as early as 1795. But I believe they probably did this figure as I have indicated rather than in the modern way (turn partner, corner, partner, corner, using one-hand turns.)

Another very popular dance in early America was Soldier's Joy. R. Keller gives 25 references to this dance dating from 1783 to 1810. In addition, George Bush recorded two versions in his notebook written between 1779 and 1789. (See *Social Dances from the American Revolution* by C. C. Hendrickson and K. V. W. Keller.) Willcox (Asa Willcox's Book of Figures, 1793) gives the figures of this dance as: "Cast Down two Couple back again first and third Couple Draw. first second & third Couple allemande once (i.e., once) round crss (i.e., cross) over one Couple right and left at top."

In one of his dances, Bush describes the "draw" movement as follows: "First & third seesaw alias draw." Thus draw appears to be the same as the English country dance poussette. So we interpret Willcox's dances as follows: First couple cast and dance down the outside (8 cts); return up the outside to place (8 cts.) First and third couples do a diamond shaped poussette around the second couple with first man and third woman pushing to begin (16 cts); first, second and third couples allemande once around (8 cts); the first couple cross over, go below the second couple (who move up) and two-hand turn to own side (8 cts.) The first and second couples dance right and left four changes (16 cts.) This was a triple minor dance in the 18th century, but today this version is often done as a duple minor dance. Allemande is the hands-behind-the-back turn.

In the mid to late 19th century, Soldier's Joy was often a Sicilian circle style dance with much different figures. (See several books published by Elias Howe, 1859-1880; *Prompting, How To Do It* by John M. Schell, 1890; *The Country Dance Book* by Beth Tolman and Ralph Page, 1937.) Two modern versions are given in the *Community Dance Manuals*, both of which are again longways dances but still quite different from the 18th century versions. The tune is excellent, which probably accounts to a large degree for the popularity of the various Soldier's Joy dances.

TWO CONTRAS

Here are two contras for you to try - one from Missouri and one from Hannover, Germany.

UNWIND THE CLOCK

Composer: Don Armstrong

Formation: Duple improper contra

Record: LS E-55-A Green Willis Medley

Live music: A smooth, medium tempo, 32 bar reel.

beats movements

- 16 **With the corners, balance and swing**
- 8 Just the **Men Do sa do**
- 8 **Men allemande left**, go 1 1/2, don't let go
- 8 With partners, **Star promenade home (4)**, **wheel full around (4)** to put the ladies in the middle while the men flare (L-face)
- 8 **Ladies chain** and at end of chain put the ladies into the middle again, and the men flare (L-face) again
- 16 Ladies lead (R-shoulder) **Hey for 4**, men follow after their flare; all end facing New corners.

EARLY IN THE EVENING

Composer: Heiner Fischle

Formation: Duple improper contra

beats movements

- 8 **Actives down the center; wheel around**
- 8 **Come back, Cast off**
- 8 **Actives 1/2 figure eight** through the couple above
- 8 **Long lines forward and back**
- 8 **Ladies chain**
- 8 **Chain back**
- 16 **Actives Balance and Swing.**

This contra is designed to teach the "half figure of eight" movement. The title was inspired by the fact that "Halb Acht" (half eight) means half-past seven in Germany.

If you are not currently a member of The Lloyd Shaw Foundation, this is a complimentary copy of the American Dance Circle. To receive our quarterly publication, send in the membership form on page 37.

LLOYD SHAW FOUNDATION MEMBERSHIP LIST -- ADDITIONS AND CORRECTIONS

* * * * *

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ADC, March, 1999

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Please send this application and your check, payable to the Lloyd Shaw Foundation, to:
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STIR THE BUCKET

With this issue, we would particularly like to thank **Harold Ryan** for his many years of service in the publication and distribution of the *American Dance Circle*. We hope that the time he gains by no longer undertaking this task will be happily spent!

Jack McIrvine has now retired, and he and **Britt** will be moved to a new home by the time you receive this issue. Check this issue's article showing new addresses and address corrections. Please note, too, the fine print at the start of last issue's roster of members. Unless you have given us permission, you will find your name only in the state-wide listing! Just let Ruth Ann Knapp or Diane Ortnier know if you wish to have your name and address included in the alphabetical listing. Also, if you want your telephone number and/or email address included, be sure you let us know what they are!

Naomi Rogers sent a lovely little message with her year-end greeting that seemed especially applicable for those of us who only see each other once or twice a year but still think of each other as good friends. Thank you, Naomi!

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1999 EVENTS OF NOTE

10th Annual Folk Dance Workshop of the Deutscher Volkstanzverband Texas, March 20-21, 1999, New Braunfels, TX. For information contact: New Braunfels German Folk Dancers, PO Box 311212, New Braunfels, TX 78131-1212; email: dicus@swbell.net.

LSF Rocky Mountain Dance Roundup, University of WY, Laramie, WY, July 4-10, 1999. Contact Bob & Allynn Riggs, 7683 E. Costilla Blvd, Englewood, CO 80112; (303) 741-6375; email: rlriggs@aol.com.

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.

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.

August Heritage Center Week-long Workshops, April 18-24 (dulcimer), and July 11-August 15, 1999. Davis & Elkins College, Elkins, WV 26241; (304) 637-1209, July 11-August 15, 1999. For more information, see their website: www.augustaheritage.com.

41st International Camporee of the National Square Dance Campers Association, Walworth County Fairgrounds, Elkhorn, WI, July 13-15, 1999. For information write: NSDCA, Inc., PO Box 224, Little Chute, WI 54140-0224.

LSF Cumberland Dance Camp, Kentucky Leadership Center near Somerset, KY. August 1-7, 1999. Contact Don & Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367; email: dscoffey@mis.net.

3rd Annual USA West Square Dance Convention, Las Vegas, NV Convention Center, August 11-14, 1999. Write ^{USA}West Square Dance Convention, PO Box 12837, Las Vegas, NV 89112-0837; <http://www.square-dancing.com/USAWest/NV>.

Sharpes Assembly Second Annual Contra Festival, Kenilworth Lodge, Sebring Florida, Oct. 1-3, 1999. Workshops in contra and English Country Dance. Contact: George & Onie Senyk, 4300 Indian River Drive, Cocoa, FL 32927; phone (407) 636-2209.

(continued next page)

Annual Western Contra Dance Weekend, Solvang, CA, October 1-3, 1999, Solvang Royal Scandinavian Inn and Veterans Memorial Hall. Contact: Leif & Anna Lee Hetland, 28135 Alava, Mission Viejo, CA 92692-1616; (949) 837-7506, or Clark & Aillene Elliott, 3344 Quimby St., San Diego, CA 92106; (619) 222-4078.

24rd Annual Contra Dance Holiday, Yorktowne Hotel, York, PA, November 25-28, 1999. Don Armstrong, Dick Leger, Grant Logan. Contact Grant Logan, 32 Idleswift Drive, Thornhill, Ontario Canada L47 1L1; 905/709-9241; email: glogan@commissionaires.ca. To register, write Barbara Johnston, PO Box 523, Skippack, PA 19474; 610/584-4025; email: tartanar@concentric.net.

LSF Terpsichore's Holiday, '99, Jackson's Mill, Weston, WV, December 28, 1999-January 1, 2000. A great dance event to welcome in the new millenium. Pre-register now! Contact Mel Clark, 105 Fairbrook Drive, PA. Furnace, PA 16865 (814) 234-3704; email: melclark@vicon.net.

Country Dance and Song Society Summer Camps, 1999.

Contact: Steve Howe, PO Box 338, Haydenville, MA 01039-0338; (413) 268-7426 x3; camp@cdss.org or see web page WWW.cdss.org.

Buffalo Gap: July 10-17 - English & American Dance
July 10-17 - English Dance Musicians
July 17-24 - Family Week

Pinewoods: July 17-24 - Early Music Week
July 24-31 - Folk Music/Storytellers Week
July 31-August 7 - Family Week
August 7-14 - American Dance Week
August 14-21 - Campers' Week
August 21-28 - English & American Dance
August 21-28 - American Dance Callers
August 28-September 4 -- English Dance

Ogontz: July 31-August 7 - Family Week.

* * * * *

Calling All Members!

Check out the latest on Foundation dance events plus pictures from Terpsichore's Holiday on

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