

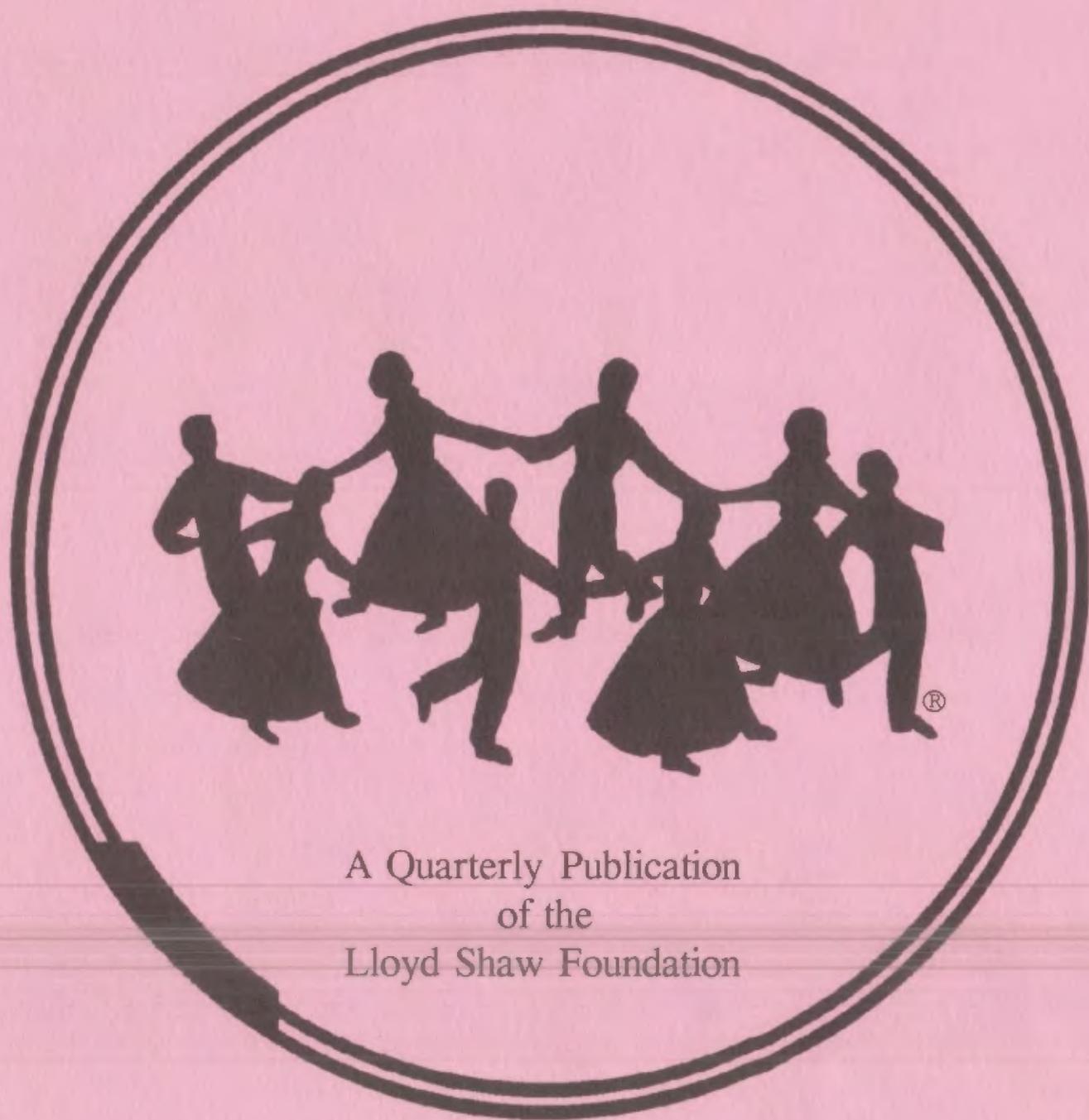
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**The  
American  
Dance Circle**

**JUNE 1999**

**Volume 20, Number 2**

## 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 wide variety of activities, including:

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

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**

## TABLE OF CONTENTS

Letter from the President .....	2
<i>Enid Cocke</i>	
Restructuring the Presidency .....	4
Commentary on Y2K - LSF Style .....	5
<i>Bill Litchman</i>	
Dance into the Millennium in Switzerland .....	7
<i>Don Armstrong</i>	
Thinking About Dance: The Pair of It.....	8
<i>John Forbes</i>	
Three Days After Christmas.....	11
<i>Steve Kaufman</i>	
Timing for Callers: Part XIII .....	12
<i>Dick Leger</i>	
Lloyd Shaw Foundation Material in Europe ...	15
<i>Marie Armstrong</i>	
OctoberDance .....	16
<i>Kris Litchman</i>	
Two Contrás.....	17
<i>Don Armstrong</i>	
Anglo-American Dance Service .....	18
<i>Kris Litchman</i>	
Folk Alliance Conference.....	19
<i>Donna Bauer</i>	
Bill Johnston .....	20
Dance Center Calendar .....	21
<i>Donna Bauer</i>	
Lines about Squares.....	21
<i>Dick Pasvolsky</i>	
Dance in the Ballroom.....	27
<i>Aviva Lenoff</i>	
A Sample of Heavenly Mirth .....	27
<i>Susan Jackson</i>	
Conversations About Contrás .....	28
<i>Glen Nickerson</i>	
Dance Song of the Cumberland .....	30
<i>Don Coffey</i>	
From the Archives .....	31
<i>Bill Litchman</i>	
Square Dance Partners .....	33
<i>Margot Guntzenhauser</i>	
Members' Bulletin Board.....	37
Stir the Bucket .....	38
1998/99 Events of Note.....	39



## **LETTER FROM THE PRESIDENT**

The Lloyd Shaw Foundation is progressing toward being a more broad-based and versatile organization. We are expanding our membership and bringing in new leaders. Several years ago we took the important step of conducting our elections by mail ballot instead of holding them at our annual membership meeting. An important next step is providing for transition in the presidency.

Thus, at our last board meeting in July of 1998, I announced to the board members that I would not be a candidate for president when we next met in 1999. At the March, 1999 meeting of the Executive Committee, which consists of me, treasurer Dale Sullivan, and vice presidents Diane Ortner and Bill Litchman, we proposed a bylaw revision providing for a regular succession in the presidency. We suggested that the vice president be elected for a two-year term, then become president for two years, and finally serve two more years as past president. This structure would provide a lot of continuity and would give people enough time to accomplish something while in office. At the same time it makes clear that the presidency is not a life sentence.

When the Foundation was established in 1964, Don Armstrong was elected as its first president. A year later he asked to step down and recommended that my father Don Obee become the president. Don Armstrong's reasoning was that he felt he could be more effective as a board member than as the presiding officer. He also believed that the presidency should remain within the Shaw family for at least the first generation. My father stepped down as president in 1979, and I took his place. Thus I am approaching my 20th anniversary as president.

I have learned in other facets of my life that it is important not to stay on too long in administration. We can soldier on, eager to be of service, without realizing that new blood and new energy would be a greater asset to the

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institution. Indeed I have stayed on so long that some people think our bylaws mandate that the president be a descendent of Lloyd Shaw. In fact the only reference to said descendents in the bylaws is that they may serve more than two consecutive terms on the Board of Directors.

I am excited about the potential that new leadership will bring to the Foundation. Everyone has different strengths, and the organization will certainly benefit from the different mix of qualities that the new president will have. Furthermore, with a two-year term, the new president can set realistic goals to accomplish during that period. And there is no limit to the energy that a new person with a finite term can bring to the task. Please note elsewhere in this issue a call for candidates for the presidency. Every member in good standing is eligible to run for the office.

It has been a great honor to have served as president of the Lloyd Shaw Foundation. It is a fine organization with an important mission. It has been blessed with the participation of wonderful, generous, talented people, many of whom have become dear friends.

I am in no way withdrawing from the Foundation. It has my wholehearted support and my commitment to stay actively involved and to contribute in any way that my time and talents allow. I look forward to attending the Rocky Mountain Dance Roundup in July and the Cumberland Camp in August and to seeing in the new millennium at Terpsichore's Holiday in December. And so the dance goes on. Joy!

### **NOTICE OF PROPOSED AMENDMENTS TO BY-LAWS**

The Executive Committee of the Lloyd Shaw Foundation proposes that the Board consider amending the By-laws of the Foundation as follows:

#### **PROPOSED AMENDMENT TO ARTICLE IV**

Establish the office of Past President. Provide for two year terms for the Vice President, President, and Past President and specify the progression from one of these offices to the next.

#### **PROPOSED AMENDMENT TO ARTICLE XI**

Change the name of the article to "Endowment Funds." Include in Article XI the Archives Endowment, Liden Endowment, and Ortnier Endowment and the terms, conditions, and uses for each fund.

## **RESTRUCTURING THE PRESIDENCY**

At the meeting of the Executive Committee of the Lloyd Shaw Foundation, the current president, Enid Cocke, presented a plan for the restructuring of the presidency of the organization. This plan will be presented to the Board of Directors for their approval at the annual meeting to be held at Cumberland Dance Camp on Thursday, August 5, 1999.

The officers of the Lloyd Shaw Foundation are elected by the Board of Directors. Officers do not need to be members of the Board of Directors.

The suggestion is that the president will be elected for a two year term, that the vice president will become president upon the end of the president's term, and that the past president will continue to serve as an advisor to the president for two years after the end of the term as president.

The qualifications of those to be nominated for the vice presidency and, the first time at least, the presidency, were discussed, and the following were considered desirable: The candidate should possess:

- a thorough knowledge of the Foundation's history and mission
- leadership ability
- diplomatic skills
- leadership experience in a non-profit or volunteer organization
- an awareness of the spectrum of dance organizations and activities in the United States
- communication and organizational skills.

Persons who are interested in being considered for these positions should prepare a statement to the board and send it to President Enid Cocke by July 1, 1999. This statement should:

- address the qualifications listed above
- include a statement of the person's vision for the intermediate and long-term future of the Lloyd Shaw Foundation.

## **COMMENTARY ON Y2K - LSF STYLE**

**by Bill Litchman**

Don Coffey has written an interesting analysis of places where the LSF could make an impact in the coming years. His thoughts are certainly welcome and I would hope that others are thinking about our future.

One aspect of the Y2K problem is that computers do not recognize that the date 99 is older than the date 00. That is because the computer thinks 00 means 1900 and 99 means 1999. Thus, when an older computer tries to store a file with a date mark of 00, it won't store it because it thinks it isn't the newest version. This problem of being able to tell the new from the old leads to serious difficulties in the computer!

Our difficulties are sometimes similar, and we may want to save something that is old because it is comfortable. The Archives is the place for our heritage but it may not be important to continue to depend on all parts of that heritage in the changing world of living dance.

I feel that the LSF often takes on more than it can chew and as a result doesn't get done as much as it would like to do. Those who are actively involved in the work of the Foundation become over-loaded, and there are a large number of people who would like to be involved but who don't have the time or the energy to actually become part of the picture.

I think that it may be the time to reduce the size of our board of directors to something like five or seven people. But we should do this only under the condition that each and every board member is personally involved in the projects of the Foundation. Projects such as those suggested by Don Coffey require active involvement by LSF members for them to be successful. If each board member were responsible for the completion of one or more projects (whether successful or not), each project may have a better chance of coming to completion. As it is, too many ideas voted into being by the Board remain in progress for too long.

Secondly, it is often difficult to acquire a quorum for the annual Board meeting, and meetings at other times of the year are impossible. With a smaller board, there may be

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a better chance of having a quorum and to have less dependency on the Executive Committee. At one time in the past, membership on the board was considered only an honor and while it is still an honor, it must be understood that working members are more important than simply honorable ones!

Another aspect of LSF life needs to be addressed directly, and that is the problem of financial accountability. From time to time, the treasurer has found it difficult to accumulate enough information about the condition of the LSF to write a finished report at the time of the annual membership meeting. Not having enough information for this report results in not being able to successfully prepare a budget for board consideration. In addition, it would be very difficult to audit the LSF under these conditions.

A few simple steps by those having control over LSF bank accounts could significantly change these conditions. The mailing of copies of monthly bank statements to the treasurer as they are received would give a regular statement of money flow from each and every account. If these copies are collected and filed after receipt, an auditor could easily match entries in the books with the amounts in each account around the country.

I'm sure that the treasurer would appreciate a note on each expenditure as to whether it should fall into one category or another under the tax rules of the IRS.

To that end, it would be interesting to attempt an informal audit of the LSF by a small committee of skilled individuals (one or two) who would take it upon themselves to perform this audit with the view to creating a protocol for account holders to create paper trails which would be amenable to good fiscal control and accountability.

Another area which may have been overlooked in our by-law construction is a "dissolution clause." This sort of clause simply describes what is to be done with the assets of the LSF if and/or when the organization determines to end its life. I would hope that it would never actually arise but at the moment we have assets running to nearly a quarter of a million dollars and, should the end of the LSF occur this year, what should be done with the funds, the building, and the possessions of the LSF?

Finally, although there could be many other things which could be brought forward at this time, I feel that it  
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should be kept in mind that our reach is only as long as our collective ability to do the work. We should not take on more and more new projects when the membership is unable to sustain them. As valid and interesting as the suggestions are that Don Coffey has made, we need to look very carefully at each and every project of the LSF before embarking on something new unless we have a capable volunteer who is willing to see the project through to its conclusion. I mean to cast no aspersions on Don's suggestions nor to discourage him or others from bringing such ideas forth. I am only suggesting caution in the way we spend the most valuable resource we have - the time and skills of our membership.

A balanced growth in membership, resources, and capability will help to ensure that the LSF will continue to be a strong and helpful component in the American dance scene.

\* \* \* \* \*

## **DANCE INTO THE MILLENNIUM IN SWITZERLAND** **by Don Armstrong**

Francis Feybli, Don Armstrong, and Gisela Brogle are planning a truly unusual way to welcome the year 2000 -- dancing into the new millennium in Switzerland! These three, plus either a Rumanian or Swedish dance teacher, will be the featured staff leaders for a dance event starting on December 27th in the Hotel Mond in Beckenried, on the shore of Lake Lucerne.

Activities through New Year's Eve will include daytime workshops and evening dance parties. With the Alps at the back door, skiers will find a cable-car leaving directly from Beckenried and skis and all equipment available for rent.

Prices, directions, and other information are available from Frances or Gisela by faxing or phoning 011-41-1954-0077 or writing them at Postfach 2, CH-8332, Russikon, Switzerland.

## **THINKING ABOUT DANCE: THE PAIR OF IT**

**by John Forbes**

We usually get two as general issue. They're awkward, at right angles to the rest of our mass. Sometimes they tend to be uncontrollable objects that look like enlarged golf putters. Most folks call 'em feet. They're designed to carry us where we want to go: negotiating steps, rocks, trees (when we're young), solid-ice when we slide across frozen mud-puddles, lead us up or down the aisle when the big commitment comes. But they're still just feet.

Feet control themselves pretty well until it comes to dancing. At that point, communicating with our feet, telling 'em what to do, can become an impossible task for many of us. Then they take orders from no known source: animal, vegetable or mineral.

In learning any dance style, advancing up through the ranks of experience and growth, it's the feet that often determine plateaus of achievement, levels of difficulty, the state of individual progress. At easier levels, most dance figures can be started with either foot, a walk from here to there, perhaps followed by a form of back again.

Some appropriate footing happens naturally. Sideways movements, such as the balance together/apart in "Gay Gordons," might push us to start on the inside foot--man's right, woman's left. After all, a grapevine would hardly work here.

English Country Dances, those 17th/18th century Playford cryptic directions we do in twentieth century adaptations, require a little more awareness, but not much. Figures and movements usually start with the right foot. You set to the right first, turn single in four steps starting to the right, and so on. "Sharp-style" siding has right tendencies too. There are exceptions. Many times, I find myself figuring out where I want my feet to be when, at a certain point in the figures and music. Then I simply work back from there in deciding what foot to start the phrase with.

My limited experience with international folk dance suggests that simpler circle dances start with the same foot as the direction of the figure. Circle left starting with the left foot, and so forth. In the difficult dances, what I call the

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'primal-scream therapy' routines with special boots, wide belts, and loud vocalizations, correct footwork is all.

With over seventeen years (each!) invested so far, Sylvia and I are working with our third team of "Old Castle Dancers," performing mainly Garland (girls) and Morris (boys). Sylvia's had most of them in her elementary music class, so listening to music and phrasing concepts vis-a-vis dance figures are absorbed and functioning fairly quickly. She incorporates dance into her music curriculum. Once a month dance days are rewards(!) for good work during other class sessions. This gives us a real head start.

In our group the true key to measuring growth can be found in the increasing complexity of individual footwork. Skipping and doing the rant step in tempo for extended periods are the main problems for the girls plus the energetic, precise figures in their signature dance: "Bacca Pipes Jig." For the boys, it's first mastering the single step (a step-hop variant), then moving on to more complex foot patterns such as double-step, galley, hook-leg, side-steps, and any number of variants under the heading of "capers." The key to individual progress is not only doing the steps with the correct footwork, and doing them in 'time,' but executing them with style, grace, and power. That's true for both genders.

The situation to this point, I hope, is clear. And so are the implications for teachers and learners at all levels. Floor pattern sequences and their timing (as necessary) are the first dance elements to be mastered in the kinds of dancing we enjoy. Interacting with and awareness of other dancers is second. Improving and perfecting figures next. These last two come together, for example, when the man steps to his right during the first part of a ladies chain and pivots backward to place during the courtesy turn. Foot technique is one of the last considerations in much social/folk dancing.

Dance callers/leaders generally meet dancers in one of two settings: the casual, occasional dance (weekly, monthly) or the workshop situation (weekend, week-long). During a casual situation you can usually take one dance and use it to develop one aspect of proper foot technique, a glimpse of the next level. From my standpoint as a dancer, you, the caller, better do your foot-technique thing part-way through the first half of the dance occasion. Beyond that my fatigue and my information-overload parameters  
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set in and you waste time, yours and mine. Dancers in these situations do want to dance better, but not too much, and not all at once to the detriment of joyful, carefree dancing. Continue to use the new (to some) concept throughout the evening, but not in every dance.

Weekend/week-long situations present other dynamics. Unless you are teaching a truly advanced class, the quantity of what you try to achieve will affect the quality of results.\*\*\* Too much quantity, people forget or are confused and take nothing away. The fewer points you teach, the more focused you teach them, the more examples you use for context, the more likely your students will take it back to their home dance environments. Best of all, they will connect your ideas to other situations, figures, opportunities.

But again, teach what you want to accomplish early in the experience, then refine it through relevant repetition. At a Saturday-long workshop, the 4:00 P.M. session is not the time to bring in something new and incredibly complex, but it's a great time to summarize, bring together through appropriate application, the materials and ideas covered earlier

As Mae Fraley is wont to say: "Happy Dancin'"

\*\*\*In my best of all dance occasions, 'truly advanced classes' synthesize, usefully reorganize known elements rather than teach anything really new.

**Special Offer!** Do you already have the great ContraToons music on CD or records? If so, we have a free gift for you -- a delightful collection of eighteen dances - two for each tune - choreographed especially for this wonderful music by Don Armstrong. All you have to do is send a self-addressed, stamped, business-size envelope to:

Dances for ContraToons  
LSF Sales Division  
PO Box 11  
Mack's Creek, MO 65786

Or, if you don't have the ContraToons collection, order it from the address above and ask Brad to include the Dance Instruction sheets with your order. There is no extra charge.

**THREE DAYS AFTER CHRISTMAS**  
**(with apologies to Clement Moore)**  
**by Steve Kaufman**

T'was three days after Christmas  
And all through the house  
All the dancers were packing  
Everything but the mouse.

Their dance shoes were stacked  
In the Volvo with care  
In the hopes their jalopy  
Would soon get them there.

It was time to go dancing  
At T's Holiday!  
No time for romancing  
Or wasting the day.

After quickly unpacking  
And hanging up pants  
They sashayed through dinner  
And pranced to the dance.

Contras, squares, waltzes,  
Circle dances, too,  
With all of their shmaltzes  
Were enjoyed by this crew.

I wish I'd written more stanzas  
(And know that I ought)  
For this poem, like this great dance "week"  
Is simply too short.

*"Three Days After Christmas" was accorded 1st place honors by  
dancers at Terpsichore's Holiday, December, 1998.*

## TIMING FOR CALLERS: PART XIII

by Dick Leger

*Editor's note: Unfortunately, the cues for the contra that were printed in the last issue of the American Dance Circle were incorrect due to an editorial error. The correct cues are printed below.*

### Contra, "On the Way to Boston"

Alternate Duple

Intro:	5	Face the corner, heel & toe,			
1	Heel & toe	out you go	5	Heel & toe	In you go,
1	Heel & toe	out you go	5	Heel & toe in,	Do sa do,
1	_____	_____	5	Pass her by;	Swing the next,
1	_____	_____	5	Put on the R,	Ladies chain,
1	_____	_____	5	_____	Chain Back
1	_____	_____	5	Same Four,	Right & Left Thru,
1	_____	_____	5	Everybody	Star Thru
1	Those that can	Pass Thru	5	Get Ready for	the heel & toe.

\* \* \* \* \*

## TIMING FOR CALLERS: PART XIV

by Dick Leger

Here is another easy figure for those people with limited knowledge of square dance basics. I sometimes use this with regular club dancers, and they seem to enjoy it, also. I have the heads promenade outside half way to lead to the right and circle four to a line. After a forward and back, they will "dos a dos" the opposite then back out to their line again. All will pass thru and turn left single file to promenade. After about six steps, I will have all the men move up on the inside to promenade a new girl all the way to home position. Notice that after the "dos a dos" I have them back out to lines so as to allow for a full eight counts for the pass thru, turn left single file. The men need two

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steps to get exactly half way from their home position, so the timing works out to pass thru in four counts, turn left in two counts, single file promenade two counts to get to the spot half way from home. Then they keep promenading so that when they move up they will be very close to home position for the couple promenade for sixteen counts.

Anyone that has the mis-conception that just a few basics can't provide challenge may change their minds after they attempt to do the figure in the special dance, "Seeing Stars," by Roger Whynot. This is one of the favorites at the contra dance weekend we do at York, Pennsylvania, each year over the Thanksgiving Weekend, starting on Thursday evening and ending Sunday noon. Although this is primarily a contra dance weekend, I find the contra dancers are the best people to present this type of material, as they dance so well to the music.

The dance: The side ladies chain across. The number one couple steps in between the side couples, separates from their partner, and makes two three-hand stars. On the number one lady's side, it will be a right hand star; on the number one man's side, it will be a left hand star. After turning each star once around, the number one man will pick up his partner, holding just the hand, and the rest will also take the hand as they come out of the star. At this point there will be two men that have a lady on their right hand side, and one man that has a lady on his left hand side. Do not change! Led by the number one couple, they will proceed to split the number three couple, then separate to come all the way down to form lines in the side position. I always tell the couple being split to make sure they face in to show the direction in which the line will face. All will then swing their corners, putting the woman on the right hand side to form the lines again. From here, the women will chain straight across. All will have original partners for a full promenade back to home position. The real challenge starts when each couple in turn becomes the leader. If a head couple is the leader, the side ladies chain to start the figure. If a side couple becomes the leader, the head ladies chain to start the figure. Good luck!

This quarter's contra is an alternate duple, double progression by Roger Whynot. "S & W Contra" is the same as Roger's Circle Contra except that it is done in lines. Don't forget to cross over every time through!

(continued next page)

**"Easy Square," by Dick Leger**

5 Heads Promenade outside  
5 Lead Right Circle Four  
5 Break to a Line Go Forward  
and back 5 \_\_\_\_\_ Dos a dos  
5 Everybody Pass Thru  
Turn to the Left 5 Promenade Single File  
5 Men move up Promenade  
5 \_\_\_\_\_  
5 Heads Promenade outside

**"Seeing Stars," Special Dance by Roger Whynot**

5 \_\_\_\_\_ Side Ladies Chain  
5 #1 step in, make 2 3-hand stars  
5 #1 lead others out of stars  
to split # 3 5 Separate, come all the way  
Back to form lines of four 5 At the sides Swing Corners  
5 Make the lines Ladies Chain  
5 Keep your own Promenade  
5 \_\_\_\_\_  
5 \_\_\_\_\_ Head Ladies Chain

**"S&W Contra," by Roger Whynot; Alternate Duple,  
Double Progression; Ends cross each time through**

5 Face to Face Dos a Dos  
5 \_\_\_\_\_ Swing Corner  
5 \_\_\_\_\_ Ladies Flutter Wheel\*\*  
5 \_\_\_\_\_ Sweep a quarter  
Pass thru and Star thru 5 Small circle left  
5 \_\_\_\_\_ Circle right  
5 \_\_\_\_\_ Half promenade  
5 \_\_\_\_\_ Right & Left Back  
5 Face Below Dos a dos

\*\*Flutter wheel is "Ladies take right hands to walk across and give left hand to the opposite man. Bring him back to her position."

# **LLOYD SHAW FOUNDATION MATERIAL IN EUROPE**

**by Marie Armstrong**

As most of our members know, a considerable amount of LSF material has been utilized in Europe. Most of this has been a direct result of Don Armstrong's teaching and calling at dance camps in Belgium, Germany, the Czech Republic, Denmark, and Switzerland.

Dance music producers in Belgium, Germany, and the Czech Republic have used, on a royalty or exchange basis, a wide variety of LSF recorded music and, in addition, we have successfully co-produced one set of contra records and cassettes for release here and in the Czech Republic. Recently, the exclusive European rights to use the ContraToons music was purchased by, and is now available from, one of the oldest folk dance music companies in the world, Tanz Records of Germany.

Now things have taken another giant step forward! While on a month-long calling and teaching trip to Germany and Switzerland, Don and I spent several days in recording studios in both countries, recording twenty-nine dances, nine of which will appear on CD's and cassettes on the Volkstanze Aus Aller Welt (VAW) label (Switzerland) and twenty scheduled to be released by Tanz. In addition, since Don returned home, he has recorded seven additional dances to complete the extensive Tanz project.

The recent projects included contras, quadrilles, mixers, double-quadrilles, dances for four, five, and six couples and several dances especially suitable for community dance programs.

Considering the hundreds of dances Don has recorded for so many different companies in our country, Canada, and abroad, he has surely become one of the most widely recorded dance callers and teachers in the world. As such, he has done much to expand the sphere of influence of the Lloyd Shaw Foundation.

## **OCTOBERDANCE**

**by Kris Litchman**

When Margot Gunzenhauser invited us (Bill and Kris Litchman) to Denmark last fall to teach Danish callers how to teach and call traditional Western American squares, we accepted with glee.

Who wouldn't enjoy October in Denmark? The Anglo-American Dance Service (Belgium), together with the folk dance club Vodawiko from Eindhoven (The Netherlands) included an invitation to do a wonderful traveling week-end workshop in Belgium and Holland, held at three different locations.

Between dance events, we explored the streets and forests north of Copenhagen by bicycle, and steeplechased, also on bikes, across a wide swathe of countryside around Lovendegem in Belgium, led by the intrepid Frieda Van Vlaenderen. There are some advantages to a level countryside! I enjoyed Belgian chocolate and Danish marzipan; Bill got in on the herring and plenty of assorted breads. And we didn't come back any fatter, thanks to the bikes and plenty of dancing.

We finished off with two dances in Northern Jutland, one a joyous fiftieth-birthday celebration for Jette Grandjean in Sevel, and one for Anni Sorensen's lively club in Skovsgaard.

Fun!

With the luxury of a whole month abroad, we had a wonderful opportunity to get to know the two organizations and how they operate. Both groups encourage and promote traditional dance and quality teaching and leadership, as does the LSF. We have many interests and objectives in common, and it is our hope that the LSF can continue to support and be involved with the Anglo-American Dance Service and Square Dance Partners. SDP, in particular, invests much time and care in training and encouraging leaders and callers. They have had striking success in these endeavors; perhaps the LSF could learn from their example.

## TWO CONTRAS

by Don Armstrong

Here are two dances that use a "Men's chain." The first is named for an island on Lake Constance between Germany and Switzerland. The second honors Patty Kirk and the Northwest Summer Dance Camp, Denmark, July, 1998. Friendly folks, great dancing!

### REICHENAU RAMBLE

Composer: Don Armstrong

Formation: Duple improper contra

Record: LS E-68-B/LS CD-1, #8, "Marmaduke's Hornpipe"

Live music: A medium tempo, 64 count, reel or hornpipe.

beats movements

- 8 **Turn corners right, once and a half**  
ending in an Ocean Wave, men in center
- 8 **Double Balance**
- 8 **Men turn left, once and a half** to partner
- 8 **Swing**
- 8 **Men chain across**  
cross by left hand, open right hand turn on the side  
Woman ends on Man's right side
- 8 **Circle four to the left**
- 8 **Right and left through**
- 8 Ladies lead, **half hey for 4** (or slow half square thru)

### DENMARK IN JULY

Composer: Don Armstrong

Formation: Duple improper contra

Record: LS E-68-A/LS CD-1, #3, "I Don't Love Nobody"

Live music: Same or flowing, 64 count, reel or hornpipe.

beats movements

- 8 **Ladies do sa do**
- 8 **Men turn left, twice around** (tight)  
end facing original corner on same side
- 16 **Corners balance and swing**
- 16 **Men chain over and back**  
cross by left hand, open right hand turns on the side  
Woman ends on Man's right side
- 8 **Half promenade**
- 8 **Right and left through.**

# **THE ANGLO-AMERICAN DANCE SERVICE**

**by Kris Litchman**

The Anglo-American Dance Service, headquartered in Lovendegem, Belgium, is a service organization that sponsors and organizes events and sells materials for a wide variety of dance experiences.

Look through their catalogs, and you'll find books, music, and instructions for traditional American and English dances, international folk dances, round dances, ballroom dances, and dances for children.

The quarterly AADS News lists all kinds of dance courses, workshops, and events, with round dancing for seniors being the chief profitable activity for the organization. AADS-sponsored classes and workshops for dancers, as well as teacher-training courses, are offered most weekends throughout the year. Taught by dance leaders and callers from other countries as well as from Belgium, they're often attended by people from all over north Europe; in return, Belgian dancers travel to other European events. There's a lot of cooperative effort among these dance groups with similar interests and purposes.

AADS, founded in 1990 when its core members had earned enough money from dance events to purchase a computer, consists of a six-member board, with most of the day-to-day work done by Luc Blancke, aided by his wife Frieda van Vlanderen. There are two or three members at large, but the organization sees itself as a provider of services, without need of a wide supportive membership. Interested supporters of AADS subscribe to the AADS News. The organization rents a small house in Lovendegem, which holds its stock of tapes, CDs, books and other dance materials as well as the computer.

AADS receives a government subsidy because they provide a service. Sales, events, and subscriptions make up the rest of their income, which covers one full-time salary along with the usual expenses of rent, publicity, publications, etc.

# **FOLK ALLIANCE CONFERENCE**

**by Donna Bauer**

With my involvement in FolkMADS I decided in July that I wanted to become involved with the upcoming conference that was going to be held in Albuquerque in February, 1999. I had heard that it revolved mostly around music and singers and songwriters and felt that I wanted to learn more about it. I decided to go to the planning meetings for the conference and hopefully find some way to help out. Before I knew it, I had taken on the task of organizing the volunteers that would be needed to assist with the conference. It did not take long for my phone and computer to get very busy with calls from all over the United States inquiring about volunteering for the various jobs. Soon most of the positions were filled almost to capacity; then came the two week period in which there were cancellations and changes in schedules. Well, it did work out, and the week was upon us. We had two nights of stuffing of close to 1800 totebags, and on the second night I worked side by side with the founder of the Folk Alliance.

Then came the real high of the conference and meeting so many people with the same interest in music and dance. At first, and also throughout the week, it reminded me so much of the dance weeks for Lloyd Shaw only on a broader scale in terms of attendance. People were happy to see friends from the year before, new people were making brand new friends, and there was an overall sense of togetherness. An attendee could stay busy from early morning until the wee hours of the night if they so desired. The workshops started at 9 AM. I did get to attend one part of a workshop with Brad Foster from CDSS. I was of course so busy having the volunteers check in and getting them to their assigned places that attending the workshops was very difficult. When I did get away from the desk I would usually come back to the area hearing a chorus of "Donna"!

The evenings were lots of fun, as I was able to attend some of the concerts until late into the night. I attended the opening Gala Concert that went from 8 PM to 1 AM, and then it was up to get to the convention center by 8 AM to start again. A person was so excited with new friends and

(continued next page)

excellent music that sleep did not matter. On the following nights, there were a lot of mini-concerts organized in three hotels as well as the convention center. A person could walk quite safely late at night from hotel to hotel taking in all of the bands, as you would see other attendees walking in the area with their white totebags in hand.

It was great to be a part of this conference and to be able to work right alongside the main organizers from Washington, D.C.

\* \* \* \* \*

## **BILL JOHNSTON**

William Hartley Johnston of Skippack, PA, Lloyd Shaw Foundation life member, passed away on Friday, April 23, 1999, of complications following a stroke.

A nationally recognized leader and teacher of square, contra, round, and Scottish Country Dancing, Bill was a popular dance leader in the Delaware Valley for over 60 years. He operated his own club, "The Lancers," for 21 years and the Lochwood Round Dance Club for 15 years before retiring from active club-level calling. He was a founder of the Delaware Valley Round Dance Teachers Association.

For twenty-two years, Bill organized and was one of the three featured callers at the York Contra Dance Holiday weekend. His early morning Scottish sessions were always cherished by the regular attendees at the Contra Holiday.

Bill was very proud of his Scottish heritage. He was a Life Member of the Saint Andrews Society of Philadelphia, founder and President of the Tartan Educational and Cultural Association, and one of the founding Governors of the Scottish Tartans Authority.

Funeral services were held on May 1st and were followed by a celebration of his life at Lochwood Barn. Our condolences are extended to Barbara and to the rest of Bill's family. For those who would like to express their sympathy, the address is: PO Box 138, Skippack, PA 19474.

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- 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  
Side B: Ken Loch Jig/Newfoundland Jig/Tripping up the Stairs
- LS E-52 Side A: Reel St. Sauveur/La Vieille Dame  
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  
Side B: Donegal Jig
- LS E-55 Side A: Green Willis/Constitution Hornpipe/Yellow Rose  
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**\*Records have prompted and instrumental tracks. Records without asterisk have extended instrumentals with no prompts.**

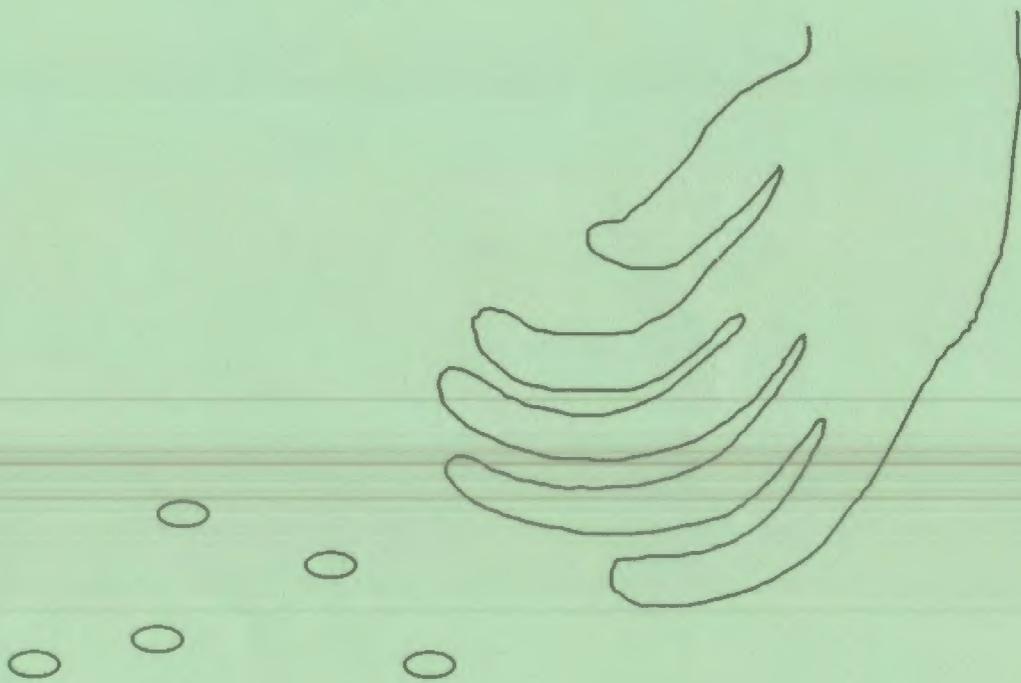
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*The Lloyd Shaw Foundation*

invites you to enjoy

The Third Annual

# *Terpsichore's Holiday*



**December 28, 1999 - January 1, 2000**

---

*Join us for an intergenerational event at Historic Jackson's Mill in Weston, WV. Terpsichore's Holiday will feature a complete adult program and children's program of music and dance. We welcome singles, couples, parent(s) and kids, grandparent(s) and grandkids.*

For information please contact:

Mel Clark: 814/234-3704; [melclark@vicon.net](mailto:melclark@vicon.net)

Bob Mathis: 301/589-7539; [robert\\_mathis@fc.mcps.k12.md.us](mailto:robert_mathis@fc.mcps.k12.md.us).

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

*The Legacy of Lloyd "Pappy" Shaw -- Passing It On to The Next Generation!*



# CUMBERLAND CAMP 99



**August 1-7, 1999**

At Kentucky Leadership Center -- spacious modern facility remotely located on Kentucky's Cumberland Plateau on forested hills above beautiful Lake Cumberland. Three excellent wooden dance floors, residence rooms and dining all under one roof. bath in every room. air conditioned. Excellent nutritious menu. popular veggie options. Kentucky Leadership Center is one of the nation's finest dance facilities.

Danstradamus says: Create some living history -- *Do a folk dance!*

## THE ADULT PROGRAM

- 7:30-----Breakfast
- 8:30 Stretch - Warmups - Line Dances.....Children same, with family
- 9:00 SQUARES AND APPALACHIAN
- 10:30 ENGLISH AND SCOTTISH
- 12:00-----Lunch
- 1:00 OPTION: Fireplace SINGING & Special Performances.....Children same, with family
- 1:40 OPTIONS: 1) How To Play In a DANCE BAND -- for all adults and children who can play music and want to join the band  
2) HOW TO Build Community Intergenerational Dancing....together with...3) Intergenerational Dancing
- 2:40 OPTIONS: 1) IRISH SET DANCES
- 2) WORKSHOPS in FIDDLE & DANCE PIANO
- 3) DAILY VARIETY & SPECIALS (*Swing..Early Amer.. ..Welsh..etc*)
- 3:40 OPTIONS: 1) COUPLE DANCES
- 2) INTERNATIONAL FOLK DANCING
- 4:40 CONTRA DANCING
- 5:30-----Supper and personal time

## THE CHILDREN'S PROGRAM

(For ages 6-9/10 and 9/10-12; see Tots below)

- 9:00 Learning to Folk Dance: English and Contras
- 10:00 **RHYTHMS!** ..&.. *Summer Mummies*
- 11:00 Bacca Pipes, Scary Tales, and Folk Dances Around the World
- 2:40 Singing Games .. &.. ..Rapper and Morris  
...kids' refreshments morning & afternoon...
- 3:40 Crafts, Storytelling, Singing, Games & Folk Dances of Kids In Other Lands
- 4:40 A Wonder-Wander In The Woods ..&..  
Make a Dance Camp Memory Journal

-- ADULTS WELCOME IN ALL CHILDREN'S CLASSES --

For Tots age 5/under: Full child care daily (featuring hourly *Wee Sing and Dance Activities*) and evenings thru adult dance

For Tots age 5/under: Full-child care daily (featuring hourly Wee Sing and Dance Activities) and evenings thru adult dance  
**OPEN DOOR for New Callers:** Tutorials will be arranged for any person wishing to try calling his/her first dance for a live audience  
**OPEN DOOR for Musicians:** All Open Stages under lead musicians' guidance ♪ **LIVE MUSIC** each night and in daily adult classes

♪ ♪ **NIGHTLY DANCE PROGRAMS** ♪ ♪  
 7:30 Intergenerational Dancing for All .....kids, grownup kids, grandparents, dads, moms, and *You're Invited Too...*  
 8:15 **ADULT DANCE**...and at 10:30 The Late Dance begins..... 8:15 Kids' Special Programs until ... 9:15 Bedtime  
*The GRANDE MIDSUMMER's BALL on Friday night* (Kids Bedtime Library and babysitters available)

*Not to mention the Old Liar's Contest; Concerts; Wild Duds/Crazy Hats Nite; Dance Poetry; Wondrous Demonstrations and surprises*  
*Danstradamus prognosticates that Ae Realitie Joyefull Tyme will be had by all*

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 Bob Mathis & Tali Stopak ✱ Enid Cocke ✱ Marnen Laibow-Koser ✱ David Blair ✱ Paul Andis & Diane Simmons  
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 Teens (13-17): \_\_\_\_\_ x \$150\*\* each teen: \_\_\_\_\_ single adult, \$30 per couple)  
 Children (6-12): \_\_\_\_\_ x \$80 each child: \_\_\_\_\_  
 Tots (age 5/under): \_\_\_\_\_ x \$40 each tot: \_\_\_\_\_  
 Subtotal: \$ \_\_\_\_\_ **Scholarships Available**

\*Adult single room is \$520 if available: cannot be guaranteed  
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- LS E-57 Side A: Frenchie's Reel/La Ron Fluese Gobeil  
Side B: Forked Deer/Doctor, Doctor
- LS E-58 Side A: Forrester's Hornpipe/Good for the Tongue/Walker Street  
Side B: Sdie at the Back Door/Waiting for Nancy
- 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  
Side B: Snouts and Ears of America/Green Mountain Petronella

**All records are 12 x 64 beats. \*The tunes are incorrectly  
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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

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- LS E-67 Side A - Virginia Darlin'  
Side B - Angus Campbell
- 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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*The Lloyd Shaw Foundation's 22<sup>nd</sup> 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.

Youth program including dance, crafts, novice dance band, outdoor activities, swimming, and leadership opportunities will be provided.

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.<sup>00</sup> (double) and \$325.<sup>00</sup> (single). \$50 per person holds your place until April 15<sup>th</sup>. Non-members of LSF add \$25.<sup>00</sup>. 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](mailto:RLRiggs@aol.com), (303) 741-6375 to register or additional information.

# **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:	5:30 - 6:30 PM	Karate
	6:30 - 7:30 PM	Exercise Class
	7:30 - 10:00 PM	Scandinavian Dance
Thursday:	5:15 - 6:45 PM	Karate
	7:00 - 9:00 PM	Latin Dance
Friday:	5:30 - 6:30 PM	Karate
	8:00 - 11:00 PM	Vintage Dance & Tango
Saturday:	9:30 - 12:30 PM	Irish Step Dancers
	2:30 - 4:30 PM	Tango Club
	4:45 - 5:45 PM	Tango Class

\* \* \* \* \*

## **LINES ABOUT SQUARES**

### **by Dick Pasvolsky**

Recently, I presented a program on the history of square dancing for the Callers Council of New Jersey. In that presentation, I touched on some of the most important developments and the aspects of history that had the most impact on the evolution of the activity over the three hundred-year period, starting with the year 1650, when the first material on the subject ever published, the first of 18 manuals published by English bookseller John Playford, appeared in print. I concluded my program by speaking about Lloyd Shaw's travels throughout the West with his high school dance group, gathering information which he used later to write and publish his book, *Cowboy Dances*, and train callers to teach those western dances in their home areas.

To illustrate some of the dances of that Lloyd Shaw era more effectively than I could with words only, I worked with a group of dancers (many of them callers) for seven

(continued next page)

weeks to teach them a few of the most popular and/or representative dances and the styling of the period so that they could demonstrate them for me after a short introduction. Those weekly sessions were most enjoyable for me and the dancers.

For me, it was also very nostalgic, partly because it brought back memories of my introduction to western/club-type square dancing and calling at a week-long square dance camp for callers and dancers held at Medford Lakes, New Jersey, in June, 1949, just fifty years ago. The camp was conducted by American Squares under the direction of Charley Thomas, who was the founder and, at that time, editor of *American Squares Magazine*. Joining Thomas on the staff were some outstanding callers and leaders of the period including Jimmy Clossin, Ralph Piper, and round dance leader Olga Kulbitsky. Al Brundage and Frank Kaltman, owner of Folkraft Records, made cameo appearances as guest instructors. From those great leaders, I learned most of the dances that I included in the Callers Council program. And, as I was to learn soon after I returned home from the camp, most of those dances also appeared in Lloyd Shaw's book. All of the camp's square dance leaders had, I believe, attended Shaw's training sessions in Colorado Springs.

For much of the demo portion of the presentation, the dancers performed several variations of the dos a dos, and I explained how a couple of them were the precursors of some of our present figures -- Alamo Style and Dopaso. In the February, 1985, edition of this column, we described several of the early variations -- Dosido, Docey-doe, etc. -- but a brief explanation will have to suffice for this article.

When Scottish Lowlanders emigrated to the United States, they introduced the Dos a Dos (back to back) figure to the Appalachian Mountain area, but they pronounced it "do si do." That set off the chain of variations of the spelling of the figure and its offshoots. To add spice and variety to their dancing, dancers began to experiment with various ways of executing the figure by adding hand turns, pulling the lady across in front of the gent, looping her around behind his back, or adding a balance or two.

We began our demo by dancing a series of visiting couple figures in the Kentucky running set formation. The figures were: Lady 'Round the Lady, Birdie in the Cage, Lady  
(continued next page)

'Round the Lady and the Gent Solo, and the Serpentine Hey. Each of those figures was followed by one of the earliest known versions of the Docey-doe: starting from a circle of four, men back to back, turn opposite by the right then partner by the left (no courtesy turn), and then lead to the next couple.

The next routine included another series of visiting couple figures, each of which was followed by a circle four and the figure which Lloyd Shaw called the western Docey-doe (women pass left shoulders, then turn partner by the left, opposite by the right, then courtesy turn partner) which many of us still do in our Lloyd Shaw Foundation traditional dance sessions. The visiting figures that we did were: Duck for the Oyster, Lady 'Round Two and the Gent Fall Through, Step Right Back and Watch Her Smile and, from a left-handed star, gent reaches back over his left shoulder to turn the lady behind him (his opposite lady) by the right hand to start a Docey-doe (opposite right, partner left, opposite right, and courtesy turn partner.)

Two couples then demonstrated the dosi ballonet (precursor of Alamo Style) which was preceded by a flirtatious version of Take a Peek. Then we did Dip and Dive in the square formation using both the California Twirl (often called the Frontier Whirl in those early years) and the wrap/unwrap versions. We followed that with dip and dive up and down the length of the hall.

Next we demonstrated the Basket (with variations) and the Grapevine Twist as examples of the dances that might have been called by Ed Durlacher and other callers during World War II. We followed that with a couple of singing calls, "My Little (or Pretty) Girl," which was the most popular singing call at the dance camp in 1949, and "San Antonio Rose," which featured the Mountain Dosido (lady did a lariat around the gent) and was the most popular singing call used in club dance programs in our area (northern New Jersey) during my first year or two of calling.

Rip and Snort and Alamo Style, a couple of staples of square dance programs of the early fifties, came next. We demonstrated Alamo Style as it was danced before Swing Thru came into existence. It was danced to the phrasing of the music as the caller called, "Balance forward, balance back, turn by the right and balance again; balance forward,  
(continued next page)

balance back . . . " Everybody hit the balances at the same time and then turned by the right hand (or left) in exactly four counts (theoretically, of course. We had dancers who couldn't dance to the beat in those days, too.)

The latter portion of our program featured a version of the Western Docey-doe that was done in a circle of eight instead of four. Whereas, in the two-couple Docey-doe, dancers turned partner by the left, opposite by the right, and partner by the left again for a courtesy turn, in the four-couple version (later called the Dopaso\*) dancers turned partners by the left, *corners* by the right. One of the things that dancers and callers really enjoyed was to have the caller rattle off some of his/her favorite patter while the dancers kept turning partner left, corner right, etc., until the caller was ready to have them move into the next figure - pick up corner or partner for a Promenade, or perhaps, back into an Allemande Thar or a Wrong Way Thar. One of my favorite Docey-doe patter lines was "Keep on doing the darn docey, you'll never get to heaven if you call me, chicken on a fence post, possum on a rail, pick up your corner, and everybody sail . . ." Through the early fifties, callers would call the same patter figure through four times and have dancers pick up their corners at the end of each segment, much as we do in singing calls today.

To add excitement to the calling of the Docey-doe, the caller would work his volume control knob (before the days of the volume control knob on the microphone assembly) as he called out "Circle up four and around you go, break it all up with a DOCEY-DOE!!" Then came the patter.

Even more exciting was the Roll Off to a Docey-doe, usually done from a Star Promenade (or regular promenade if dancers were in skirt-skater position with gents' arms around partners' waists, as our dancers were in the demo.) The call might be "promenade and around you go, ROLL 'ER OFF TO A DOCEY-DOE!"

To execute the roll off, the lady does a right-face turn half around, moving slightly toward the center as she does so, ending facing reverse line of direction, while the man

---

\*During a meeting of callers in El Paso in the late forties, Lloyd Shaw suggested that the name of that version of Docey-doe be changed to Dopaso, I assume to differentiate it from the two-couple Docey-doe.

(continued next page)

steps slightly back and to the right while continuing to face line of direction. At this point, partners are in position to join left hands to start the Docey-doe. At that time, dancers throughout most of the country were using the hands up, pigeon-wing, hand holds, so that as the lady completed her spin, her left hand moved into the gentleman's waiting hand quite handily.

In our demo, we danced into an Allemande Thar from the docey-doe and from the thar we did "Throw in the Clutch," the original clutch figure. To Throw in the Clutch, instead of Slipping the Clutch and moving forward to the next person, dancers moved forward and went all the way around -- sometimes twice around -- and back to partners, or once and a quarter around to corners.

Another early fifties figure that incorporated the spin was the "Wagon Wheel Whirl." The figure was usually called something like this: "Allemande left and a right to your girl, turn her by the right for a Wagon Wheel Whirl; finish your turn then spin 'er, Joe, then the lady hooks on to your right elbow." In this figure, after the Allemande Left, the lady is turned by the right a full turn; then, as she reaches a position diagonally to the gent's right and forward, the gent gives her a slight lead into a right-face spin. The gent then moves forward slightly moving his right elbow out so that he is ready for the lady, as she finishes her spin, to put her arm through his elbow into escort position. From that position, a variety of things could follow.

The combination that we used for the Callers Council program was:

1. Spread the star way out wide
  2. Gents walk out with a wrap around  
Ladies star right in the middle of the town
  3. Back right out and spin 'er, Joe
  4. Catch her by the left for a Dopaso.
1. From the conversation position, lady "unhooks" left arm and spreads out to join hands with partner, she with her left hand and he with his right.
  2. Retaining that hand hold, the gent walks out to wrap the lady as she does a left-face turn, moving toward the center to form a right-hand star. In wrap position, lady in the star, both dance forward.
  3. Lady drops her right hand from the star and, still
- (continued next page)

retaining the hand joined with the man, maneuvers slightly (he takes about one step forward, she one step backward.) He starts to face her as he pulls slightly with his right hand to lead her into a right-face spin.

4. As she finishes her spin, he is in position to take her left hand in his for a Dopaso (the term Dopaso had replaced Docey-doe and was being used almost exclusively by the time I started using the Wagon Wheel Whirl.) The position of the dancers at the start of the Dopaso should be the same as in the roll off to a Docey-doe/Dopaso as explained above -- lady slightly in toward the center, gent slightly out.

The big finish? Thread the Needle and a big bow at the end of it, of course!

The impact that the program had on members of the Callers Council was borne out by their interest in buying copies of *Cowboy Dances*. Brad Edwards, head of the Lloyd Shaw Foundation's Sales Division, sent me five copies on consignment so that I would have some on hand in case some might be inspired to purchase the book. I asked for a show of hands and ten hands went up. So, I had to order five more. Bob Robinson, Vice President of the Council and a member of the group who danced in the program, told me that he has read his copy from cover to cover twice in the month since the program was presented. I am so glad that the Lloyd Shaw Foundation decided to reprint that very valuable book and make it available to interested callers and dancers for many years to come.

Some of you might want to look up descriptions of some of the figures and dances that I do not have space to describe more fully in this article. *Cowboy Dances* would be a good place to start. You might also try *The Square Dancing Encyclopedia* by Bill Burleson or a local library. Some of them can also be found in this column in previous editions of the *American Dance Circle*.

## **DANCE IN THE BALLROOM**

**by Aviva Lenoff (age 8)**

Lots of ladies like queens  
Lots of men like kings  
All Dancing so nicely like  
Diamonds in a ring.

In the spotlight they tango,  
Waltz, contra and dance in every way,  
The men look like penguins  
The ladies like seals  
All fit together  
In a big dancing wheel.

*"Dance in the Ballroom" was accorded 2nd-place honors  
by dancers at Terpsichore's Holiday, December, 1998.*

## **A SAMPLE OF HEAVENLY MIRTH**

**by Susan Jackson**

Promenade with your partner  
Go round and round the hall  
Honor to your partner  
Glory to us all

Men all look so dashing  
In cambric and calico shirts  
Ladies all look so lovely  
In shimmery swirling skirts

Do si do your partner  
Go diving through the rye  
If you're not with your partner  
Well, you'll meet her by and by

God while in his heaven  
Made dancing for this earth  
To give God's beloved children  
A sample of heavenly mirth

*"A Sample of Heavenly Mirth" was accorded 3rd-place honors by  
dancers at Terpsichore's Holiday, December, 1998.*

# CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

The contra-dances of today have their primary root in the English country dances at the time of Playford. The country dance at that time consisted primarily of the progressive longways dances and the circular choral dances, one of which was transformed into the quadrille and then to the square dance. The longways dances have retained popularity over the ensuing years and now are usually referred to as contra dances.

The circular dances, and some of the longways dances, were for a specific number of participants and typically danced to a specific musical tune. These are sometimes referred to as "set dances" - that is they are "set" for a certain number of dancers. Today some are called triplets (3 couples) and some are just referred to by the number of dancing couples - four couple sets, six couple sets or similar descriptions. Whether a longways dance is called a set dance or a contra dance is problematical as sometimes a dance can be both.

Here is a dance that I would have called a set dance as it is for eight couples, but the instruction sheet accompanying the record lists it as "A New England contra for 8 couples." The origin and the author of the dance are not given - but the instruction sheet does indicate that it was "as taught by Richard Castner."

## THE WILLOW TREE

Formation: Eight couple line, proper

Part 1 **PARTNER EXCHANGE** (16 bars; 32 counts)

- (8) The top man takes his partner with both hands and slides to the foot, leaves his partner there, and -
- (8) then brings the foot lady(#8) to the top of the set.
- (8) The foot man then takes the opposite lady (the original head lady) back to her original place, and -
- (8) takes his original partner back to the foot of the set.

Part 2 **ELBOW REEL** (16 bars; 32 counts)

Both the top (#1) and foot (#8) couples (actives) reel toward the middle of the set, beginning by turning  
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their partner by right elbows 1-1/2 around, then the next dancer (of the opposite sex) by the left, then partner in the center once around, next left, partner right, next left, and finally turning partner by the right 1-1/2 around. This puts the active dancers adjacent and at the middle of the set, all proper. The actives then join hands in a circle of four to make four arches - one toward the head and one to the foot of the set, and one on each side of the set.

**Part 3 CAST OUT AND PROMENADE** (16 bars; 32 counts)

The top three remaining couples (2, 3 & 4) face up the set; the bottom three (5, 6, & 7) face down. Each end dancer casts away from the partner, followed by the other two in single file, and all dance down or up the outside to meet near the arches. All duck through a side arch, meet their partner who is coming through the other side arch and with the partner promenade through the near arch toward the top or foot of the set.

**Part 4 PARTNER SWING** (8 bars; 16 counts)

All swing their own partner and both men and ladies return to their own sides of the set to end proper.

Progression has occurred and eight times through the sequences returns all to their original positions. Note that a 48 bar tune is needed. The music is recorded on Folklore Village record FLV 7802, using a medley of "Willow Tree," "Reel of Mey," "Wabash Cannonball," and "Golden Slippers." The record dates from the late 1960's or early 1970's, so availability may be a question. The Lloyd Shaw Foundation has 8x48 music available on the Scottish Dance Time volumes with Stan Hamilton and the Flying Scotsmen. "The Reels of Mey" (jig) is on Vol. 3, side 1, band 2, while "Badgers in the Canongate" (reel) is on Vol. 2, side 1, band 4. Some of the Foundation's extended length instrumental records are listed as 12 x 64 (or 12 x 32 bars) which is equivalent to 8 x 48 bars and could be used.

If the set is only six or seven couples long, in the group of three couples the active couple must turn one of the other couples twice to meet in the middle at the same time as the other active couple and to stay with the music.

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With seven couples it would be necessary to determine beforehand which group is to be the three couple group.

This is both a set dance and a longways dance. It is interesting because of the different choreography; it is also fun to dance and can add variety to any dance program.

*Author's note: Folklore Village Farm address at the time of record release was Route 3, Dodgeville, WI 53533.*

\* \* \* \* \*

## **DANCE SONG OF THE CUMBERLAND** **by Don Coffey**

Like the deer and fox and beaver  
Did I wander in the woods  
All surrounded by the forest  
On the hill above the lake.  
In the Cumberland with dancers  
In the fullness of the summer  
In the fellowship rejoicing  
As we danced for dancing's sake.

In the spirit of the mummers,  
Of the fiddle, pipe and music  
That so fully lift the spirit  
High above the distant lake.  
Where we all were as the children  
With their innocent example,  
Living fellowship of dancers,  
Friendships formed for friendship's sake.

Life I'll celebrate in dancing,  
I'll be found by firelight singing,  
With the kindred spirits ringing  
Dancers' bells above the lake.  
Linking ancient sword tradition  
In a joyful new rendition  
To a marvelous fruition  
Of the dance for dancing's sake.

## **FROM THE ARCHIVES**

**by Bill Litchman**

The Archives is on the brink of a new direction and it is time to describe what is happening. You will be pleased and, I hope, supportive. But first, a word from our sponsors!

By sponsors, I mean all of the wonderful people who have been so kind and thoughtful to contribute collections of dance-related materials to the Archives. I don't wish to omit anyone and so I apologize now if I overlook someone.

Maxine Karsner thoughtfully donated a sizable amount of her husband's dance collection to the Archives. Other donors were John Forbes, Dena & Elwyn Fresh, Edna Lidin, Diane Ortner, Callerlab, Bob Brundage, Marvin Lowe, Ruth & Las Woodard, Jeremy & Val Brown, George & Onie Senyk, Sol Gordon, K. P. Gottier, Dick Parrish, and George Jabbusch, among others. George donated a collection of materials which Willard Orlich produced including a resume of his progress as square dance choreographer and teacher.

This past October I had a chance to converse with Margot Gunzenhauser, of Copenhagen, Denmark, who mentioned a project to re-publish hoedown music originally published by Bob Osgood on the Sets In Order label. Since the Archives has a good collection of these hoedowns on 45 rpm discs, the Archives has joined with Square Dance Partners Forlag (Margot's publishing company) to produce a 2-CD set of hoedowns.

The music has been digitized, cleaned of most surface noise and lengthened seamlessly to 9 minutes, 18 times through the tune, for most regular tunes. Ranging in tempo from 128 to 132 bpm, this music is highly appropriate for traditional western square dancing but can be used for a variety of other dance styles and types, including exercise formats and clogging. The set should be available in the late summer or early fall.

There are several reasons for issuing this set other than the mandate to the Archives to open its collections to interested leaders and teachers. The Archives has sought for a long time for ways of financially sustaining the collections and this publication, the first of a series, seems to have the potential for such support. Not only that but

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the set will be made available through our Sales Division in Macks Creek, MO, thus helping to support that arm of the Foundation.

In addition to Bob Osgood's release to the Archives and Square Dance Partners Forlag, the Archives has also obtained publishing releases from Beth Schroeder and Mignon Michelle for the right to re-issue recordings from the Dash and Western Jubilee labels. It may be that others will be kind enough to offer the same opportunity for music from other defunct labels in the collections to be re-issued for public use.

The Archives is in the process of up-grading the computer (something which every computer owner needs to budget to do every three or four years) and the cataloging software. We intend to expand the storage capability and to make the catalog Internet accessible. This will be a major step forward for the Archives and for the LSF. The new program is called Spectrum and is an upgrade from the Winnebago CAT program currently being used by the Archives. Its data file format is compatible with the older version and so there is no modification or re-entry of data required. It is simply a matter of installing the program and allowing it to massage the data files already present.

The continuing day-to-day work of the Archives is also progressing. The 78 rpm recordings are about 85% sorted and shelved with cataloging the next major task. Approximately 450 shelf feet of 45 rpm records are already sorted and accessible and about 300 shelf feet of 78 rpm records are accessible in this new scheme thus far.

Periodicals and books are being cataloged and shelved as they are received. Keep alert for a selection of duplicate books which can be purchased or exchanged. This duplicate book list will be made public through the web page. Remember that duplicate materials held with a special collection are not available for sale or exchange. Thus, nothing actually appearing in the Archives catalog is duplicate.

It remains to thank Bob Brundage for his continuing help in the work of the Archives. He has been a willing and able helper in all of the work going on and his contributions are gratefully appreciated.

# **SQUARE DANCE PARTNERS: Traditional-style American Dancing in Denmark**

**by Margot Gunzenhauser**

In Denmark, Square Dance Partners is the umbrella organization that promotes traditional style square and contra dancing. The organization was started by LSF member Margot Gunzenhauser, a transplanted American who has been living in Denmark since 1971.

In the States, Margot had taught international folk dancing, and in 1980, she was asked to take over an adult education class in a suburb of Copenhagen. The class enjoyed the English country dances she threw in between the usual Balkan and Israeli material. Some of them wanted to do American dances, too.

Margot had danced plenty of squares and contras at home, but had never actually called them. At the end of the season, she decided to teach herself to call so she could offer a class in English and American dancing the following year - a first for Denmark. She started by going through the few square dance books she could find in local libraries and reviewing old syllabi from the dance camps with Ralph Page that she had attended while in college in the 1960's.

Through a mutual friend, she got acquainted with Izzy Young, a New Yorker now living in Stockholm, Sweden, who had danced with Margot Mayo in New York in the 1940's. He helped Margot remember some of the old visiting couple squares and offered his hints for teaching and calling. Another valuable resource was Rickey Holden, who lives in Belgium but was one of the best known callers in the U.S. during the 1950's and early 60's. An inspiring role model, he was always willing to share his knowledge and views.

The fall class attracted over 50 participants and was a success. During the middle of the season, Margot's father died in the States, and she had to be away for a month. Fortunately, she had gotten to know Loren Ramsay, the son of John Ramsay (who was then director of the dance programs at Berea College), and Loren's Danish wife, Inge-Lise. Like Margot, the young couple had up until then been dancers, not callers, but fortunately, they agreed to run the  
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class while she was away. They did such a great job that she induced them to take over the class completely the following season while she started up a second group in another location.

An end-of-the-season dance with live music was held for the two classes together, and it was so much fun that the callers decided to periodically offer similar events open to the public. At each dance, people added their names to a list to receive news of future events. When the list grew to about 300, Margot got tired of putting flyers in envelopes and organized a little newsletter that could be sent out directly by the post office, christened *Square Dance Nyt* (Square Dance News).

For the next few years, Margot, Loren, Inge-Lise, and Stig Malmoe, another young Dane who had visited Berea a couple of times and who proved adept at learning to call, were about the only traditional-style callers in Denmark. This picture changed after 1988, when Margot started teaching callers' courses. For several years before that, she had offered brief calling workshops at the annual Oldtime & Bluegrass Convention, a music and dance weekend held each spring in Silkeborg, Jutland. In 1988, she started to hold intensive two-weekend instructors' courses twice a year at different places in Denmark. With an average attendance of 16-20 people per course, there were soon over 100 active traditional square dance teachers all over Denmark, and the ground was laid for a national network.

A useful resource for the fledgling callers was Margot's first book, *Square Dance: Haandbog i Amerikansk Folkedans* (Square Dance: Handbook of American Folk Dancing), which covers all the major forms of American country dancing. It includes sheet music, an annotated bibliography and discography, information on the structure and styles of dance music and on the development of square dancing in this century, and advice on how to learn to call, as well as detailed instructions and model calls for a varied repertoire of dances. The book has since been published in the U.S. by McFarland & Co. in Margot's own translation under the title *The Square Dance and Contra Dance Handbook* and is available in many libraries.

Meanwhile, the address list for *Square Dance Nyt* had grown to about 1000 names, and it was clear that the organizers couldn't keep on sending it out free of charge. In  
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September, 1987, an association was formed with the name Square Dance Partners, which had been used informally up until then. Dues were set at just enough to cover the costs of printing and sending out the newsletter, in hopes that people would subscribe even if there were only occasional items of interest for them. This strategy succeeded fairly well: current annual membership is about 1300, and dues are still only Dkr.70 (\$10-11), about the same price as a couple of Big Mac hamburgers.

As more and more callers became active and local groups consolidated, the pages of "Square Dance Nyt" were filled with the calendar of events and rarely had room for other material. Several nationally advertised dance weekends and national tours for American callers like Bob Dalsemer, Tony Parkes, Ted Sannella, and others also helped fill the newsletter. In January 1991, Square Dance Partners agreed with the three associations in Denmark that promote bluegrass, oldtimey, New England and French-Canadian music to produce a common 12- to 16-page bi-monthly newsletter, *Strings and Squares*, with information on both music and dance activities. This made it possible to supplement the calendar of events with small articles, debate, the occasional dance description or tablature, etc., hopefully giving the readers a greater sense of community.

The agreement to co-publish *Strings and Squares* reflects the connection that has always existed between the dancers and musicians in Denmark. Margot, Loren, and Inge-Lise were all musicians as well as dancers, and had the knowledge and contacts to hire good bands from the beginning. The musicians are mostly Danes, but ones who have learned the right techniques to play North American music that's appropriate for dancing. Several of the bands have been recorded on LPs and tapes released by Margot's publishing imprint, Square Dance Partners Forlag, and have sold successfully in the U.S. and Europe as well as Denmark.

Unlike the contra dance scene in the U.S., most people who learn to square and contra dance in Denmark do so initially at weekly classes sponsored by adult education programs or local associations for folk dancing, traditional square dancing or sports. While this is a little more structured than many Americans are used to, it also contributes to the relatively high skill level and relatively

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homogeneous dance style that visiting callers are surprised to encounter in Denmark.

About 500 people have been through Margot's callers' courses by now, and about half of them continue to actively teach and call in various contexts. Some use their skills in schools or with recreational groups, while most offer public classes. This season, callers associated with Square Dance Partners are teaching almost 250 classes all over the country.

Each September, Square Dance Partners invites the callers to a special weekend workshop, where they can brush up their dancing and calling techniques, expand their repertoires, compare notes with colleagues, and gain new inspiration. Other follow-up courses are also held on a more ad hoc basis. For the last several years, most caller training events have been co-organized by Square Dance Partners and the Danish Association of Gymnastics and Sports Clubs (DGI), of which Square Dance Partners and a number of its associated local groups are members.

Many local groups and callers have started visiting each other and cooperating on events, and the calendar in *Strings and Squares* is filled to overflowing with special dances and workshops, including the two annual dance weekends run by Square Dance Partners itself, but also many local events that are just as ambitious. The dance community in Denmark functions at both a local, regional and national level (there are, after all, only 5 million inhabitants in the whole country), and even though not all personal conflicts can be avoided, generally speaking, development has occurred in a relaxed, unforced, and almost organic way. The Danes hope to keep it that way.

Dancers from abroad are very welcome at all Danish dance events, including most weekly classes if you check with the caller first. Anyone planning a trip to Denmark should feel free to contact Square Dance Partners beforehand to hear what will be going on. Callers call in English, although the walkthroughs are normally given in Danish. The contact address is Margot Gunzenhauser, Hasselvej 18, DK-2830 Virum, Denmark. Telephone: (+45) 45 83 99 83. e-mail: [jmg@scanview.com](mailto:jmg@scanview.com).

## **MEMBERS' BULLETIN BOARD**

Check out the latest on Foundation dance events and activities on

**<http://www.flinthills.com/> ~ lsf**

### **ANNUAL MEETINGS**

The annual membership meeting of the Lloyd Shaw Foundation will take place at the Kentucky Leadership Center near Somerset, KY, on Thursday, August 5, 1999. All members are encouraged to attend and to give direction to the board. If you cannot be present, please feel free to communicate with the current members of the board listed inside the back cover of this issue.

The annual meeting of the Board of Directors of the Foundation will follow the membership meeting, and members are welcome to attend.

### **WELCOME TO OUR NEW MEMBERS!**

Ellen & Tom Hassler, Williamsburg, VA 23185

Ron & Brita Harriers, Berglisch Gladbach, Germany

Barbara Harris, New York, NY

Louise Hartung & Jim Fostey, Ferndale, MI

Walter Kogler, Stuttgart, Germany

Bob Newman, Long Beach, CA

Patricia Tanner, Oakwood Hills, IL

### **GIFT MEMBERSHIP**

Warren Doyle and Kate Kessler, Elkins, WV

### **NOTICE - MEMBERSHIP LIST**

Our membership list will be printed with the December issue of the *American Dance Circle*. If you have not indicated your preference in regard to having your information printed, *your address will not be listed*. If you have not already done so, please notify co-editor Diane Ortner if you wish to be listed. Also, if you wish to have your telephone number and/or email address published, you should send that information to her.

## STIR THE BUCKET

This summer, LSF Board Member **John Forbes** will retire from his position as Director of Libraries at Baker University. John says he will not leave the 'business' entirely, but will move "across the library's lobby" to become curator, part-time, of the University's nationally known Quayle Rare Bible Collection.

**DeWayne Young** keeps up his busy schedule with attendance at the Nelda Drury Folk Dance Festival in San Antonio, TX, and the International Conference of Children's Festival's Directors at Silver Dollar City in Branson, MO. He is looking forward to his first Rocky Mountain Dance Roundup in Laramie in July, where he will be teaching international folk dance

**Karin Gottier** writes about one of our favorite dances, *The Allgemeine Francaise*, in the most recent issue of *The German Folk Dancer*. Noting that it is still a regular highlight at German clubs' Victorian balls throughout the country, she gives an interesting overview of its history, which began in 1837-38, along with directions for the dance.

It is always a pleasure to get yearly updates when membership renewal time comes around. **LuAnna Peck** writes that son Justin is working on a double degree in electrical and electrical computer engineering. She is looking forward to a college workshop and children's programs at the Nature Center this summer and also hopes to get back to see old friends at RMDR.

\* \* \* \* \*

## LETTER TO THE EDITOR

I appreciate and agree with Don Coffey's remarks in the last ADC. One of my major concerns is that we take on more projects than we have people to handle them! Hard decisions here: so many good ideas, so few people to carry them out. We do need serious thought and planning on how best to utilize our assets.

--Kris Litchman

## **1999 EVENTS OF NOTE**

- 6th Annual Folk Dance Weekend**, Dodgeville, WI, June 18-20, 1999. Contact: Doug Miller, Folklore Village Farm, 3210 Co. Hwy BB, Dodgeville, WI 53533. (608) 924-4000.
- Kentucky Dance Institute**, Murray State University, July 25-31, 1999. International dancing with Sandy Starkman, Bea Montross, Ya'akov Eden, Joe Wallen. Contact: Stew Shacklette, 460 Long Needle Road, Brandenburg, KY 40108.
- 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 Workshop**, July 11-August 15, 1999. Davis & Elkins College, Elkins, WV 26241; (304) 637-1209, For more information, see their website: [www.augustaheritage.com](http://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.
- Mainewoods Dance Camp**, Raymond, Maine, July 24 thru September 6th. Each session has three international leaders. Contact: Kathryn Demos, 68 Liberty Corner Rd, Warren, NY 07059-6708; (908) 647-2936; email: mainewds@hotmail.com or <http://www.erols.com/mainewds>.
- 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 <sup>USA</sup>West Square Dance Convention, PO Box

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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.

**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](mailto:glogan@commissionaires.ca). To register, write

Barbara Johnston, PO Box 523, Skippack, PA 19474;

610/584-4025; email: [tartanar@concentric.net](mailto: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 millennium. Pre-register

now! Contact Mel Clark, 105 Fairbrook Drive, PA.

Furnace, PA 16865 (814) 234-3704; email:

[melclark@vicon.net](mailto: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](mailto:camp@cdss.org) or see

web page [WWW.cdss.org](http://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.

## **FOUNDATION INFORMATION**

**Don Armstrong, PO Box 99, Mack's 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) (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) (785) 539-6306; Email: ecocke@ksu.edu.**

**Don and Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367 (Board of Directors; Directors of Cumberland Camp) (502) 747-5700; Email: dscoffey@mis.net**

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

**John Forbes, PO Box 924, Baldwin, KS 66006 (Board of Directors) (785) 594-2470; Email: Forbes@harvey.bakeru.edu.**

**Robert Fuller, 727 Isleton Drive, Brandon, FL 33511 (Board of Directors) (813) 662-2341; Email: RFJ727@aol.com.**

**Elizabeth Grey, PO Box 2167, Canon City, CO 81215 (Board of Directors) (719) 269-1161**

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

**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).**

**LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 (573) 363-5432.**

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

**Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.**

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

**Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112**

**(Directors of Rocky Mountain Dance Roundup; Allynn: Board of Directors) (303) 741-6375; Email: rlriggs@aol.com.**

**Dale Sullivan, 4612 NW Bramble Trail, Lee's Summit, MO 64064.**

**(Treasurer; Executive Committee) (816) 373-4095; Email: dalesull@tfs.net.**

**Gail Ticknor, 1202 Pinehurst Road, Staunton, VA 24401 (Board of Directors) (540) 885-2612.**

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



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

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P. O. BOX 11  
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All orders should be sent to this address.



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*The Legacy of Lloyd "Pappy" Shaw -- Passing It On to The Next Generation!*



# CUMBERLAND CAMP 99



**August 1-7, 1999**

At Kentucky Leadership Center -- spacious modern facility remotely located on Kentucky's Cumberland Plateau on forested hills above beautiful Lake Cumberland. Three excellent wooden dance floors, residence rooms and dining all under one roof. bath in every room. air conditioned. Excellent nutritious menu. popular veggie options. Kentucky Leadership Center is one of the nation's finest dance facilities

*Danstradamus says: Create some living history -- Do a folk dance!*

## THE ADULT PROGRAM

7:30-----Breakfast

8:30 Stretch - Warmups - Line Dances.....

9:00 SQUARES AND APPALACHIAN

10:30 ENGLISH AND SCOTTISH

12:00-----Lunch

1:00 OPTION: Fireplace SINGING & Special Performances.....

1:40 OPTIONS: 1) How To Play In a DANCE BAND -- for all adults and children who can play music and want to join the band

2) HOW TO Build Community Intergenerational Dancing.....together with...3) Intergenerational Dancing

2:40 OPTIONS: 1) IRISH SET DANCES

2) WORKSHOPS in FIDDLE & DANCE PIANO

3) DAILY VARIETY & SPECIALS (*Swing..Early Amer..*

3:40 OPTIONS: 1) COUPLE DANCES ..*Welsh..etc)*

2) INTERNATIONAL FOLK DANCING

4:40 CONTRA DANCING

5:30-----Supper and personal time

## THE CHILDREN'S PROGRAM

(For ages 6-9/10 and 9/10-12; see Tots below)

Children same, with family

9:00 Learning to Folk Dance: English and Contras

10:00 RHYTHMS! ..&.. *Summer Mummies*

11:00 Bacca Pipes, Scary Tales, and

Folk Dances Around the World

Children same, with family

2:40 Singing Games .. &.. ..Rapper and Morris

...kids' refreshments morning & afternoon...

3:40 Crafts, Storytelling, Singing, Games &

Folk Dances of Kids In Other Lands

4:40 A Wonder-Wander In The Woods ..&..

Make a Dance Camp Memory Journal

-- ADULTS WELCOME IN ALL CHILDREN'S CLASSES --

For Tots age 5/under: Full child care daily (featuring hourly *Wee Sing and Dance Activities*) and evenings thru adult dance

OPEN DOOR for New Callers: Tutorials will be arranged for any person wishing to try calling his/her first dance for a live audience

OPEN DOOR for Musicians: All Open Stages under lead musicians' guidance ♪ LIVE MUSIC each night and in daily adult classes

## ♪ ♪ NIGHTLY DANCE PROGRAMS ♪ ♪

7:30 Intergenerational Dancing for All .....kids, grownup kids, grandparents, dads, moms, and *You're Invited Too...*

8:15 ADULT DANCE...and at 10:30 The Late Dance begins..... 8:15 Kids' Special Programs until ... 9:15 Bedtime

*The GRANDE MIDSUMMER's BALL* on Friday night (*Kids Bedtime Library* and babysitters available)

*Not to mention the Old Liar's Contest; Concerts; Wild Duds/Crazy Hats Nite; Dance Poetry; Wondrous Demonstrations and surprises*

*Danstradamus prognosticates that Ae Reallie Joyefull Tyme will be had by all*

## \* \* \* \* \* OUR SWELL STAFF \* \* \* \* \*

Bill Alkire \* Susan English \* Diane Ortner \* Bob Tomlinson \* Ed & Robbin Schaffer

Bob Mathis & Tali Stopak \* Enid Cocke \* Marnen Laibow-Koser \* David Blair \* Paul Andis & Diane Simmons

Travis Reynolds \* Ruth Purcell \* Kimble Howard \* Bill Bailey \* Dave & Kathy Ranhart \* Rose Makowski

Peter & Phyllis Rogers \* Karen Hurley \* Gene & Celeste Gryniewicz \* Bryan Delambre \* Kendall Rogers

FOR BROCHURE OR MORE INFORMATION: Don & Sylvia Coffey 502/747-5700 dscoffey@mis.net or address as below

TO REGISTER, complete and mail to Cumberland Camp, POBox 1367, Frankfort KY 40602 .. (Fees include tuition 6 nights

ENTER NAMES (Attach Your Address & Phone #) lodging, and meals from supper Sunday, Aug 1 thru breakfast Saturday, Aug 7)

Adults (age 18+): \_\_\_\_\_ x \$420\* each adult: \$ \_\_\_\_\_ (\$395 for Lloyd Shaw Foundation

Teens (13-17): \_\_\_\_\_ x \$150\*\* each teen: \_\_\_\_\_ members; to join with this regis-

Children (6-12): \_\_\_\_\_ x \$80 each child: \_\_\_\_\_ tration, remit additional \$20 per

Tots (age 5/under): \_\_\_\_\_ x \$40 each tot: \_\_\_\_\_ single adult. \$30 per couple)

\*Adult single room is \$520 if available; cannot be guaranteed Subtotal: \$ \_\_\_\_\_ Scholarships Available

\*\*Teen \$150 in room with parent; Subtract \$25 for each adult LSF member: \_\_\_\_\_ Early application

teen in separate room is \$255. TOTAL (remit one-half deposit; balance on arrival): \$ \_\_\_\_\_ is recommended!