

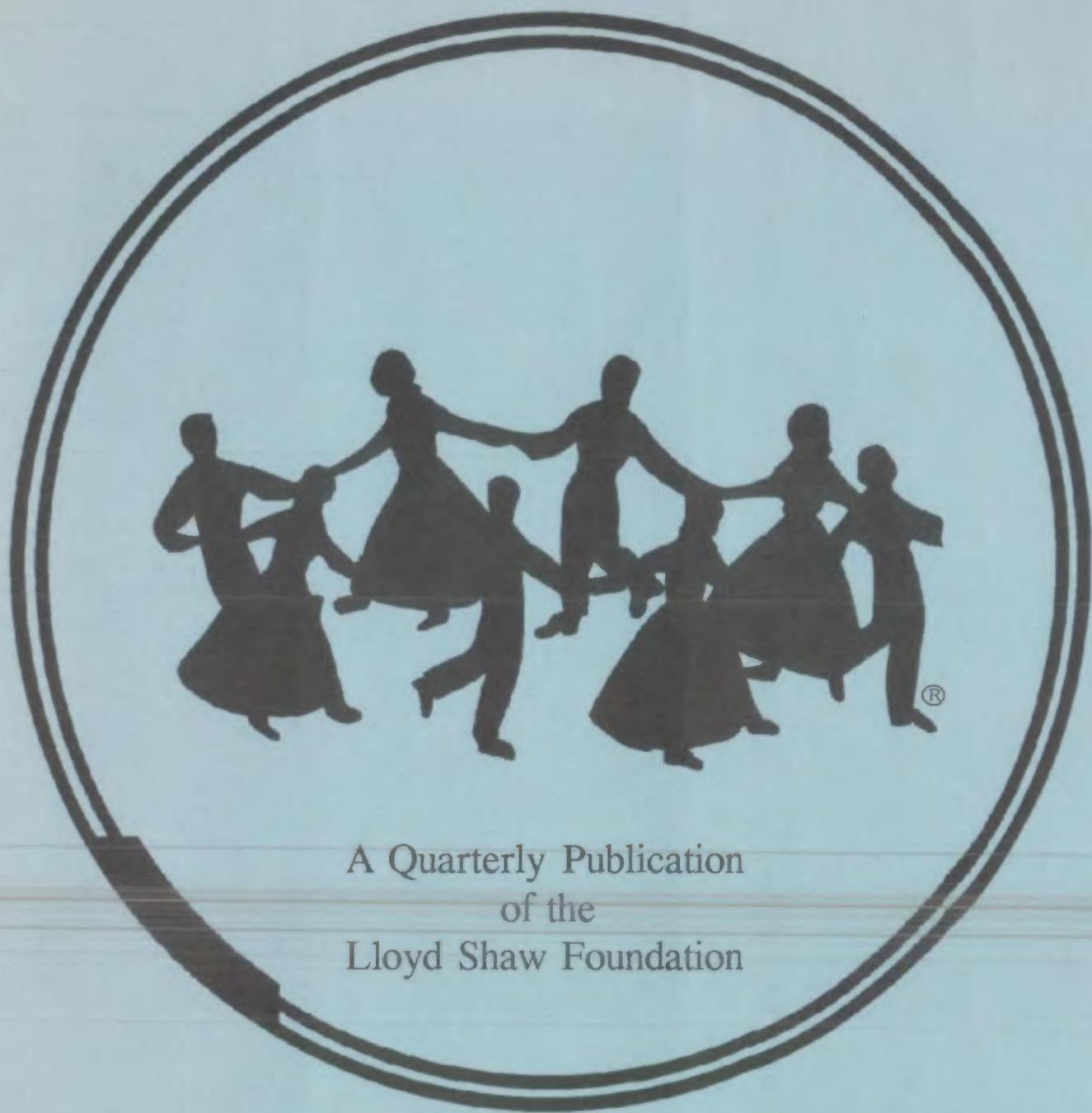
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The American Dance Circle

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THE LLOYD SHAW FOUNDATION

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

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a 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.

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LETTER FROM THE PRESIDENT

by Bill Litchman

As Enid wrote to me the other day, in responding to a question of mine about the board meeting, she said that she is very optimistic about the future of the Lloyd Shaw Foundation. I agree with her thumb-nail assessment of the LSF and share her optimistic view of the membership, the leadership, and the volunteerism within the Foundation. I feel that the board members are all dedicated individuals who are willing to support the organization. Not only that, we have a depth of involvement in our membership which is surprising. I have had letters from a number of people expressing their support of the LSF and wanting to be involved.

In addition, I have received letters and emails from concerned LSF members who have legitimate comments to make about LSF publications, both the content and their format. Such concern is well-placed and I am very hopeful that we (ALL of us) can come to a meeting of minds about the important steps we need to make together to make the LSF a positive force for good in our recreational dance field. We have such a depth of experience and knowledge that there must be a way of sharing that with each of us and with others who are not so fortunate as to be LSF members so that we all can learn and grow. However, we need to hear from you regarding your thoughts on these important topics. Please write or call.

In speaking with dance leaders around the country, I find that while the LSF has a good reputation among many dance leaders, there are also many who have never heard of Lloyd Shaw or of the Foundation. Publicizing the LSF and its attributes is one of the functions of the president, and I am very hopeful of being able to bring the LSF before the minds of dance leaders across the country. For my part, I think that communicating with the leaders of other organizations will help to put the LSF forward enough so that we can begin to do some good work promoting recreational dance. For your part, I would hope that you could help by letting me know of organizations and activities in your area which are valuable and worthwhile. Your support and introduction to these groups will help us

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to put forward the goals that we have and help them to meet their own goals as well.

You are certainly aware of the fund established for supporting new activities in dance, "The Seed Money Fund." This is an ideal way for worthwhile dance activities to get a leg up. From what I have seen, not very many applications are received for this money. It would be to the advantage of those who you know are worthy to apply, to be informed.

In addition to that, the Archives is a resource which might be useful to other organizations in the sense that if they have any interest in the history of dance or of their own organization, the Archives may be able to help them establish or strengthen their own efforts. One of the ways the LSF can be involved with other organizations is to supply collection materials (filling periodical sets, duplicate books, and other materials) and help with cataloging or preservation efforts. If you know of any organization which is trying to establish their own archive, let them know that the LSF is willing to help them in any way possible.

Some of you may be involved with local folk music societies, dance clubs, or other groups. If there is any opportunity or need in your group for leadership training, caller training, or seminars (days or weekends), keep in mind that the Foundation has leaders who have extensive experience in such programs and can be depended upon to do a fine job of this work.

Thank you all so much for your support and help in promoting the fun, fellowship, and joy of dance wherever you may be. Dance is great!

BOARD OF DIRECTORS ELECTION RESULTS

The Election Committee has reported that about 47% of the members of the Foundation voted in the recent election for the Board of Directors. Donna Bauer and Allynn Riggs were elected to serve a three-year term on the board. They will join continuing board members Don Armstrong, Enid Cocke, Don Coffey, John Forbes, Bob Fuller, Libba Grey, Kris Litchman, and Gail Ticknor in guiding the course of the Foundation during the coming year.

ENGLISH COUNTRY DANCES IN AMERICA

by Lee Ticknor

This time I'll talk about square dances, starting in America but extending to France and England. Current American square dancing has two predominant styles -- Western and Traditional (or Eastern.) The former has many more figures and some are rather complicated. Also, in the former all eight dancers are usually active, whereas in the latter only one or two couples are usually active. It appears that the more complicated Western dances grew out of the traditional dances.

The traditional dances were developed from the 19th century square dances called quadrilles. The quadrilles originated in France and were popular throughout the century. They were first introduced in England (at Almacks in London) in 1814. They probably came to America within a year. The first quadrille had five parts (or figures), each being 24 or 32 bars long, and the five figures differed from each other. Subsequent quadrilles followed the same pattern. The popularity of quadrilles lasted well into the 20th century. In fact, this writer was introduced to the Lion Standard Quadrilles about 1965 at a Scottish social dance group in Pittsburgh, PA. This quadrille is apparently a modification of the first quadrille, having a sixth figure. Some quadrilles had only three figures, or only three figures of a common quadrille were used.

The quadrille was an "improvement" on a previous French square dance called a "cotillion" which was developed about the middle of the 18th century. Its movements involved a verse and chorus format. The verse figures were called "changes" and the chorus was called the "figure." There were about 10 or 12 standard changes that could be used in any cotillion, but the figure (chorus) was unique to each. When a cotillion was danced, someone would choose the changes to be used and each change was followed by the figure for that cotillion. Sometimes eight or ten changes were used. This repetition became tiresome, which probably led to the development of the quadrille. However, the quadrille was long and somewhat complicated, which probably led to the calling of the
(continued next page)

figures. According to Ralph Page, calling developed about 1820.

The French had imported the English country dance about the end of the 17th century and apparently took a special liking to the square formation which occurred in some dances. It may be noted that all editions of the *Dancing Master* by J. Playford, et. al., contain several dances in square formation. According to Sachs, the French called the English dances in longways formation the contredance Anglaise and the dances in square formation the contredance Francaise (or just contredance.) In 1755, a Dutchman named G. Willsim published a booklet in French titled *Recueil de 24 Contredances Angloise les Plus Usite* - Collection of 24 of the Most Used English Contredances. The dances in this booklet are all of the longways type. There is a very interesting little book in the Library of Congress by M. De la Cuisse entitled *Le Repertoire des Bals or Theorie-Practiques des Contredances* that was published in Paris, 1762. All the figures or dances in this book are in square formation! So the French recognized two types of contredance, the English, being longways, and the French, which were in square formation.

But the book by De la Cuisse is even more interesting from another standpoint. One of the figures is labeled Grande Carre, and the diagram that goes with this figure shows it to be the same as the present day Grand Square! It is danced, however, without the reverse. Here is one of the missing links in the continuity of the Grand Square figure. The Grand Square figure also appears in the English dance "Hunsdon House." This dance is included in the book, the *Dancing Master*, from edition 3 of 1657 through Edition 18 of about 1728. It even appears in 1648 in an Inns-of-Court law student's notebook. It seems likely that the French dancing masters purchased copies of the *Dancing Master* and became familiar with the English dances in square formation before they developed their own dances in square formation.

In the 16th and 17th centuries the English developed dances in many formations - such as dances for just two couples, dances for just three couples in either a longways or a round set, dances for four couples in a longways or a round or a square set, and even for four men and four women in a straight line. With so much ingenuity in

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formations it is not surprising they had dances for four couples in a square set. The English may have developed the round or square for four couples out of the branles, which were sometimes danced by a circle of couples, such as described by Arbeau. But the rounds for many couples and the branles are not square dances. They became square dances only when the number of couples was required to be four. Four couples made it possible to use certain figures that would be awkward or impossible with more couples. This seems to be an English innovation. We have not seen nor heard of dance manuals from other countries written before 1600, such as *Orchesography*, which contain any dances in square formation.

Thus, we conclude that the English developed the square formation, that it was carried to France where the French developed the contredance Francaise, the cotillion, and the quadrille, the latter two came to America where calling of the figures became practical, then the traditional single-figure dances evolved, and finally the Western square dances were developed. So we can blame it all on the English -- the square dances, the contra dances, and the English country dances, and even the dances for a circle of couples inasmuch as the branles died out.

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Arbeau, Thoinot, *Orchesography*, Lengres, 1589.

Playford, John, Henry Playford, or John Young, *The Dancing Master*, London, 1651 to about 1728.



MORE ON "THE WILLOW TREE."

In the last issue of the *American Dance Circle*, Henry Garfath mentioned in "The Roots of the Willow Tree" that he did not have the reference for the original publication of the dance. Our Archivist, Bill Litchman, says that the source is *English Dance and Song*, Vol XXX (Autumn, 1968), p. 81.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

The Star figure is a staple in the menu of movements used in contra-dancing. But, what constitutes a Star? This question arose when a traditional-dance leader friend received a dance description that included some "two-hand stars." This puzzled him as his definition of a Star required that each dancer grasp the wrist of the dancer ahead in the figure. That resulted in his opinion that the least number of dancers forming a Star could be three. For two dancers, it would be a bit difficult for each to grasp the wrist of the other.

There are three primary methods of forming the Star figure - the first of which is the wrist grip just described, which one publication¹ calls a "box star" and which some have described as the "fireman's grip." It has been my experience that this method is preferred by the traditional dancers. In the "western" square dance activity, the box-star is prescribed only when joining up for the Allemande Thar figure. With the ladies on the outside of the Thar Star and with the men backing up, it does provide a firm grip (by the men in the center) that allows some centrifugal force to be developed without the star coming apart in the center.

With the standardization of figures and styling in the western square dance activity, the Star became described as a "palm star" figure. In the same publication¹ the styling is described as "In a forward moving star inside hands should be joined in a "palm star" position (hands of those making the star at about average eye level - palms touching), arms bent at elbow. ..." This form of Star has the advantage of being quickly formed without trying to find a wrist to grasp, and quickly released when transitioning into the next figure. Since most Stars are usually only eight musical counts in duration, there seems little reason to spend effort going into and out of the box-star. With a bit of styling on the part of the dancers, the palm star can very smoothly transition into a Varsouvienne or Skirt-Skaters position for a Promenade. There are many dances which move from a Left Hand Star into a Half-Promenade, or into Promenades up and down the line. With the palms together in the Star it is

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easy to join the man's left hand with the lady's left hand at the transition.

Here is a dance to illustrate the point:

UP JUMPED THE DEVIL

Formation: duple improper

Author - unknown

- A1 (8) With the corner **BALANCE**
- (8) With the same one **SWING** [face across]
- A2 (8) With the couple across **CIRCLE LEFT**
- (8) The same four **LEFT HAND STAR** [at the end the man moves up to Promenade position]
- B1 (8) As couples **PROMENADE** [one couple up, one couple down] and then couples **WHEEL AROUND** [to return]
- (8) As couples **RETURN** to place
- B2 (16) With the couple across **LADIES CHAIN** [over and return]

Although the author is unknown, the music for the dance was recorded on Lloyd Shaw Recordings record number 200-45 and a cue sheet included with the record.

The palm star can be used for a two-, three-, or multi-hand star. But one of the oldest forms of the Star figure is also quite versatile - that is the "hands across" Star, sometimes called the "English Star." Two dancers opposite each other join hands as if shaking hands in greeting, the other two do the same. Usually this results in two men joining hands and two ladies joining hands, and the men should accommodate the ladies by allowing the ladies the most comfortable height for their joined hands. This figure allows the ladies to maintain hands joined as, for example, they pull from a Right Hand Star into a Ladies Chain - the men can release hands without disturbing the ladies and can move smoothly into a Flare out and back ready to courtesy turn the ladies as they complete the Chain. Obviously, this figure will not work with three dancers, but for Stars with four dancers it works for nearly all applications.

Following is a dance (slightly modified) where this figure works well.

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BILL'S BLUNDER

Formation: duple improper

Author: Bill Alkire

- A1 (16) With the corner **BALANCE & SWING** [face across]
A2 (8) All, in the lines **FORWARD and BACK**
(8) With the couple across **RIGHT HAND STAR** [English style]
B1 (16) The same four **LADIES CHAIN** [over and return]
[the men can Flare out of the Star]
B2 (8) The same four **CIRCLE LEFT**
(8) The same four **LEFT HAND STAR** [to a new corner]

The modification is the addition of the Flare from the Star. I trust I recorded the name of the dance correctly, as I received it on a tape from another caller who recorded it at one of his dances. The use of the English Star in this dance makes for a smooth transition into the Chain and allows the men to continue moving in the Flare as the ladies cross the set in the Chain.

The choice of Star figure to be used depends upon the flow of the dance and should not be any one fixed style for all dances. It is disconcerting to be forced into a particular style when another style would be a better fit. It is the caller's option to advise the dancers as to which style he thinks fits the dance, and it is the dancers choice to follow his preference or to adapt the Star to what they perceive as the best pattern.

One of the joys of contra-dancing is in making the dance flow smoothly and comfortably for all participants. To quote Dorothy Shaw² "From the very beginning let's emphasize grace, regard for the music, respect for each other."

¹*The Caller Teacher Manual For the Basics and Mainstream Basics of American Square Dancing*, Bob Osgood; The Sets In Order American Square Dance Society; 1983.

²*The Caller/Teacher Manual for Contras, with 101 ready-to-call Contras*, Don Armstrong; The Sets In Order American Square Dance Society; 1973.

THINKING ABOUT DANCE: THE POWER OF THEIR FOCUS

by John M. Forbes

Note: This column is couched in terms of LSF dancing styles and levels when dancers are working within the best-case LSF scenarios.

Dancers are marvelous creatures to watch while they work at dancing. In the power of their focus a tangible intensity obliterates personal self consciousness. Then, dancers are at their most unguarded, most unpretentious. I find this especially in middle-level dancers as they seek opportunities to improve their dancing. They know where they've been. They have a glimpse of where they can go. This power of focus is not selfish, but all-encompassing, reaching out to include all present.

Personal improvement is a task they are ready for and they know it. They've already done some. It's a task they can accomplish and they know that too. It's energy just waiting to be unleashed and that point of release is now at hand.

I sometimes wonder about the forces that bring dancers to this point. I see these forces in established performance teams, one-night events, and week-long opportunities. The focus almost becomes an intentional escape from the outside world's pressures and problems. But it is real, it is loyal, it is not an accident but a truly personal choice. A choice made, often unawares, by the dancer. I see it in performing and non-performing situations alike. I wonder why.

Lots of possibilities come to mind. Dancing is competition without opposition. The level of involvement and eagerness I see rivals that of athletic competition on field and court. Yet there is no opponent, no need to dominate, to oppress the actions of others. In today's jargon, it's a "win-win" situation.

Stated another way, I like to think of it as all participants (dancers) playing in the same direction. There is no opposing team to hinder or deflect your movements; no parental pressure to do or not to do; no work
(continued next page)

environment restricting the dynamics of your actions. I think of the music as leading us by our choice, the dance movements a geometric guide to spatial placement in a time frame provided by the music.

Then there's the personal contact within the dance determined by the figures. This is the truly joyful part. The whole becomes a chance to demonstrate attitude, skills, responsibility to others, cooperation, personal subjugation, and freedom; all at the same time. The phrase "Free To Be You And Me" comes to mind.

The bottom line simplifies to a personal standard of potential improvement as perceived by the dancer. The means of improvement derive from figures and ideas given by a top teacher/caller. As dancers perceive their improvement, as they grow in awareness and ability, their personal standard of excellence changes. "How good can I be?" and "How good do I want to be?" may become conflicting personal questions.

I don't see this personal focus as often as I used to, possibly a product of my changing perceptions too. I feel its presence most keenly in specialized classes or single dance-type workshops. Here the attendance is intentional, on purpose. The desire to grow in this particular area becomes an important part of the experience. For example, I've been fortunate enough through the years to attend one or two Waltz workshops led by former LSF President Enid Cocke, wonderful opportunities from a gifted teacher/ performer. The power of focus I've observed in participants (and experienced myself) is simply incredible.

Public-performance oriented dance environments are other places to observe ranges of this intensity. Over the years I've played for various sword, garland, and morris dance groups, both sustaining local teams and "for-the-week" dance camp situations. In every case, motivation, attention span, accumulation of skills and knowledge are all very high. In "week-longs" the desire to take appropriate dance elements back to a home environment is as equally intense as the need to personally perform very well at this given moment.

By contrast, there is a downside to the enthusiasm. This occurs when individual dancer goals conflict with group/group leader goals. I generally see less power of focus at large multiple-skill-level dance situations, especially

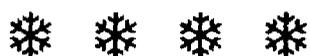
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those where social goals are more important than dancing goals. We've occasionally experienced this at LSF events in the past as some dancers try to change pre-established program elements to suit their taste. The needs of other participants and the original goals of the event are minor, inconvenient matters.

Maturity, expectations versus event goals, limitations by preference, and one's need-perceptions placed ahead of group goals, these are parts of the problem. There are at least three ways to handle such problems. First, dancers must understand exactly what's going on at dance events. Established dance camps (and weekly series too) of some long standing are usually no problem. They will generally have available the same experiences from one occasion to the next. This continuity will hold some dancers, eventually alienate others. Newer events and programs need to be clear in their advertised goals, expected skills of participants, areas taught, quality/reputation of professional personnel, cost, location. To draw dancers, you are selling your power of focus based upon mutually understood and accepted specifics.

A second way of handling the problem deals with ~~individual dancer flexibility.~~ Events or programs are expected to provide what you want. That's why you go. But be prepared to experience what others need too. That may differ from your needs while providing a growth opportunity. Third, group leaders/planners must stick to what they advertised -- at least for the length of the event. This is what they used to sell the situation, now deliver at least that. Evaluate and change next time, not now in the panic of the moment. This last can be especially difficult.

The power of focus can be an incredible asset to your program, at whatever level, in whatever dance type. Do not abuse it, do not turn it away, do not regard it as unnecessary. Think of it is the art of seducing other people to be as excited about your preferred type of dance as you are.



POETRY

Send your original dance poetry to
Don Coffey, PO Box 1367, Frankfort KY 40602

GIB GILBERT, 1936-1999

by Enid Cocke

The dance community has sustained a great loss with the passing of Gib (Harbert) Gilbert on September 25, 1999. He died of heart failure in a Denver hospital two days after undergoing a heart bypass operation.

Gib was born July 31, 1936, in Boulder, Colorado. He attended Aurora High School and graduated from the University of Colorado at Boulder with a degree in Business. He helped to start the Gerry Company, maker of outdoor equipment, and then in 1969 he started his own outdoor recreation store, Timberline House, one of the first stores in the state to provide cross-country ski equipment.

The great constant in Gib's life was square dance calling, which he began at the age of nine under the instruction of his father, an Arky-style caller and fiddler from Hope, Arkansas. In high school Gib founded an exhibition team and traveled a five-state area to perform. While a student at the University of Colorado, he called for the Calico and Boots Exhibition Dance Team and served as president of the group. He led the exhibition team to 30 cities and five national conventions. He first visited the Lloyd Shaw Dance Fellowship in 1959 and thereafter was a regular participant. Gib later served as a director of the Lloyd Shaw Foundation and served on staff at university workshops to train teachers of dance. He was also a regular attendee at the Christmas Country Dance School in Berea, Kentucky, bringing eastern and Apalachian dancers a taste of traditional western patten calling.

A packed church of family and friends bade farewell to Gib on October 1. The memorial service was followed, of course, by a dance. The memorial statement read in part, "Calling was his true passion, and leading and teaching dance was the joy and accomplishment that sustained him all his life....He will be remembered for his exuberant spirit, a deep love of the mountains, which indelibly sculpted his heart and soul, and for his delight in ribald song and laughing friends. His treasure was found in the joy he brought to others with dance and music, wit and personality. He is survived by his son Kent Gilbert, 34, of Berea, Kentucky, and his son Craig Gilbert, 30, of Denver, and
(continued next page)

a vast number of extended family and friends he counted dearer than gold."

The LSF was fortunate to have Gib on staff in recent years at its Rocky Mountain dance week. It was a highlight of those weeks to dance to Gib's expert, exuberant calling. He blended traditional calls with later figures into seamless patterns that were always new and exciting. Characterized by rhyming patter, his calls were perfectly timed and always fresh as he improvised while watching the dancers. His trademark call, however, was the patterned singing call, "The Alabama Jubilee." It was a highlight of every Calico Ball.

We thank Gib for sharing his friendship, his love of dance, and his exceptional talents with us. His passing constitutes an enormous loss--of a deep and rich knowledge of dance, of an exceptional talent, and of a beloved friend.



HARLEM ROSETTE

[Editor's note: This square dance description is taken from Gib Gilbert's notes in the syllabus for RMDR 1999 at Laramie, Wyoming. This dance description originally appeared in the syllabus compiled by Dorothy Shaw for the 1961 Lloyd Shaw Dance Fellowship.]

This is a figure of the 1940s that has remained popular with good callers. Its history is typical of great dance figures and is included here as an example.

"Harlem Rosette" was dreamed up by Lloyd Shaw for his exhibition team and became immediately popular with the callers who came to the summer institutes. Like all good dance patterns, it was a straight "steal" from an old folk dance in this case, a Danish dance for four called "Little Man in a Fix," which was one of Pappy's favorites. The basic figure was adapted unchanged. I have completely forgotten why Pappy called it "Harlem Rosette" if I ever knew. He had a reason. [Dorothy Shaw]

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HARLEM ROSETTE (as called by Peg Allmond)

First and third go forward and back
(Elbows joined, man's R, woman's L)
Forward again - Men hook by the left
(Couples move slightly to the R as they
advance toward each other; men hook L elbows)
Turn that line around the set
Spread the line and feel their heft
(When men reach home position, spread line
to fullest, hands joined)
Women duck under and face the set
(Men raise left arms and form an arch, women duck
under the arch, passing in front of partners,
turning L and joining R hands above men's joined L
hands to form a cloverleaf)
We'll all take a ride on the Harlem Rosette
(All lean back and move, buzz step, clockwise, ending
with men's backs to home position)
Gentlemen break and the ladies chain
(Men break with both hands, and women
complete standard ladies chain with partners)
And everybody swing.

REPEAT for Second and Fourth couples. To prolong it:
Take One and Three out to right and do Rosette with sides.
Take Two and Four out to right and do Rosette with heads.

DO THE GIANT ROSETTE

Men to the center with a right-hand star
Back by the left
Pick up your partner (on elbow) and star promenade
Spread that star away out wide
And face the set (same as above)
All take a ride on the Harlem Rosette
Break that star and the Ladies grand chain
Circle eight and away you go
Break that circle with a do-paso

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PAPPY'S ORIGINAL CALL FOR HARLEM ROSETTE

First and third go forward and back
And forward again,
Graze with the right, hook with the left,
Turn that line around the set
Pop that line and feel their heft!
The ladies duck under and face the set
And all take a ride on the Harlem Rosette.
Ladies reach high and the gents duck low,
Give 'em a pull and home you go.
And everybody swing.

PAPPY'S PATTTER (while turning the Rosette)

Up on the toe and down on the heel
And the harder you swing, the better you feel.
Now break in the center and the ladies chain,
And circle four around the range
And you break that ring with a do-si-do



SHARPES ASSEMBLY DANCES

by George and Onie Senyk

The Sharpes Assembly of Florida held its second annual English Country Dance and Contra Festival the first weekend in October at the venerable Kenilworth Lodge in Sebring, FL. George and Onie Senyk, organizers of the event, report that two ballrooms were in constant use for an opening dance on Friday night, dance workshops all day Saturday, the balls on Saturday evening, and the final session that ended at noon on Sunday morning.

The festival was for callers as well as dancers. 85 people were in attendance, including 16 callers and dance teachers, all of whom took part in the program in one area or another. Attendees came from as far away as Connecticut, New York, West Virginia, and Georgia, and
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special caller Rusty Wright attended from Deming, New Mexico, with his wife, Lovetta. Workshops were offered at the basic and experienced levels, including an experimental session of new, more difficult dances in the contra hall.

Plans are being finalized for the year 2000. It is intended that the event will be held at the same location during the first weekend in October (October 6-8) with the Sharpes Assembly Contra Dancers again hosting the affair.

Here is a contra written for Scott Campbell, friends of the Senyks in their early Florida days, and presented at the 1998 Sharpes Assembly weekend event.

THE CAMPBELLS ARE COMING

Author: George and Onie Senyk

Music: The Flying Scotsman Hornpipe, 8 x 32 reel

Formation: Improper Duple contra
counts action

- 16 1st couple, in promenade hold, right shoulder **hey for 3** with 2nd couple; begin facing 2nd man
- 8 1st couple dance **down the center, wheel turn**
- 8 2st couple dance **up the set, cross trail** to face their corners
- 16 1st couple **gypsy with their corners** and then **swing**. Finish on the sides with the lady on the right.
- 16 1st & 2nd couples dance a **slow square thru**. Finish facing new corners ready to begin the dance again.

THE CROSSES OF LONDON

Author: Onie Senyk

Music: Streets of London

Formation: Proper duple.
countsaction

- 16 1st & 2nd couple **double figure of 8**, 2's casting up to begin.
- 8 2's **cross** giving R hands and **cast off** one place.
- 8 1's **turn left hand 1/2; lead up** to original places.
- 8 1's **cross** giving R hands and **cast off** one place; 2's lead up.
- 8 1's **back to back**; end in the center facing up, ready for the next movement.
- 8 **1's lead up a double while 2's turn single** (man L, lady R) to join the end of the line; **all back a double**.
- 8 1's **cross** up & **cast off** one place as 2's lead up.

POLONAISE

by Jochem Spreter

(Editor's note: in 1996 when Jochem Spreter from Germany first attended RMDR, I had the pleasure of dancing the grand march with him. As we lined up, he commented, "Oh, you do the polonaise too." I had never heard the grand march referred to as a polonaise. For me "polonaise" conjures up the grandeur and nostalgia of Chopin's great music. I felt like Moliere's Bourgeois Gentleman who is so excited and proud when he is informed that he has been speaking prose all his life. I subsequently checked my own books and learned from *Dancing* by Allen Dodworth (1888) that the polonaise "is a ceremonious procession most frequently used in opening the state balls of European courts. The Master of ceremonies takes command and conducts the dancers through various evolutions."

I prevailed upon Jochem to provide an article about the polonaise as danced in Germany. He took his assignment seriously and asked his friend Eberhard Schauer, who is very knowledgeable about dance history, to write the article. Eberhard wrote the article in German, and Jochem was good enough to translate it into English and to provide me with copies of each version. We were happy to see Jochem again at RMDR this summer. He led us in a wonderful and imaginative "polonaise" to begin our cotillion ball. The figures he used are described below.)

The Polonaise (Grand March)

The word Polonaise is written in old French as "Polonois," and its meaning is: "The Polish Dance." Though before World War II mostly the German word "Aufzug" was used, the word Polonaise has been preserved to the present.

After World War II large festive dances in Germany always were opened with a polonaise, and after dancing school lessons the festive ball was also opened with a polonaise, where all dance pupils entered the dancing hall in couples. In the 1950s the title "Fächer-Polonaise" from the Viennese composer Carl Michael Zierer was popular. This
(continued next page)

music was also available on the old shellac records for a funnel gramophone.

The development of the polonaise is not well known by dance researchers. There were already Polish dance melodies in Germany as early as 1585. A festival visitor describes the polonaise in 1645: "I do not know any dance, which combines charm, dignity, and grace in such a way as the polonaise. It is the only dance which should be danced by venerable persons and monarchs, and people in knight costumes. The dance's character has its own poetry and its national peculiarity. Their main characteristics are a solemn dignity."

Surely the spread of the polonaise in Germany is connected to the fact, that King August der Starke (King August the Strong) of Saxony became king of Poland in 1697, so that German and Polish elements were mixed together at the courts of Dresden and Warsaw.

The composer Georg Philipp Telemann (1681-1767) already traveled as a young man around 1705 through Upper Silesia and Moravia, and met there the folklore of hannah musicians. At that time he composed his first polonaises. With Georg Friedrich Händel (1685-1759) and Johann Sebastian Bach (1685-1750) the time of polonaises began in Germany.

The dance master of the university of Leipzig, Christoph Gottlieb Haensel describes in his book in 1755, entitled *Allerneueste Anweisung zur äusserlichen Moral etc.*, exactly the steps of the Polish Dance. Also he describes some figures, which can be danced in a large room in a circle or in a line, also dropping the ladies hand, everybody walking alone on his/her own path.

The interest in dancing polonaises was very high in the 18th century. In 1767 Johann Philipp Kirnberger invented a dice game, by which it was possible to compose a large number of polonaises with the help of two dice, a table, and 96 single measures.

In 1800 the dance master Kattfuss pointed out that the polonaises were no longer popular in Germany. The dance master Ivenson mentioned in 1806, that this nice dance had been very neglected, and was danced below its dignity.

Finally in 1850 the dance is mentioned again in dancing descriptions, but only a few figures are described.

(continued next page)

The dance master Albert Zorn explains first in 1887 15 figures (This book was published in English in 1905 and 1920 in Boston under the title *Grammar of the Art of Dancing*.)

At that time the couples stood one behind the other on the dance floor. The leading couple had the main part. "The leading man invites his lady with a bow, which has to be replied to gracefully at the beginning of the festive polonaise. The leading couple walks easily forward, and the other couples follow, after inviting their ladies with a bow and the whole 'train' finally comes into motion. The distance between the couples has to be maintained, because the success of the figures depends very much on such things."

Today this stiff solemnity has changed to a sociable, serene and cheerful kind of dance. The ladies and men still follow the leading couple. After 1945 the polonaise was not only danced in dancing schools but also in folkdance groups. There are no limits to fantasy in inventing new figures and to drawing them as living ornaments into the room.

The following standard figures have been gathered or invented and written down by Hannes Hepp.

1. Walking around the whole room. Each dancer now knows size and limitations of the floor, where the polonaise will be danced.

2. Dividing the dance floor. The couples separate, men go to the left, ladies to the right.

3. Both rows meet. Each man passes his lady. Each man passes every lady and each lady passes every man. Do the figure twice.

4. Crossing on the diagonal. Ladies come first. Good speed. Figure also twice. Attention: Figure is not for beginners. It is not easy to walk the diagonal in a straight line.

5. Couples separate, alternately left and right. The leading couple goes to the left. Now both leading couples make small steps to shorten the distances as they were at the beginning.

6. Change partners. All men walk to the left, all ladies to the right. The two leading have to go very slowly, so for the following couples the change will be not too much a surprise.

7. Window cross. At the border of the dance floor the couples separate again, meet their own partner, repeat
(continued next page)

figure 6.

8. Diagonal cross. This figure is difficult. Not for beginners. Execution as shown on the sketch. When the figure shall be danced to the other direction, it has to be repeated as shown on the sketch.*

9. Going to the left. All couples go to the left, walk on the side of the dance floor at least to the 2nd following corner, better to the 3rd.

10. Arches. A couple row walks through the arches made by the opposite row. Hold hands very high, eventually drop them, so it is possible to walk through in nearly upright position. Repeat vice versa on the other diagonal, i.e. go in the corner to the right.

On a rectangular dance floor walk along the short side.

11. Men inside. Drop hands. The leading couple lifts an arm and cuts the opposite row. Repetition vice versa.

12. Lane. The outside rows drop hands. Repetition vice versa.

13. Up and down. Again hand holding. Each couple forms an arch at the same time. The next time they go through an arch, i.e. arch and dive, obeying a flowing movement.

Figure is only possible by a small number of persons, the following couples have to hold distance. Do not come too near to the couple in front of you.

14. Partner change. To get original partner back, repeat figure 6! Both couple rows go to left as in figure 9.

15. Four persons. Two couples meet and come up the hall in a line of four.

16. Separate to two rows of Four persons. First line left, 2nd to the right, etc.

17. Eight persons. When there are a lot of dancers, eventually separate to sixteen, or thirty-two. Figures are time consuming, bending difficult.

18. Maze and snake. Each time the leftmost dancer joins onto the end of the line. Good speed.

19. Snail (spiral). Begin in clockwise direction, face to the center of the circle. Quickly inside, slowly outside! Be careful that every dancer walks through the center.

20. Narrow snail. The leader holds immediately onto the last dancer, when he comes out of figure 19. Make the spiral very narrow. When he says "Stop," everybody

(continued next page)

stops, and the leader searches a way through the arches of lifted arms through the last couple to the outside.

21. Separate the snake to a row of couples. Drop hands in the long line and promenade as a couple.

22. Lane. Different possibilities to dance through the lane with two steps, polka steps, gallop steps in different arm holdings.

23. Ending figure.

a.) In couples one after the other in a circle. To finish, a mixer.

b.) Snail. All couples stand distributed on the dance floor, as final a Viennese waltz or some other dance.

c.) Ending in a circle. As final, a mixer like "Circassian Circle II."

**For clarifying sketches of variations, contact Diane Ortner.*

MEMBERS' BULLETIN BOARD (continued)

✻**ELDERHOSTEL COMMITTEE.** President Bill Litchman has appointed a committee of Diane Ortner, Don Coffey, with John Forbes as chair to explore the possibilities of the LSF offering Elderhostel-type events. The committee is charged with presenting a proposal at next summer's annual Foundation meetings.

John Forbes has been in contact with the Elderhostel main office and information is on the way. The committee is seeking ideas, potential sites, staff, and themes for Elderhostel offerings suitable to LSF goals and activities. Interested LSF members are asked to contact a committee member.

STIR THE BUCKET (continued)

Word has been received of the death of Francis Ware on May 10, 1999. He attended Cheyenne Mountain School and called traditional square dances in the Colorado Springs area. Condolences go to his wife Eva-Maria.

Members of the Foundation family were saddened to learn of the death of LuAnna Peck's brother Wink in October. Both LuAnna and Wink were children of the Lloyd Shaw Fellowship in the 1960's, attending with their mother Muriel Smith and her husband Myron.

DICK LEGER

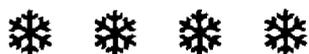
by Don Armstrong

One of square dancing's great callers passed away on August 17, 1999. In square dance circles, Dick was known as the "Man With the Guitar" for his unique custom of playing the guitar while calling and singing. For those of us fortunate enough to have danced to Dick and his guitar, it is a memory not soon forgotten - the ease, comfort and joy with which we danced each figure prompted or called by the master of timing, himself.

Dick recorded dozens of instructional and professional albums and records, many of which are used in classrooms today. His recognition by his peers included membership in the International Square Dance Hall of Fame, the Callerlab's Milestone Award, and the Square Dance Foundation of New England's Hall of Fame. In 1996, Dick and his wife, Sue, received the New England Square and Round Dance Cooperation Committee's Yankee Clipper Award for a lifetime of dedication and commitment to square dancing.

Dick is survived by his wife Sue, who lives in Bristol, RI, two sons, four daughters, and ten grandchildren.

Internationally known for his calling, teaching, recordings, and for his smooth style, Dick was even more familiar to LSF members through his monthly contributions to the *American Dance Circle*. His timing articles are so pertinent to every generation of callers that they, along with additional material not yet published in the ADC, are being compiled into a book to be published by the Foundation. It is hoped that the soon to be forthcoming book will be not only a tribute to Dick Leger but a guide for any caller who would like to see the dancers moving to the music in an effortless marriage of phrase and figure.



NON-SHATTERING CD BOXES AVAILABLE

For those of you who have been frustrated by the shattering of your "jewel" CD boxes, soft plastic replacements are available from the Educational Resources

Division at only \$.49 each for 10 or more.

See ordering address on back cover of this issue.

DANCING IS ETERNAL

by Thad Jackson

Dancing's more fun than it used to be
and I sometimes wonder why,
Perhaps because I know more folk,
although we're not all as spry.

You see, when we were younger
and our bodies younger too,
We'd jump and skip and jig and whirl
and dance the whole night through.

But now that we are older
our dancing is more smooth.
I think it's 'cause we're wiser now
than we were in our youth.

We cherish each square, each contra, each reel,
and the wonderful friendships we make.
The music is joyous, so that's how we feel
though we dance a less strenuous pace

But our feet are still moving-we bend and we wheel
with a genuine smile on our face.
When we're all dead, and the music is stilled,
I 'spect as we gather up there,
Old Gabriel'll blow a trumpet intro
and St.Peter will call "form a square"

If the harpists can manage a jig or two
and a square just isn't your cup,
The good Lord himself may well come in view
and the next thing he'll say is "form up!"

*"Dancing is Eternal" was accorded 1st-place honors by
dancers at Cumberland Dance Camp, August, 1999.*

Help Your Dance Program Grow
with a Seed Money Grant
from the Lloyd Shaw Foundation



For additional information, contact

Gail Ticknor

1202 Pinehurst Road

Staunton VA 24001 USA

or e-mail

Donna Bauer <dfbauer@aol.com>

An application form is available on the LSF
website

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

*The Lloyd Shaw Foundation
presents The Third Annual*

Dance in the Millennium

Jackson's Mill, WV

Terpsichore's Holiday



Dec. 28, 1999 - Jan. 1, 2000

Dance Program

CONTRAS
SQUARES
ENGLISH
APPALACHIAN
ROUNDS
WALTZ
COUPLE DANCES
RAPPER SWORD
INTERNATIONAL
IRISH
SCOTTISH

**For information please
contact:**

Mel Clark: 814/234-3704

melclark@vicon.net

**Bob Mathis: 301/589-
7539**

talibob@boo.net

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 & dance. We welcome singles, couples, parents, children, and grandparents.

Facility The spacious, village-like setting of historic Jackson's Mill features a wealth of excellent wooden dance floors, including the elegant old West Virginia Building for our nightly dances. Both private rooms and shared dormitory-style housing are available in Jackson Lodge and 14 large cottages. Meals will be buffet style in charming old Mt. Vernon Dining Hall. This 500 acre State 4-H Conference Center offers excellent reasonably priced accommodations.

Staff Chris Bischoff, Peter Fricke, Enid and Lew Cocke, David Glick, Robbin Schaffer, Diane Ortner, Sylvia and Don Coffey, Don Corson, Chris Kelley, Shari Troy, Bill Alkire, Susan English, and Warren Doyle.

Musicians Gary Graves, Kimble Howard, Mamen Laibow-Koser, Travis Reynolds, Jeff Steinberg, Alice Markham, Marty Taylor, Kendall Rogers, David West, and Donna Baird.



The Lloyd Shaw Foundation's 23rd Annual

ROCKY MOUNTAIN DANCE ROUNDUP

July 2-8, 2000

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**, **Swing** and other interest and exposure sessions.

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 we can include sessions on your special interest.

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, Enid & Lew Cocke, Bob & Allynn Riggs, Linda Bradford, Diane Ortner, Stan Williams, Chris Conboy, L. DeWayne Young and others.

Facility: The University of Wyoming campus is a delightful medium sized university campus with a beautiful Student Union with multiple dancing areas, large common area and easy access for our participants. The nearby university's dorms provide excellent accommodations for our guests.

Program: Each day will commence with a warm-up session and proceed with one or more parallel tracks for your enjoyment. Evening dance parties, beginning with request, review or other workshops followed by a dance party that allows participants to experience the full breadth of our diversity and fun in dance. In addition each evening will end with an after-party hosted by the staff. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music.

Cost: Tuition, room and board \$375.⁰⁰ (double) and \$400.⁰⁰ (single). \$50 per person holds your place until April 15th. LSF Members will receive a discount of \$25.⁰⁰. For further information i.e., camping, off campus rates, youth rates, day rates and guest day/night fees contact us.

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

Lloyd Shaw Foundation Membership Application

ADC, December, 1999

Name(s) _____

Address: _____

_____ Zip _____

Is this a renewal? _____ Change of address? _____ New membership? _____ Gift? _____

_____ Please check here if you do NOT want your name and address to appear on our yearly membership roster.
If you wish your telephone and/or email address to appear: _____

(telephone number)

(email address)

Please indicate the type of membership you desire:

_____ Individual (\$25) _____ Couple/Family (\$40*) _____ Club (\$40)
_____ Sustaining (\$100*) _____ Patron (\$250*) _____ Supporting (\$50*)

*A membership in one of these categories entitles any two adults living at the same address to full voting privileges. Children living at that address will also be considered as LSF members but without votes. One copy of each LSF mailing will be mailed to the address.
The Lloyd Shaw Foundation is a non-profit organization, and all dues and contributions to it are tax-deductible. We request that all dues be paid in American dollars or their equivalent. Multiple-year payments can be processed.

Please send this application and your check, payable to the Lloyd Shaw Foundation, to:
Ruth Ann Knapp, LSF Membership Chair, 2124 Passolt, Saginaw, MI 48603.

DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:30 - 7:00 PM	High Desert Dancers
Monday:	12:00 - 1:00 PM	Private Lessons
	7:00 - 9:30 PM	Argentine Tango
Tuesday:	5:15 - 6:45 PM	Karate
	7:00 - 10:15 PM	Argentine Tango
Wednesday:	7:30 - 9:30 PM	Swing Dance (2nd & 4th)
	7:30 - 10:00 PM	Scandinavian Dance (1st, 3rd, and 5th)
Thursday:	5:15 - 6:45 PM	Karate
	7:00 - 9:00 PM	Latin Dance Class
Friday:	7:00 - 11:00 PM	Argentine Tango
Saturday:	9:30 - 12:00 PM	McTaggart's Irish Dancers
	2:30 - 4:30 PM	Tango Club
	5:00 - 6:00 PM	Private Tango Practice
	6:00 - 11:00 PM	Swing Dance

The Dance Center now has a new plum-colored carpet. Carpeting was chosen instead of tile because it is more welcoming to the dancers, it will get any of the little pine needles trapped in the carpet and not brought onto the dance floor, and is a soft contrast to the wood and tile flooring throughout the building. I was able to find some new sinks on sale at a builders supply that was going out of business and am working on getting the dance space painted.



BENEFIT DANCE FOR THE LSF ARCHIVES

On Tuesday night, August 8, 2000, Don Armstrong and Rusty Wright will call a benefit dance at the Dance Center with all proceeds going to the operating fund of the Archives. Don, Rusty, and two dozen friends will be in the area for a week of visiting the national monuments and the dances and Native American culture exhibited at the world-famous Inter-Tribal Indian Ceremonial Dances in Gallup, NM. If you are interested in being part of the tour, contact Marie Armstrong, PO Box 99, Mack's Creek, MO 65786 or call her at (573) 363-5241.

FROM THE ARCHIVES

by Bill Litchman

Full steam ahead!! We're moving forward with the Bill Johnston collection, shelving, categorizing, sorting, and drooling over the marvelous stuff that he bequeathed to the Archives. What a wonderful collection.

Bob Brundage found 21 used steel 6-shelf sections, each 3-feet long and 8 feet high, in the local classified ads, which we've been installing in nooks and crannies in the Archives so that we can expand the book section. These shelf sections look as though they were cut and built just for the Archives since they come to within an inch of the ceiling without touching it!

We have topped 2100 catalogued books, now housed on 84 feet of shelf space. With the Johnston collection, we will add approximately 5 more large boxes of books which require more space than we currently have allotted for books. So, we've added 6 of those steel sections for an additional 86 feet of shelf space, just for books; double our current space. This will allow us to amply house and display the books we have. In addition, there will be extra space for our periodical section which is fairly full. Thanks to Buzz Finley for the use of his time (and his 1963 Chevrolet pickup truck) in disassembling, carrying, transporting, and storing the shelves.

The steel shelving will allow us to expand our space for disc recordings so we can house the Bill Johnston collection. Even with the addition of 200 CDs and 600 LPs, we are well prepared for space. The new steel shelving has also allowed us to shelve and categorize our audio tape collection: cassettes in one shelf section and reel-to-reel tapes in two others.

Come and see.

We are grateful to Gallena E. McCaskill for her donation of books.

We are also grateful to Mickey Matthews for her donation of dance dresses. We are getting enough dresses now to make a wonderful display. On the other hand, we are short of men's square dance shirts. Thanks also to Glen Nickerson for the donation of a dance publication (and for so many other things over the years).

(continued next page)

Thelma Murtha is prepared to donate the collection of taped historical oral interviews with callers and leaders that Jack Murtha collected over many years. These tapes will be cataloged with the Brundage tapes of interviews plus a few more that are already here. Thelma also sent several other things from Jack's collection of dance materials. Recently, we received a taped interview of Ed Gilmore and a tape of a callers' course with him (dating from the late 40s).

The foyer of the Dance Center now has name plates for the portraits of Dr. Lloyd Shaw and Dorothy Stott Shaw. In addition, a name plate has been placed on a new portrait of Dad and Mom Brundage, parents of Al and Bob Brundage. The portrait was done by Gene Anthony, the same artist who painted all of the other "Hall of Fame" portraits now housed at the Archives. It is framed in the same style as the Shaw portraits. These gifts are from Bob Brundage. Many thanks.

With the new computer and cataloging program, we will be able to make our catalog accessible through the internet. It will take some time to make the conversion and then to learn how to successfully make our system internet compatible but it is something to look forward to. The other computer will still be able to present the catalog to those interested in seeing it on site. Internet accessibility will require Windows NT.

We are contemplating opening the Archives for more hours per week than the current 8. Currently, the Archives is open on Tuesday and Thursday afternoons from about noon to 4 PM. A few volunteers from the Albuquerque area have said that they would be willing to be hosts during the week which means that we may be able to begin to have some semblance of public hours. Still, it is a good thing to contact me prior to your coming to ensure that there will be people available to serve you when you come to visit the Archives.

I am so very excited about the new look and character of the Archives. It is truly a marvelous library. It is becoming a more and more valuable asset for the LSF. Just think of all of the dances, music, pictures, and stories that there are in this fabulous library.

MEMBERS' BULLETIN BOARD

WELCOME TO OUR NEW MEMBERS!

Leigh & Therese Botwinik, NJ Richard & Marian Davis, IN
Eric Gates, FL Ulla Hjelm, MI
Don & Sherry Janish, NY Lynn McIntyre, Canada
Sue Miles, MI John Newsome, MI
Alice Nugent, MD Bruce Odessey, MD
Rick & Rebecca Rinehart, KY David Stopak, MD
Tanya Pavlina, OH Sandra Wayman, KY
Shelly Winkler, MD

Gift Membership

Richard & Mary Leuba, NC

LSF WEBSITE.

We have a new website address. Check out the latest events and activities on <http://www.lloydshaw.org>.

❄️ **MEMBERSHIP DUES.** At the last meeting of the Board of Directors, it was decided to raise membership dues for the first time in many years. New rates are listed on the membership form in the center of this issue.

❄️ **SEED MONEY.** Please be sure to notice the delightful new "Seed Money" notice in the center-fold of this issue. It was designed by LSF member, **Louis Vosteen**. Louis says that the drawing was done in Illustrator 8.0 (Macintosh). It's wonderful to discover the talents of our members!

❄️ **ELECTION.** In our recent mail ballot, 255 out of 541 members voted. The difference between the highest and lowest vote totals was just 12 votes. Your ballot counts!

(continued next page)

***LONG RANGE PLANNING COMMITTEE.** Don Coffey has reported on the status of the Long Range Planning Committee. They are currently defining the agenda and deciding to which areas to give priority as they deliberate. Three broad areas are tentatively outlined:

- I. Translation of Mission into Programs
 1. Events open to the public
 2. Promotion and publishing
 3. Archives
- II. Developing LSF Organization as Vehicle for Implementing Programs
 1. Fiscal strategy
 2. Membership strategy
 3. Governance
- III. Phased Plan for Implementing Recommendations

***AWARDS COMMITTEE.** At the 1999 LSF Board Meeting the Awards Committee was reconstituted to consist of Gail Ticknor, Don Armstrong, and Enid Cocke, Chair. The Committee's task is to codify the criteria for the awarding of a Silver Boot and to determine whether an award shall be made in the current year. The boot is made by a native artisan in New Mexico and is modeled on the silver boot with inlaid pieces of turquoise that Lloyd Shaw awarded to members of the Cheyenne Mountain Dance Team. The boot is made to be a bolo for men and as a pin or brooch for women. The purpose of the award is to express the thanks of the Foundation to those who make great contributions of time and talent to the organization. A Silver Boot is not necessarily given every year but rather when a deserving recipient comes to the attention of the committee.

***FISCAL REVIEW COMMITTEE.** The Committee has outlined its scope as the format of financial reports to the board and a study of the investment of assets. They are currently studying the format of the quarterly statement that is distributed to the board and the consideration of a uniform format for reports from sub-divisions of the Foundation to the treasurer, a budget vs. actual report, and a net worth statement, hoping to have a proposal for the Executive Committee at their January meeting.

(continued page 22)

STIR THE BUCKET

President **Bill Litchman** had a short hospital stay in October which was to be followed by a course of radiation therapy. We hope that his recovery is rapid and complete.

Membership Chair, **Ruth Ann Knapp**, tells us that, this fall, for the first time in her teaching career, she is teaching music in only one school. She keeps busy, nevertheless, with her music coordinator responsibilities.

Chris Bischoff started a new job in April, utilizing the Master's Degree in Library Science that he completed in December, 1998. He is working in Frankfort as a Cataloger for the Kentucky Department for Libraries and Archives.

Congratulations to **Lawrence** and **Hazel Schrack** on the celebration of their 60th wedding anniversary in April! Lawrence recently had hip surgery, so he won't be dancing for a while but hopes to get back to it eventually.

Thad Jackson informs us that his calling equipment is ready for "redistribution." If you are in the market for used equipment in good shape, you can contact him at the address listed in this issue's membership list.

JoAnne Pasvolsky suffered a stress fracture to her femur several months ago. Dick says she is doing well and hoping to be able to attend the contra weekend in York.

Erin Schreiber is now playing 7th chair in the first violin section of the St. Louis Youth Symphony and recently played first violin in a quartet that played for Jimmy Carter.

In a recent issue of *The German Folk Dancer*, LSF member **Karin Gottier** wrote an article about another member, **Walter Kogler** of Germany, praising his efforts in producing and distributing folk dance records, developing audio technology, and teaching workshops. She said, "Walter Kogler is one of the unsung heroes of the folk dance world, without whose efforts most of us would not have danced and who made it possible for us to dance together and to keep on dancing." Walter Kogler produces and distributes LSF material, such as the Contratoon collection, in Europe.

World-traveler **DeWayne Young** attended the CIOFF conference in Recife, Brazil, September 29-October 11, and reminds us that the National Folk Organization conference and festival will be in San Antonio, March 2-5, 2000.

(continued page 22)

1999/2000 EVENTS OF NOTE

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

New Year's Dance Camp, Hotel Mond, Beckenried, Fam. Amstad, Switzerland, December 27, 1999-January 1, 2000. Contras, quadrilles, folkdances, and International folk with Don Armstrong, Mircea Ivanescu, and Francis Feybli. Contact: Francis Feybli and Gisela Brogie, PO Box 2, CH-8332 Russikon, Switzerland. Telephone: +41 (0) 1 954 00 77; email: vaw@swissonline.ch.

Thirteenth Annual New England Dance Legacy Weekend, University of New Hampshire, Durham, January\ 14-16, 2000. Ralph Sweet, Don Armstrong with Bob McQuillan, Rodney Miller, Swallowtail. Workshops include "Calling Singing Squares," "Regional Fiddle Styles," and others. Telephone Sylvia Miskoe at 603/225-6546 or email: smiskoe@aol.com.

Tropical Dance Vacation on St. Croix, Virgin Islands, February 9-16, 2000. George Marshall, Kathy Anderson, Wild Asparagus, The Clayfoot Strutters. Write Tropical Dance Vacation, PO Box 602, Belchertown, MA 01007, Telephone: 413/323-9604; web site: <http://www.he.net/#bmd/TDV.2000.html>.

49th National Square Dance Convention, Baltimore, MD, June 21-24, 2000. For information write: 49th NSDC, PO Box 300, Greenbelt, MD 20770-0300; website: members.aol.com/balt2000/balt2000/balt2000.html.

North West Summer Dance Camp, Thisted, Denmark, July 2-8, 2000. Don and Marie Armstrong, Patti and Ejnar Kirk, Kris and Bill Litchman with Kimble Howard, Niels Jergen, Patti Kirk. Contact Patti Kirk, Ballerumvej 75, 7700 Thisted, Denmark. 011-45-9791-1605.

Cumberland Dance Camp, August, 2000, Kentucky Learning Center near Jabez, KY, July 30-August 5, 1999. Watch for details in upcoming issues. Registrar: Bob Tomlinson, 71628 Treadway Rd, Martin's Ferry, OH, 43935-9711; telephone 740/633-2395; email: bobtomoh@earthlink.net.

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

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