

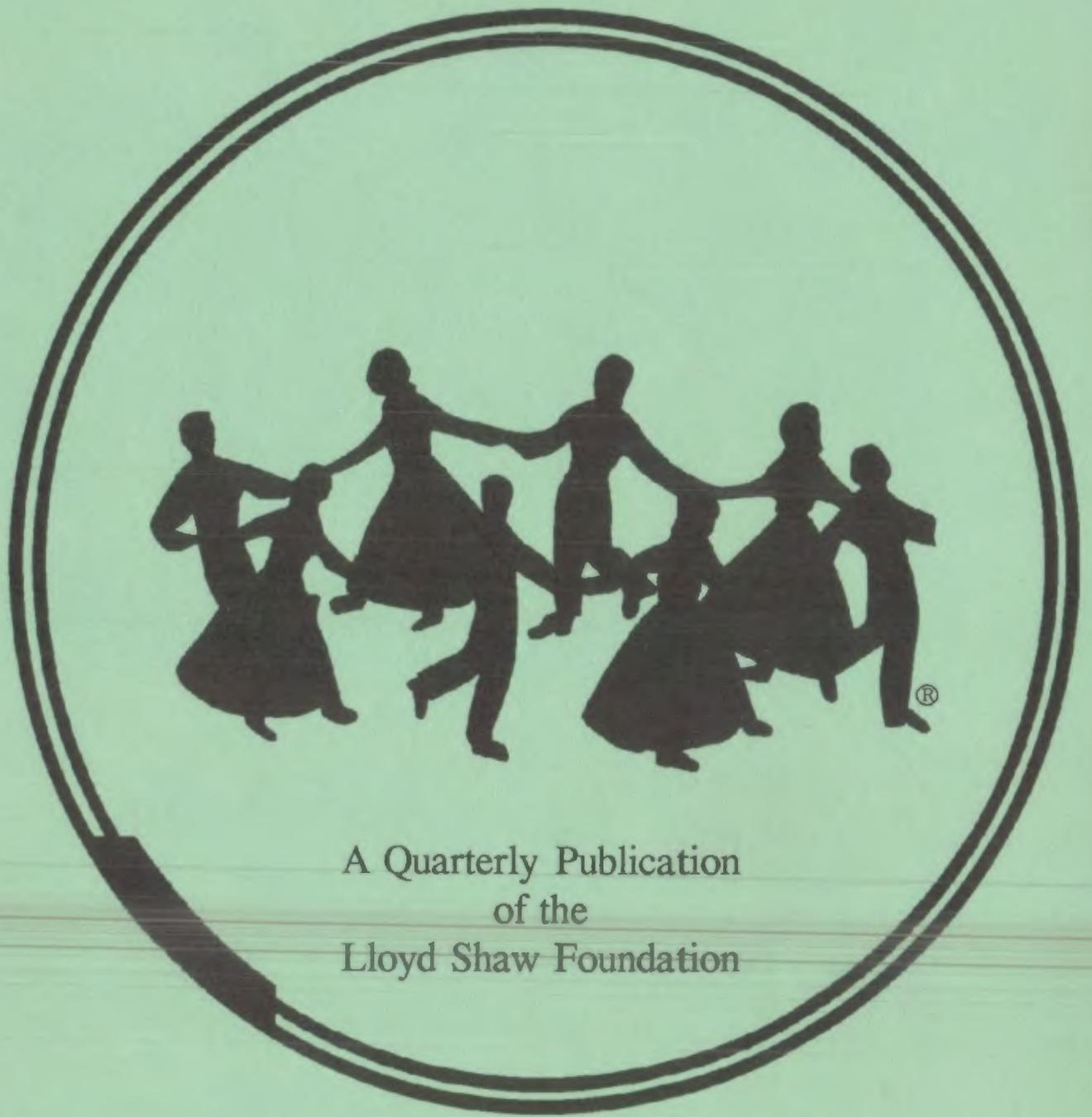
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THE LLOYD SHAW FOUNDATION

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.

PUBLICATION INFORMATION

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**LETTER FROM THE PRESIDENT: The Square
Dancer - An Endangered Species!
by Bill Litchman**

The Lloyd Shaw Foundation was founded partly on the basis of preserving the heritage brought to square dancing by Lloyd Shaw in his activities as teacher, leader, and philosopher. Square dancing as Lloyd Shaw found it in and around his little school in Colorado Springs is vastly different now. In the 65 intervening years between the fall of 1934 when he determined to bring square dancing into the lives of his students and teachers, we have had several wars, periods of depression and economic boom, grand changes in political and social thought, and over two generations of people. Square dancing has attracted people of many diverse backgrounds and societies, it has traveled across boundaries and around the world, it has transcended cultural and language barriers, and has brought enjoyment to countless millions.

How can it be that square dancers are an endangered species? After such successes, how can square dancing be "enjoying" such a decline in popularity that leaders in this field voice opinions that contain such words as: "square dancing is on its last legs," "we don't see a future in square dancing," "the only places that square dancing is still going is in retirement communities."

Traditional western square dancing, the kind first found by Lloyd Shaw, has long been nearly abandoned in the sweep of the contemporary club square dance (so-called "western square dancing"). To say that traditional western square dancing is dying wouldn't surprise anyone. But traditional western square dancing hasn't attracted many adherents for so many years that no one has even noticed its almost dormant state. The LSF has not been able to change this.

For some years in the past, the LSF has been known to have shied away from involvement with the contemporary club square dance, mostly because that form of square dancing was vibrantly strong, financially well supported, and enthusiastically promoted by professional leadership. Our little organization seemed not needed in the survival of this form of square dancing. Now, in only a few

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years, the club movement is suffering a condition described by the short quotes above.

Do you think of square dancing as dying? What about the more recent resurgence in contra dance interest across the country? Do contra dancers generally accept and dance square dances? Aren't the two forms closely related? What can and should the Lloyd Shaw Foundation do to strengthen square dancing of all types across the country?

By the time you read this piece, the Executive Committee of the LSF will have met in Albuquerque to discuss matters of organizational importance. The thoughts I've expressed above will hang over these discussions and impregnate almost all of what we decide to do. Involvement of all Directors on the Board and members at large is needed to make informed decisions regarding our directions over the next very few years. What we decide now may well strongly influence what happens in the square dance world at large.

Our presence at this time is not very important in this larger world but could become much larger and much more impressive with help from all quarters within the LSF. What are your thoughts? What should we be doing?

Once again, our thanks go out to all of those faithful members who work so hard to bring dance to others and to foster the philosophical strength that the LSF can bring to dance activities. I still marvel at the cooperation and sense of mission exhibited by those who are working on The Rocky Mountain Dance Roundup, The Cumberland Camp, and Terpsichore. These selfless individuals have crafted a series of excellent dance camps which have a popular following and a trail of success. Thank you all for the work you have been doing; every dancer who attends, every committee member who works, every dance leader who teaches, and every member of the LSF Board thanks you.

NOTICE OF ANNUAL MEETINGS

The annual meeting of the membership of the Lloyd Shaw Foundation will be held at the University of Wyoming, Laramie, WY, Wednesday, July 5, 2000, starting at 1:30 PM. All members are urged to attend.

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

BOARD NOMINATIONS

Board members of the Lloyd Shaw Foundation are elected for a three-year term and, if re-elected, can serve an additional three year term. Four directors, Don Armstrong, Enid Cocke, Don Coffey, and Elizabeth Grey are completing three year terms this summer and are eligible for re-nomination. Kris Litchman is completing a second term and is not eligible for re-election. Continuing members of the board are Donna Bauer, John Forbes, Robert Fuller, Allynn Riggs, and Gail Ticknor.

The Executive Committee of the Foundation has recently set the maximum membership of the board at 9, so 4 board members may be elected this year. The nominating committee members consist of Gail Ticknor, Barbara Johnston, and Caroline Barham. They welcome your suggestions for potential members of the board. Please contact them at: Gail Ticknor, 1202 Pinehurst Road, Staunton, VA 24401; (540) 885-2612. Barbara Johnston, 402 D St, Salida, CO 81201; 719/530-0219. Caroline Barham, 5204 Chambers PL, NE, Albuquerque, NM 87111-2124.

Nominations will also be accepted at this year's annual meeting at the Rocky Mountain Dance Roundup and by petition. If a member wishes to file a petition to be considered as a nominee or wishes to file a petition on behalf of another member, that petition, along with the signatures of ten members in good standing should be in the hands of the election committee (Dale Sullivan, Chair; see address inside back cover) by June 28, 2000.

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

Ballots and candidate information will be mailed to the membership by September 15, 2000. In order to be considered valid, the ballots must be returned to the election committee chair, Dale Sullivan, by October 15, 2000. The results of the election will be announced in the December issue of the *American Dance Circle*.

THINKING ABOUT DANCE: CONTRA BREAD?

by John M. Forbes

Two of my favorite activities are contra dances and making bread by hand (no bread machines here!). The favorite at any given moment? Whatever one of the two I happen to be doing.

Bread involves, at minimum, a leavening agent, a liquid, and some sort of flour.** Anything else is personality. Contras are similar. At minimum, you get 32 bars to change places with this couple and be ready for the next couple. Anything else is personality.

With bread recipes, I enjoy the different processes perhaps more than the list of ingredients. Basic white bread is made from basic materials: flour, salt, yeast, water or milk, perhaps a little oil or sugar. Some recipes call for the 'whole-liquid' method (the one I personally use). Here all liquids are put together at once and the yeast, as the prescribed leavening agent here, is added. It cuts down the number of steps. Others like the yeast to be dissolved in, say, a 1/4 cup of water and then mixed into whatever you're doing. Some recipes suggest a sheet of Handi-wrap or Saran Wrap over the bowl as the dough rises. Others settle for a towel. Few mention the important act of placing a sheet of aluminum foil over the bread about half-way through baking; keeps the tops from getting too brown, and so on. Here, it's selecting the order of things and the number of separate procedures involved.

Contras the same way. The elements may be relatively simple with perhaps one slightly unusual figure/ingredient to catch the attention. Here the process, the order of doing things, the physical act of moving through figures, makes the dance work. The number of elements to keep track of may compound or simplify the level of difficulty for the dance. The extra tricks, the flourishes and spins, are put in to make the finished product 'better' in the individual dancer's mind. Here I think of, say, raisins, cinnamon sugar, walnuts, etc.

My other main interest in reading dances and recipes is the vocabulary required, the word or three that tell you what goes into each "ingredient" or figure. These ingredients, in turn, make up the whole. Such words as

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"zest" (referring to the outer colored part of citrus fruit peel, say, oranges) and some of the French and Italian words for certain bread matters, are among terms I've puzzled over. Polenta, that coarser ground cornmeal, is another term to know if you're looking for a less sophisticated corn bread. Yet these terms are known to many of you through your own different experiences.

In perusing dances, I find the same thing. Borrowing a term (and its related figure) from one style of dancing and using it in another is now fairly standard practice. When I'm at a dance and this happens, somebody usually sees the puzzled look on my face and brings me up to speed. An experienced, aware, alert teacher/leader works best, too. They'll make sure everybody knows the borrowed term. Certainly these borrowings make the list of usable figures larger, the interesting combinations greater in number.

One of the best examples of a borrowed figure, in my experience, is the 'Hey,' a popular figure, usually for three, in English Country Dance and Morris dancing. It's that weaving in and out pattern, a short un-handed grand right and left for dancers. But in a sort-of-straight-line, not around a square set. The hey-for-four became popular, drawn from this tradition but now utilizing both couples in a contra foursome.

The next step in this figure's evolution was devising unique, interesting ways to get in and out of such a hey. A ladies-chain might end with the ladies continuing back across the set, passing right shoulders, starting a hey for four. Also, after a do-si-do across the set with your opposite in, say, an improper contra, either gender-pair (either the men or the women, if I'm going a little too fast here) can keep on going and start the hey for four. And so on.

I've waited long enough to get to the point of these paragraphs and it's this: As you call, you can solve the misunderstandings that arise when you choose these less familiar figures, solve them very easily. Teach the figure, of course; give performance examples; it works.

Where the idea breaks down, alas, is when I'm looking for dances I might call at an evening session. It happens when the directions are simply printed with little, if any, supporting clarity. It has to do with the assumptions the writer makes about the reader/caller. Over-estimating the experience, the active dance vocabulary of your reader

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is, unfortunately, a too common error. I can think of any number of lovely contra dances I've passed by with little thought of their beauty, their potential aesthetic return because the sequence included a figure unknown to me from another genre. Especially a figure I may know, "sort-of." If I'm not crystal clear enough about a figure to teach it, I can't use it.

Terminology and figures from the modern square dance movement seem to be the most popular borrowing source, western swing and eastern European a close second or third. Here are some figures I've seen in published contras. Some I've danced; some I've never heard of; most seem to come from the modern square dance world:

Square Thru
Half Square Thru
Flutter Wheel (Also seen as "Flutterwheel")
Across the set Reverse Flutter Wheel
Weathervane

I accept, revel in, the idea that other callers come from different dance backgrounds. (Cooks do, too.) My regret is not being able to use their materials, dances I sense are beautiful and fun.

***I am talking about both bread making and contra dancing in terms of major generalities, what I call the 95% factor. There are dances with double progression, required music at 64 bars instead of 32 just as one can make unleavened bread, such as Matzoh.

 **PROMOTION.** Do you have a local newsletter that could carry an article about Lloyd Shaw and/or The Lloyd Shaw Foundation? If so write or email Enid Cocke and tell her the length of article you need, and she will send you one suitable for publication: Enid Cocke, 2924 Hickory CT, Manhattan, KS 66503; ECOCKE@KSU.EDU.

FROM THE ARCHIVES

by Bill Litchman

The Archives welcomes you! Come and see.

We have received donations from several sources over the past three months and our house is piled high with boxes right at the moment (you'll see why as you read on). Our collection of personal interviews as collected by Bob Brundage continues to grow. We have completed the construction of the new computer which will run the internet-capable cataloging program. As we have mentioned over the past months, the new program will eventually allow us to access the catalog directly from the internet (probably from the web page). Keep tuned in.

Bobbie and Bill Myrick (publishers of *California Square Dancer Blue Book*, Los Angeles, CA) drove to Albuquerque with a van load of about 50 boxes of donated records and books from about 10 years of collecting. Included were such things as a pictorial history of the Rose Parade Float activity, a large collection of badges and buttons, slides of dancing trips, many boxes of records, books, and magazines. One box contained a nearly complete set of *Foot 'n' Fiddle* (Texas) and early copies of *American Squares* magazine including a hand-full of the very earliest issues (the first two years - 1945/6) when they were 8.5 x 14 mimeographed sheets. These very early issues are extremely rare. The Archives is very fortunate to have a complete set of these issues, bound, from the collection of Charlie Thomas. Now we have a few more, perhaps enough to make an extra set of unbound copies. Of all square dance publications, these issues are the rarest.

Heiner Fischle donated a copy of his latest book on contra dancing in Germany. Janie Creel donated a biography of her husband which was used in a presentation by Callerlab of an award. The donation also included a photograph of Johnny Creel as a young man and another of him as an older man. Gallena E. McCaskill donated some records and books. Sue Leger donated 9 boxes of books, records, and other materials from the collection of her husband.

We are grateful to all of these individuals who have given materials which have held a large place in their hearts
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for many years. It isn't easy to give away things which have meant so much.

I'll make mention of one other thing (while we're thinking of donations to the Archives). It has been a long-time project of the Archives to establish an endowment fund for the Archives which will allow it to be financially independent. Such a fund would establish a permanency for the collection which cannot be promised by the involvement of a single individual or even a group of dedicated persons. Even the LSF itself cannot promise such permanency although an organizational determination to do so goes a long way toward this goal. I suppose that there is no way to make sure that the collections will be eternally available since even governments are known to disappear but the more we can do toward this end will help provide the stable base that donors and other supporters wish to have.

Over the past year, we have raised nearly \$1800 from sales of duplicate items from the listing on the web. If you haven't visited the Archives section of our web page, do so, and look at the lengthy listing of excellent resource materials which are available (but out of print). Each item sold puts money into the endowment fund.

As you consider what to do with your inherited millions, think about what a bequest to the Archives endowment fund might mean to the furtherance of recreational dance in our country. Our goal is \$500,000 and we are at nearly \$12,000 at the moment. Yes, I know, it's a far cry from our goal but it's far better than nothing!!

Come and see the Archives, leaf through the magazines, read a book, stroke the fabric of dancing clothes, see some of the musical instruments, look at the pictures, feel the history, smell the influence of those who have gone before. Participate in history, past, present and future!

LSF WEBSITE.

Check out the latest events and activities on
<http://www.lloydshaw.org>.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

What is it that makes one dance traditional, but another is not?

This question came up recently when a particular dance was chosen by Callerlab as the traditional contra of the quarter. My information at the time was that the chosen dance dated from the early 1970's, so was not "traditional" by the definition I had been using - a dance that is so old that its origin had been lost in the passage of time and the author was unknown.

Since then, information has become available that dates the dance in question to circa 1960-64 and identifies the author.¹ The dance was developed by John Tether who called dances, particularly one-night stands, in the area of north London, England. While most people associate the name of the dance with the circles and stars used in the dance, it was actually named for a manufactured product and the circles and stars represented the three letters in the name of the item. The product was the OXO cube, a 12mm cube of beef extract commonly used for flavoring meat dishes. John Tether did a number of dances for the company, which gave him several boxes of the cubes. This gave John the idea of creating a dance on the circle-star-circle (O-X-O) pattern and he used the boxes as prizes at dances.

In light of this recently learned history, recourse was made to the dictionary²; tradition is defined as:

1. an inherited, established, or customary pattern of thought, action, or behavior

2. the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction

3: the cultural continuity in social attitudes and institutions

4: characteristic manner, method, or style.

Thus, the dance could be considered as traditional in that it used a customary pattern of action (i.e., contra lines) and was of a characteristic style. I still prefer to retain the term traditional for those dances that are handed down "from one generation to another" (even if written down)

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and that are of an age such that the author and date of origin are lost in time. Similar dances I then consider as traditional-style - they retain the pattern, action, and style of older dances but are of known origin and authorship. Contra-dances are definitely traditional-style, but all are not necessarily truly traditional (by my definition). It all depends upon interpretation by each dance leader.

The version that appeared in 1975 in *Northern Junket* was once thought to be the original, but based on the above information the John Tether version is. The dance first appeared in *Let's Dance Country Style*, published in England in 1972 and authored by Ronald Smedley and John Tether. A variation then appeared in *Caller's Choice II*, published by the English Folk Dance & Song Society (EFDSS) in 1981.

The dance in question is as follows; this is the version from *Let's Dance Country Style*, except that the style of notation and the wording have been changed.

O-X-O REEL

Formation: six couples in proper lines

A1 (8) All - **FORWARD and BACK**

(8) All - **DOSADO** with partner*

A2 (8) All - **FORWARD and BACK**

(8) All - **DOSADO** with partner*

B1(16) **O-X-O** - the top two couples and the bottom two couples circle Left then Right, while the center two couples make a RH Star and then a LH Star.

B2 (8) Top couple - **GALOP to the foot**

(8) All - **SWING** with partner; end in lines facing partner)

Although Tether's instructions were not explicit, it has been generally assumed that the first Dosado was right shoulder and the second was left shoulder.

The version appearing in *Northern Junket* in 1975 left out the second Forward and Back and in B2 had the top couple lead the others down each side to the foot where the lead couple made an Arch for the others to go through and proceed to the top of the set. The version chosen by Callerlab started the dance with Ends Turn Topsy-Turvy then a Forward and Back before the O-X-O section. "Topsy-Turvy

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was described as: top couple sashay down center and up outside while the foot couple sashay up outside and then down center leaving all in their original positions. This version also included the Arch and Under sequence at the last. The version appearing in *Caller's Choice II* had the first part of the dance as:

A1 (8) All Forward and Back

(8) All **Forward and Back** as the men Arch and the ladies duck under.

A2 (8) All Forward and Back

(8) All **Forward and Back** as the ladies Arch and the men duck under.

The rest of the dance sequence is unchanged from the original.

There are probably other versions as well, but all use the O-X-O pattern somewhere in the dance. It is an interesting sequence and promises to be a standard that will be around for quite some time. However, dances by the same name may not be identical or the original version; authors sometimes independently choose identical titles for different dances, but in this case the same dance has been modified while retaining the same title.

Thanks go to W. H. "Bill" Johnston for obtaining, from Jack Hamilton (in England) who consulted with Pam Tether (second wife who was always with John), the interesting story behind the origin and the dating of the dance. Thanks also go to Bob Dalsemer for providing the versions that appeared in *Let's Dance Country Style* and in *Caller's Choice II*.

¹Letter, Jack Hamilton to Bill Johnston, dated June 15, 1998.

²Webster's Ninth New Collegiate Dictionary, Merriam Webster, 1983.

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

LINES ABOUT SQUARES

by Dick Pasvolsky

When Cecil J. Sharp, perhaps the foremost authority on English country dancing during the early twentieth century, visited the United States in 1917, he discovered in the mountains of Kentucky a dance form that, after careful study, he proclaimed to be the earliest known form of English country dancing. The English called it "Set Running." When discovered by Sharp, the dance was devoid of courtesy movements, which indicated that the basic elements of the dance as it was done in its original form were still in evidence. The origin of the dance preceded the publishing of the first of the Playford manuals, published in 1650. That manual, the first in a series of eight editions entitled *The English Dancing Master: or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance*, published by British book seller John Playford, contained the first printed material ever published in the field of country dancing.

Lloyd Shaw, in his book *Cowboy Dances*, attributes the fact that the Running Set has endured through centuries to the stubborn insistence of the descendants of the original settlers of the area (immigrants from Northern England and the Scottish Lowlands) on preserving their cultural traditions and the nearly complete isolation from outside influences.

Sharp wrote a book in 1918 called *The Country Dance Book*, in which he included a section on Set Running. In a later revised edition, he used the calls and descriptions of the dances and figures written by Dillard Turner, of Yeaddiss, Kentucky, in 1930. I shall, in the following pages, present the descriptions of some of the figures just as Sharp had them printed in the later edition of his book to give the reader a sense of how the callers were able to communicate to the dancers instructions for quite a bit of dancing, using a minimum of words. Keep in mind that the dancers were moving rapidly, so the caller had to keep pace with the action. Sharp said, "In the mountains, the callers are given in a falsetto voice, usually by one of the dancers in the set. Short, staccato phrases serve to indicate the figure which is to follow. The voice is distinct but never harsh or loud." I

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would have to assume that before the advent of calling, the dancers were given instructions in advance as to which figures and in what order they were to be performed. They would probably have memorized the figures and the standard order for each dance and would only need to be told the name of the dance and any changes the leader might have planned.

The formation for the Running Set is usually a circle of four to seven couples. Four couples is the preferred formation in most areas. Variations of the visiting couple format are practiced in different areas and/or according to the number of couples in the circle. The most basic one for a four-couple circle is to have couple one lead to couple two, perform the designated figure with them, then lead to couples three and four in order to repeat the figure with them. One popular variation is to have succeeding couples follow the active couple. As couple number one finishes dancing the figure with couple number three and leads over to couple four, couple two leads to three to dance the figure with them. That version is especially popular for circles of more than four couples. A very busy version of that method is to have couple two follow couple one, as in the previous one, then continue to lead to each succeeding couple until they reach their home position. Meantime, couple three jumps in at the first opportunity and follows couple two until they reach home, and so on. Using that procedure, every couple dances with all of the other couples in the circle without a break in the action. That can take quite a while when several couples are involved. That is certainly reason enough to limit the Running Set to seven couples. In sets of six or seven couples, couples one and four may lead out at the same time.

One very interesting variation is to designate a series of different figures to be danced in a specified order with each succeeding couple as the active couple(s) moving around the circle; i.e., Lady 'Round the Lady with the first couple visited, Bird in the Cage with the second couple visited, etc. Another is to have each couple select a figure that they would like to dance with each couple they visit and have one of the dancers of the visiting couple call the figure as they reach the couple with whom they are to dance.

Sharp described the movement of the Set Running as
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he observed a group of dancers as ". . . a swift, slightly springy running step. It is executed with the greatest freedom of bodily movement, though there are no fancy flings or extra movements of feet, arms or body . . . the dancers . . . glide along . . . with this swift tireless run. Their arms hung loosely at their sides and their bodies . . . often inclined forward as though in a perfectly relaxed and joyous movement."

Home Swing and Do-Si-Do are the two main staples of the Running Set. Definitions, in my words, are:

Home Swing: Two-hand swing with partner, not crossed unless coming out of another figure with hands crossed (four beats), then two-hand swing with left-hand lady (four beats), then back to partner for a promenade.

Do-Si-Do: Each man faces his partner and turns her by the left hand until men are about back to back. The man then turns his opposite lady by the right hand until the men are about back to back again. Then they repeat the partner left, opposite right action, after which the man turns his partner by the left hand into skater's position to promenade around the other couple back to back. The Do-Si-Do usually follows a circle left full around.

Lloyd Shaw, in his book *Cowboy Dances*, described an earlier version of the Running Set Do-Si-Do which begins with two couples circling with the men facing out (back to back) and the ladies facing in. From that formation, each gent would, with his right hand, swing his opposite lady around behind him and then turn his partner by the left hand (no courtesy turn) and lead her to the next couple.

Four Hands Up: To execute this figure, the dancers simply circle left with each couple in turn, and when they finish circling with the last couple, they do the Do-Si-Do with them and finish with Home Swing. The unique thing about this circle left is that as the couples circle, the men raise their right arms, lifting their partners' left hands to lead them through the figures. I assume that our oft-used phrase "four hands up and around we go" came from that figure.

Other figures defined by Sharp are quite similar to, if not exactly like, some of the ones callers used in the forties and early fifties for clubs and/or one night stands. Some of us still throw in a few of them here and there. Among them are: three variations of Lady 'Round the Lady, Figure Eight and Wild Goose Chase, both versions of the Grapevine

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Twist that was recorded in the late forties, Ladies Back to Back, Fruit Basket, Bird in the Cage, Uptown and Back, Right Hands Across, Swing at the Wall, and Kreely Kranky, which is a version of a figure that some of us have called Thread the Needle, Wind the Bobbin or, as Stew Shacklette calls it for his Kentucky Running Set dancers, Wind up the Ball of Yarn.

Both predecessors of the Grapevine Twist are excellent figures for one night stand dances. The calls for Figure Eight that are printed in Sharp's book offer a very good example of the brevity of the calls used in the early part of the twentieth century, before the days of microphones.

FIGURE EIGHT

The calls:

1. Away to the left and dance the figure eight
2. Back to the right and around the gent
(Repeat around the set)
3. Do-Si-Do, Home Swing, Promenade

Explanation:

1. With inside hands joined, man leading, first couple go to second couples, between them, to the left around the girl, then make a small clockwise turn in the middle of the set.
2. Go between couple two again, and around the man, to the right. Repeat the same figure eight with the third and each succeeding couple.
3. Do-Si-Do with the last couple, all Home and Swing, and promenade.

Compare these calls to our more recent amplified calls: "Take your lady by the wrist, go around that lady with a Grapevine Twist. Loop right back with a figure eight and go around that guy like swingin' on a gate." Most callers who use that figure would use many variations of that patter.

The basic actions of Wild Goose Chase are the same as in Figure Eight. In this version, however, after the active couple has completed the figure with couple two, they take couple two along with them to form a line of four to repeat the figure with couple three. Then they take couple three along to form a line of six to repeat the action with couple four.

Keep in mind that all of these figures are danced in
(continued next page)

that "swift, slightly springy running step" mentioned earlier. As Sharp said in the introductory sentence of his section on Set Running, "The spirit and style of mountain square dancing can not be captured with pen and ink. One must take part in the figures to appreciate them." True, perhaps, in the early part of the century, but now, almost 70 years after Sharp's book was published, we have the opportunity to capture the essence of those dances being performed on video tape.

When I began to search for information about the Kentucky Running Set, I immediately thought of Stew Shacklette. I called Stew, and within a few days, I received an excellent video that he had produced and most of the printed material to which I referred for writing this article. That video gave me a "feel" for the Kentucky Running Set that I could not begin to get from reading everything ever written on the subject. I was very impressed with the manner in which the figures flowed so quickly yet effortlessly from one to another, and the high level of enjoyment that the dancers seemed to express, largely, I'm sure, because of that flow and invigorating pace. The figures are relatively easy but fun to do.

More on the Kentucky Running Set in the next issue.

Editor's notes:

See the Lloyd Shaw Foundation catalog for information about purchasing the video mentioned above.

For another look at the influence of English Country Dancing on square dancing, see the article by Heiner Fischle beginning on page 28 of this issue.

LIABILITY INSURANCE FOR CALLERS

By Ruth Ann Knapp

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

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COUPLE DANCING IN AMERICA: THE MINUET

by Lloyd Shaw

*Editor's Note: As long as there have been European settlers in the New World, there has been couple dancing, just as there have been quadrilles and longways dances. We begin here a series on the evolution of couple dancing in this country. We start with the colonial period and the minuet, one of the longest lived of all couple dances. What follows is an excerpt from Lloyd Shaw's *The Round Dance Book*, pp. 50-52. (Enid Cocke)*

What were the ballroom dances before the waltz was known? Courtly processions, elaborate pattern dances! In the period that just precedes the waltz, the Minuet and Cotillion held the floor. In the quadrilles, cotillions and contradances of that period, the gentlemen took the ladies by the hand and led them through an infinite variety of patterns and figures.

Now and then there were couple dances. But the couples were not in each other's arms. Lord 'a mercy no! The dancers were well separated, turning about each other, back to back, face to face with deep bows and curtseys, and promenading with stylized steps, leading the lady with a high-held hand. The Minuet was the ultimate development of these dances and was just approaching the culmination of its greatest vogue.

The stately Minuet is most typical of all that the waltz replaced. It was a couple dance, really an exhibition dance with its deep bows, graceful separations and meetings, holding aloft the lady's light hand, always at arm's length. A couple of bending steps would be followed perhaps by a couple of straight steps, with the toe extended, and much stately posturing.

As the couple approached and retreated, hand in hand, turning and slowly gliding past each other, and with a deep sweeping gesture coming to a stately pose, it was stylized to the last degree. It was (as most dances are) inherent in the costume of the period. The colonial gentleman in his heavy full-skirted, bright-colored coat, with knee-breeches, and white stockings and buckled shoes, had the only sort of costume that would carry a powdered wig, and the graceful lace cuffs that hung down over his hands.

(continued next page)

The colonial dame labored under the weight of dresses which were looped and flounced in mountains of heavy fabric. And her head was crowned with an exaggerated and powdered coiffure, sometimes actually a foot high, and weighted down with additional jewels and aigrettes. The little black beauty spot on her chin, and the pendant curl may have been fetching and sweet, but when my lady danced, what a major problem of balance she had to master. What else could she dance but the gracious, sedate, and altogether lovely steps of the Minuet?

Among the most gracious of these balls were the Philadelphia Assemblies, held every Thursday evening. The assembly consisted of "eighty ladies and as many gentlemen, one-half appearing every assembly night." (Quite exclusive, my dear, and what if you get assigned to the wrong Thursday.) The assembly "should commence at precisely six in the evening and not by any means to exceed twelve of the same night." George Washington surely danced there, for he was an excellent dancer. We have the record of a high compliment paid him by a French gentleman who, after observing his grace and dignity in the dance said, "A Parisian education could not have rendered his execution more admirable."

Of course this kind of dancing required the most meticulous sort of teaching. It was a very serious business for teacher and pupil alike. One Theobald Hackett, in 1738, had on his dancing master's card the statement that he engaged himself to teach "all sorts of fashionable English and French dances, after the newest and politest manner practiced in London, Dublin, and Paris, and to give to young ladies, gentlemen, and children the most graceful carriage in dancing and genteel behaviour in company that can possibly be given by any dancing master whatsoever."

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CIOFF 30TH WORLD CONGRESS

by L. DeWayne Young

The 30th World Congress of CIOFF (Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels) was held October 1-12, 1999, in Recife, Brazil. Some 150 delegates and members of delegations, representing 55 countries attended the congress. The USA delegation was headed by Rex Burdette and included Rolf Kaufman, CIOFF treasurer, and LSF member DeWayne Young.

An International Festival of Folklore was held concurrently with the congress, with some 600 participants presenting dance, music, and song from around the world. Performers could be seen at schools, retirement centers, malls and, nightly, at a huge stage area.

Included in the congress' agenda was the announcement of the Second World Folkloriada to be held July 26-August 8, 2000, in Japan. The USA will be represented by Arizona Pride, a clogging group from Phoenix, with the Larkin Family from Tennessee providing traditional music and song. The 31st World Conference of the CIOFF will be held in Portugal. Also announced was the new CIOFF webpage at www.cioff.org.

The North American Sector of CIOFF was pleased to announce that the first CIOFF International Recognition of Merit was awarded to Mary Bee Jensen for her 17 years of devoted service as the USA delegate to CIOFF. As founder and director of the Brigham Young University International Folk Dancers, Provo, Utah, she researched and taught folk dance to thousands of students. She is co-founder of the NFO of the USA whose mission is to foster and promote awareness, advancement and preservation of American folk dance and folkarts, as well as to identify, network with, and assist those involved in these activities. The presentation will be made at the CIOFF Council Conference at Silver Dollar City (Branson), Missouri, in April, 2000.

The USA Section of CIOFF will convene during the National Folk Organization of the USA annual conference in San Antonio, TX, March 2-5, 2000, in conjunction with the Nelda Drury/SAC Folk Dance Festival.

For further CIOFF information, contact Rex Burdette, USA CIOFF Delegate at email cioffusa@aol.com or rebfest@juno.com.

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Music on both of these CDs courtesy of the Kentucky Dance Foundation (*), Stan Hamilton (**), EFDSS (***), and the Hendrickson Group (****).

See the Order Form later in this issue!



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University Of Wyoming, Laramie, WY

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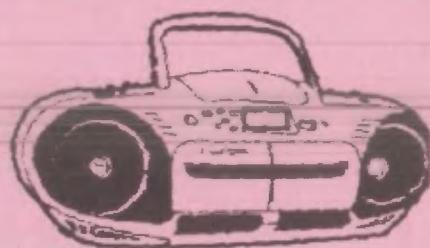
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DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:30 - 7:30 PM	High Desert Dancers
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	7:00 - 9:30 PM	Argentine Tango
Tuesday:	5:15 - 6:45 PM	Karate
	7:00 - 10:00 PM	Argentine Tango
Wednesday:	5:00 - 6:00 PM	Private Practice
	6:00 - 7:00 PM	Karate
	7:30 - 9:30 PM	Swing Dance (2nd & 4th)
	7:30 - 10:00 PM	Scandinavian Dance (1st & 3rd)
Thursday:	1:00 - 3:00 PM	Private Practice
	5:15 - 6:45 PM	Karate
	7:00 - 9:00 PM	Latin Dance
Friday:	1:00 - 3:00 PM	Private Practice
	5:30 - 6:30 PM	Karate
	8:00 - 11:00 PM	Tango
Saturday:	9:30 - 12:30 PM	Irish Step Dancers
	2:30 - 4:30 PM	Tango Club
	5:00 - 6:00 PM	Private Practice
	6:00 - 11:00 PM	Swing Dance

SWEET SICILIAN

by Alice Markham

At Terpsichore's Holiday, a new dance was performed in the Introduction to English Country Dance class. What a thrill it was to have Diane teach the dance, which is called "Sweet Sicilian," and then to have the dancers do it to our playing of "Gentle Diana." Mike Bizanovich taped the tune and volunteered to record it on CD as well. The tune might become a world hit, because at Between the Bays camp in Michigan last summer, I gave the tune to Paul Henderson and Paul Sartin, who constitute Belshazzar's Feast, and they have been playing it at concerts and dances in England, where they live, and say they plan to put it on their next recording. So I am truly blessed. I wrote the tune in September 1997 out of grief after Princess Diana died.

The tune expresses pensive sadness and yearning in the A part and then brightens and finally reaches a climax

(continued next page)

of joy, as a celebration of what she was. At first I thought of it only as a waltz, but then it occurred to me that an English country dance could be written to it, in further celebration of her nationality. My first attempt was deemed to "have potential" by my friend Ian McFarlane who, along with his wife Val, is an English country dancer and caller in England. He rewrote the dance as a Sicilian circle, retaining my intended flavor of friends moving gently toward each other and away and back again as they remembered Diana. He named the dance "Sweet Sicilian."

SWEET SICILIAN

Formation: Sicilian Circle: Couple facing couple in a big circle; one couple facing line of dance; other couple facing reverse line of dance. In the directions below, note that the Present Couple is the couple you are facing at the beginning of the sequence, and the Previous Couple is the couple behind you.

Authors: Alice Markham and Ian McFarlane

Music: "Gentle Diana," composed by Alice Markham

music counts movement

- | | | |
|----|----|--|
| A1 | 6 | Honor your neighbor |
| | 6 | Honor your partner |
| | 6 | Two hand turn your partner half-way |
| | 6 | Hands four, circle left half-way
(with Present Couple) |
| A2 | 6 | Left hand star half-way with Present Couple
(men are in the lead); keep hands joined and |
| | 6 | Balance in and out - Look to your right to see
the Previous Couple and |
| | 6 | Right hand star half-way with Previous Couple
(men still in the lead); keep hands joined and |
| | 6 | Balance in and out |
| B1 | 12 | Join two hands with partner and half
poussette to change places with the Previous
Couple (men push) |
| | 12 | Half poussette to change places with the
Present Couple, ending progressed (men pull) |
| B2 | 24 | Four changes of a circular hey with Present
Couple with hands; start by giving right hand
to partner. This is a slow hey -- 6 counts for
each hand change. Everyone finishes the hey
facing a new neighbor, ready to start the
dance again. |

Gentle Diana

Waltz

© Alice Markham, September 7, 1997

Part A

Chords: G7, F, C, G7, C, F, C, G7, C, F, C, G7, C

ed I
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The image shows a musical score for a piece titled "Part B". It consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat major or D minor). The first staff is labeled "Part B" and contains a triplet of eighth notes. The second staff is labeled "C/E bass" and contains a triplet of eighth notes. The third staff is labeled "C/G bass" and contains a triplet of eighth notes. The fourth staff is labeled "C" and contains a triplet of eighth notes. The music is written in a style that suggests it is for a guitar or piano accompaniment. The chords are indicated by letters above the notes: C, F, G, and C/G bass. The triplets are marked with a "3" above the notes.

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GROSSER ACHTER DOUBLE QUADRILLE

by Don Armstrong

Here is my elaboration of a German folk dance translated by Brita Harriers. The German Association for Folk Dance found a reference that indicated that this dance is from a collection by C. Fr. Foerster, circa 1828, from Westfalia and that it was reintroduced by Carl Bergmann in 1959 under the name "Grosser Achter."

This dance is done in double quadrille formation: two couples in a line of four in each of the four positions of a square set (8 couples.) In each one of four, the couple on the left end of the line is the #1 couple, the couple on the right end of the line is the #2 couple. The set should be have enough space to be uncrowded.

The structure of the dance/music is composed of four parts. Parts A, B, and C are each 32 counts long while part D is 16 measures of waltz. There is a delightful consistency in the dance because Part A is always made up of two 16-count actions, Part B is always a 16-count action plus two 8-count actions, and Part C is always a 16-count action plus four 4-count actions.

Music for this unusual combination of rhythms has been recorded by Walter Kogler's Tanz records. It is played by Die Volksmusikanten, directed by Alfred Kluten.

GROSSER ACHTER DOUBLE QUADRILLE

Formation: Double quadrille.

Music: Tanz-Walter Kogler Veriag, Cassette #MC 15112, Side 2.

music count movement

Part I

A1 16 All **circle left**

A2 16 All **circle right**

B1 16 **#1 ladies promenade half** (CCW) half
acknowledging each man in passing and ending
by forming a left hand star when they arrive at
their position across the set.

Meanwhile:

#2 ladies cast around partner into the square
(between their partner and the #1 man) **and**

(continued next page)

music count movement

- walk** (CW) to the other side to "meet their own" #1 lady with whom they give right hands to form 4 arches with arms raised.
Result: A "plus-sign" or cross in the center of the set composed of 4 #1 ladies in a left hand star facing CCW and holding right hands in arches with 4 #2 ladies facing CW.
- B2 8 **Head gents go through the arches** directly in front of them to the opposite side (passing right shoulders) and turn 1/4 almost in place (#1 gents turn left; #2 gents turn right) and await the arrival of the other gents.
- 8 Side gents go through the arches directly in front of them to the opposite side (passing right shoulders) and turn 1/4 (#1 gents turn left; #2 gents turn right) to face each other, creating four diagonal gates.
Result: Four diagonal "gates" at the extreme "corners" of the set.
- C1 16 **Ladies** drop left hands, turn halfway by the right, go through the nearest gate and pass left shoulders to join partners in open position; #1 #1 ladies go through the gate and turn left, #2 ladies go through the gate and turn right.
Result: #1 couples are facing #2 couples at the corners of the set.
- C2 Over and under; #2's go CW; #2's go CCW.
4 #2's arch, #1's go under
4 #1's arch, #2's go under
4 #2's arch, #1's go under
4 #1's arch, #2's go under
- D 48 In 16 measure of waltz time, #1 couples waltz once around the inside of the set with 4 turning waltzes to move to each new position; others fall back.

Part II

- A1 16 **Turn partners by the right hand**
twice around, slowly
- A2 16 **Turn partners by the left hand**
twice around, slowly
- B&C Repeat Part I

(continued next page)

music count movement

D 48 #2 couples waltz once around the inside of the set.

Part III

A1 16 **8 Ladies circle left**

A2 16 **8 Ladies circle right**

B&C Repeat Part I

D 48 #1 couples waltz once around the inside of the set.

Part IV

A1 16 **8 Men circle left** with hands on each others upper arms

A2 16 **8 Men circle right** as above

B&C Repeat Part I

D 48 #2 couples waltz once around the inside of the set.

Part V

A1 16 **All circle left**

A2 16 **All circle right and bow at end.**

Music for this dance is available from Tanz, Walter Kogler Verlag, Postfach 81-03-45, D-70520 Stuttgart, Germany.

NEW YEAR'S EVE

by Pat Rhodes

Snug in a bed on new year's eve,
You used to find me there.
But now I've found a different warmth,
A New Year's Eve to share.

When the clock begins to strike,
And bells begin to ring,
Now you find a smiling face
As I dance and twirl and sing.

Music fills my heart and feet
And I long to say,
"Thank you" to the friend's I've made
At Terpsichore's Holiday.

This poem was accorded second place honors at Terpsichore's Holiday.

ROOTS OF SQUARE DANCING FOUND IN THE FIRST EDITION OF JOHN PLAYFORD'S ENGLISH DANCING MASTER, 1651

by Heiner Fischle



The English Dancing Master, published 1651, is usually regarded as the oldest printed source for contra dancing. But besides the "longways" formation, there are several formations which are direct ancestors to square dancing:

- **Rounds for as many as will** (i.e. for any number of couples), where the leading couple dances a given figure with the next couple, and then with the next, and so on. If this is danced with four couples, it is a visiting couple square.

- **Rounds for eight** (i.e. for four couples) which mostly are similar to a square dance break, but for some figures, head and side couples are required too.

- **Longways for eight** (i.e. contra dances for four couples), where the center two couples dance some movements, and the end couples dance something differently at right angles, so that the lane is transformed to a square formation. These dances are the "missing link" between contra and square dancing.

- **For four** (i.e. two couples facing), what we now call a mini-square.

(continued next page)

- **Square dances** (yes, they were named thus).

Before going to the descriptions of the dances, here is a short glossary as given by John Playford:

(Original text passages are written in *italic letters*.)

A Double is foure steps forward or back, closing both feete.
(i.e. three steps and close)

A Single is two steps, closing both feete. (i.e. step and close)

Set and turne single, is a single to one hand, and a single to the other, and turne single.

(Step to the right and close; step to the left and close; with four steps walk a small clockwise circle.)

D. *Is for a Double.*

S. *Is for a Single.*

Wo. *Stands for woman.*

We. *Stands for women.*

Cu. *Stands for Couple.*

Co. *Stands for Contrary.*

2. *Stands for second.*

3. *Stands for third.*

4 *Stands for fourth*

. *Stands for a straine playd once.*

∴ *Stands for a straine playd twice*

∴∴ *Stands for a straine playd thrice, &c.*

Rounds for as many as will

These dances derived from the Farandole. The Farandole is an ancient dance where a leader leads a string of dancers (usually, but not necessarily couples) around, weaving to and fro, and sometimes crossing his own path. Now at the end of the 15th century, a lot of new ways were developed: new ways to sail across the sea, new ways to calculate the movements of the stars, a new way to play chess, and new ways of fencing and warfaring too. And I guess that around this time, here and there a daring dance leader tried a new way to dance the Farandole by leading his partner to the following couple, dancing some movements with them, and then going on to the next. Since the Stone Age, in Northern Europe the general direction of dancing followed the sun, that means it went clockwise. Consequently, when the dance leader wanted to face the following couple, he must lead to the right, as it is still done in the visiting couple squares. The "man on your right hand" is mentioned in some of these dances, and I

(continued next page)

think the rule applies to all of them. As a sample, here is the easiest one:

Up Tails all

Up Tails all



Lead in all a D. and back again, set and turne S. — That againe ;

First Cu. lead through the 2. Cu. cast off and meet within, clap hands and Armes — And so forward to the next, the rest following in order ;

First Cu. lead through the 2. cast off and meet within, clap hands all foure, hands a crosse all foure, and round to your places, and so forward, &c.

First Cu. lead through the 2. cast off and meet within, clap hands all foure, and hand round all foure to your places, and so forward, &c.

Here is the transcription to modern square dance language:
Introduction: Forward and back (1-8), step-close to the right and to the left (9-12), walk individually in a small clockwise circle (13-16). Repeat.

1st Figure: Active couple lead right, split the next couple, separate, around one (1-8); actives clap hands, hook right elbows, turn once or twice (9-16). Repeat this with the next couple, until you are back home again.

2nd Figure: Active couple lead right, split the next couple, separate, around one (1-8); both couples clap hands, form a right hand star with hands across and turn it once around (9-16). The active couple repeats this with the next couple, etc.

3rd Figure: Active couple lead right, split the next couple, separate, around one (1-8); both couples clap hands and circle left once around (9-16). The active couple repeats this with the next couple, etc.

It is not necessary that the second couple wait until the active couple is back home; it can start its turn as soon
(continued next page)

as the actives dance with the 4th couple, provided all the couples know that they must stop, when they reach their home position again.

Both the dance and the tune are simple enough to consider this as a folk dance.

Other dances of this kind are:

- *Mill-field*
- *Rose is white and Rose is red*
- *Peppers Black*
- *Chirping of the Nightingale*

Gathering Peascods is also a *Round for as many as will*, but without a leading couple.

This essay was written to celebrate February 29, 2000. According to the Gregorian calendar, such a date occurs only once in 400 years. It was made possible with the help of the book listed below.

The English Dancing Master, 1651; Dance Horizons, New York, reset and transcribed 1933.

The Country Dance Book (1...6), Cecil J. Sharp, 1909-1922, H. Styles reprint, 1985.

Elizabethan Country Dances, John Fitzhugh Millar, 13 Colonies Press, Williamsburg, VA, 1985.

The Playford Ball, Kate Van Winkle Keller & Genevieve Shimer, Dance Books, London, 1990.

Editor's note: This is the first portion of an essay written by Heiner Fischle, Meierwiesen 34, 30657 Hannover, Germany. The essay will be continued in subsequent issues of the American Dance Circle.

 **Lloyd Shaw Foundation Badges and Dangles:**
Badges and dangles featuring our LSF logo, the circle of dancers shown on the front of this magazine, are available from Membership Chair, Ruth Ann Knapp. Just write to her at 2124 Passolt, Saginaw, Michigan 48603 for information about prices and styles.

THE HISTORY OF DANCE AT JACKSON'S MILL

by Patrick Powers

Gather round and hear if you will
The history of dance at Jackson's Mill

Andrew Jackson, known as "Old Hickory,"
Had nothing whatsoever to do with Terpsichore

But Tom Jackson lived here in his youth
As a man he commanded rebel troops

At Bull Run I, his men were flinchin'
"Stonewall it" said he, like Richard M. Nixon

"Stonewall" Jackson as now he was known
After the war returned to his home

At Jackson's Mill, the family farm there
Was a formal ball in his honor

But when Jackson came to the ball
Once more he stood like a stone wall

Though every maid would give him a chance
He was too shy to ask any to dance

He turned and fled to the outdoor terrace
Everyone there was terribly embarrassed

One wise lady, perceiving his plight
Took prompt action to save the night

And casting all propriety aside
Boldly strode to the hero's side

Curtsied deeply, and after a pause,
Asked "General Jackson, would you care to waltz?"

His face turned bright, his manner gay
Whispered, "Madam, you have saved the day."

(continued next page)

From that day on at Jackson's Mill
The ladies ask for dances still.

This poem was accorded first place honors at Terpsichore's Holiday, 1999-2000. The editors recognize the concept of poetic license and make no representations as to the historical accuracy.

THE DANCE BEGINS

by Shoshana Glick

A hand reaches out and is taken
As the music saturates the air.
Palm in palm we move together
Soaring above the sound
Of fifty feet or more
Shaking the earth.
The room spins
And whirling skirts pulsate
In and out
Like so many raindrop rainbows
From a flying prism of light
That comes to rest
Only to flash out again
with the next phrase.
I pull
You pull back
And energy moves us around
The moment of eternity is found
Again and again
When our eyes lock
And smile
The world falls away
And we are children again
The moments string together . . .
A new hand
A new smile
Gravity defied
And then it is over
The music stops
We say goodbye and take new hands
Another dance begins.

This poem was accorded third place honors at Terpsichore's Holiday.

MEMBERS' BULLETIN BOARD

WELCOME TO OUR NEW MEMBERS!

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agtew@dnmyers.edu

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EXECUTIVE COMMITTEE MEETING:

The meeting of the Executive Committee of the Lloyd Shaw Foundation convened January 7-8, 2000, in Albuquerque, NM with all members present: Bill Litchman, Bob Fuller, Enid Cocke, and Dale Sullivan. The following decisions/discussions were made:

Mission Statement. The following mission statement was approved:

"The Lloyd Shaw Foundation will

share a diverse range of dance and music with a broad intergenerational audience;

develop leadership in dance and music to ensure its continuity;

retain records which document the past, present, and future of our American dance; and

promote fellowship and enjoyment through the production of dance events, music, and dance materials;

all of which emphasize the spirit and dances of Lloyd Shaw."

The membership will be invited to submit slogans/mottoes to the board for their consideration at the next board meeting.

Organizational Goals/Long-range Strategic Plan.

The following list of goals/objectives for the LSF (not listed in any order of significance or priority) were approved:

To ensure the continuation of the presentation of quality dance events -

To develop dance leaders -

To expand and utilize our volunteer base -

To create an organized program to encourage/increase dance in education -

To support improved functioning/usage of the LSF Dance Archives -

To complete the establishment of a sound financial base for the LSF.

Board Member Duties. Nine oversight areas were set with each board member being responsible for one of them. Assignments were made for many of the areas and for the functions assigned below them.

Finance -- Bob Fuller

Fiscal Review Committee -- Bob Fuller

(continued next page)

Treasurer -- Dale Sullivan
Auditor
Endowments/Fund Raising

Membership -- Donna Bauer

Keeping track of memberships -- Ruth Ann Knapp
Gaining new members

Membership Services -- Kris Litchman

Resource list -- Bob Fuller
Seed Money -- Gail Ticknor
Awards -- Enid Cocke
Web page -- Marnen Laibow-Koser

Publications -- John Forbes

ADC -- Diane Ortner
Catalogs -- Diane Ortner
Brochures
Educational Resources Division -- Don Armstrong
 New -- Enid Cocke
 Production/Distribution -- AudioLoft

Organization -- Don Coffey

Planning -- Don Coffey
Elections -- Dale Sullivan
Nominating Committee - Gail Ticknor
Office Manager -- Diane Ortner

Educational Functions -- Don Armstrong

Workshops/Seminars
Kits
 Elementary -- Kris Litchman
 Secondary -- Diane Ortner
 Other
Archives -- Bill Litchman

Promotion -- Gail Ticknor

LSF
Regional Centers

Marketing -- Allynn Riggs

Publicity
 Events
 Products

Events -- Enid Cocke/Libba Grey

Dance Center -- Donna Bauer
RMDR -- Bob & Allynn Riggs
Cumberland -- Don Coffey
Terpsichore -- Bob Mathis
Elderhostels -- John Forbes

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Size of board. The size of the board for the coming year was set at 9. This means that four directors will be elected.

Dance Camp Leadership. Bob Mathis was welcomed as director for Terpsichore's Holiday 2000-2001. Bob and Allynn Riggs were welcomed as directors for the Rocky Mountain Dance Roundup for 2001. The Executive Committee strongly endorsed the use of the committee concept to plan and carry out dance camps.

Resource List. Bob Fuller will undertake the task of determining membership resources.

Liaison with other organizations. Many Foundation members are active in other dance organizations and can provide liaison with them.

Financial Reporting/Accounting/Auditing. New Budget VS Actual and Net Worth reports were presented by the Fiscal Review Committee and adopted for immediate implementation with a new Income and Expense Detail Report adopted for implementation for the 2000/2001 fiscal year.

Secretary: The Office Manager will assume the role of secretary for the present.

Nominating Committee. Gail Ticknor, Barbara Johnston, and Caroline Barham will serve as the nominating committee for the next election.

Publicity/Marketing. Bob Riggs agreed to serve as chair of this committee only until the end of January.

Awards. Qualifications for awards were discussed.

By-laws. The by-law changes presented at the 1999 meeting of the Board of Directors and distributed with the subsequent Board packet were adopted.

Archives. The following statement was approved: "The LSF Board of Directors fully supports the long-term development of the Lloyd Shaw Dance Archives into a fully functional music and dance research facility. As a tangible measure of their commitment, the Board of Directors agrees to fund the Archives Director position in the event that the current director is no longer able to serve."

Regional Centers were discussed. This function will be under the oversight of the Director assigned to Promotion.

Web Page. This function is under Member Services, Kris Litchman. It was suggested that there may be members
(continued next page)

who are willing to do the input in order to take this burden off the shoulders of the webmaster (Marnen Laibow-Koser.)

Fund raising/dues: It was decided that out-of-country individual and couple memberships will be raised \$5 on 1/1/2001 in order to offset the cost of ADC postage.

Office Manager. The Office Manager gave an interim report of tasks undertaken, hours spent, and expenses.

Catalogs/March ADC. It was decided that catalogs would be sent out to the members with the March ADC but that the issue would not be mailed to an expanded list as has been done in past years.

Election method. Members of the election committee have made the following points: A mail ballot is not a secret ballot; it cannot be. A certain amount of trust must be maintained for a mail ballot to work; if the members do not trust the current election committee, they should appoint a new one. The current method is used by the Missouri Bar Association; obviously, it is "legal." Ballots and certifications must be numbered if there is ever to be a re-count. The numbered ballots are filed by the head of the election committee; the numbered membership certifications are kept by the other member of the election committee; around 45 miles separate these two establishments. It would require a by-law change to adopt a new method. The Executive Committee felt that the current method should be continued.

Next meeting. Currently no other meeting of the Executive Committee is planned before the next meeting of the Board of Directors. If the president decides that a meeting is necessary, he will call one. The next meeting of the Board of Directors is scheduled for June 5, University of Wyoming, Laramie, in conjunction with the Rocky Mountain Dance Roundup.

The meeting was adjourned.

HELP WRITE A NEW MOTTO FOR THE LSF.

On page 35 of this issue you will find the current mission statement for the LSF. What we need now is a motto, a short phrase to go on our letterhead. This phrase should express our purpose in a short and memorable way.

(continued next page)

Those in the business of producing such mottos suggest that one not exceed seven words.

The current motto, "To recall, restore, and teach the folk rhythms of the American people," was penned by Dorothy Shaw over 30 years ago. It is felt by many that the phrase places too much emphasis on the past and not enough on the Foundation's role in the present and future of folk dance in America. The board hopes to adopt a new motto at its annual meeting in July. Send your submissions to the Office Manager, Diane Ortner (see her address in the back of the magazine.)

STIR THE BUCKET

Lew and Enid Cocke will be living in Stockholm, Sweden from late January to mid-June this year. They have already located a folk dance house and hope to bring home some Swedish folk dances to share at upcoming LSF dance weeks.

Roger Knox, a longtime member and dance leader of the LSF, passed away in Ithaca, NY, on November 1, 1999. Roger and his wife, Marjorie, were founding members of the Berkeley Folk Dance Co-op. Then during the war years they moved to Oak Ridge, TN, where they opened their own house to folkdancing. After moving to Ithaca, they attended many folk dance camps of Ralph Page and the Hermans. Roger was a student of Ralph Page and in 1990 produced *Contras: as Ralph Page Called Them*, a compilation of dances presented by Ralph at the Stockton Folk Dance Camp and in the pages of his publication, *Northern Junket*. We remember with great fondness Roger's enthusiastic contra dance calling at LSF dance weeks.

News has come from Sylvia and Don Coffey that Kyle Alexander Smith, age 21, U.S. Navy, died in an auto accident New Year's eve. Kyle was "the local boy" who grew up with us, literally as well as in his excellent musicianship, at Kentucky Summer Dance School and Winter In The Woods. Many who remember Kyle from those happy days may be unaware that survivors include his wife and two young children. Flowers and funeral attendance were in the name of Kyle's many friends who dance and make music, and who loved him.

2000 EVENTS OF NOTE

Spring Dulcimer Week, Davis and Elkins College, Elkins, WV, April 9-15, 2000. For information about this or their summer workshops write to them at 100 Campus Drive, Elkins WV 26241, see website www.augustaheritage.com or email augusta@augustaheritage.com.

Weekend Workshop of the Deutsche Volkstanzverband Texas, Memorial Day weekend, Garland, TX. For information contact Peter Balthasar, PO 472674, Garland, TX 75047.

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.

LSF Rocky Mountain Dance Roundup, University of WY, Laramie, WY, July 2-8, 2000. See centerfold of this issue for more details. Contact Bob & Allyn Riggs, 7683 E. Costilla Blvd, Englewood, CO 80112; (303) 741-6375; email: rtriggs@aol.com.

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.

Buffalo Gap Dance Week, near Capon Bridge, WV, July 8-15, 2000. Alisa Dodson, Cis Hinkle, Helene Cornelius, Kari Smith, Doug Olsen, and many noted musicians. For a catalog contact Steve Howe at (413) 268-7426x3, email: camp@cdss.org.

International Camporee of the National Square Dance Campers Association, July 11-13, Ancaster, Ontario, Canada. For more information, write NSDCA, PO Box 224, Little Chute, WI 54140-0224.

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.

4th Annual Central Iowa Traditional Dance and Music Festival, September 15-17, 2000, Ames, Iowa. For information, contact Mary Jo Brearley at (515) 232-1499.

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, 461 Cordova Ave, NW, Albuquerque, NM 87107 (Manager of Dance Center, Board of Directors) (505) 345-8041; Email: dfbauer@aol.com.**
- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503. (Past 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; Cumberland Camp Steering Committee), (502) 747-5700; Email: dscoffey@mis.net**
- 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 (Vice President, 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 Chair).**
- Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Kris: Board of Directors; Bill: President, Archives Director; Executive Committee) (505) 247-3921; EMAIL: litchman@neon.unm.edu.**
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661.**
- LSF Educational Resources Division, P. O. Box 11, Mack's Creek, MO 65786 (573) 363-5432; Email: audiolt@dam.net.**
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.**
- LSF Office, c/o Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (send address changes to Diane).**
- LSF Web Page: <http://www.lloydshaw.org>.**
- Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (Office Manager; 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@birch.net.**
- Gail Ticknor, 1202 Pinehurst Road, Staunton, VA 24401 (Board of Directors) (540) 885-2612.**



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