

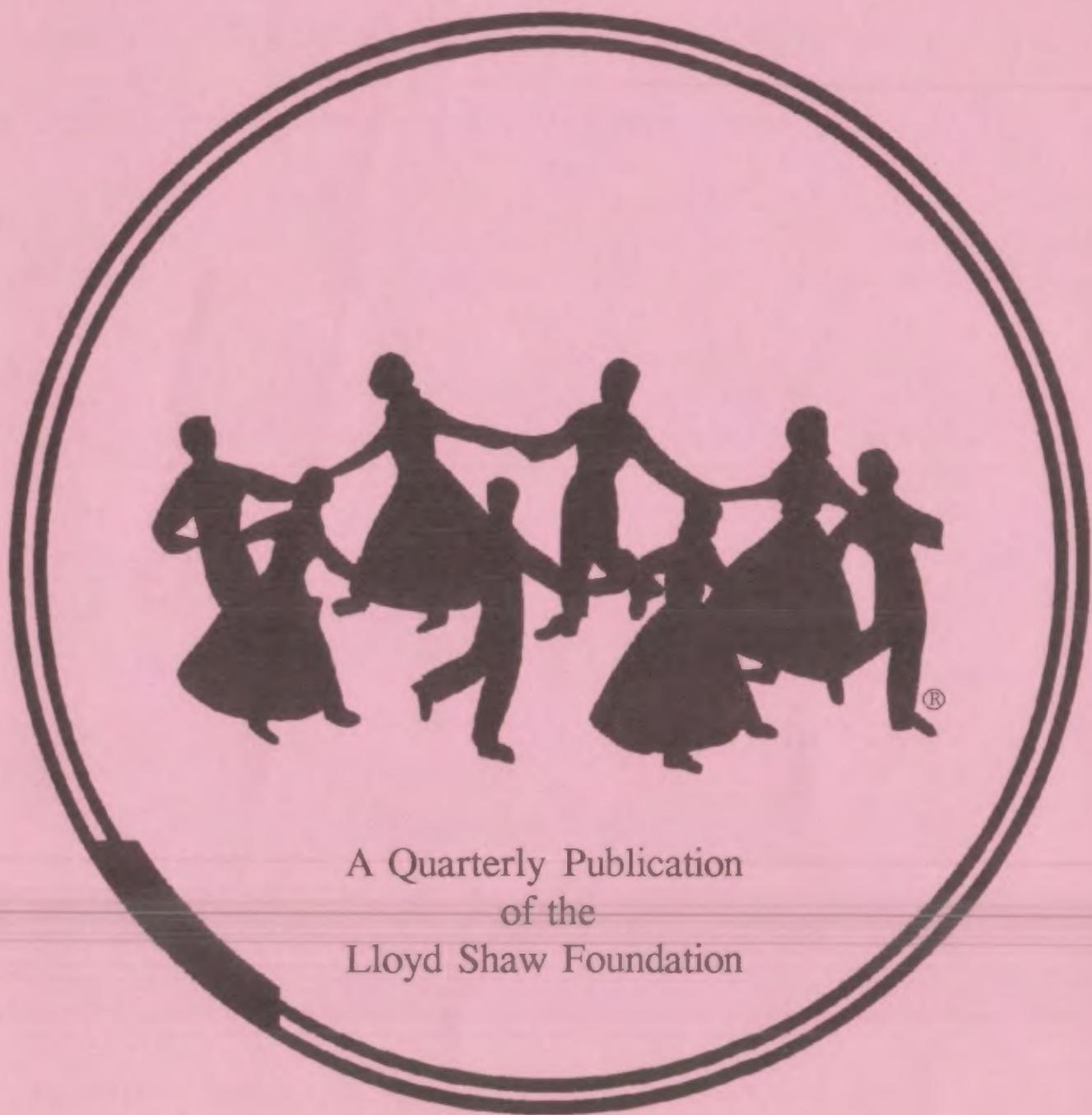
Welcome!

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**The
American
Dance Circle**

JUNE 2000

Volume 21, Number 2

THE LLOYD SHAW FOUNDATION

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

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

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

Membership in the Foundation is open to all who are interested in these goals.

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FRIENDS AND MEMBERS OF THE LLOYD SHAW FOUNDATION:

I am writing to you again on a similar topic to last time. You must know that I thrive as much on responses to my writing as the next person and so it is important for me to have some feedback. I am not just trying to force my opinion on you in these little chats, but I am trying to find out what you, the membership of the LSF, are thinking about. Particularly important to the whole membership is what you feel about the role of the LSF itself. What is the purpose of the LSF?

After raising the issue last time of square dancers being an endangered species, I received letters from Dr. Calvin Campbell of Castle Rock, Colorado, and Pete and Sue Cohen of Alta Vista, Kansas. Cal is a member of the Board of Governors of Callerlab, a dance leader and caller of many years experience, and someone who has observed not only the recreational dance field over a long period of time but who has an intimate knowledge and understanding of Lloyd Shaw's philosophy and the LSF. Cal's comments carry a lot of weight and I'd like to share some of them with you.

Cal mentioned that the attendance at the Indianapolis National Square Dance Convention was way down (only 10,000 dancers) and that up-coming conventions are having to scale back their planning considerably in light of projected future decreases in attendance. In fact, he says, the historical pageant planned for the 2001 convention "has been canceled due to the lack of anticipated attendance and unanticipated increases in several costs . . . To put it mildly, they are running scared." The anticipated lack of attendance seems to be the trend all
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permission), "How far it will go is anybody's guess. ... I don't know of any way to turn the tide around. I'm not at all sure we should try."

Cal goes on to mention that traditional squares are commonly not accepted by contra dance groups but I have noticed that this is pretty much a regional thing. Squares are accepted in New Mexico but not in the Denver area. I have heard from a number of other people who say that they have a good caller in their area who makes the squares they do fun and so dancing squares is very much a local phenomenon in the current contra movement. Cal states that he "found only isolated instances where squares were mixed with contras."

Pete's comments, on the other hand, are more centered in the traditional square dance. He mentions that they "have solid enough roots and specific enough identity to survive, albeit as a small niche activity." He and his wife, Sue, stressed square dancing to the leaders of dance activities in their area without much success although folk and contra dancing have both had their day. In general, regarding square dancing, "the dancers are strangers to the mode, they have no idea what greater liveliness can be achieved." Given a chance, square dancing would have a much greater impact and following, and he comments that he feels that "the fertile ground for a new revival lies in the contra niches, and the key lies in reaching and helping more callers."

Once again, I would ask you what you think of this? If square dancing is so much on the decline, what is the role of the LSF in providing opportunities for children (and adults) to satisfy their innate human need for dancing and moving to music? Lloyd Shaw knew that there is a fundamental need of all humans to dance. It is part of the guiding philosophy of the LSF to recognize this need and try to help provide the means by which recreational dance might be kept a part of the lives of Americans.

The Executive Committee, in their meeting in January, moved dramatically to invite and involve the Board of Directors in the operations of the LSF on all levels. Each director has accepted the responsibility of overseeing and directing some aspect of the activities of the LSF. In addition, the Board of Directors will be canvassing the membership of the LSF to find out just how much of a
(continued next page)

membership of the LSF to find out just how much of a resource our membership is as far as participating in the programs of the LSF. It is now time to step up and be counted in this current world of declining square dance participation. What can we do?

We have the expertise within the membership of the LSF to help make a difference in this changing scene. If square dancing is on the decline, so what!! We don't have to pay much attention to trends or what others are doing. We know the needs of the nation and they include dancing our own dances, socializing and cooperating, moving rhythmically and gracefully, keeping our heritage as a basic part of our consciousness. But we must have your help to do all of this, and we all need to buy into the program, have ownership, joined together and united in our efforts. Without cooperation and a willingness to compromise among ourselves, we won't be able to do much at all.

Well, what can we do? We have an excellent potential to mold new leaders, to provide the expertise that recreational dance needs to have in order to compete successfully with so many other venues for entertainment. These other venues don't require personal involvement, they only require time. The TV, the movies, the internet, and so many other entertainment venues are wonderful and marvelous thieves of time! Time spent isolated in a chair not moving, not interacting face to face, not learning about being human, only being a spectator.

Cal mentions in his letter: "I think the LSF could play several roles. Beginner parties or One-Night-Stands are still very popular. There is a high demand for leaders who can successfully lead these parties. The LSF could become a resource for training new leaders."

He also says: "The LSF could play a strong role in the revival of dancing in the schools. One of the planned outputs of the pageant (see above) was several 15-20 minute videos about dancing throughout history. I've been told by teachers that if they were tied to either sociology or history they would be used as part of the core curriculum in schools. I've been told by libraries that they would be welcomed with open arms."

He says, "I think the LSF could play a major role in a rebirth of a different form of square dancing. One perhaps that draws from both traditional and more modern figures."

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Pete mentions the current live-music contra programs as a place for the LSF to be involved.

Well, there are some ideas here. Are they also your ideas? Do you have anything else you wish to add to what Cal and Pete have said? This is your platform, too.

We can't do it without you. We need you and we need your ideas and thoughtful concerns. Speak up, join in, make a difference. Do you think that the LSF can make a difference in teaching leaders how to run a dance party, in providing materials for schools of all levels and kinds so that children can be exposed to dancing (under many guises, such as history lessons, social awareness, costume, food, and so on).

Should the LSF even try to think of providing a way of saving square dancing? What do you think?

Bill Litchman

**Notice of CHANGE OF LOCATION for
Annual Meetings**

The annual meeting of the membership of the Lloyd Shaw Foundation will be held at the Kentucky Leadership Center near Jabez, KY, Wednesday, August 2, 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 invited to attend.

DON ARMSTRONG
12/6/19 - 2/27/00



It is with real regret that we announce the passing of one of the truly great callers and leaders in the field of recreational dance and a mainstay of the Lloyd Shaw Foundation, Don Armstrong, who died 27 Feb 2000.

Of all of the things that Don Armstrong was in his life - test pilot, dance caller and leader, choreographer, entrepreneur, musician, band director, dance hall owner, world traveler, sportsman, owner of radio stations, husband, father, grandfather, author, contra dance authority, producer of recordings, executive board of callerlab, co-founder of callerlab, ex-president of the LSF - the greatest in my mind is master teacher.

As a master teacher, he was generous, giving, and sharing in the skills and knowledge which he had acquired over many, many years of experience in the dance field. As Cal Campbell said, "Every once in a while you are lucky enough to come into contact with someone who has a great deal of talent and the ability and willingness to pass this knowledge on to others. Don Armstrong was one of those rare people." So many callers have benefited from Don's generosity and skill. Personally, I learned more than I can say about teaching from watching him work. In addition, he was my sponsor at several dance camps and often took me under his wing to allow me to grow under his watchful eye.

I am not the only one to have been the beneficiary of his kindness in this regard. I doubt that I could even begin to list the callers and leaders whom Don has touched in one way or another. His involvement with the LSF brought him in contact with many leaders in many dance fields (folk,

(continued next page)

square, contra, play parties, and so on) throughout the world. He worked with people of all kinds through his understanding of the field of recreational dance. He recruited leaders, taught dancers, gleaned music, and published extensively in his work with the Foundation. He was one of the most enthusiastic, hard-working, and effective people I've ever known.

Kristin and I have been fortunate to have Don and Marie as friends for many years. We were able to talk to Don during the last weeks of his life and learned from him even then. He was a master teacher to the end.

Bill Litchman

As a young dance leader, I was lucky enough to have Don Armstrong as a mentor for many years when I desperately needed it. Many of us, who are now old timers, owe many of our skills to Don. He took the time to talk to us and to attempt to teach us the skills he possessed. Maybe we didn't learn them as well as we should have, but we all went away better teachers and better leaders. I had the pleasure of working with Don at numerous camps and universities, and at the end of every session I felt I had learned more than I had taught.

He possessed an exceptional ability to communicate. To get across the essence of a dance with very few and precise words. As a dancer you were absolutely amazed at how fast you learned. As a leader you became very impressed with how quickly he could teach. Over the years I've found myself using many of the same words and same phrases simply because they work the best. I haven't been able to improve upon them.

Some of you in the LSF may be surprised to learn Don started out as a square dance caller and a musician. He never spoke of this very much but he could call good patten and of course we all know he had an excellent singing voice. Don co-authored a book with me around 1975 titled the *Caller/Teacher's Quick Reference Guide*. In addition to contributing dances for the book he taught me a lot about writing.

Don was one of the original founders of CALLERLAB which is the International Association of Square Dance
(continued next page)

Callers. They awarded him their highest award called the Milestone Award many years ago. He remained a member throughout his life.

I'm sure others will relate his other accomplishments within the international dancing community and the Lloyd Shaw Foundation. I wanted to relate some personal experiences. Not all was peace and light. Both Don and I are/were opinionated and sometimes we clashed. However through it all we had the ability to continue to work together and even laugh about it.

I didn't get to see Don much in the last few years. Different interests sent us separate ways. We usually had several telephone calls a year and these provided a bond. I'll miss him.

Cal Campbell

One of Don's many contributions to the field of dance was his cultivation of young leaders. When he saw talent, he quietly made it possible for the person to get broader experience by attending Berea or Ralph Page's camp, or Asilomar. Don brought a very young Tony Parkes out to the Lloyd Shaw Dance Fellowship where he experienced the traditional western dances and we learned more about New England contras.

Don was a superb teacher, and he worked systematically to help others teach in the same clear, succinct manner. He took the lead in the early days of the LSF to organize university and leadership workshops. I remember one workshop where he had us dancing "Broken Sixpence." He then left the mike and tapped in, sending one after another of us to the mike to call the next sequence. What a wonderful, skillful introduction to prompting contras.

Don's dancing defies description. It was perfectly timed; he was always in just the right place. His lead was subtle, but it was always there when needed. I will always remember that it was an extraordinary pleasure to dance with him. When I was a teenager, just learning to dance, Don and Marie were kind enough to invite me to spend a week with them and their daughter Terry at Peaceful Valley, a Colorado guest ranch with a dance program. While all the activities there were fun, I lived for the evening dances and
(continued next page)

specifically for doing a round dance with Don. It was an exquisite experience, one that made a dancer of me for life.

Enid Cocke

Don Armstrong will be missed. He touched so many lives with his teaching, dances, music and choreography. He has left a legacy of excellent teaching materials and classic contra dances. He will be remembered every time a prompter puts the needle on the record and executes one of his many dances.

I took down from my library shelf a copy of "The Caller/Teacher Manual for Contras" dated January 26, 1974 and on it's cover was written, "For Bob, with fond memories of many wonderful hours of fun and fellowship and sharing what we have with others. May you be sharing your talents for many years to come. Cor meum, Don Armstrong."

Yes, we have shared many happy hours and times together for nearly a half a century and a great deal of what I have shared was taught to me by that mentor.

Don was a giant in the field of dance. A great leader, a wonderfully smooth dancer, a fine musician and an excellent caller and prompter. We are all so much better off because of what Donald Armstrong shared with us.

Bob Howell

I met Don Armstrong in 1972 when I attended an LSF workshop that he, Cal Campbell, and Bill Litchman taught. The next year, Don taught at the University of New Mexico. I was working on a doctorate there and sat in on every class he offered. Don arranged invitations for me to a square dance caller's workshop at Asilomar in California and to the Lloyd Shaw Fellowship in Colorado Springs during the summer of 1973. He taught me the ballroom dance and the teaching techniques that for almost 20 years I used in adult education classes in Kansas City. He set me on a path from which I have never turned back. The only way that I could possibly attempt to repay him for the gift of dance that he gave to me is through my efforts to pass it on to others through the Lloyd Shaw Foundation.

Diane Ortner

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. 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 size of the board for the coming fiscal year (September 1, 2000 through August 31, 2001) at 7, so 2 board members will be elected this year. The nominating committee members, consisting of Gail Ticknor, Barbara Johnston, and Caroline Barham, will be presenting the following slate to the board: Enid Cocke of Manhattan, Kansas; Jack McIrvine of Bracebridge, Ontario, Canada; and DeWayne Young of Blackfoot, Idaho. Watch for biographies of these three candidates in the September issue of the *American Dance Circle*.

Nominations may also be presented at this year's annual meeting at the Cumberland Dance Camp and by petition. If a member wishes to file a petition to be considered as a nominee or wishes to file a petition on behalf of another member, that petition, along with the signatures of ten members in good standing should be in the hands of the election committee (Dale Sullivan, Chair; see address inside back cover) by July 26, 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. If at all possible, members of the board of directors are expected to attend the annual board meetings, held either at the Rocky Mountain Dance Roundup in or near Colorado or the Cumberland Dance Camp in Kentucky.

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*.

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

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

Progression in contra dances is an integral part of each dance, and there are many ways in which the dancers can progress down or up the set to be ready for the next sequence of the dance. Although there are some dances in the general category of contra dances that are non-progressive, they are few. The one that comes to mind is "Der Allgemeine Francais," better known as "Fledermaus."

Recently, two dances came to my attention, and each has an unusual method of progression. Both are contra dances - one is traditional and the other is relatively modern. The two dances are not at all similar but do illustrate that progression has many forms. The traditional dance is "The Lilly."

THE LILLY

Traditional, circa 1803

Proper triple minor, 1s are active

- A1 (8) 1s - Down the Outside & Turn Alone
- (8) 1s - Up the Outside Back to place
- A2 (8) 1s and 2s - Pass Thru and U-turn Back
- (8) 1s and 2s - Left Hand Star HALFWAY (end proper and progressed)
- B1 (16) 1s, 2s and 3s - Circle Left (full around)
- B2 (16) 1s and 2s - Rights and Lefts (4 changes)

Note that in A2, the Pass Thru and Turn back puts the dancers on the opposite side of the set. Then, the Left Hand Star only halfway returns the dancers to their proper sides but progressed one position. The number one man is now in the position formerly occupied by number two man, and similarly for the ladies. Note that the Star is done in 8 counts whereas a Star full around is normally 8 counts. The actives (1s) are now in the middle of the minor sets, ready to Circle Six Hands Round. The Rights and Lefts (ie, slow square through) return the 1's and 2's to that same position and the 1's are ready to begin again with new 2's and 3's. The progression is rather simply made, but it is seldom used.

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My research is far from exhaustive, but this dance is the only one (so far) I have found using this form of progression. In *Heritage Dances of Early America*, by Ralph Page and published by The Lloyd Shaw Foundation, the source of the dance is shown as "The Ladies and Gentlemen's Companion Containing the Newest Cotillions and Country Dances", 1803.

The newer dance is circa 1988 and comes from a Belgian caller well known to the Foundation. The dance uses a form of progression that is also a bit unusual, although it has been found in several of Rod Linell's dances of the 1950s.

PHILIPPE'S STAR CAST CONTRA

Duple improper: (1, 3, 5 etc. active and crossed over)

Author: Philippe Callens

- A1 (8) Actives with the couple below, Right Hand Star
- (8) (same four), Ladies Slide** and all Left Hand Star 3/4
- A2 (8) With the corner, Half Promenade
- (8) (same four) Right and Left Thru, Turn 1/4 more
- B1 (8) As couples, Promenade (up/down); Wheel Around
- (8) Promenade Return and Bend the Line
- B2 (8) All with partner, Do-sa-do
- (8) All with partner, Swing (end so actives face down, inactives face up)

The Ladies Slide** is a nose to nose slide across the Star as the men turn around ; all can now put their left hand into the new star. The ladies do not change their facing direction in doing the slide but progression has occurred. Note that the Left Hand Star is turned only 3/4 around to be in the correct position for the Half Promenade.

The Slide to a New Star is an interesting concept, but is not necessarily restricted to the ladies doing the slide. Men could do the Slide and the Slide could also be done by a man and a lady if the remainder of the dance results in a complete sequence with correct progression.

As stated earlier, progression in contra dances is an integral part of each dance, but there are many ways in which to accomplish it. These are but two examples.

THE BONNY CUCKOO

by Gail Ticknor

I once heard two balladeers sing an ancient Irish song which had a very lovely melody. It had a Gaelic title, but I subsequently learned that a still older name for the melody was "The Bonny Cuckoo." Contra dancers may be familiar with it as the tune often played for "The Hills of Habersham." It was so beautiful I couldn't get it out of my mind, so I wrote this dance. Our group, Williamsburg Heritage Dancers, liked it, so I am sharing it here.

THE BONNY CUCKOO

Author: Gail Ticknor.

Formation: longways for four couples, danced four times through.

Music: Ancient Irish song adapted for dance by Gail Ticknor.

music count movement

- | | | |
|----|----|--|
| A1 | 12 | 1st couple dance down the center to just below the 3rd couple and cast up into 2nd place, 2nd couple moving up during bars 3 and 4. |
| | 12 | 1st couple cross to opposite side giving right hands, then change places on the sides with the 3rd couple, giving left hands. |
| A2 | 12 | 4th couple dance up the center to just above 3rd couple (who are in 2nd place) and cast down into 3rd place. 1st couple move down during bars 11 and 12. |
| | 12 | 4th couple cross to opposite sides giving right hands, then change places on the sides with the 3rd couple, giving left hands. The order is now 2, 4, 3, 1. |
| B1 | 12 | All 8 dancers join hands and circle left. |
| | 6 | All balance toward center and back. |
| | 6 | Releasing hands, 4 women balance toward the center and back, moving one place to the right, while the 4 men balance back and then toward the center, moving one place to the left. |
| B2 | 12 | All 8 dancers join hands and circle right. |
| | 6 | All balance toward center and back. |
| | 6 | All turn partners two-hands to finish proper and progressed. The order is now 2, 3, 4, 1. |

THE BONNY CUCKOO

Adapted by Gail Ticknor

Ancient Irish Song

Intro

Play four times

Musical notation for the Intro, consisting of a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on B4, and a quarter note on C5. A repeat sign follows, with a first ending bracket over the notes G4, A4, B4, C5 and a second ending bracket over the notes B4, A4, G4. The piece concludes with a quarter note on F#4.

Musical notation for the first line of the main melody, consisting of a single staff with a treble clef, a key signature of two sharps (F#, C#), and a 3/4 time signature. The melody begins with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. It continues with a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The line ends with a quarter note on G4.

Musical notation for the second line of the main melody, consisting of a single staff with a treble clef, a key signature of two sharps (F#, C#), and a 3/4 time signature. The melody begins with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. It continues with a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The line ends with a quarter note on G4.

Musical notation for the third line of the main melody, consisting of a single staff with a treble clef, a key signature of two sharps (F#, C#), and a 3/4 time signature. The melody begins with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. It continues with a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The line ends with a quarter note on G4.

**THINKING ABOUT DANCE:
FRAGILE AND ROBUST
by John M. Forbes**

Sometimes I sense that the dancing we share is a fragile structure, an endangered species. So many elements, so many things to go wrong: before, during, after the dance, even between events. Here my concept of 'fragile' deals with the standard components of any dance occasion: facilities, caller(s), music, weather, attendance, dancers' health and safety during the event, fiscal success and responsibility, an overwhelming anxiety that all who attend have a good time. The fact that dancing even takes place at all will sometimes project an aura of miracle.

In the main, it's probably a matter of sufficient enrollment to make our activities work. Dance events need a critical mass of enthusiastic learners in adequate health to respond and develop a positive, specific environment. When not enough dancers appear, the impact can be devastating.

And if the critical mass is insufficient? The reasons may be many but the blame is often assigned to just a few. Most readers can probably recall at least one regularly scheduled quality dance event that no longer happens because such a basic critical mass didn't populate, thus perpetuate the event.*

The intangible yet very real savior for all of this is the commitment, enthusiasm, and skill that dancers bring to specific occasions. These elements tie up all the others and make the whole work. And, more often than not, the whole works beautifully. Dancers populate our events seeking a good time and that's just what they do: have a good time. Because of us and, perhaps, in spite of us too. Put another way, ownership prevails, an ownership by choice shared

*Here's an example from discussion-list postings on my e-mail: A few traditional morris teams in England, some of them centuries old, are having difficulty drawing new, young dancers to their cause. Said teams may be in serious danger of extinction, their unique traditions left to be carried on (and altered) by other British or American morris teams.

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between dancers, musicians, callers, producers. Any element ignores the other three at peril.

Another aspect of our fragile dancing life is the perceived future of what we do. Every intentional dance community's events, whether regularly scheduled nights, a weekend, or a "week-long" are filled with unspoken traditions about quality, levels of difficulty, and repertory. Traditions will invariably include repetitive elements: certain dances, callers, or extra activities held each time. It even goes to the way we perform certain dances or dance movements: a star, a hey, a swing, and other figures too. The fragile part, and it can be emotional for some, is that these elements aren't perpetuated in "safe," predictable patterns imprisoned in rigid inflexibility forever. Dance changes.

Traditions fade and disappear, replaced or altered by new people who make them happen. The final waltz may move to an opening waltz as the crowd finishes the gathering process. A hambo after intermission may be replaced by a polka, the better to raise the energy-output level of all assembled. Certain figures now in style appear more frequently in chosen dances such as the various heys for four. Other figures, boring to current dancers, fade away, perhaps figures with some couples standing still, others moving.

The concept of change brings us to the robust aspect too, the ongoing side of our dance activities. Dances, and all elements connected with them, change as part of the larger folk process. Basically, younger or newer-but-not-necessarily-younger participants move up to assume roles of all sorts: callers, musicians, organizers, dancers. These now-empowered activists embrace the new-found joy we call dance. Their enthusiasm shapes us all and, in turn, their new energy and idealism are shaped by us in healthy, ongoing, perpetuating ways. Established dance groups and events ignore potential input from these newer folk at their peril too.

Every time I watch a young caller confidently pursue his/her craft, each time I encounter a terrific young musician lifting dancers with musical energy, each time the young people I work with in our dance group excel beyond what we have taught them, I have a powerful sense that the dance we know and love will continue. It will not continue

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in a "you-ought-to-do-it-only-this-way-forever-or-else" environment. Rather, the new folks, the younger participants, bring a "here is a dance I love and I want to try it this way" spirit, consciously or unconsciously.

When I see this happen, I know the dance we love and share will be carefully, slightly sculpted anew, and preserved in this changed state by that oncoming generation. Then I know my dance world is in good hands. Will it be exactly the same as ours? No, and I should hope not. In honest self-reflection, I know that the dancing I do today, in terms of repertory, personal style, group style, is not the same as the gift from those who first taught me.

The one constant in life and in dance is change. At best, changes in dance come gracefully, graciously, and well-intentioned. The future of any dance group of any size exists through effectively dealing with change and focusing on our primary purpose as leaders: service to others through dance, in a dance environment.

I write all the above secure in the knowledge that our dance environment is safe in its climate of change and that newer dancers, musicians, callers make those changes out of respect for the activity. The time has come for these newer folk to think about, to talk about, and yes, to write about dance too. That's why, in future *ADC* issues, this column will step back to become an occasional voice. For now, I've simply run out of new things to say, and I do not wish to bore readers by repeating too often my few favorite ideas.

No, I'm not running away. You will probably find me somewhere around our house puttering in the yard or garden. In non-gardening weather, I'm likely to be dirtying the kitchen, trying to make that elusive perfect loaf of homemade bread or perfecting a favorite spaghetti sauce or soup recipe. For now, I'm really waiting for you to start "Thinking About Dance" and expressing your thoughts in the *ADC* too.

LSF WEBSITE.

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ENGLISH COUNTRY DANCES IN AMERICA

by Lee Ticknor

Here are two dances from early America that I feel are real gems. They apparently were devised in America in the style of the English country dance. Both are described by Page (see references) as *contras*, and one of them, by Morrison, as an early American or English Country dance. For the dance "Elegance and Simplicity" both Page and Morrison used the same source: *The Ladies' and Gentlemen's Companion, etc.*, Dedham, Mass, 1803. Other versions are given in other early American dance books, but the Dedham version is the most interesting.

The original directions include a *chasse* down the middle, *rigadoon*, *chasse* back and cast off one couple. The *rigadoon* is a setting step. Both Page and Morrison describe it as: Leap onto the left foot, extending the right foot to the side; leap onto the right foot, extending the left foot to the side; leap, landing with both feet together; make a small jump, landing with both feet together. There is no travel in this step and it takes four counts. It may be reversed; that is, start by leaping onto the right foot while extending the left, etc. Other *rigadoon* steps are described in the literature. Rameau's *rigadoon* takes three counts while Tomlinson's takes five. Also, I've been taught a different three-count *rigadoon*. But I prefer the above four-count step. And it's just as good as Rameau's or Tomlinson's. One note of caution is that you and your partner should use the same step, else one of you will bob up as the other one is bobbing down.

Ralph Page liked to call this dance a "little stinker". I think the reason was that after doing two Half Right and Lefts early in the dance, it is hard to remember to do a full Right and Left at the end. For music Page gives the tune "Reilly's Own." Morrison gives "Eloquence and Simplicity" (from Eleasor Carey's book of 1797).

I prefer treating this dance as an Early American dance in 18th century English Country dance style. It is a triple minor longways. In modern terminology the dance is: First and second couples give Right Hands Across half round and fall back (8 cts), 1st & 3rd couples give Left Hands Across half round and fall back (8 cts); 3rd &

(continued next page)

1st couples Half Right and Left (8 cts), then 2nd & 1st couples Half Right and Left (8 cts); 1st couple chasse down the center (4 cts), rigadoon (4 cts), chasse back up (4 cts), and cast off one place (the 2nd couple move up) (4 cts); then the 2nd and 1st couples dance full Right and Left all around (16 cts).

To chasse down the center the 1st couple gives two hands to partner and does a slipping step sideways. For the rigadoon, it looks nicer if the man points his left foot first. Half Right and Left is similar to the modern square dancer's Square Through two changes (8 cts, in this dance) and a full Right and Left is like Square Through four changes (16 cts, in this dance).

The second dance I want to mention is "British Sorrow." It is from a book by Saltator (a pseudonym). This dance was interpreted by Page as a contra dance (reference below). We agree with him that the "set" in the last figure was probably a typographical error and should be omitted. And we also agree that the dance flows better if the circle six hands round is to the right (counterclockwise) because the top two couples are already moving ccw. But we're not happy with the way he changed the first figure. The original directions are for the first couple to "lead down two couple, up again, cast down one." But Page has the first couple cast down the outside two couples, lead up the center and cast off one couple. We prefer to follow the original directions when it is reasonable to do so. Of course in the last figure Page used Right and Left Through with a courtesy turn and Right and Left Back with courtesy turn, whereas as an English Country dance we would do just a full Right and Left. This is a triple minor longways dance and with the above viewpoints it becomes:

First couple lead down the center (4 cts), turn alone (2 cts), lead up the center (6 cts) and cast off to 2nd place (4 cts); 1st & 3rd couples Right Hands Across once round (8 cts), then 2nd and 1st couples Left Hands across once round (8 cts); 2nd, 1st & 3rd couples circle right once round (16 cts); 2nd and 1st couples dance a full Right and Left (16 cts).

In the transition from Right Hands Across to Left Hands Across the first lady must remember to take the left
(continued next page)

hand of the 2nd man. For music use any good reel or hornpipe.

Ralph Page, *Heritage Dances of Early America*, Colorado Springs, CO, 1976.

James E. Morrison, *Twenty Four Early American Country Dances, Cotillions & Reels for the Year 1976*, New York, 1976.

Pierre Rameau, *Maitre a Danser*, Paris, 1725, translated by C. Beaumont, 1931.

Kellom Tomlinson, *The Art of Dancing and Six Dances*, London, 1735.

Saltator, *A Treatise on Dancing*, Boston, 1807.

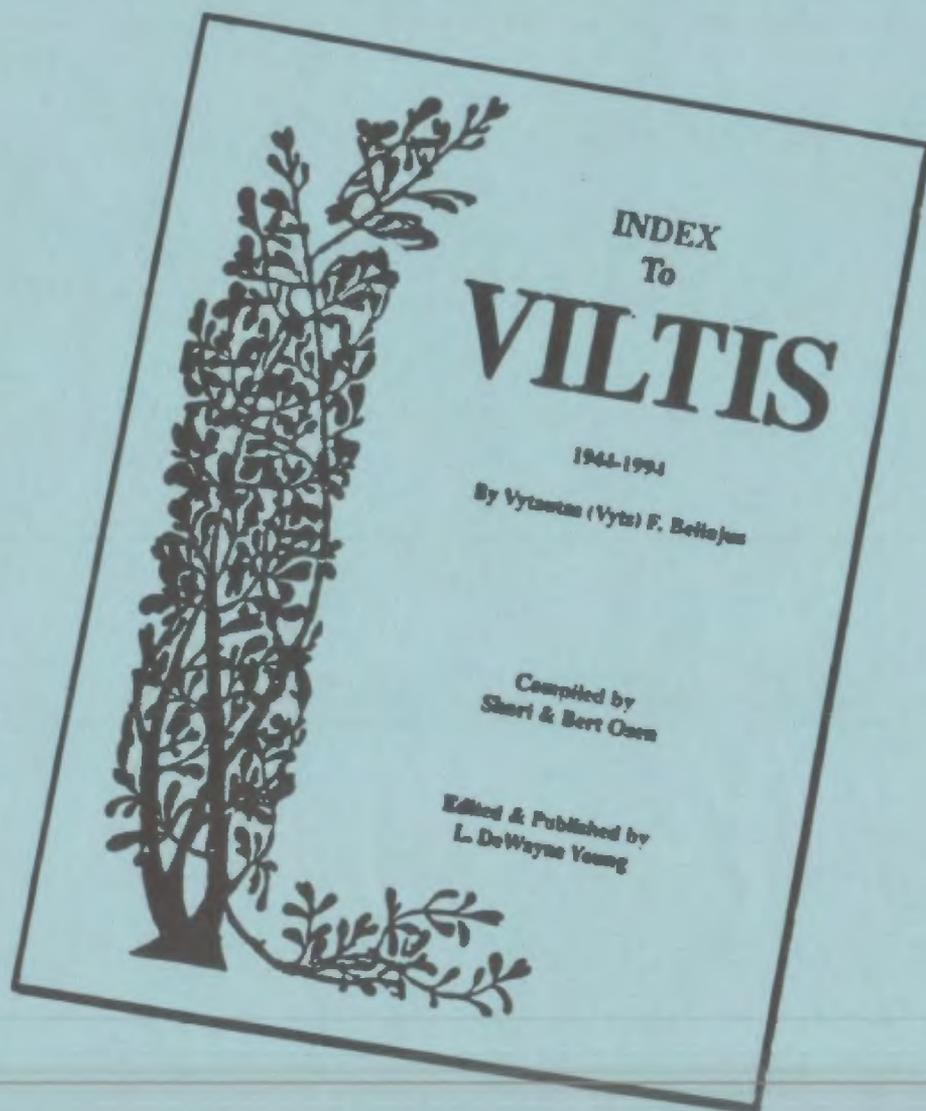
STIR THE BUCKET

Margaret Clapp writes that she 'made it to 90' in August and sent her square and round dance books to the Archives. "Pappy had signed them for every summer session I was lucky enough to attend. . . I used them for all the many years I taught classes at the University of California at Riverside as well as in my s/d club in San Bernardino. Such fun memories!"

Martha Yeager writes, "As you can see, I enjoy *ADC* right down to the last page." It is always good to hear those words! Remember that comments and articles from *ADC* readers are always welcomed.

We are very sorry to announce several deaths in our LSF family. Sue Leger passed away on February 6, 2000. Those of us who enjoyed her dancing and her smiling face at York for so many years will miss her greatly.

Hillis Bowers died on February 12, 2000. Hillis came to dancing late in life, having been invited to a practice of the Missouri Town Dancers shortly before he and Norma were married. They were main-stays of that group. For many years now, he and Norma have been in charge of the late-night punch at the Rocky Mountain Dance Roundup, and his contributions of hand-whittled walking sticks have often excited heavy bidding at the silent auctions there. Our condolences go to Norma; yours can be sent to her at 1012 SW 1st Street, Lee's Summit, MO 64063.



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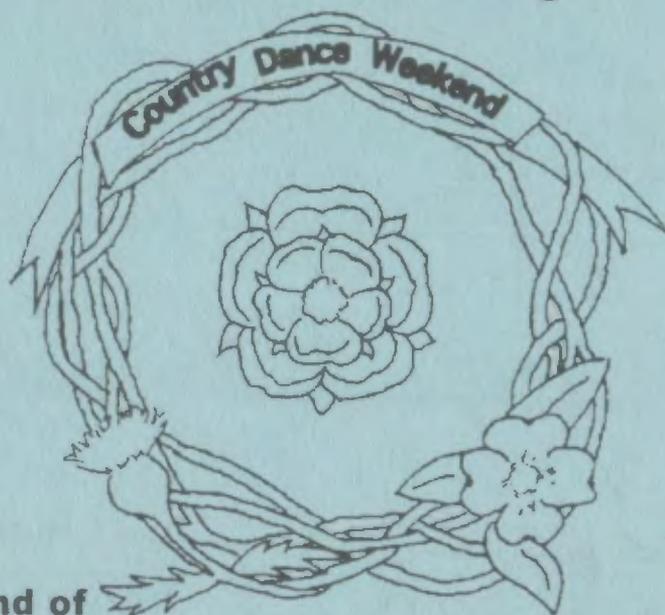


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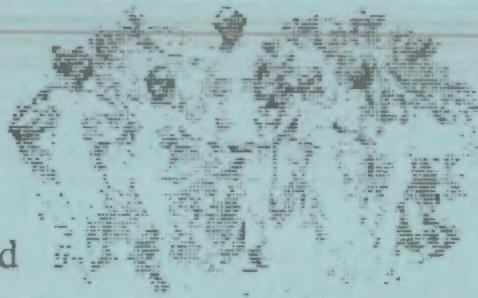
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by Donna Bauer

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Tuesday:	5:15 - 6:45 PM	Karate
	8:15 - 10:00 PM	Argentine Tango
Wednesday:	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
	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
	7:00 - 10:00 PM	Swing Dance



DANCING - ALL THE WAY TO LIMERICK

Ole Joe, in the Cumberland Square,
was advancing, he didn't know where,
"Come here!" said sweet Jen
when he'd missed her again,
"how *did* you get way over there!"

A bold tumblebug took his date
To a contradance out past the gate,
She said that his swing
Was a difficult cling,
But his tumbling was really first rate.

Jill thought the Black Nag was real sweet,
But Jack had excessive left feet,
She would zig, he would zag,
"This nag is a hag,"
he grumbled, and none too discreet.

-Danstradamus, April 2000

FAMILY BANDS

by Neal Rhodes

I was asked to comment on family bands. Fact is, I'm in favor of them. I'll offer some observations on our experiences and hopefully some encouragement.

There was a time in our history when it was commonplace for practically every house to have a musical instrument in it. Here in the south, it was the banjo and fiddle, because you could make one with a dog and an axe. (you needed the dog to catch the cat...) No plantation home was complete without a music room, frequently with a harpsichord. When 28 flavors of music didn't flow like tap water when you turned a knob, people REALLY appreciated any music, no matter how humble.

Music was something to be shared. Families came for a visit and taught each other tunes and dances. Old people were respected for the obscure tunes they remembered, which would be otherwise lost to history.

I'm not a historian, but somewhere we seem to have gotten off track. As we have had ready means of reproduction of music, first the player piano, then the phonograph, then radio, then tv, we have begun to separate ourselves into "Performers" and "Audience".

HONEST, WE DIDN'T PLAN THIS - It's been about 3 years since we went to the Family Folk Week way up in the hills of Hindman Kentucky. That's where Michelle decided that she really wanted to play the fiddle. I started to bring my guitar to her lessons, and to accompany her at her recitals. We found that she played better with some guitar backup, and I enjoyed making music.

The Lloyd Shaw Dance camps were instrumental in getting us to the next level. They helped get Pat to start playing more, and got us over the stage fright. Once Pat started playing guitar, there was no room for the both of us. Since Pat had gotten a hammered dulcimer eons ago, that was the instrument I started focusing on.

This left our son David wanting to contribute. We were wondering what could be done with a 1st grader of average dexterity. Then we saw a guy at dance with an oversize Rhumba Box. And the *Back Porch Rockers* were

(continued next page)

born.

We play occasionally at a small dance in Atlanta, we play some at church, we play for the Cub Scout camps, at the historical society when they let us. While it hasn't been without frustrations, it's one of the most rewarding things I've done with my children.

KEROSENE TAKES OFF THE TAR, AND THE FEATHERS JUST PLUCK OUT - Ok, maybe I've gotten you enthusiastic. Before you go off marching to the beat of that distant drummer, take a moment to decide if you are emotionally ready. Playing music in public with your children takes nerves of steel. Yes, it is wonderful at times. There will also be times when you murder an innocent tune, and just have to grin and bear it. There will be times your child goofs up and cries their heart out on stage. Assume that most of your friends and extended family will think you are nuts for several years.

We found that we enjoyed playing the music in our repertoire, and if anyone wanted to listen that's fine. We eventually figured out that all musical gaffs were survivable, so we stopped worrying about it. It seems that stage fright passes with experience.

THE SHIP SANK, GET OVER IT - On to the details. We do NOT play tunes from the Titanic soundtrack, and we do NOT play Ashokan Farewell. I repeat, we do NOT...

Why? Because everyone has a mental picture of what the professionally recorded soundtrack is supposed to sound like with all the studio effects. And everyone has a clear picture of what Ashokan Farewell is supposed to sound like, which is the way Jay Unger and Molly Mason played it for the PBS Civil War series. You cannot win.

The wonderful thing about old-time music is that there is generally no definitive version of any tune against which you will be compared and found wanting.

THE BROCCOLI RULE - I don't want to sound mean, but it is important to know your children, and what they can be led into doing. I can insist that they eat everything on their plate. I cannot insist that they play with enthusiasm. I can get them to focus for short bursts of time.

(continued next page)

There will come a time when, in spite of your understanding and planning, you need them to play, and they are tired, bored, etc. If they won't eat their broccoli now, will they just do it when you need it?

As a parent, I think it is a growth experience to make them understand that a room full of people is depending on them to play something 16 times at full tempo. But once it is done, I've got to remember that they are kids.

WHOZ IN CHARGE HERE? There are two levels of leadership in a band, at the planning stage and while playing. Who picks tunes? We tend to do this quasi-democratically.

When playing, someone has to set the tempo, when to start, stop, switch tunes. A lot of the challenge lies in finding your collective "groove", and sticking with it.

GET MAXIMUM MILEAGE FROM TUNES - You cannot expect kids to remember hundreds of tunes. I suggest you pick tunes with care. For instance, "Slane's Farewell" is a pretty waltz. You can also play it as an offeratory: "Be Thou my Vision". You could play it at the local history center. And "Bonaparte Crossing the Rhine" can be played as a march. Or, with a little more punch, as a contradance. And it's historic, so you could play it at school. In contrast, "Nail that Catfish to the Tree" can only be used at a contradance.

Pick those tunes carefully, you'll be practicing them a LOT. You don't want to find once you've got it that you are sick of it.

Start with waltzes and enjoy them before beating yourself to death on reels. I'd suggest "Southwind", "Fanny Power", "Kelvingrove" and "Ashgrove".

There are many sources of music. The two books we use a lot are the "Ruffwater Fake Book" and the "Portland Collection". There is a wonderful archive of tunes in the internet at:

<http://trillian.mit.edu/~jc/music/abc/FindTune.html>

This includes not only sheet music, but MIDI files you can play on your computer to get a feel of what the tune is supposed to sound like. This has been very helpful as both Michelle and I both tend to learn by ear as much as by sight reading.

Be aware that there are many different transcriptions of old-time dance tunes, in varying levels of
(continued next page)

complexity. A major frustration for Michelle has been that for many tunes local fiddlers just don't play all the notes at dance tempo. She is not inclined to "cheat" just to get through the tune at speed.

Some tunes are more difficult than others. I've not figured out how to tell exactly. You can count up all the notes in an AABB. "Red Wing" from Ruffwater is 116 notes and "Over the Waterfall" is 158. I consider them easy tunes. The tune "Flowers of Edinburgh" has about 204. Some tunes we have worked on for over a year and we can't play them at dance speed yet. Other tunes we have knocked out in a week.

PLAN PLAN PLAN - With children you cannot overdo the preparation. The more familiar the playing situation is the better they will do. By the same token, one unanticipated change can throw them off. Music stand in a different place, chair a different height, sitting in a different orientation from the way you practiced, needing the bathroom even though they went 30 minutes ago, and just not being ready, all these can spell disaster.

The caller is probably used to working with bands that are flexible and able to wing it. As a beginner, you want to be accommodating, but you need to learn to say, "I'm sorry, we're not practiced enough to wing it, we can only do what is on the playlist".

DON'T TAKE IT PERSONALLY IF EVERYONE SAYS IT WAS GREAT - Ok, you work yourself up to playing a dance, and you know in your heart that you pounded several tunes flat, and everyone says it was great. What is going on? Simple. The dancers aren't really listening intently. They are busy sailing through space in complex patterns. The caller is counting beats and trying to hear the music phrases to make sure they are still in time. The sound guy in the back is intent on getting his equalization right.

So long as you start & stop at the same time, keep up the beat, and the caller can tell when an A part starts, everyone (including you) will have a great time.

FIRST EDITION OF JOHN PLAYFORD'S ENGLISH DANCING MASTER, 1651

by Heiner Fischle

Editor's note: This is the continuation of an essay written by Heiner Fischle, Meierwiesen 34, 30657 Hannover, Germany. The first portion appeared in the March, 2000, issue of the American Dance Circle, and the essay will be continued in subsequent issues.

Rounds for eight

Four couples in a circle dance figures like a square dance break, and sometimes two facing couples dance this and the other two couples dance that, so that the circle is transformed into a square. A dance with only circular figures is:

MAGE ON A CREE



Hands and meet a D. back again, set and turn S. . . That again ; Men meet in the midst, turn back to back, come to your places and turne the Co. We. . ; We. meet, turne back to back, come to your places and turne your owne ; ;

Sides all, set and turn S. . . That again ; Men go towards the left hand before the Co. We. and behinde the next We. meet and turn S. . ; That again, to your places ; ; Then the We. as much . ; ; ;

Armes all. Set and turn S. . . That again ; Turn all the Co. We. Turn all the next We. Turn all the next, Turn all your own ; ;

Here is my interpretation:

1A) All join hands, dance forward and back, then a Set and Turn (as described in the introduction to Up Tails All). Repeat. (The melody is played twice through.)

1B) The men walk forward, face the corner lady (and bow), give both hands and turn once around, then square your set. The ladies walk forward, face the partner, give hands as before, turn once around, then square your set. (The melody is played through two more times.)

(continued next page)

Meete all and back . That againe :

We. meete, giving their right hands, men meete, giving their right hands, then turne every man his owne Wo. by the right hand, then men the left hands, We. their left hands, then turne every Wo. her owne man by the left hand :

Sides all, back again . That againe :

The 2. Cu. meete and fall back, then the next Cu. meete, and take each others Wo. by the right hand, and fall into the Co. places, then the other Cu. meete and fall back, and the first Cu. the like, then leade in, taking the We. by the right hand, and cast off to your places :

Armes all . That againe :

All joyne both hands with your We. swing with your hands all inward, then breake off your hands inward, then turn back to back, and kisse the Co. Wo. twice, then swing with the Co. we. all outwards, then breake off your hands outwards, then turne kissing everyone his owne Wo. turne and so end :

To explain away the difficulty in the 2B part, you must accept one of these excuses: Either the friend of John Playford who contributed this dance scribbled in a quite illegible handwriting; or the printer had a real bad headache that morning; or both these conditions were met. If so, we may assume that "The 2. Cu." in fact means "The first two couples", and go on from there.

1A) Forward and back, twice

1B) Ladies step forward and form a right hand star; balance twice and step back. Men step forward, form a right hand star, balance twice, then turn partner by the right hand. Men form a left hand star and balance twice, back out. Ladies form a left hand star, balance twice, then turn partner by the left hand. (Some interpreters suggest that you turn those stars halfway around instead of merely balancing.)

2A) Face partner. Dance forward until your right shoulders are side by side, dance back. Dance forward until your left shoulders are side by side, dance back.

2B) Head couples forward and back, side couples forward, box the gnat, back out; head couples forward and back, side couples lead right, split the head couples, face left and promenade single file to your places.

3A) Hook right elbows with partner and turn once around. Hook left elbows and turn once around.

(continued next page)

3B) Give your partner both hands, swing them inwards, let go and with the same momentum turn back to back; embrace the corner and kiss her on both cheeks. Give both hands to your corner, swing them outwards, let go and turn back to back; embrace your partner and kiss her on both cheeks. Give both hands to partner, turn once around and bow.

The figure 2B looks a bit strange, especially as the side couples do the major part. Maybe "The 2. Cu." meant the side couples, and they had no fitting term for them in those days? I am afraid nobody can tell now, and I would rather not trouble the witch of Endor to find out.

Other dances of this category are:

- *The Fine Companion*
- *Newcastle*

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.

LLOYD SHAW FOUNDATION BADGES

Membership Chair, Ruth Ann Knapp, announces that Lloyd Shaw Foundation badges are available in several styles. The badge, which is white with a colored edge and carries the blue and green circle of dancers logo, is available for \$6. A \$2 name bar can be purchased to attach to the badge or, for \$2.50, you can purchase a bar that has your name, city, and state. A "dangle", which has the LSF logo and can be attached to other badges, costs \$1.

NFO ANNUAL CONFERENCE

by Bill Litchman

During RMDR at Laramie in July of 1999, DeWayne Young and I had a chance to discuss the aims and goals of NFO, National Folk Organization, of which he is a co-founder with Mary Bee Jensen. This organization has strong interests in dance education for children and adults and seeks to further public involvement in recreational dance. Their main vehicle is recreational international folk dance (RIFD). I was interested in what DeWayne was telling me because there is such a strong correlation between our two organizations. While the LSF emphasizes American dance traditions, NFO emphasizes international dance but the goals are the same. We have a strong sense of commonality.

Thus, when I arrived in San Antonio on Friday morning, March 3, 2000, for the NFO Conference there, at the invitation of DeWayne, I was greeted by people who were as friendly, outgoing, and as lively as any group of LSF members. There were about 60 people there, including several people whom I either knew by sight or by reputation. I'll be name dropping as I go so prepare yourself!

Aside from DeWayne and Mary Bee who met me on arrival, I saw Lillian Moore whom I recognized from our dance camps as well as Stew and Kathie Shacklette from Kentucky. Also there were Dick Crum, Andor Czompo, Yves and France Moreau, and though Jerry Duke's name was on the roster, he had not arrived by the time I left on Saturday morning. I was introduced to Charles West, president of NFO; Ed Austin, director of international dance at BYU; Val and Judy Bush, treasurer of NFO; Rex Burdette, CIOFF representative for the US; and Jackie Bolden, general administrator of Folkmoot in North Carolina.

The main reason for my invitation was to participate in a panel for the "perpetuation of our heritage." The panel consisted of five people besides myself. In addition to DeWayne were: Mary Bee Jensen, co-founder of NFO; Alice Nugent of Seattle; Virginia Topitzes of Minneapolis; and Morry Gelman of Laurel, Missouri. The panel members had 10 minutes to present an individual whose contribution to recreational folk dancing influenced and expanded beyond

(continued next page)

their own locality. Honoring such individuals as repositories of our heritage in dance is a wonderful idea, especially if that can be done while they are still living. The possibilities of the work of this panel are grand in their scope, and it is intended that the panel will continue.

The most interesting aspect of what was said was the similarity of interest and value of the need of the NFO to protect their heritage in dance to that of the LSF. The Lloyd Shaw Dance Archives with its broad scope and perspective in recreational dance is ideal for collaboration with the NFO and even with other organizations. This is only one of the many touch-points between our two organizations.

Other areas of collaboration can be with dance weeks, educational materials and other publications, mutual support through cross-membership, and publicity. The membership of NFO will be interested in our functions and many of our members will be willing participants in NFO functions.

I heartily recommend that the LSF board of directors pursue closer ties and collaborative programs with the NFO.

PROMOTION

by Celeste Gryniewicz

Editor's note: Board member, Gail Ticknor, has been asking Foundation members for their opinions as to how to better promote the organization. Following is a response sent to her in answer to that question. Please remember that board members are open to your ideas and welcome your input.

The ideas that have been proposed for promotion of the Lloyd Shaw Foundation sound great but, at least at this time, some seem a little unrealistic. Dance tours to foreign countries sound wonderful, but I think that concentrating on interesting people at home first is the way to go.

Local venues such as schools, park districts, girl scouts, boy scouts, YMCAs might be a good place to start. Often park districts and Ys are looking for family oriented activities, and what's better than dancing?

Another organization besides Elderhostel we might want to pursue is HI-AYH. It used to be American Youth
(continued next page)

Hostels in the past but the name has become a misnomer since most of the members are 40+, at least from my experience with the Chicago chapter. They joined with Hostelling International a few years ago. There are over 70 hostels in the US and Canada and more all over the world. Chicago is in the process of developing its own permanent hostel but has a temporary summer hostel open each year from June through August. I'm pretty sure we could work something out with the Chicago hostel hosting dances for both visitors and Chicago residents. We would also be reaching an international audience, at least at the Chicago hostel, since the majority of visitors are from foreign countries.

Several years ago, I coordinated dances at the summer hostel. We had a great time but not a very good turn-out since the hostel's emphasis was mainly on hostellers, and they really didn't open it to the community. I think for it to work, we would need to do both.

There may be other hostels that would be interested, too, since they're usually looking for activities for their visitors. If they had the room in their facilities, I think it would be a great opportunity for both organizations.

There are many places in the Chicago area that have dancing; however, as large as the Chicago metro area is, most places are 1 1/2 hours away from us! I'd love to coordinate a dance southwest of the city and, hopefully, establish it as an ongoing thing. One of the nature centers where Gene does a lot of storytelling is very open to the idea of holding a barn dance.

Another place that might be a great venue is YMCA camps. They may be looking for wholesome activities for their campers. Aside from having the children there during the summer for weekly sessions, most sponsor family weekends at least a couple times a year. Last year I called a barn dance at Camp Crosley in Indiana for a family camp. It was just a little over an hour, and everyone had a great time. I learned that calling is almost as much fun as dancing, but it is very hard to do both at the same time!

Lastly, I think it is important to inform established dancers about the LSF. Many long-time dancers I've spoken to have never heard of the organization, and it may be true that even members don't know much about the history of the organization.

YEAR END CAMP IN SWITZERLAND: MILLENNIUM AT THE MOON

by Don Armstrong

Editor's note: Don would call me every now and then and ask if I needed an article for the next ADC. I would usually tell him, "Go ahead and send it to me, and if I don't use it this time, I'll probably have room for it next time." This is "next time." He also sent me several of his dances with permission to print them; they will be printed in future issues. -- Diane

On Christmas Day I flew to Zurich, Switzerland to join Mircea Ivanescu, Francis Feybli and Gisela Brogle in staffing the V.A.W. (Volkstanze Aus Aller Welt) nineteenth annual year end folk dance camp. The event - it could hardly be called a "camp" in their beautiful Hotel - was held in the Hotel Mond, right on the shore of lovely Lake Lucerne. "Mond" translates into "Moon" so it truly was celebrating the "Millennium at the Moon" ... and what a celebration it was!

Francis Feybli was the Director and is internationally known for his easy-going, yet accurate presentations of dances from all over the world. He did not teach any sessions during the daytime, but instead, with his able assistant, Gisela Brogle, kept everything running smoothly, and presented a great variety of dance during the evening programs.

Mircea (pronounced "meer-cha") Ivanescu is a highly respected teacher of Romanian dances and an absolutely fantastic dancer! His teaching was extremely effective because it was by demonstration and emphasis on cadence! A professor at home, he speaks his native language and French, and as the participants were from Switzerland, Germany, Italy and the U.S., his methods were unquestionably very effective. On the infrequent occasions when verbal assistance was indicated, one participant translated his language into French, German or English. He also tours with a group of dancers from his home and presents dance and music concerts throughout Europe. Most important however, was his infectious spirit, his obvious love of his country's dances and the joy he gave the dancers. It was a privilege to work with him!

(continued next page)

I fell in love with the group at the welcome party on the first night - they danced to the music, and the phrase and, even though many had never danced contras before, they danced with enthusiasm and smiles and were wonderfully responsive to anything I presented. To some, it might seem almost impossible that, with four languages on the floor, at the end of their first day (1 & 1/2 hours in the morning, plus 1 & 1/4 hours in the afternoon) they smoothly and joyously flowed through heys for three, figures of eights, heys for four and did the balance and swings like born and bred New Englanders. When translations into German were needed, Carol David Blackman helped out as did Gisela with French. Of course the great variety of music helped. I counted it up and found I had used reels, jigs, hornpipes and waltzes played by eleven different bands by the end of the third day. Formation-wise, we danced duples, improper duples, Becketts, Mescolanzenes, Quadrilles and a triple improper in 4-couple sets. When we danced "Swiss Miss" - with its sashay down and back - 8 counts each way - the whoops and laughter really rang in the New Year! To say that I had fun would be a massive understatement!

The facility itself added a tremendous value to the program. The rooms were fine, the food excellent, served hot and with seconds and thirds available to those with larger appetites. The dance floor - wood, of course - and acoustics were superb. Last but far from least, was the hotel staff - because their smiles were contagious. I was sorry to leave!

This " Course" (as it's called over there) had another very distinctive feature - no audio or visual taping is done by the attendees. Instead, Francis video-taped a portion of every dance done by the instructors during the daytime sessions, catching up on any dance he missed by a review on the last day. He then makes these tapes available to participants only at a nominal charge. It's a great help to the many leaders who attend.

To have been given the opportunity to spend this Holiday in Switzerland with Lake Lucerne in front of my window and the beautiful, snow-covered Alps right behind the hotel was great. But, to work with the superb staff and share my (our) dances with those wonderful people was a privilege I'll cherish the rest of my life.

SPECIAL OFFERING OF DON ARMSTRONG'S FINAL WORKS

by Marie Armstrong

Don Armstrong left behind a legacy of contra dances, recordings, leadership and experience that is unequaled.

Don did some of his most productive work the last few months of his life. In the belief that many of you would like to have his final CD's and dance collection, I have arranged with the Educational Resources Division of the Lloyd Shaw Foundation to offer this material at a savings to you. I want to see this material used and appreciated; it is a way in which we can all honor Don, who was always so willing to share his talent.

The New Century Collection: Over 200 dances, every type of contra formation, many of the dances never before published. Don earmarked a special section for new dancers and callers, including 27 introductory dances and 21 dances specifically broken down to enable callers to understand the explicit timing of the call within the musical phrase.

Originally offered at \$15.00, now \$12.00

LS CD 1002 - Nine contras called by Don to the music of Contratoons, played by the Heartlanders plus instructions for an extra set of dances.

LS CD 1003 - Five instrumentals by five different orchestras, with a called track for each tune.

LS CD 1004 - Five instrumentals by four different orchestras, with a called track for each tune.

LS CD 1005 - Tunes by four orchestras, five called dances, plus instructions for an extra five dances.

LS CD 1006 - Five instrumentals, five called dances, plus instructions for an extra five dances.

Originally offered at \$20.00, now \$16.00

Order from: LSF Educational Resources Division
PO Box 11
Mack's Creek, MO 65786
Telephone: (573) 363-5432
Email: audioloft@dam.net.

The usual postage and handling will apply. No membership discount.

MEMBERS' BULLETIN BOARD

WELCOME TO OUR NEW MEMBERS!

Herman & Malka Stopak, MD
Columbus English Country Dance, Dr. Catherine Kohn, OH
Bud & Anne Tomea, WV

☛ Dear Members,

Thank you for your patience in receiving membership information. My two year term as President of the Michigan Music Educators Association will be completed on May 5, 2000. The duties of Past President are not as time-consuming so membership renewals and questions can expect a more timely response.

Again, I thank you for your consideration.

Sincerely,
Ruth Ann Knapp, Membership

☛ **MOTTO.** Martha Yeager responded to our request for member input in regard to a new motto for the Foundation. Here's the results of her brain-storming:

Perpetuating our heritage.

To perpetuate the joy of American folk rhythms.

Alternate words in place of perpetuate:

Promote -ing

Preserve- ing

Capture- ing

Keeping alive -

Other suggestions? Let's have several alternatives for the board to look at when they have their annual meeting!

☛ **SEED MONEY.** Gail Ticknor, Chair of the Seed Money project, has announced that the Foundation will be helping to fund an October event in Columbus, Ohio. The John Shaw 25th Anniversary Country Dance Weekend is being organized to honor Mr. John Shaw who, with his late wife Betty, founded the Columbus English Country Dancers in 1975 and 25 years of English Country Dancing in Columbus. Since
(continued next page)

1975, these dancers have met 2 to 3 times each month. John continues to lead and organize, now sharing these responsibilities with several others. The event will include contra dances led by Joseph Pimental on Friday, October 20; English dance workshops with Jacqueline Schwab on Saturday, October 21; an English Country dance on Saturday evening; advanced English workshop on Sunday morning, October 22; and Scottish Country Dance on Sunday afternoon. For more information, contact: Catherine W. Kohn, 4519 Zeller Road, Columbus, OH 43214.

PROMOTION. How many of you saw the article about Cumberland Camp in a recent issue of *Parent's Magazine*? Featuring a picture of Mary Purpura and children Eli and Flavia participating in early morning exercises, this article has resulted in several telephone calls for information about our family dance camps. Thanks go to Mary for this recognition in a national magazine.

DID YOU KNOW?

- . . . that between 1978-1998 more than 757 different people attended the Rocky Mountain Dance Roundup?
- . . . that between 1990-2000, 35 different people served on the Foundation's Board of Directors?
- . . . that each ADC costs between \$2-\$2.50 per person to print and mail, and that it costs about .17 to mail your ADC if your address can be certified by the post office but about \$1 if not? (Be sure to keep us informed if you move or your address changes!)
- . . . that if your name is not included in the December membership list, it may be because you haven't given permission for it to be printed?
- that Don Coffey is still collecting for a proposed booklet of poems about dance?
- . . . that 43 children under age 12 attended Terpsichore's Holiday, 1999-2000?
- . . . that the Foundation has members in 41 states, the District of Columbia, and 8 countries outside the USA?
- . . . that the ADC is now registered with the Library of Congress and has an ISSN number?

Lloyd Shaw Foundation Membership Application

ADC, June , 2000

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) _____ Supporting (\$50*)

_____ Sustaining (\$100*) _____ Patron (\$250*) _____ Life (\$1000)

An extra gift of \$_____ is enclosed for Scholarship Endowment Fund: () Shaw () Liden () Ortner or () Archives Endowment Fund

*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.

2000 EVENTS OF NOTE

- Potomac Celtic Festival**, near Leesburg, VA, June 10-11, 2000. Features the cultures of all seven Celtic Nations. For information contact the Loudoun Tourism Council at (800) 752-6118.
- 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 & Allynn Riggs, 7683 E. Costilla Blvd, Englewood, CO 80112; (303) 741-6375; email: rlriggs@aol.com.
- North West Summer Dance Camp**, Thisted, Denmark, July 2-8, 2000. Patti and Ejnar Kirk, Kris and Bill Litchman, Diane Ortner, 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**, Kentucky Leadership Center near Jabez, KY, July 30-August 5, 1999. See center-fold advertisement. Registrar: Bob Tomlinson, 71628 Treadway Rd, Martin's Ferry, OH, 43935-9711; telephone 740/633-2395; email: bobtomoh@earthlink.net.
- Sharpes Assembly Third Annual Contra and English Country Dance Festival**, Kenilworth Lodge, Sebring, Florida, October 6-8, 2000. Contact: George Senyk, 4300 North Indian River Drive, Cocoa, Florida 32927; telephone: 321/636-2209.
- Terpsichore's Holiday**, Jackson's Mill, Weston, WV, December 27, 2000-January 1, 2001. Watch for more details in next issue. Registrar: David Glick, 21005 Dundee Drive, Novi, MI 48375-4741; telephone: 248/344-2059; email: davglick@mich.com.

FOUNDATION INFORMATION

**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 224, 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.**

**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: audiolf@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.**



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

LSF EDUCATIONAL RESOURCES DIVISION
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FAX: (573) 363-5820

All orders should be sent to this address.



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The Lloyd Shaw Foundation presents Cumberland Camp 2000



July 30-August 5, 2000
(Sunday through Saturday)



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

Adult Program

Youth Program

for ages 6-9/10 and 9/10-12

7:30	Breakfast	
8:30	Stretch, Step & Strut Fine	
9:00	Community Dances/Intergenerational	
	Couple & Round dances Guitar Workshop Wood Carving	
10:10	Contras with Flair English	Puppets and Old Time Storytelling
11:30	Group Singing and Specials	
12:00	Lunch	
1:30	Appalachian Dance Band Basket Crafts Storytelling	Dr. Magic/Kitchen Magic Papercrafts
2:30	Irish Set Contras	Singing Games Intro to Contra
3:30	Squares International	Stories and Crafts From Around the World
4:30	Dance Potpourri Oldtime Couples Rapper Slow Jam	American Folk Dancing Maypole & English
6:00	Supper, and personal time	
7:30	Intergenerational Dancing for kids, grownup kids, grandparents, dads, moms, <i>and you're invited too!</i>	
8:15	Adult Dance	Kids' Special Programs until ... 9:15 Bedtime
10:30	The Late Dance begins	[Kids Bedtime Library and babysitters available]

For tots 5/under: **full child care daily** (featuring Wee Sing & Dance Activities) & evenings thru Adult Dance
LIVE MUSIC! each night and in daily adult classes **LIVE MUSIC!**

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To Register, complete and mail to: **Cumberland Camp 2000** c/o Bob Tomlinson, 71628 Treadway Road, Martin's Ferry OH 43935 [telephone: 740/633-2395]

Enter Names (attach your address & telephone #)

Adults (age 18+): _____ x \$475*@: _____
 Teens (13-17): _____ x \$150**@: _____
 Children (6-12): _____ x \$80@: _____
 Tots (5/under): _____ x \$40@: _____
Subtotal: _____
 Subtract \$35@ for each adult LSF member: _____
TOTAL: _____

(\$445 for Lloyd Shaw Foundation members; to join with this registration, remit additional \$30 per single adult, \$40 per couple)

[Remit one-half deposit; balance on arrival]

*Adult single room is \$575 if available; cannot be guaranteed

** Teen \$150 in room with parent; in separate room is \$255

Fees include tuition, 6 nights lodging, and meals from supper Sunday, July 30, through breakfast Saturday, August 5 ... **Scholarships are Available;** early application is recommended!

For a brochure or more information: contact Bob Tomlinson at 71628 Treadway Road, Martin's Ferry OH 43935 [telephone: 740/633-2395] or check out the Lloyd Shaw Foundation Homepage at www.lloydshaw.org