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The American Dance Circle

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THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "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."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Form elsewhere in this issue.)

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.

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Full page -- \$ 60 Half page -- \$ 30

Full page = 4 wide X 7 tall Half page = 4 wide x 3 1/2 tall

TABLE OF CONTENTS

Letter from the President	2
<i>Bill Litchman</i>	
Nominees for Board of Directors.....	4
Minutes of the Annual Meeting of the Membership of the Lloyd Shaw Foundation.....	7
Minutes of the Annual Meeting of the Board of Directors of the Lloyd Shaw Foundation	11
Conversations About Contrás.....	14
<i>Glen Nickerson</i>	
Lines About Squares.....	17
<i>Dick Pasvolsky</i>	
Dance Center Calendar.....	21
<i>Donna Bauer</i>	
<i>Dance A While</i> , 8th Edition: A Review.....	21
<i>Enid Cocke</i>	
Roots of Square Dancing	23
<i>Heiner Fischle</i>	
The Ballad of Liz Smith.....	26
<i>Kacey Jackson</i>	
Folk Dance Phone Book and Group Directory	27
<i>Ron Houston</i>	
Dancing in Denmark.....	28
<i>Diane Ortner</i>	
Two Contrás	29
<i>Torben Jergensen & Don Armstrong</i>	
National Folk Festival -- Alive and Well	30
<i>DeWayne Young</i>	
Letter to the Lloyd Shaw Foundation	31
<i>Diane Ortner</i>	
The Waltz	32
<i>Enid Cocke</i>	
Letter to the Members of the Lloyd Shaw Foundation	34
<i>Cumberland Camp 2001 Committee</i>	
Members' Bulletin Board	35
Stir the Bucket.....	38
Events of Note	40



LETTER FROM THE PRESIDENT

The Land of Vikings...

In partial answer to the questions about the decline of square dancing in America, it may well be that the Europeans will take this dance, reshape it, fortify it, and send it back to us in the future. The contemporary western square is very popular in Germany and the traditional American folk dances, including square dancing, are gaining in Belgium, Holland, and Denmark.

During the week that RMDR was lifting the roof in Laramie, the Danes were doing Northern Lights, the Big Set, Edelweiss, and Freeford Gardens to the calling of T Auxier, Diane Ortner, and myself, and the playing of Kimble Howard, Kendall Rogers, Ranka Mulkern, and Brad Battey. We had all been invited to Denmark by Patti and Ejnar Kirk for the North West Summer Dance 2000. (Don and Marie Armstrong taught at the 1998 camp.) This was a week-long training session for Danish callers to learn about dance leadership and how to teach and call American dances. Forty-five callers and another seventy or so dancers registered, bringing home to us the reality that American square dancing is alive in Denmark.

Many American callers have been invited to teach and call for groups of all kinds in England and Europe. Most of these callers have been from the eastern half of the US, naturally, but the Europeans are becoming more and more sophisticated in their knowledge and understanding of these American dance forms. They are beginning to understand how the sweep of history has changed American dancing, what its roots are and they are more and more interested in tasting the whole menu of what is
(continued next page)

available. For that reason, they are asking for not just the eastern contra and square, but the southern and western forms of square and recreational dance. There is a hunger there which is growing.

Lloyd Shaw first saw square dancing in the fall of 1934. At that time, the art of calling in the west was nearly lost and few people even knew of square dancing. It was one of those periodic moments of decline. Then, with the help of leaders like Lloyd Shaw, Americans began to demand a part in their own dance and the resurgence of interest began.

This current surge of interest has lasted for 66 years: not a bad show. With that interest, square dancing has certainly changed significantly during that time from what it was in its previous incarnation. To expect square dancing to stand still and then resume in the exact same form as it is now is not reasonable. The next American incarnation may well be imported from those who are forming and shaping it in other places.

Will this be a means of rejuvenating square dancing?
Comments?

LSF ELECTION

You will soon be receiving your ballot for the election of members of the Board of Directors of the Lloyd Shaw Foundation. Be sure to read the biographies of the nominees in the article starting on the next page and return your ballot by October 15. Don't let your candidate be defeated by default!

NOMINEES FOR BOARD OF DIRECTORS

CHRIS BISCHOFF

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Chris has been a Lloyd Shaw Foundation member for four years. He attended the Leadership Retreat in Albuquerque in 1997 and was a member of the steering committee for the first Terpsichore's Holiday. (*Editor's note: to Chris we owe the name of this dance event!*) Chris has also been a staff member at Rocky Mountain Dance Roundup and Cumberland Camp.

Chris started dancing 15 years ago after he started learning his family's oral history. Working as an outdoor educator and librarian, Chris has been calling and teaching, primarily throughout the eastern United States, for 12 years. He has served as Vice President and President of the Louisville Country dancers as well as helping to organize many other dance events.

"I want to help the Lloyd Shaw foundation continue to foster the love of dancing and pass it on to the next generation. I strongly support the Foundation's traditions of promoting intergenerational dancing and providing opportunities for new leaders to emerge."

JACK McIRVINE

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Jack has been a Lloyd Shaw Foundation member for about 20 years. He is a square and folk dancer who started while in graduate school at University of Wisconsin and was strongly influenced by Jane Farwell and Ralph Page as well as Lloyd Shaw.

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Jack and his wife, Britt, have attended York Contra Dance Holiday 20 of its 24 years, including all the early years. They currently dance regularly in contra, folk, and modern western square dance groups.

Jack has served on the executive level of various clubs in many capacities in several locations over many years, in the regional Toronto and District S&RD Association as editor of their newsletter and on the group's Convention Committee for 6 years.

"I strongly support preservation of our traditions, tempered by recognition that we are involved in leadership of what to the participants is a discretionary recreational activity. Recruiting of new participants into this fellowship is an ongoing challenge. To this end thorough professional resources for leaders are essential, integrating music, choreography and teaching materials; and our challenge is to do this while preserving the heritage and simultaneously adopting steadily evolving modern methods of communication and presentation."

DeWAYNE YOUNG

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A native of Idaho, DeWayne was first introduced to international folk dance during his freshman year at Brigham Young University in Provo, Utah. The next year he was invited to teach classes during the sabbatical leave of Mary Bee Jensen, founder and director of the BYU International Folk Dancers. Since then he has been engaged in performing and teaching international folk dance.

He was assistant editor and typesetter for VILTIS folk magazine 1980-1994, has just published the "Index to VILTIS 1944-1994" and is currently involved in researching and publishing a biography of Vytautas (Vyts) F. Beliajus, publisher and editor of VILTIS. With Mary Bee Jensen, Vyts Beliajus and George Frandsen, DeWayne co-founded the National Folk Organization of the USA to preserve,

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perpetuate the folk dance folkarts of the United States, and network with those involved in such activities.

DeWayne has presented papers on American folk dance before world conference of IOV (Internationale Organisation Fur Volkskunst) and CIOFF (Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels) international folkarts organizations, in Tunisia, Greece and Brazil, and was guest folk dance instructor, with Vyts Beliajus, for the National Folk Dance Federation of Japan. He was a delegate with the John F. Kennedy Center at the Polish-American Symposium of Music in Krakow, Poland.

DeWayne has been a member of the Lloyd Shaw Foundation for three years and taught international folk dance at the Rocky Mountain Dance Roundup in 1999 and 2000. Immediately after teaching at the 23rd RMDR, he will serve on the International Artistic Commission for festivals in southern Poland: two children's festivals in Oswiecim and Nowy Sacz and an adult festival in Zywiec.

He has taught folk dance workshops at universities, high schools, retreats and privately. He was the artistic director and choreographer for The Robertson Cloggers and Snake River Cloggers performing ensembles, and has produced clogging festivals.

Since retiring from the Idaho State Department of Labor March 31, 2000, DeWayne has hosted national and international festival conferences and is presently the assistant editor of the National Folk Organization of the USA *News*.

"If elected to serve the Lloyd Shaw Foundation, I would endeavor to promote the LSF goals and activities through a multi-organization network. By working together, we can all benefit - in accomplishments, membership, events, media coverage, and recognition."

Editor's note: Although the nominating committee presented the name of **Enid Cocke** as a candidate for election to the board of directors, she has since chosen to decline the nomination. She will continue to serve the Foundation during the coming year in her role as Past President.

MINUTES OF THE ANNUAL MEETING OF THE MEMBERSHIP OF THE LLOYD SHAW FOUNDATION

August 2, 1000 -- 2:45

Cumberland Camp -- Kentucky Leadership Center -- near
Jabez, Kentucky

The meeting was called to order by Vice President Bob Fuller after it was established that a quorum was present.

It was moved by Caruso and seconded by Cocke that the minutes of the last meeting be accepted as printed in the September, 1999, *American Dance Circle*.

The Treasurer's report was presented by Bob Fuller. Total assets of approximately \$118,000 were reported, an increase of approximately \$2,500 from the previous year. This figure does not include income from Cumberland Camp or Terpsichore's Holiday 2000-2001 or the expenses to run that event. A member's question was answered by President Bill Litchman: this report does not include the physical value of the dance center which was purchased for \$106,000 and has now appreciated to approximately \$180,000 or the value of the Archives material which is irreplaceable.

Donna Bauer's Dance Center Report was presented by Past President Enid Cocke. The Dance Center houses the Archives and has a dance floor that is rented. The total rent taken in from June 1999 to June 2000 was \$20,439 with expenses amounting to \$5,786. General upkeep costs \$40 a week and utilities average about \$445 per month. .

President Bill Litchman reported that the Archives is maintaining itself in terms of expenses. Two CDs have now been produced in cooperation with Square Dance Partners of Copenhagen. One CD consists of Western Traditional Square Dance with instructional and called bands and one unprompted waltz. Answering a question from the floor, Litchman stated records make up about 1/2 of the bulk of the Archives. Cataloging of the recordings has begun. The hope is to have the final catalog accessible on the internet. Eventually we expect to have two Webpage domains: one for the Foundation and one for the Archives. Members commented about the value of having the catalog available
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through the internet and expressed a concern about getting the resource available to teachers.

Ruth Ann Knapp's membership report was given by Past President Cocke. Dues were raised this year; it is unclear what effect this had on membership except for the fact that a good number of membership renewals were received before the increase in dues took effect on January 1. Knapp reported on the number of memberships in each category and that it appears to be slightly inclined with many shifts happening between Couple and Individual categories. Knapp sends reminder postcards to those who were members in the last two years before the one currently in effect. Knapp noted that it is acceptable to pay for multiple years.

Fuller reported on the status of the Recordings Division. He talked about the facilities at AudioLoft in Macks Creek, MO. Since Don Armstrong handled that interaction, his death has left a void in that area. Suggestions or volunteers are welcome.

Kris Litchman reported on the status of the Elementary Kit. She showed the group an example of the format being considered and talked about the organization of the manual. There will be 88 dances; lead sheets will be provided. Comments addressed marketing considerations and suggestions, and catalogs. Comments also were received about state curricula, suggested markets in addition to schools, workshops, and teacher training days.

Diane Ortner reported on the status of the Secondary Kit. She showed the group an example of the format being considered. She reported that Kathy Ranhart, Bob Tomlinson, Grant Logan, Enid Cocke, Jeffery and Frances Lindsey, Bill and Kris Litchman, Donna Bauer, Bill Alkire, and Susan English have been consulted about the content. Initial reactions have been received and will be incorporated into a second draft. An accompanying videotape is contemplated. The committee is aiming to have the kit ready for production by the end of the year.

Ortner reported on the American Dance Circle; she and Enid Cocke are co-editors. Three issues have been produced during this fiscal year, and the fourth will be issued by September 1. It appears that costs will be within the approved budget for the year. The March issue was sent with a copy of the catalog; this expense was partially borne

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by the Publicity Committee. Ortnier reported that an ISSN number has now been obtained and that some copyright protection is conferred by sending two copies of each issue to the Library of Congress' copyright office. She mentioned that in addition to submissions from regular contributors, the editors were happy to receive articles from some authors new to the ADC, such as Neal Rhodes. Articles and items for the Stir the Bucket column are always welcome. Comments and Letters to the Editor are also welcome.

Ortnier reported on the functions of the Office Manager. Approximately 12/13 hours per week were spent on Office Manager activities during the past year. Funds in the range of \$2,750 were handled by the Office Manager, most of them related to publicity and reimbursed by the various dance events. Actual costs came to \$510 (out of a budget of \$1,000) with approximately \$550 in unreimbursed expenditures for travel.

The Terpsichore's Holiday report was given by director, Bob Mathis. The biggest concern is that the facility raises rates every year; we should begin to look at other locations. The camp has been very successful; we cannot accommodate any more people than we had last time. This year the camp will be expanded by one day to begin on December 27 instead of December 28; Mathis discussed the reasons for this change. He also talked about the profit transferred to the Foundation, which was for two years. Cocke mentioned that the Foundation depends on the camps for funds to support other projects.

Allynn Riggs, who directs the Rocky Mountain Dance Roundup with her husband Bob, reported on that event. All participants considered that the week, which was held at the University of Wyoming's Union Ballroom, was a success with extremely positive reports from participants and leaders. There were 55 participants, and the preliminary financial statement anticipates that the camp will break even.

The Riggs report that next year's camp will be held at La Foret in the Black Forest area north of Colorado Springs, Colorado. Early registration will help to make next year's camp at this delightful facility even more successful.

Kathy Ranhart reported on Cumberland Camp. She talked about the steering committee effort. There are around 120 participants this year, which is right around the
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break even mark. Don Coffey talked about fine tuning the financials and the fine job that this new group of leaders has done through the steering committee concept.

Fuller introduced the board members present: Enid Cocke, Don Coffey, Bob Fuller, Kris Litchman, Allynn Riggs, and Gail Ticknor. The size of the board was discussed by Litchman. At the Executive Committee meeting in January, Litchman had outlined the functions for board members. He talked about the ideal of having the board meet more frequently and the difficulty of getting a quorum with a large board. The by-laws say that the board can have from 5 to 15 members. The Executive Committee set the board size for the 2000-2001 year at 7.

Gail Ticknor reported for the nominating committee, which was composed of herself, Donna Bauer, and Barbara Johnston. The slate suggested by the committee is composed of Enid Cocke, Jack McIrvine, and DeWayne Young. Nominations were solicited from the membership, and Chris Bischoff accepted the nomination by Kris Litchman which was seconded by Don Coffey. (Information about each of the board nominees is given elsewhere in this issue.)

The President requested directions to the board from the membership. Fuller mentioned the Don Armstrong Memorial Fund. Members and officers present at the Rocky Mountain Dance Roundup recommended that the income from this fund be used for scholarships for leaders at Lloyd Shaw Foundation events, as support of young leaders was an activity that Don frequently undertook during his lifetime. Rose Ann Makowski expressed the concern for getting 20 and 30-year-olds interested in dance. Scholarships and university credit were suggested. Don Coffey talked about membership, regionalization, and an organizational entity whose purpose is promotion and marketing.

The meeting was adjourned at 4:30 PM.

Respectfully submitted,
Diane Ortner, Secretary

MINUTES OF THE ANNUAL MEETING OF THE BOARD OF DIRECTORS OF THE LLOYD SHAW FOUNDATION

August 2, 2000 -- 4:49

Cumberland Camp -- Kentucky Leadership Center -- near Jabez, Kentucky

The meeting was called to order by President Bill Litchman with a quorum consisting of the following board members: Enid Cocke, Don Coffey, Bob Fuller, Kris Litchman, Allynn Riggs, and Gail Ticknor. It was noted that because of the death of Don Armstrong and the resignation of Elizabeth Grey the size of the board is currently 8. Board members not present were: Donna Bauer and John Forbes. Cocke acted as secretary during the temporary absence of Ortner.

President Litchman presented the agenda and raised the question of whether we need a director for the Educational Resources Division. Coffey suggested that this position needed to be defined clearly and expanded conceptually to include new recordings, kits, etc., plus packaging, and marketing. The person who fills this position needs technical expertise, breadth of vision, and the time to do the job right. The question of whether the person needs to be paid was discussed. Riggs suggested that the technical skills need to be found first. The suggestion was made that a search be launched and announced in the ADC. Riggs moved and Cocke seconded a motion that the LSF begin a search for a Director for the Educational Resources Division. The motion was unanimously approved. Cocke volunteered to consult with John Forbes and write a notice for the ADC, circulating it to the board.

Riggs presented an offer from La Foret to host a January 13/14 meeting of the board.

Riggs noted that she and Bob would like to be relieved of some of the load of RMDR directorship. They would like to have some couples to help with this effort and, perhaps, to take over in 2002. Coffey noted how well the committee system is working at Cumberland and suggested that the Riggs could become "consultants" to a committee. The comment was made that at this time the

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committee for Terpsichore is not strong enough to be able to turn the leadership over completely.

The Office Manager's report was discussed. Coffey moved and Cocke seconded that the current year's travel expenses be reimbursed from the Office Manager's line item. The motion was approved. A discussion ensued as to how to proceed with this position. Coffey outlined two possibilities: assign someone new; ask the current Office Manager to train someone new. After discussion of the current year's expenditures, finances for 2000/2001 were outlined at \$1200 for expenses (including travel) and \$5000 for hourly wages. Coffey moved and (K) Litchman seconded a motion that the LSF fund an Office Manager position at a cost level of \$6,200. Following discussion and the agreement of Ortner that she would act as a mentor if someone was found for the position, the motion was unanimously approved.

Financial Reporting was discussed. Before the January 2001, meeting, Fuller will follow up with Sullivan on the implementation of the reports designated by the Fiscal Review Committee and approved by the Executive Committee at its January 2000 meeting.

The Survey of the membership designed to identify talents and willingness to serve was discussed. Fuller reported on what he has laid out for that survey. Coffey expressed a preference for a survey gathering information in depth -- nothing that is too general. It was suggested that the survey should not be too long and should ask the following basic questions: are you willing to work for the Foundation? in what area? what are your skills? do you have an email address? It was estimated that the survey would cost approximately \$150. Riggs moved and Fuller seconded a motion that we fund the mailout survey; the motion passed.

Cocke moved and (K) Litchman seconded a motion that the officers for the 2000-2001 fiscal year be: Past President: Cocke; President: Litchman; Vice President: Fuller; Treasurer: Sullivan; Secretary: Ortner. The motion passed. Coffey moved and (K) Litchman seconded a motion that the Executive Committee be abolished. The motion was withdrawn after discussion with the understanding that Ortner will study the by-laws and make a proposal related to this at the January meeting.

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Fees, rebates, and scholarships at dance events were discussed. Coffey stated that the board should make a policy as to how prices are set for dance camps and should approve the prices set each year. Discussion followed. Coffey moved and Cocke seconded a motion that a committee be formed that will generate a policy in regard to the financing of dance camps and report at the January meeting. The motion passed with one abstention. Fuller will chair the committee with Coffey, (B) Litchman, and Ortner serving on it.

(K) Litchman reported that she and Sylvia Coffey would meet again before reporting to the board on the status of the Elementary Kit.

The meeting was continued until 8:00 AM the next morning.

August 3 -- 8:00 AM

The meeting was called to order by President Bill Litchman with a quorum consisting of the following board members: Enid Cocke, Don Coffey, Bob Fuller, Kris Litchman, Allynn Riggs, and Gail Ticknor.

The order of business was the consideration of the budget for the ensuing year. Each income and expense item was reviewed, and some individual items were discussed resulting in the following decisions:

- 1) Implementation of the Promotion/Publicity Line Item. Riggs moved and Coffey seconded a motion that a plan for implementation be presented at the January board meeting. This motion was unanimously passed.
- 2) Riggs moved and (K) Litchman seconded a motion that the Don Armstrong Memorial Fund be designated as a fund for scholarships for training of new leaders. This motion was approved.
- 3) Coffey moved and Fuller seconded a motion that we have an annual audit of the Foundation's finances within 6 months after the close of the fiscal year. This motion was unanimously approved.
- 4) Coffey moved the acceptance of the budget, and this motion was seconded and approved.

A Don Armstrong memorial dance, a Saturday and Sunday event to be held at the Dance Center in Albuquerque, was discussed. Fuller moved and Riggs seconded the formation of a committee to plan a memorial

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event sometime in 2000/2001. The motion passed with one abstention.

We are very short on catalogs; they were last printed before the new Archives CDs were completed. (B) Litchman and Ortner will communicate about the publication and financing of the catalogs.

After discussion of the fact that the \$25 rebate for members is not appropriate now that the single member membership fee is \$25, Coffey moved and (K) Litchman seconded a motion that the \$25 dance event rebated for members be rescinded. The amount of the rebate will be considered yearly by the committee that reviews dance camp finances.

Regionalization was discussed.

Coffey moved and Fuller seconded the motion that the meeting be adjourned. The motion was approved.

Respectfully submitted,
Diane Ortner (and Enid Cocke)

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

A previous article in this series briefly discussed progression in proper and improper dances, and presented two rather unusual methods of progression. A later reading of another source resulted in my thinking about progression in Becket formation dances.

Since the Becket formation consists of each couple facing another couple in the opposite line, and dance sequences start and end with each couple as partners, the progression is by each couple moving one or more positions in the lines. The move to a new position can be either clockwise (CW) or counterclockwise (CCW) around the lines, considering the two lines as a "flattened" circle. Most Becket dances are single progression, with each couple moving one position, but there are Becket dances with double, or multiple progressions.

What started this inquiry was a statement in a publication that identified actives and inactives in the Becket formation. The actives were identified as the couples
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moving down the set to the new position as the dance sequence repeated. Thus, the actives could be in either line depending upon whether the progression was clockwise or counter-clockwise. In my experience, I have never found a Becket formation dance in which it was necessary to identify the actives. A recent review of over 65 available Becket dances did not uncover any wherein a command was specified for either the active or inactive dancers only. The commands are directed to the dancers as couples, even when the commands separate each dancer from the partner momentarily (as in a diagonal chain), but they get the partners back together again for the next repeat of the sequence. They do so without specifying moves for only the actives or for the inactives. I see no need to identify actives in a Becket formation dance.

With that, let us look at a couple of dances with different progressions: Arden Folk and Don't Forget Us.

ARDEN FOLK

Formation: Becket

Composer: John Chapman, England

music counts action

A1	8	With the couple across, RIGHT HAND STAR [end to face your corner]
	8	With the corner and opposite, LEFT HAND STAR [four hands, and back to ptr]
A2	8	With your partner DO SA DO [right shoulder]
	8	SEESAW [left shoulder Dosado]
B1	16	Starting with the partner, DO PASO [turn partner left, opposite right, partner left, adjusting to Promenade position]
B2	8	With the couple on the LEFT diagonal, HALF PROMENADE
	8	With new couple across, RIGHT & LEFT THRU.

In this dance, the progression is clockwise, even though the diagonal Half Promenade is moving couples momentarily counter-clockwise. The Right & Left Thru returns each couple to their starting line one place to the left of their previous position. Note that in the four hand Left Hand Star in A1, the partners are in different stars: In the Do Paso, it is best if the ladies stay in their line and let the men move across and back.

(continued next page)

DON'T FORGET US*

Formation: Becket
Composer: Walt Cole

music counts action

A1	8	With the couple across, RIGHT & LEFT THRU
	8	The same four, DIXIE STYLE to a wave (4 cts) and BALANCE (4 cts)
A2	8	Those who can - TURN by the LEFT 1-1/2 [until the ladies face across]
	8	With the couple across, Ladies CHAIN
B1	8	The same four - LEFT HAND STAR
	8	RIGHT HAND STAR
B2	8	With the couple on the LEFT Diagonal, RIGHT & LEFT THRU
	8	All - FORWARD & BACK

*This is a slight variation; the original started A1 with the Forward and Back. The same sequence of moves is used, but each is moved by 8 counts, primarily so the two stars match the B1 music.

In the Dixie Style to a Wave, the ladies pull by the right hand (turning loose as they pass), then give their left hand to the left hand of the opposite man and those two turn by the joined left hands until the men can join right hands in the center to make a wavy line.

This dance is a bit different in that the progression is counter-clockwise: the Right & Left Thru in A1 puts all dancers in the opposite line and then the diagonal Right & Left Thru in B2 returns them to their original line, moving each couple CCW.

The quick review of available Becket dances mentioned previously indicated that most had CW progression. Don't Forget Us is one of a few that feature CCW progression. To repeat, none of the Becket dances reviewed required any identification of actives or inactives.

Becket dances are easily set up from the square formation, thus making them useful when introducing contra dances, especially to those going through square dance lessons. While it can be argued that they are not "true" contra dances, they do have a place in the contra dance activity. The number of Becket formation dances is increasing noticeably.

LINES ABOUT SQUARES

by Dick Pasvolsky

This is the second in a series of articles on the Kentucky Running Set. In the first (March, 2000, issue), I described the swift, slightly springy running step used by the dancers as they executed the figures of the Running Set, which was usually comprised of four to seven couples. I also noted several variations of the methods used by the dancers to lead over to other couples in their sets to dance the visiting couple figures, especially those published in a dance manual authored by the very prominent English country dance authority, Cecil Sharp. Sharp's book, *Country Dances*, was published first in 1918 and updated in 1930.

Three figures that have been staples in Running Set programs were defined: "Home Swing," "Do-si-do," and "Four Hands Up." One or more of those three figures is used in almost every Running Set dance.

A few of the most popular visiting couple Running Set figures have also been widely used in square dances danced at what we would consider "regular square dance speed." Of those, "Figure Eight" and "Wild Goose Chase," two versions of the figure we now call "The Grapevine Twist," were described in some detail.

Please note that in the remainder of this article I have copied the calls and directions exactly as they appear in print (even the punctuation) to give the reader a sense of the calls and directions as they were given during the period in which Sharp's book was published.

Another very popular visiting couple figure is "Lady Around the Lady," which, I believe, can trace its origins to a period well before the term "dos a dos" came into being. Sharp described three versions of that figure. Two of them are called "Lady Around Lady" and the other one "Gents Fall Through." Sharp's calls for the first one, titled "Lady Around Lady" are:

1. Lady around the lady, and gent also.*
(Lady in front)
2. Lady around gent, and gent don't go.
Left hand swing.
3. Do-si-Home swing-Promenade.

*Sometimes called "gent so-lo."

(continued next page)

Sharp's directions for this version are:

(1) With the girl leading, first couple go to second couple, between the man and girl, around to the left around the girl of couple 2. (2) The girl of couple 1 passes between Couple 2 again around back of the man, while her partner waits for her in the middle of the set. First couple swing with the left hand and go on to the next couple. (Circle four is sometimes used instead of left hand swing.) (3) Do-si-do with the last couple, all home swing, and promenade. Repeat with each couple in turn.

Sharp's calls for the other Lady Around Lady are:

1. Lady around lady, and gent around gent, lady in the lead
(Right hand swing in center)
2. Lady around gent and gent around lady.
(Left hand swing in center)
3. Circle four and on to the next (around set)
4. Do-si-Home swing-Promenade.

Sharp offers no directions for this dance. The calls are self-explanatory except to remind the active dancers to go between the other couple first. The hand turns that are built into this version of Lady Round Lady lend themselves very well to the flow of the dancing. They add excitement to the figure, especially when using that quick running step and if the movements are timed precisely so that the flow is not interrupted.

The basic figure of this latter version of Lady Round Lady, without the hand turns, is the one used in the Lloyd Shaw square dance record "Swanee River" (LS521/522).

The calls printed in Sharp's book for Gents Fall Through are:

1. Gents fall through and take the lead.
2. Lady fall through and take the lead.
3. Circle four, on to the next
4. Do-si-Home swing-Promenade.

Sharp's directions:

(1) With the girl leading, first couple go to the couple on their right. While the girl goes on around behind the

(continued next page)

second couple, her partner steps between them, and takes the lead. (2) First couple circle the second couple again, man leading. This time the girl steps between the second couple. (3) First and second couple circle four. First couple repeats with each other couple. (4) Do-si with last couple, all home swing, and promenade.

Both the calls and the instructions for this dance may require a bit of clarification. First, as is true of most of the Running Set dances, the calls are very brief but convey a lot of information. This is necessary because the actions of the figures go very quickly due to the speed of the dancing. "Gent fall through and take the lead" is understood by the dancers to mean that the lady of the visiting couple, moving counterclockwise, would dance all the way around the visited couple while her partner, following her as he came around behind the other couple, would dance between them to meet his partner in the center, then take the lead to repeat the figure.

I think that we can assume that almost all of the dancers, perhaps with a quick walk-through for brand new dancers while the orchestra is tuning up, would know the figures before the dancing began. In fact, for some of the visiting couple dance formats described in the March issue, at least one dancer of each couple would do the calling as they moved from one couple to another. In order to do this, the dancers would have to know the calls as well as the figures.

Another type of visiting couple format is exemplified by the dance "Bird in the Cage" as printed in Sharp's book.

The calls:

1. Bird in the cage and three hands around.
2. Five hands around.
3. Seven hands around, etc. (around set).
4. Bird out, and Crow (Buzzard) in.
Draw that bird and see them swing.
5. Home swing, everybody swing.

The directions:

- (1) The first man and second couple join hands and circle around first girl. (2) Pick up the third couple, and circle around same girl again. (3) Fourth couple joins circle, etc (4) First man exchanges places with his

(continued next page)

partner in the middle of the set, and the circle moves around once more. First couple swing. (5) All home swing.

A variation of this dance is the four-couple (or square) dance called "Birdie in the Cage and Seven Hands Around." In that dance, the first couple leads to couple two and circles with them. They then take that couple to couple three to circle six hands around, then go on to couple four to circle eight hands around. Lady one then places herself inside the circle to become the "bird in the cage" as the other seven circle around her. She then exchanges places with her partner, who becomes the crow in the middle. The usual ending for that figure is for everybody to swing and promenade.

Birdie in the Cage is often danced in the normal visiting couple format as a two-couple figure with the designated couple(s) leading out to each couple in turn to dance the routine with each other couple. It can also be used as one of a variety of two-couple figures that may be selected by the leader to be danced in a series. Using this format, if danced in a circle of more than four couples, more than one couple may lead out to their right hand couples at the same time. And, in turn, each of those couples may select a figure or series of figures to dance with the couples they visit.

Still to come: a few more of the old and some of the more recent additions to the Running Set repertoire.

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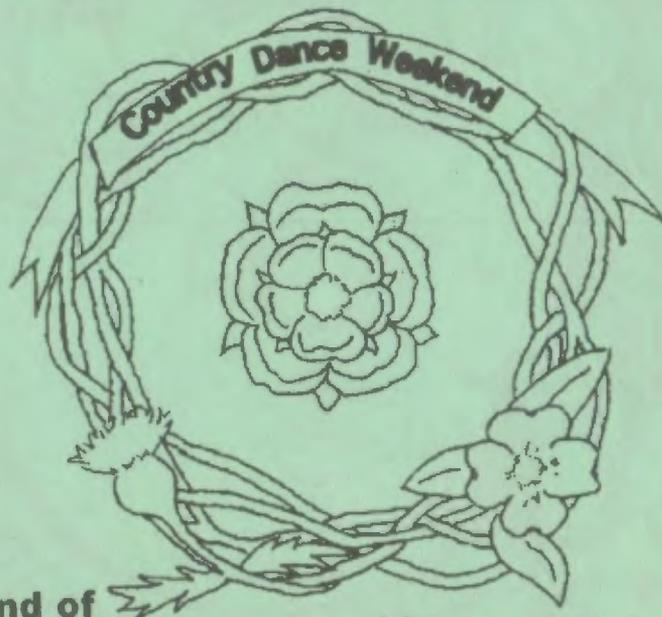
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DANCE CENTER CALENDAR **by Donna Bauer**

Sunday:	5:30 - 7:30 PM	High Desert Dancers
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	7:00 - 10:00 PM	Argentine Tango
Wednesday:	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
	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 - 11:00 PM	Swing Dance

A dinner and dance were held at the center for the Southwest Tour group sponsored by Rusty Wright and Marie Armstrong, and it was a very nice event.

The lobby of the center is being painted.

DANCE A WHILE, 8th EDITION: A REVIEW **by Enid Cocke**

Amazingly, *Dance A While*, that valuable manual of folk, square, and social dance first published in 1950, is out 50 years later in an eighth edition. Anne Pittman and Marlys Waller, now professors emerita, have built on their work with Jane Harris and added Kathy Dark, a current instructor of dance at Oregon State University, to their collaboration. The product of their work is truly up to date. It is also more comprehensive and more useful than ever.

The authors have continued their basic plan while expanding it. There is a good historical discussion of each
(continued next page)

dance form, with the introductory chapter on dance history giving special attention to the dance types from Africa and the Pacific Rim countries. There are basic chapters on dance instruction and the dance fundamentals of rhythm and meter, steps, positions, formations, and styling. The first dance chapter is an "American Dance Sampler" which includes rounds, clogging, grand march, big circle dances, and some solo dances. Other chapters cover square dance, contra dance, international folk dance, and social dance.

The Contra Dance chapter is indicative of the effort made to update this new edition. The historical section traces the roots of contras in America, notes the work of Ralph Page and Ted Sannella, and describes the current popularity of contras across the U.S. and abroad. Penn Fix of Spokane, Washington, has contributed a section on contra dance basics, and there is musical notation of three of Ralph Page's tunes. The selection of dances ranges from traditional favorites like "Rory O'More" and "Hull's Victory" to Carol Kopp's "Aw Shucks," Ed Shaw's "Dancing Sailors," and Gene Hubert's "Dance Gypsy."

The international folk dances are presented in regional groupings with a discussion of dance characteristics for each area. Half a dozen countries are represented for the first time in this new edition. Likewise the social dance chapter adds such dance types as Cajun, disco, and country western line dances to the usual selection of ballroom and Latin dances.

This edition of *Dance A While* concludes with helpful lists of periodicals, dance organizations, sources for materials, bibliographies, and a glossary. Finally, the back cover holds a CD of 25 dance tunes, prepared with the help of Stew Schacklette from the Michael Herman collection.

The authors are to be thanked and commended for compiling this superb resource. From my personal communications with them, I know that they were scrupulously careful in seeking permission for the material they used, which alone is a Herculean task. Any user of the book can see as well the care that went into providing clear, accurate descriptions of all the dances.

Dance A While, 2000 is published by Allyn & Bacon, www.abacon.com, (800) 278-3525.

Lead up all a D. forwards and back, the first foure cast off and come to your places, the last fore doe the like . Lead downe and as much .: First and 3. Cu. meet and goe back, hands and goe round .: The other foure as much .: Sides all, set and turne S. . That againe .: The two first men hands and change places, and the last two men change, We. doing the same, set and turne S. . All that againe .: Armes all, set and turne S. . That againe .: The 2. and 3. on each side leade to each wall, while the first Cu. lead up and the last downe: change hands and meet; hands all and halfe round .: All that againe .:

1A) All face up, go forward and back. Then the 1st man dances in a small circle counterclockwise, followed by the 2nd man, while the 1st lady dances in a clockwise circle, followed by the 2nd lady. Couples #3 and #4 dance the same figure at the same time. (Square dancers would call this a zoom-zoom.) Then all turn back to face down, go forward and back, and do the zoom-zoom figure again, only that the men go clockwise, ladies counterclockwise, and #4 and #2 are in the lead.

1B) Couples #2 and #4 back out, couples #1 and #3 go (diagonally) forward and back and circle four once around. Couples #1 and #3 back out, couples #2 and #4 go forward and back and circle once around.

2A) As Mage on a Cree 2A.

2B) Man #1 and man #2, man #3 and man #4, lady #1 and lady #2, lady #3 and lady #4 give both hands and turn halfway to the other one's place. There they dance a Set and Turn. This is repeated to the original place.

3A) As Mage on a Cree 3A.

3B) Men #2 and #3 face out, as do lady #2 and #3; couple #1 face up, couple #4 face down. All go forward, turn back, come back, and all eight circle left halfway. This is repeated.

In the next dance, the relation to a square dance is even more obvious, as the first figure is very similar to a Grand Square.

THE SPANYARD

The Spanyard



(continued next page)

Leade up all a D. forwards, foure slips to the right hand, set and turne S. . Leade downe and as much : First and last Cu. fall back while the other meet and take both hands the 2. Cu. slip up, and the third downe, set and turne S. : All this againe, to your places :

Sides all, set and turne S. . That againe : First and third put your We. by both hands back the other going the Co. way. fall into each others places, set and turne S. : All that againe the Co. way :

Armes all, set and turne S. . That again : First man and 2. Wo. and third man and last Wo. meet and goe back, take hands and goe round once and a halfe, changing places : The other four as much : All that again, to your places :

1A) All face up, go four steps forward, then four quick side-close steps to the right, and dance a Set and Turn. (Turn once and a half to face down.) Repeat this, starting downwards, and end facing partner. The melody is played twice for this part.

1B) Couple #1 and #4 back away from the partner four steps, then dance four side-close steps, #1 down, #4 up; meanwhile couple #2 and #3 go forward four (small) steps, then dance four side-close steps, #2 up, #3 down. All dance a Set and Turn. ~~Then couple #2 and #3 back away and dance side-close steps toward their original places, while couple #1 and #4 dance forward four steps, then four side-close steps to their original places.~~ All dance a Set and Turn and adjust to lines. The melody is played two more times for this part.

2A) As Mage on a Cree 2A. The Melody is played twice for this part.

2B) Broken Pousette (resp. Wheelbarrow): The odd-numbered men push, the even-numbered men pull their partner out, then steer into the neighbor couple's place. There all dance a Set and Turn. This is repeted, following the neighbor couple's path. The melody is played two more times for this part.

3A) As Mage on a Cree 3A. The Melody is played twice for this part.

3B) First contra corners go forward and back, then give both hands and turn once and a half to exchange places. The second contra corners dance this also. Then the first contra corners repeat, and the second contra corners repeat. The melody is played four times for this part.

Other dances with similar features are:

(continued next page)

The Spanish Jeepsie
The Health
Aye me, Or the Simphony
Cherily and Merrily

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 books 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.

THE BALLAD OF LIZ SMITH

by Kacey Jackson

Folks at school said "That girl has two left feet"
Never was asked to join in race or meet
Crossing a room at a stroll or a dash
Something always fell with a shattering crash

Folks said "The Smith girl with the smiling face
Is totally lacking in style or grace"
They said "To that girl with the gentle ways
Life is a constantly hazardous maze"

When square and contra dance came her way
She floated and flowed like a summer day
Like blossoms stirring on a sunny lea
Or a gentle wave on a tranquil sea

Folk said "What a graceful willowy lass,
How did this wonder ever come to pass?"
Young Liz is now a dancing delight
Since Country Dance found her one summer's night!

FOLK DANCE PHONE BOOK & GROUP DIRECTORY

By Ron Houston

"The Best-kept Secret in Folk Dancing" perhaps best describes the "Folk Dance Phone Book and Group Directory," published by the Society of Folk Dance Historians (SOFDH). The 8th annual edition for 2000 is one of the most essential sources of information available to folk dancers, teachers, students and others interested in recreational international folk dancing. Over 5,000 listings of dance teachers and callers, bands and musicians, dance camps, cruises, performers and ensembles, lecturers, institutes, publications, vendors, song teachers and choirs cover the nation and other countries. Best of all, the directory is free to SOFDH members!

The Society was originally formed to collect Texas folk dance history and create a general folk dance archive. Its mission expanded to collect, preserve and disseminate information about the history and practice of international folk dancing. Hundreds of cubic feet of documents, publications, sound recordings and films, costumes and musical instruments have been donated, collected, filed and made available.

The Society also conducts Bulgarian Seminars (five to date) that have been highly successful in introducing dancers to Bulgarian folk culture. The Society also issues a quarterly report to members including news of interest to folk dance enthusiasts. The Society's annual "Folk Dance Problem Solver" series contains history and descriptions of about 40 dances each.

Annual membership of \$15 includes the directory, book of dance descriptions and quarterly newsletter. Send to SFDH, 2100 Rio Grande, Austin TX 78705. Ph. 512/478-9676. E-mail sofdh@juno.com.

Review by L. DeWayne Young
Co-founder, National Folk Organization

DANCING IN DENMARK

by Diane Ortner

The North West Summer Camp was held in Skyum, Denmark, July 2-8, 2000. After spending several enjoyable days getting over jet lag at the home of Patti Kirk, I joined friends Bill and Kris Litchman, T Auxier, Kimble Howard, Kendall Rogers, and Brad Battey and around 135 European callers and dancers for a week of workshops and dancing.

The forty-five callers were divided into groups of fifteen for discussion and practice sessions with Bill, T, and me. Besides calling techniques, Contra, Traditional Western Square, Couple Dancing, English Country Dance, Appalachian, Line Dance, and Pot Pourri sessions were offered. The callers performed at the evening programs and were critiqued by Bill, T, and me at least once during the week. The three of us also called at the evening dances.

Great praise must go to Patti for the wonderful organization of the week. We all had a great time and, hopefully, some new inspirations and insights about American styles of dancing were imparted to the callers who attended, most of whom were experienced and calling regularly for clubs in their home areas.

I also have to give thanks to the seven members of the Linie B Dance Club who shepherded me on the train to Copenhagen at the end of the event. Besides getting to view the Danish countryside, I was regaled with stories and questions and even persuaded to join their group! They assured me that someone would translate their magazine into English before they sent it to me!

I also must extend special thanks to Vinni Skjoldbaek and Jørgen Olsen for putting me up overnight, for taking me on delightful excursions of Copenhagen streets and parks, and for delivering me to my hotel the next day.

CALLING ALL MUSIC TEACHERS

The committee in charge of revising the LSF Secondary Kit would like to include a good selection of ideas about how middle school, junior high school, and high school music teachers utilize dance in their classrooms. Do you have a unique method of incorporating dance in the subject matter of your classroom? If so, send the information to Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

TWO CONTRAS

At the North West Summer Camp in Skyum, Denmark, each caller was assigned to present a dance on the evening program. Torben took the opportunity as a challenge and wrote the following dance for his presentation.

DON LOOP

Author: Torben Jorgensen

Formation: Becket

- | | | |
|----|----|---|
| A1 | 8 | Right and Left Thru straight across |
| | 8 | Ladies Chain on the Left Diagonal (Men flair) |
| A2 | 16 | Straight Across, Hey for 4 |
| B1 | 8 | Swing Neighbor
(the one you got in the chain) |
| | 8 | Left hand star 3/4 round |
| B2 | 8 | Swing original partner |
| | 8 | Long lines Forward and Back. |

On the ends: When you are with your partner, you have to be on the side at the bottom of the set and the left side at the top of the set, ~~ready to do the ladies chain to the left.~~ After you have done the ladies chain, you will face into the set and put the lady on the wrong side.

ARKANSAS LADY

Author: Don Armstrong

Formation: Improper duple contra

Music: LS CD-1003, Track 1, Arkansas Traveler, by Ralph Page's New Hampshire Orchestra, courtesy of the Kentucky Dance Foundation

- | | | |
|----|---|--|
| A1 | 8 | Actives with #2 man, Circle 3 to the left |
| | 8 | Active man pick up the #2 lady,
Circle 4 to the left |
| A2 | 8 | Actives down, half figure of eight |
| | 8 | Twos up, half figure of eight |
| B1 | 8 | Ladies turn left 1 1/2 , to partner |
| | 8 | Swing partner |
| B2 | 8 | Two men chain across |
| | 8 | All forward and back. |

NATIONAL FOLK FESTIVAL - ALIVE AND WELL

by DeWayne Young

I had often heard of the National Folk Festival (NFF) and how exciting it had been to take ethnic dance groups to perform in St. Louis and Chicago. Vyts Beliajus had told me of busing his students at the Marietta Johnson School of Organic Education in Fairhope, Alabama, to St. Louis where they performed. Morry Gelman had sent me original NFF programs of the '50s when his and Nelda Drury's groups performed; Sara Gertrude Knott, founder of the National Folk Festival wrote the front page editorial. And, in my capacity as typist for VILTIS magazine, I had read and set copy regarding later years of the NFF when the festival was hosted in Lowell, MA. Then, in my naiveté, I thought the National Folk Festival had ceased to exist.

While teaching at the Lloyd Shaw Foundation's Rocky Mountain Roundup in Laramie, WY, I bemoaned the loss of the NFF. I was set back on my heels with the news the NFF was alive and well in East Lansing, MI, being held August 11-13, 2000, and August 10-12, 2001. As Vyts used to say, "Well, Ah do declare!"

The National Council for Traditional Arts is the organizing partner for the NFF and is dedicated to the promotion, preservation, and presentation of traditional and ethnic music in America. The NFF is the oldest multi-cultural traditional arts celebration in the nation. Now entering its 62nd year, it has been held in 26 communities around the country. A traveling festival, after national competition, it is presented for three years in the selected community. East Lansing and the Michigan State University Museum were selected by The National Council for Traditional Arts (NCTA), in Washington, DC, to host the NFF in 1999, 2000, and 2001. East Lansing and the museum are committed to the continuation the festival after their three-year participation is complete.

The festival offers a rich mix of traditional and ethnic music and culture, including musicians, dancers and crafts persons from every state in the nation, and features five stages offering continuous performances by up to 25 musical groups, workshops, storytellers, parades, street celebrations, dances, crafts exhibitions, and ethnic and

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regional food specialties. All is free to the public.

For information, contact Theodore J. Staton, City Manager, City of East Lansing, 410 Abbott Road, East Lansing, MI 48823; telephone 517/337-1731; email tstaton@ci.east-lansing.mi.us. Information about NCTA is available at www.ncta.net and about the NFF at www.nff.net.



LETTER TO THE LLOYD SHAW FOUNDATION

Our president has been challenging us to think about the preservation of square dance as a dance form. I have a concern about a slightly smaller segment of that question: Who will keep alive the skill of patter calling of traditional squares? I have heard it said that Bill Litchman is the greatest traditional square dance caller in the world; I have certainly heard none better. Also, most other traditional square dance callers that I have heard are doing quadrille or "New England" style traditional squares -- not hash, as Bill often does. Will this skill be lost, will we never hear this style again if Bill "retires" from the activity?

I would like to propose that the Foundation plan a teaching workshop at the Dance Center in Albuquerque for people around the world who want to understand the techniques of calling in this fashion. Hopefully Bill would be the headliner, and there would be friendly, small-group practice sessions monitored by people who understand the techniques involved. Maybe others would support the effort financially by coming and dancing to the efforts of the practicing callers.

This is a part of our dance heritage that is in danger of being lost. Would you commit to coming to such a workshop? As a caller? As a dancer? Do you know of callers in your area who are calling traditional squares and are in need of information and inspiration? If so, write to me, give me ideas about what time of year would be best, and *WE* will see if we can make it happen!

Diane Ortner

THE WALTZ

by Enid Cocke

As has been pointed out in previous articles, round dancing has origins that go as far back in history as the precursors of square dances and contra dances. In the 16th century in the court of Elizabeth I of England, there were many popular couple dances: the stately pavanne, the lively galliard, and the vigorous volte with its lift turn. The next couple dance to take center stage--and to hold it for almost a century--was the minuet. With its formal bows and ordered steps, it was a perfect reflection of classicism and the Age of Enlightenment.

In the same way the waltz was the dance of Romanticism. Women and men put off their unwieldy wigs and cumbersome clothing for simpler attire that permitted them to move much more lightly and quickly about the floor. The most startling innovation was the position, what we now call closed position or waltz position. The man and woman stood close enough together and held each other securely enough that they could turn as a unit as they progressed around the floor.

Dance historians generally trace the origins of the waltz to the ländler danced in the countryside in Bavaria and Austria. Cecil Sharpe wrote that the waltz first appeared there around 1780 as an urban adaptation of the ländler. He dates the arrival of the waltz in England a few decades later in 1812. At that time, he said, the Country Dance was pre-eminent but that it was to be dethroned by the waltz and then the quadrille, which arrived on English shores four years later.¹

As Sharpe and many other dance historians have noted, "the position in which partners were required to engage in the new dance shocked the national sense of propriety and was deemed grossly indecorous ... remembering, however, that Country Dancers at that time indulged in nothing more daringly intimate than the taking of hands, we need not be surprised that the more familiar embrace in the Waltz should have seem a little improper."² Broadsides denouncing the new dance were printed and ministers fulminated from pulpits, but people all over Europe were in love with the waltz. In the following
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decades the dance received another powerful boost from the lilting melodies composed by Johann Strauss in Vienna.

Like all dance crazes, this one would eventually fade and be supplanted by newer dances. Toward the middle of the 19th century, the polka and then the schottische would become the new exciting dances of the day. However, the position that originated with the waltz remains with us today. A more satisfactory dance position has simply not been found.

A problem with the original waltz was that it was only a turning dance. The constant turning, usually at a brisk tempo, was dizzying, to say the least. Gradually other steps, balances and hesitation steps, developed, giving dancers variations that they could use as they waltzed. The waltz developed a range of tempos for dancing as well. Once it slowed down from the fast Viennese tempo, there was much more possibility for innovating new steps.

Toward the end of the 19th century, round dances developed that put special waltz steps to specific tunes. The origins of specific dances are difficult to trace. Some like "St. Bernard's Waltz" are thought to have come from the ballrooms of England. According to Lloyd Shaw, "The Skater's Waltz" was brought to America by a dance teacher who learned it in Vienna.³ Other round dances that we now think of as "traditional" like the "Blackhawk Waltz" probably originated in the U.S. and perhaps even in the western part of the country.

It is interesting that the waltz and the quadrille arrived in England within four years of each other, according to Sharpe. For they have continued into our American dance history together. The quadrille, in its traditional western American forms as hash calls and as singing quadrilles, survived along with the traditional round dances. These are the dance forms that Lloyd Shaw found in the American west beginning in the 1930's. By collecting the dances and bringing dance teachers together, he stimulated a flowering of new dance choreography that built on these traditional roots. While I fear that we have strayed into the dangerous waters of excessive complexity, just as the minuet did several centuries ago, we can continue to pick and choose the treasures from this rich legacy.

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¹Sharpe, Cecil J. and A. P. Oppé. *The Dance, An Historical Survey of Dancing in Europe*. London: Halton & Truscott Smith, Ltd., 1924. Pp. 28-9.

²Sharpe. Op. cit. Pp. 29-30.

³Shaw, Lloyd. *The Round Dance Book*. Caldwell, ID: Caxton Printers, Ltd., 1948. Pp. 198-9.



LETTER TO THE MEMBERS OF THE LLOYD SHAW FOUNDATION

The Cumberland Camp Steering Committee 2001 strongly endorses candidate, Chris Bischoff, for election to the Lloyd Shaw Foundation Board of Directors.

Chris is a traditional artist of considerable experience, dedication, and integrity. We recognize and uphold his unique understanding and momentum of "passing it on to the next generation".

Throughout the years Chris has brought definitive leadership to LSF camps. His appeal is truly inter-generational. As a storyteller, musician, dance leader, and dance caller, Chris has a strong understanding of the role of traditional arts in Twenty-First Century society.

As a committee, we find THIS youthful, yet respectful and knowledgeable representation to the board to be of the greatest need. Please do not overlook this exciting opportunity for continued growth and development.

Sincerely,

Cumberland Camp Steering Committee and Staff
Don and Sylvia Coffey
Gene and Celeste Gryniewicz
Kimble Howard
Bernard Koser
Rose Ann Makowski
Tom and Diane McConahay
Kathy and David Ranhart
Kendall, Peter, and Phyllis Rogers
Eric and Lynn Schreiber
Bob Tomlinson

MEMBERS' BULLETIN BOARD

WELCOME TO OUR NEW MEMBERS!

Gisela Brogle, Switzerland

David Fleischer & Sue Chapman, Maineville, Ohio

Lendrum A. MacEachron, Minnesota

Joe Winegar, Grand Rapids, Michigan

 **WEBSITE ADDRESS.** The Lloyd Shaw Foundation's Dance Event Information and Catalog can be found online at the following address:

<http://www.lloydshaw.org>

 **SCHOLARSHIPS.** The Lloyd Shaw Foundation currently has three scholarship funds that have been established to provide financial support for persons wishing to attend foundation events; a fourth is being established (see next article). In addition to the funds listed below, the dance camps have scholarship funds and opportunities for reduced fees. Often the money from these funds is not utilized. If you could qualify for one of these scholarships or if you know of someone who could benefit from the use of this money, please bring this to the attention of the dance camp leaders. This is one way in which we can encourage the development and commitment of new leaders for the Foundation and for the dance activity.

1) **The Dorothy Stott Shaw Scholarship and Endowment Fund:** Priority is given to younger applicants who have demonstrated their interest in more than one phase of dance teaching and leadership. Each applicant shall pay at least one-third of the expense of room, board and tuition except in cases of extreme financial need. Travel expense of the applicant must be borne by the applicant.

2) **The Edna May Liden Fund:** The income of the fund is to be used to develop leaders to pass on round dancing to new dancers.

3) **The Ortnier Music Scholarship and Endowment Fund:** The income from the fund shall be used to help pay the fees

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for developing musicians at dance camps. It can provide (a) payment of room and board for student musicians. The money cannot be applied to spouses or families of musicians, and priority will be given to teenagers, or (b) payment of room and board for a person or persons whose primary responsibility at the event will be to teach classes for developing dance-band musicians. These persons may also have responsibilities in regard to playing to accompany dance, but they should be involved in teaching at least two sessions daily for amateur musicians (such as: playing back-up piano, playing dance band fiddle, leading a dance band class, etc.)

 **MEMORIAL FUND.** A fund in memory of Don Armstrong has been established with the Lloyd Shaw Foundation treasurer. Contributions can be sent to Dale Sullivan, LSF Treasurer, 4612 NW Bramble Trail, Lee's Summit, MO 64064. Income from the fund will be used to provide scholarships to dance camps for new leaders.

 **PROMOTION.** Gail Ticknor, member of the LSF Board of Directors has submitted the following report on promotion.

The Lloyd Shaw Foundation Board's concerns about the future of its -- and Lloyd Shaw's -- mission of keeping alive America's traditional dances have led to a project with exciting possibilities. Several people have sent us information about their work teaching dancing, and suggestions of steps the Foundation could take to broaden its scope and to make its work better known.

Schools and many social organizations were proposed as very receptive to dance programs. Kathy Ranhart, teaching in Martin's Ferry, Ohio, has developed a large complex of traditional arts activities including dance for fifth through ninth-graders as part of the school curriculum, a recreational folk dance club, an exhibition ensemble, and a faculty folk ensemble. Adults benefit from her enthusiasm for dance at frequent community events. As Traditional Arts Coordinator for her school system, Kathy obtains grants from the Ohio Arts Council and from the

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Appalachian Arts Program, as well as from local sources.

Other outlets for traditional dance were suggested by Celeste Gryniewicz of Tinley Park, Illinois. She has had some experience leading dances at a hostel in the Chicago area, and thinks many others might be receptive to the idea. (There are many hostels in the U.S.) Other groups that would be likely to be receptive -- for children, adults, or both together -- are: Girl Scouts, Boy Scouts, municipal recreation departments, YMCA's (or YWCA's?). Some of these sponsor summer camps, and sometimes there are weekend sessions that include parents.

Another medium through which the Foundation can spread the joy of social dancing is the Elderhostel organization, and that may have great potential both for our mission and for financial return. The Foundation is already working on this.

Robbin Schaffer, Baltimore, MD, has a very important suggestion: we should be teaching teachers. She says that dance used to be included in physical education classes, but is not very often now. The music teacher has taken on that duty. Music teachers' conferences often include session on folk dance, and that is where the LSF might be of assistance.

~~Bob Tomlinson, Martin's Ferry, OH, is very concerned~~ about the misunderstanding or general lack of knowledge about the Lloyd Shaw Foundation, even among dancers. He urges affiliating in some ways with other dance groups, advertising our resources to other arts educators, "market ourselves and our 'mission' and 'vision' to American's corporations and governments arts agencies, and private benefactors." He thinks we should find someone to "direct all development, promotional, and advertising efforts," assisted by donated time or grants of money, and he thinks we should hire someone to "take over the responsibilities started by the above efforts."

The other three writers also remarked that it is apparent that the Lloyd Shaw Foundation is not well known even among the folk dance population. Robbin proposes that we offer to music organizations some assistance for "clinicians" for the folk dance sessions at their conferences: (1) monetary incentive for travel and housing; and (2) a roster of suggested clinicians which could be sent to music organizations interested in a folk dance session. She also suggests a "LSF presence in the exhibit area with books,

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brochures, and an LSF members willing to talk to educators." (Good advice for many venues!)

Celeste suggests that the LSF consider holding sessions at Y camps or hostels. She says there are many of these within 150 miles of Chicago. (And, of course, there are many more, also.)

Kathy would like to see more advertising come from the LSF. She expressed great appreciation for the assistance she has received from Don and Sylvia Coffey and Bob Tomlinson. Many LSF members will agree with her that these three are indeed very caring people who have the LSF's best interests at heart. In fact, much of the material in the letters quoted above corroborates ideas Don has given to me and has written about for the Board. I hope this brief report will help us to see possibilities to pursue in plans and actions -- both individually and as an organization.



STIR THE BUCKET

Mary Bee Jensen and **DeWayne Young** were invited to participate as members of the International Artistic Commission July 19-August 7 at festivals in southern Poland. The invitation was extended by Jerzy Chmiel, First Vice-president of CIOFF (Conseil International des Organisations de Festivals de Folklore et d' Arts Traditionnel) and President of the Polish Section CIOFF during the recent WorldFest and CIOFF Executive Council conference in Silver Dollar City (Branson), Missouri. The two were asked to make recommendations on the International Children's Festival of Peace in Oswiecim, the International children's Folklore Festival in Nowy Sacz, and the Week of Beskidy Culture in Zywiec.

Sumiko Tanaka wrote to express her condolences on the death of Don Armstrong. She attended the 11th Annual San Diego Contra Dance Weekend in 1996 and had warm memories of that event. They performed a Japanese folk dance at the Sunday night party, and Sumiko comments,
(continued next page)

"I'm sure dance is a common language all over the world."

After months of slow recovery from a broken bone, **JoAnne Pasvolsky** underwent a procedure on July 6 which has her walking with a cane instead of a walker. We're hoping that the rehabilitation treatments she is taking three times a week will have her dancing with us again soon. **Dick** is recovering from cataract surgery, so we are glad he was able to send an article to us for this issue!

On July 15th, surrounded by family members and friends, Terry Armstrong Stanley and Marie Armstrong released Don's ashes into the gurgling waters of Spring Creek in Gunnison National Forest, Colorado. This fishing stream was a constant in Don's life, to which he returned year after year for enjoyment, inspiration, and solace, many times in solitude but more often with family and friends. A remarkable man is gone now, and this world seems a little lessened somehow because he is not a part of it. It helps all of us to know that he will never be forgotten by those whose lives he touched.



The Colorado Arts Communication's Heritage Award/2000 has been presented to **Chris Kermiet** for community dance and community dance calling. Chris has been teaching and calling traditional American community dances for over thirty years. Actively working to preserve these historical dances, he is recognized as a national authority on traditional western squares. The Artist Fellowship Award is presented in recognition of the artist's outstanding abilities and contributions to traditional arts in Colorado.

2000/2001 EVENTS OF NOTE

Fourth Annual Central Iowa Traditional Dance and Music Festival, ISU Memorial Union, Ames, Iowa, September 15-17, 2000. Contrás, squares, folk dances, traditional music with Beth Molaro, Dennis Boxell, and music by Contratopia. Telephone 515/292-8590 or email LindaSuzan@aol.com.

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.

John Shaw 25th Anniversary Weekend, Columbus, OH, October 20-22, 2000. Contrás, English, Scottish with Peter Barnes, Mary Lea, Joseph Pimentel, Earl Gaddis, Jacqueline Schwab, and Bare Necessities. Contact: Sue Wartell; telephone: 614/263-9051; email: swartell@cas.org.

Terpsichore's Holiday, Jackson's Mill, Weston, WV, December 27, 2000-January 1, 2001. See centerfold advertisement. Registrar: David Glick, 21005 Dundee Drive, Novi, MI 48375-4741; telephone: 248/248/344-2059; email: davglick@mich.com.

2001 Annual Conference - National Folk Organization of the USA; Ball State University, Muncie, Indiana, February 22-25, 2001. Meetings on folk dance in the schools, national performance venues for ethnic exhibitions and ensembles, rejuvenating recreational groups, dance workshops, and more.

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; 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; (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; see address below.

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) (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
P. O. BOX 11
MACKS CREEK, MO 65786

PHONE: (573) 363-5868
FAX: (573) 363-5820

All orders should be sent to this address.



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For information, contact:

Bob Mathis & Tali Stopak, Directors, telephone (301) 589-753; email: talibob@starpower.net; Don & Sylvia
 Coffey, telephone (502) 747-5700; email: dscoffey@mis.net; David Glick, telephone (248) 344-2059; email:
 davglick@mich.com. LSF Website: <http://www.lloydshaw.org>.

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