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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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LETTER FROM THE PRESIDENT

Lest we forget what it is we are about, I'd like to share something with you that came to me from a good friend and a long-time member of the Lloyd Shaw Foundation. Marguerite Clapp is and has been a dance leader, teacher, and choreographer, for many years and has shared much of her knowledge, memories, and dance collection with me and with us through the Lloyd Shaw Dance Archives. She has recently moved to live with a daughter and in doing so, went through a few more of her memories. I received a letter and small package from her which contained the 1954 edition of the "Annual Belated Christmas Greetings," an annual event sent to good friends and family by Lloyd and Dorothy Shaw.

This particular "Greetings" has some interest to me because of some of the things that were said a little by-the-by. Before sharing what this letter says, I might just say that for those of you who ever visited the Shaw home in Colorado Springs, either because you knew them personally, or were fortunate enough to attend one or more of the summer classes, or even the summer Fellowship, you will recognize some of the things that are said. For example, the letter begins: "Out across our front yard, beyond the parking circle around which you have driven your cars when you visited us, is a small corral in which I kept my saddle horses years ago. We have just built a beautiful little cottage in this space, which completely fills the far side of our circle. Two by eights, rounded like logs, we have used to build it, and the eaves are overhung by our large pines, so it looks as though it were meant to be there, had been meant from the beginning of time, had been waiting for this blessed moment all these years."

(continued next page)

"At the side of the door is painted a little sign 'La Semilla,' which in Spanish means 'the seed.' We don't know what it may grow into. But it has grown deeply into our hearts already."

Does this bring back memories? Remember those crowds of dancers during the summer Fellowship? Remember Dorothy Shaw sitting in the bay window with all of those present seated in rows of chairs set up for the purpose listening raptly to whatever she may have wanted to tell us? Remember the evening dances?

"Inside, is one big room, 18 by 40 feet, with simple benches around the walls. These walls are finished in knotty pine, painted so inconspicuously as to look unpainted, and with enough very slight red to make the color in them sing. Each knot has been rubbed clear, so it stands out, and sings beautifully 'Here I am.' The whole thing makes us really catch our breath, every time we look at it."

"On this side, as you enter the door, is a little alcove with hooks on the walls for the wraps of the three or four sets that can dance within. And also, on this side, is a little alcove for me, and my recorder and records. It is quite ideal." In this same little alcove, was a piano where Fred Bergin played for the group.

"And we don't care at all whether one set comes to dance with us, or four sets crowd into the same space. The spirit of the dance is all. And the spirit has so far been beautiful. On Sunday evenings we have groups of the young folk, who really want to come and sit quietly while I read to them. And on other evenings we occasionally have groups together there for social exchange and song. It is quite magic."

This is a good description of the new dance hall built during 1953 from which has come the Lloyd Shaw Foundation.

He goes on: "Some of you will recall my brother, Ray, so tireless, so spirited, who for so many years was in the August class. He had passed his seventieth birthday. Last summer, just before the class, he was conducting a dance, and had just taught a group a new set of steps, and took his place at the platform, with his microphone at his lips, and faltered for a moment, and let the microphone fall away, while he quietly fell over on the stage, and slipped away from us all forever."

(continued next page)

"It seems hauntingly strange to me that it was just exactly a year after the evening that I fell unconscious over at Salida. It seems as though he said to me, 'It's all right now, you can carry on. I've waited a year to see. It is now up to you to keep it simple, keep it clean, and keep it joyous. The world needs it badly. God bless you, and good bye!"

I hate to stop there but it seems a good place to stop for the time being. The letter goes on talking of trips, visits with friends, some of whose names you may know and remember fondly. The lively way of writing brings Lloyd and Dorothy back to life and even just this little bit says to us, "Keep working to let this activity grow and flourish, but always for joy and fellowship, and the simple folk ways it exemplifies."

BOARD OF DIRECTORS ELECTION RESULTS

The Election Committee has reported that over 170 members voted in the recent election for the Board of Directors. Chris Bischoff and Jack McIrvine were elected to serve a three-year term on the board. They will join continuing board members Donna Bauer, Bob Fuller, Allynn Riggs, and Gail Ticknor. As John Forbes has indicated that he cannot continue to serve on the board, someone to serve the remainder of his term will be selected by the board at their January meeting.

SEED MONEY GETS PLANTED

by Gail Ticknor

The Seed Money Fund benefited three great dance events in the last year.

On the weekend of September 15-17, a "Traditional Dance and Music Festival" was held by the Central Iowa Dance Co-op in Ames, Iowa. Their stated goal at this yearly event is "to bring outstanding leaders/teachers and musicians to an annual music and dance festival to help generate excitement and enthusiasm for this type of activity, to improve our skills, and to allow us to stay connected to the broader dance community." People of all ages and skill levels were encouraged to attend; special rates were given to families and students. Beth Molaro of West Virginia led squares, contras, and Appalachian circles. Dennis Boxell of California led Balkan dances. Accompanying them was the Eric Sessions Band of Decorah, Iowa.

The Home on the Range Community Dance Association of Cook, Minnesota, held a "Dance Workshop and Community Dance" in Ely, Minnesota, on September 16. Their purpose was "to provide a double boost to our dance association. We want to increase and diversify the membership in Home on the Range . . . and we want to raise the overall level of dancing skill among our members. We think that more dancers and better dancing adds up to increased fun and excitement." A total of about 100 people were expected at the afternoon and evening sessions, coming from a radius of sixteen small towns around Ely. The Circle of Friends band provided music and calling for the evening session and played at the afternoon session for the workshop dances taught by Jim Ganahl and Linda Bauer of Ely. The Ely Community Education co-sponsored this event.

The third special event to which the LSF contributed Seed Money was in Columbus, Ohio, the weekend of October 20, 21, and 22. The Columbus English Country Dancers were honoring their leader, John Shaw, who founded the group twenty-five years ago. Bare Necessities, from Boston, Massachusetts, was their band, and Jacqueline Schwab, also from Boston, led the English Country Dances. Two leaders from the Columbus area, Laura Russell and Joseph Pimental, led Scottish Country Dances and contra dances, respectively.

CHICKEN FEET AND CARROTS

by Patti Kirk

Formation: Alternate duple contra.

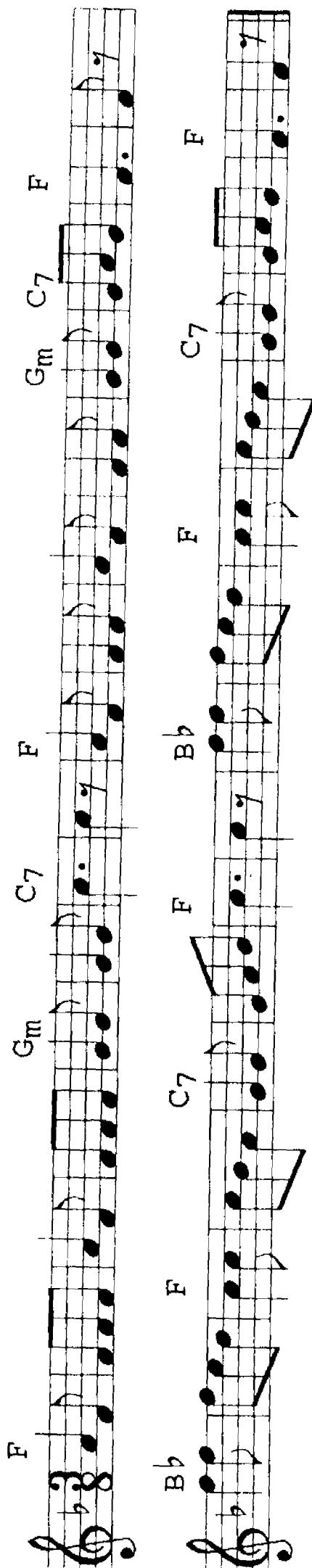
Written July 5-6, 2000.

- A1 16 Actives face down, Inactives face up,
In your own line Grand Chain to # 3;
with this person do an Allemande Right once around
and Grand Chain back to starting positions; then
- A2 8 Actives Swing Partner while Inactives circle clockwise
Single file around the actives. Actives end facing
down the set; Inactives finish their circle and ease
into a
- 8 Mirror Do Sa Do, Actives on the inside; end the Mirror
Do Sa Do with Actives picking up the Inactives and
- B1 16 Four in line go down the hall, turn alone, come back,
hand Cast Off (progression)
- B2 16 Ladies start Hey for 4 across the set, Right Shoulder
lead; Finish with Actives looking down the set,
Inactives looking up, and flow into the Grand Chain.
-

Caller's Note: The Grand Chain continues across the top and bottom of the set so that everyone is included in "carrot pulling". The "Chicken Feet" are represented in the Active's Swing and the Inactive's Circle around them in A2.

Dance Composer's Note: The dance was written to go with a piece of Danish children's folkmusic which is called "Hønsefødder og gulerødder," which translates as "Chicken Feet and Carrots." In July 2000 at North West Summer Dance held near Thisted, Denmark, the dance band class of Danish folk musicians wanted to try to 'Americanize' a Danish tune that they all knew so they could learn the turns, triplets and rhythmic differences in jigs and reels used for contra and traditional square dancing without having to try to memorize a new melody at the same time. They also wanted to be able to go back to the original tune and play it "straight" so the dancers would recognize the tune and sing along with the dance.

Knowing how nervous many callers are when trying to use music they aren't really comfortable with, I decided
(continued next page)



to write a dance that could be used with the dance band's tune so I could be their calling guinea pig. I wanted to keep the spirit of the original title song. I found years ago that dancing was my escape back to childhood, and the one thing in "grown up life" that allowed me total freedom, so I try to adhere to that same ideology when I write a dance. I called the dance the last evening of the camp and dance week participants literally burst into song as soon as the music started. I was so surprised and overwhelmed that I nearly forgot my prompting!

The Danish dance to this music is done in a big circle with one or more in the middle who choose a partner from the circle with whom to do elbow turns and then dance the hopsa. The words to the hopsa part are: "Chicken Feet and yellow roots (carrots), and the next of a swan. He who kisses all the girls, he has a terrible habit. I was born in and you were born in Skåne. Will you be my little husband? Then I will be your wife."

THE POLKA

by Enid Cocke

The polka, like its immediate predecessor the waltz, had its roots in European folk dance. Its origins are variously given as German, Hungarian, or Czech. There was a much repeated story about a Czech girl named Anna Chadimovà Slezak in the region of Bohemia who made up a dance to her own singing. She taught her dance to her friends who then introduced it in Prague where it was named the "Polka." (Michel, 3) Some claimed that the name came from the Czech word "pulka" meaning "half," the idea being that the dance was half-sung, and half-danced, or, alternatively, that the dance represented a half step. Artur Michel, who wrote on the origins of the polka in a *Dance Magazine* article, thinks it is more likely that the Czechs named the dance to honor the Poles and because the dance was done to Polish songs. (Michel, 6)

Dance scholars all agree that the polka was introduced in Paris in 1843 and that it was an immediate hit, inspiring "polkmania." Dancing master Thomas Hillgrove wrote, "The Polka affords a remarkable instance of the rapidity with which a fashion spreads over the world. In the year 1843, this dance made the grand tour of Europe in a few months. So great was the excitement which it created, that its introduction into fashionable society may be regarded as the commencement of a new era in the art of dancing." The dancing masters were quick to refine the exuberant style of what began as a folk dance. Hillgrove noted, "There is only one Polka known or recognized in the fashionable world; but the style of dancing it varies considerably. The most elegant people and the best dancers dance it in a quiet, easy style; and those gentlemen who dance with violence possess little refinement, and less taste" (Hillgrove, 160).

Another 19th century dancing master Edward Ferrero wrote that the polka "almost swept the quadrille and contre-danse into oblivion, creating a new taste for dancing, and, in fact, gave birth to a diversity of other dances somewhat similar in character." Ferrero explained the advantage that the polka offered over the early Viennese waltz: "Unlike the waltz, which is a continual (continued next page)

whirling round, and which allows no pause or cessation until the dancers are exhausted, the polka admits of exceeding variety, by allowing the performers to turn in any direction which their fancies may suggest" (Ferrero, 144). The step is described by these 19th century dancing masters just as it is today, as a hop, step, close, step in two-four rhythm. In addition dancers could do the step straight forward or alternate it with heel and toe, and sliding steps. The polka reigned as the most popular couple dance in Europe and America for nearly 50 years. (Shaw, 67)

TEACHING THE POLKA

Whatever the facts about the origin of the polka, the seed of truth in the story about Anna Slezak is that the polka is a natural step. Children can pick up the step, given good instruction and good music. Rather than trying to intellectualize and tell dancers when to hop and step and close, get them into the step by galloping. Have dancers practice galloping with a right-foot lead and then a left-foot lead. ~~Have them gallop four times with the right-foot lead and four times with the left-foot lead; then reduce it to two gallops and change lead.~~ They will be doing the polka.

The same result can be achieved in a circle with dancers sliding (galloping sideways). Have them take four slides to the right, and then turn out (right-face) to take four slides with the left-foot leading. Reduce the slides to two between the turns, and they will be doing a polka step. They can learn the face-to-face and back-to-back polka if they turn right-face to face out and then left-face to turn back in. They can learn the turning polka step if they practice their slide-and-turn step and keep turning right-face each time.

Here are some alternatives to the turning step to give dancers some variety.

1. Straight forward. Dancers take conversation position (side by side with man's right hand around the woman's waist and her left hand on his right shoulder) and do the polka step straight forward. Man starts on the left and woman on the right.
2. Heel and toe. Dancers take closed dance position and do a heel-toe to the side with man's left and woman's right

(continued next page)

(count: slow, slow) and then with the same feet step side-close-side (count: quick, quick, quick). They repeat the heel-toe and side-close-side in the opposite direction with the opposite feet. From there they can go into a turning polka.

3. Double heel and toe. As in number 2, but they do two heel-toes and then slide three times to the side and take one more step to the side so as to repeat the step in the other direction.

4. Glide polka. In closed position and in the same rhythm as the heel and toe (#2) dancers do a slow side-close and a fast side-close-side in each direction.

5. The Esmeralda Glide. This is a turning polka step with two side-closes inserted before each turn. Couples in closed position take two slow side-closes to the man's left and woman's right, then do one polka step (hop, step, close, step) to turn halfway around right-face. Now with man's right and woman's left toward the line of dance, they do two more side-closes, and another polka step to continue around to their original orientation.

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Ferrero, Edward. *The Art of Dancing*. New York: Ferrero, 1859.

Hillgrove, Thomas. *Hillgrove's Ball Room Guide*. New York: Dick and Fitzgerald, 1864.

Michel, Artur. "The Czech Polka World Sensation of 1944." reprinted from *Dance Magazine*, Jan. and Feb., 1944.

Shaw, Lloyd. *The Round Dance Book*. Caldwell, ID: Caxton Printers, 1948.

Correction: In the September ADC article about the waltz, Cecil Sharp's name was misspelled. The "e" put on the end of his name was a figment of the author's imagination.

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

by Heiner Fischle



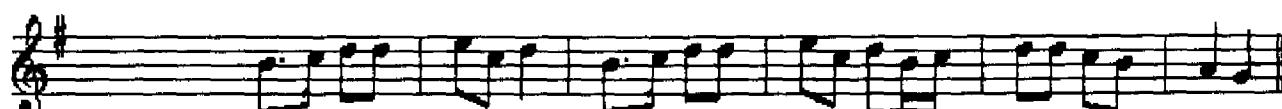
Editor's note: This is the last portion of an essay written by Heiner Fischle, Meierwiesen 34, 30657 Hannover, Germany. The first portion appeared in the March, 2000, issue of the American Dance Circle, and was continued in subsequent issues.

For Four

Two couples face each other. The easiest dance of this kind is

RUFY TUFTY

Rufy tufty



*Meet all a D. backe againe . That again : Set and turne S .
Lead your owne with the left hand to each wall, change
hands, meet again, turne S. . One man lead up, and the
other downe, change hands, meet againe and turne S. :*

(continued next page)

*Sides all . That againe : As before . As before : Armes all
. That againe : As before . As before :*

This is the interpretation I found in other books:

1A) Forward and back, twice

1B) Set and Turn

1C) Couples join left hands and lead left 4 steps. Everyone turns individually on the last step. Couples join right hands and lead right 4 steps, back to the original place. With 4 more steps, everyone dances a small clockwise circle and ends facing the other couple.

Join right hands with the one in front, and those couples lead right 4 steps, turning back individually on the last step. Join left hands and lead left, back to original places. With 4 steps dance a small circle (this time better counterclockwise) and end facing the partner.

2A) Face partner, walk forward until your right shoulders are side by side; back again. Walk forward until your left shoulders are side by side; back again.

2B) Set and Turn

2C) As 1C

3A) Hook right elbows with partner, dance once around. Hook left elbows, dance once around.

3B) Set and Turn

3C) As 1C

But in the 1C part, where is the "meet again"? If you assume that your partner stands in front of you, and not by your side, then you could interpret this part thus:

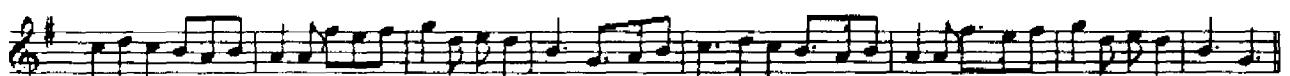
With your partner, face the nearest side wall, walk away from the set, turn back, come back and turn single. Turn your back to your partner, with the other lady walk up resp. down, turn back, come back and turn single.

But then, why take your partner by the left hand? You see, some questions remain.

In the next dance, all the parts are different:

CUCKOLDS ALL IN A ROW

Cuckolds all a row



(continued next page)

Meet all forward and backe . That againe : Turne back to back to the Co. We. faces againe, goe about the Co. We. not turning your faces . Turne back to back to your owne, faces againe, goe about your owne not turning faces : Sides all with your owne . Sides with the Co. : Men change places We. change places, hands all, goe round . We. change places, men change places, hands all and goe round, to your places : Armes all with your own . Arms with the Co. : Men put the Co. We. back by both hands, fall even on the Co. side men cast off to the right hand, your We. following, come to the same place again. put them back again, fall on your own side, men cast off to the left hand, and come to your places, the We. following :

1A) Forward and back, twice

1B) Turn your back to the opposite (and bow this way), then face again, and dosado. Turn your back to your partner, face again, and dosado. (There are other interpretations which seem less silly, however this is what I read out of it.)

2A) Sides right shoulder with your partner; sides left shoulder with the opposite.

2B) Men change places (passing right shoulders) with four steps, then the ladies change places with four steps. All join hands and circle left once around. (Keep the circle tight.) Ladies change places, men change places, circle left once around.

The sequence of "Men change places, ladies change places" (or: first corners cross over, second corners cross over) was later named a **half chain**, and, if repeated immediately, a **chain**, probably because the paths (two interlinked ovals) resemble two members of a chain.

3A) Hook right elbows with your partner and turn once around; hook left elbows with your opposite and turn once around.

3B) Half Pousette, the men start pushing. All face right and dance on a clockwise circle, the men in front, the partner follows. Half Pousette back to places, men start again pushing. All face left and dance on a counterclockwise circle. If you dance just for the fun of it, or with a less experienced group, I think it will be still near enough the historical truth to replace the 1B and 3B part with the 2B part.

This dance is also known under the title of **Hey Boys, up go we.**

(continued next page)

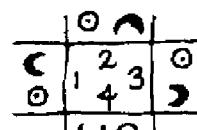
Other dances in this formation are:
Parsons farewell
Hit and misse
Hearts Ease
Argeers
Saint Martins
The Glory of the West

Square Dances

There were three dances classified as Square Dances.
Faine I would
Dull Sir John
Hide Parke

HIDE PARKE

Hide Parke



A Square Dance for eight thus

First and 3. Cu. meet, and fall back the 2. and fourth as much First and third men take their Wo. by both hands, and meet side wayes, the first man take the third Wo. by both hands, and slide through the fourth Cu. and cast off to your places, whilst the first Wo. and the third man doe the like The 2. and 4. Cu. the same. This as before The second and fourth man change places with their We. holding hands whilst the first man and Wo. crosse over, and going on the outside under their armes, come the man into the Wo. place and Wo. into the mans place, the third Cu. doing the like at the same time Then the other foure doing the like This as before Men goe on the inside of your owne We. and on the outside of the next and so round to your places Then the Wo. as much

From the diagram you see that the couples were numbered clockwise, not counterclockwise as today. But

(continued next page)

this has not much to say, as the dance only differentiates between head and side couples. Moreover, the description of the 1B part is at odds with the diagram, as man #1 and lady #3 should sashay out through couple #4. This works only with nowadays way of counting.

1A) Head couples forward and back; side couples forward and back.

1B) Head couples in butterfly position sashay in four steps, then with the opposite sashay out through the nearest side couple; separate and go around one to your places. The side couples repeat this.

2A) As 1A

2B) Side couples turn partner right halfway, then make arches, while the head couples face partner, pass by and go outside around one, then come through the arches to the partner's place. Immediately, head couples turn partner right halfway, side couples pass by, etc. to original places.

3A) As 1A

3B) Men only weave the ring, then ladies only weave the ring.

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.

ENGLISH COUNTRY DANCE IN AMERICA

by Lee Ticknor

Probably the best known English Country dance in America is the Virginia Reel. The name sounds like a purely American dance, but it came here from England where it was called Sir Roger de Coverley. It was often used there as the last dance of the evening, so it acquired the alternate name of The Finishing Dance. Even people who don't dance now seem to know of this dance. When we need to explain to non-dancers what English or contra dancing is like, we often say it is like the Virginia Reel. In his book, *Dance Parties for Beginners*¹, Ed Butenhof states that he has almost never called a one-night-stand without having the Virginia Reel requested. Since this dance is so well known, it seemed appropriate to discuss here what we know about it.

Present-day dance leaders seem to prefer the version described by Butenhof. I believe this was developed sometimes between 1925 and 1950. We have heard it referred to as the family version, probably because everyone does the movements at the same time in Part I. The formation is a line of couples with each person facing his/her partner to begin, men all on one side and women on the other, as in a "proper" contra dance.

The general directions for this version are: Everyone forward toward partner and fall back, repeat, turn partner by right elbow, turn partner by left elbow, turn partner by two hands, dance back-to-back with partner (dos-a-dos), top couple taking two hands with partner slip down the center (sashay) and back to place.

Then the top couple "reels the set," (top couple turns partner once and a half by the right hand, next opposite person once round by the left hand, partner once round by the right hand, next opposite once round by the left hand, partner by the right hand, etc., until they reach the bottom of the set, finally turning partner to their own side), then taking two hands with partner the top couple slips up the center to original places.

Then the first man, followed by all the other men, and the first woman, followed by all the other women, cast down the outside of their lines to the bottom of the set where the first couple makes an arch with both hands and

(continued next page)

all the other couples meet partner, lead up through the arch and up the center to new positions.

The dance is repeated until all couples have been the top couple. This version allows everyone to take part in the first six movements, and it allows sets of any length. We have friends who do this dance every year at their annual Fourth of July party with about 20 to 25 couples in the set. This year, the dance ran for over an hour and the musicians did a marvelous job of keeping the music going using various instruments and many different tunes.

This version is also described by Glenn Bannerman in "Folk Dancing for Fun" with more specific timing. Usually, he used eight counts per movement. But it is very hard to time the "reel the set" movements because, except for the first turn with partner which should take eight counts, each turn should take just four counts. If there are several sets on the dance floor, they may have different numbers of couples, which requires different lengths of music in the "reel the set" part.

The 1970 edition of the United Methodist Church folk dance manual, *World of Fun*³, gives three versions of the Virginia Reel. The first is like the original English dance, Sir Roger de Coverley, from which the Virginia Reel descended. The set should have only four to six couples. It begins with the head woman and foot man dancing toward each other and then falling back to places; then the head man and foot woman do the same. The first pair (head woman and foot man) meet, turn by the right hands, and go back to place; the second pair do the same. The first pair turn by left hands; the second pair do the same. The first pair turn by two hands; the second pair do the same. Then the first pair dance back-to-back and return to places, and the second pair do the same. Finally the top couple join both hands and sashay down the center and back.

When the first couple gets back to the top of the set, they "reel the set" (this is the same as Butenhof's figure) and then they sashay up the set to place.

In the third part, the top man followed by all the other men and the top woman followed by all the other women cast off down the outside of their own lines to the foot of the set where the first couple makes a two-handed arch and all the others lead partner up through the arch and up the center to their new places. Each couple will have
(continued next page)

progressed one place up the set and the top couple remains at the foot.

The second version in the *World of Fun* is for longways sets of more than eight couples. It starts out like Butenhof's version except the first movement, everybody forward and back, is done only once and turns are by taking hands rather than by catching elbows. The top couple "reels the set" to the foot. The second couple is to follow with reeling the set after the head couple has passed six couples; other couples follow in like manner until all are back in original places.

The *World of Fun* gives a third version in which the formation is a circle of couples. The men compose an inside circle facing out and the women an outside circle facing in. A head couple is designated. This version is like Version II except the head couple reels the set all around the circle to their original place. The other couples follow, as in Version II, until all are back in their original position.

The above descriptions show considerable variation, but American dance manuals published between 1850 and 1950 are much more uniform. One of the clearest and most complete sets of directions is given by Benjamin Lovett in *Good Morning*⁴, the dance manual published by Mr. and Mrs. Henry Ford to revive old time dancing. An edition published in 1926, perhaps the first, and the fourth edition of 1943 both give essentially the same directions. These also are the same as the first version in the *World of Fun*, except Lovett is specific about the tempo and the number of music bars used for each movement. The music Mr. Lovett gives for Part I is a jig, *Larry O'Gaff*, for part II is a reel, *Mrs. McLeod*, and for the Part III is a march, *John Brown's Body*.

Between 1848 and 1903, many American dance manuals were published. I have reviewed fourteen of these and all but two give a version of the Virginia Reel. They are generally similar to Lovett's version, but sometimes the first movement was started by the top man and bottom woman rather than the more usual top lady and bottom man. Some do not include the arch at the foot by the top couple. In Elias Howe's *Fifty Contra Dances*⁵, the dance is called Sir Roger de Coverly and uses the Sir Roger de Coverley tune which has three four-bar phrases in 9/8 time. Somewhat later, Howe published *Fifty Contra Dances*, No. 2 in which he gives the Virginal Reel. The dance description is like later

(continued next page)

American versions and the tune used is McDonald's Reel, which has two eight-bar phrases in 4/4 time.

The earliest American book we have seen containing the Virginia Reel is Durang's *Terpsichore, or Ball-Room Guide*⁶. This version includes only two movements in Part I: (1) The top lady and bottom man meet in the center and fall back to places, the top gent. and bottom lady do the same. (2) The top lady and bottom gent. meet, turn round and go to places, top gent. and bottom lady do the same. Part II: The top couple "reels the set" as described previously. Part III: Then "the lady and gent. go up the line and back, up again to their first positions and cast off outside to the bottom of the line." Note that this version does not specify *how* the couple goes up the line.

Robert M. Keller has published an index of all the dances in all the American dance books written or published from 1730 to 1810 plus a commonplace book written about 1830. The latter, which is at the Essex Institute in Salem, MA, contains a Virginia Reel which, by Keller's very brief description, is like later ones in the 19th century. Prior to 1810, there is only one Virginia Reel listed. It was published in Mr. Francis' *Ballroom Assistant*⁷. It is a set dance for three couples and is entirely unrelated to the dance that we have been describing. So, it appears that the Virginia Reel came to America between about 1810 and 1830, and by 1830 it was known by its American name.

¹Ed Butenhof, *Dance Parties for Beginners*, Lloyd Shaw Foundation, 1990.

²Glenn Bannerman, *Folk Dancing for Fun*, Richmond, VA, 1968.

³R. Harold Hipps and Wallace E. Chappel, Editors, *World of Fun*, United Methodist Church, 1970.

⁴Benjamin Lovett, *Good Morning*, 1926.

⁵Elias Howe, *Fifty Contra Dances and Fifty Contra Dances*, No. 2, publication dates unknown (perhaps in the 1850's.)

⁶Durang, *Terpsichore, or Ball-Room Guide*, Philadelphia, 1848.

⁷Mr. Francis, *Ballroom Assistant*, Philadelphia, 1801.

Editor's note: In the next issue of the *American Dance Circle*, Lee will review British versions of Sir Roger de Coverley.

TEMPO CONSIDERATIONS FOR DANCE BAND MUSICIANS

by Neal Rhodes

One can make many mistakes playing for dances and live to tell the tale, but hozing up the tempo is not one of them. You can play many wrong notes at the right time, and the dancers will chug along quite nicely. I have verified this empirically many times. However, play the exactly right notes a wee bit ahead or behind the other players and the dancers will get confused, the caller won't be able to count measures, and the whole show will lurch and wheeze to a halt.

Don Coffey teaches us to imagine a suitable tempo by walking the way we would dance. That can work, although it's fairly imprecise, and you can fool yourself that you can play as fast as you need to.

Our daughter Michelle's current fiddle teacher plays lead fiddle in several dance bands in Atlanta, and he has re-introduced us to that often hated tool- the metronome. I have gotten past the hate part and found it a useful tool.

We used to try to use one of those freebie computer metronomes that makes the little beeps, but found we couldn't hear it. Our solution was Percy the Cat, whom some of you met at Cumberland. The Wittner Taktell Cat metronome - biggest one in production on the planet. Not only loud, but easy to see from several feet away.

The good thing about a metronome is you can't fool it - or yourself. In Atlanta, if you are going to play the Friday night dance, you'd best be able to play every reel at 120, maybe 134 if the caller really wants to cook. For a beginner/community dance 110. If you can't do a tune at that speed, don't try it.

Waltzes usually aren't a speed contest, but here too it is helpful. Some people naturally play waltzes too slow to do much more than shuffle your feet, while others have you spinning about the hall. In Atlanta the expectation is that 134 is a vigorous waltz. (set to 134, each tic is a 1 or 2 or 3 beat.)

What works best for us is to set it to a target speed, then listen to it and hum the tune. After we've really got the tempo in our head, we try to play it cleanly at that

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speed. If we've got it nailed, then we bump up the tempo and repeat.

Michelle's teacher makes her keep track of her speed on each tune, trying to push it up. His theory is that if you will play a tune at 120 for the dance, then you should be able to play at 128 at home. Keeping track of those speeds is useful from several aspects:

- A. We can tell which tunes we need to work on more.
- B. Assuming we spend equal time on all tunes, we have a practical rating on how hard each tune is. For instance, if the caller asks us to play like stink, (translation for you yankees - real fast) we know to give them one of three tunes - Redwing, Angelina Baker, or I'll tell My Ma. Or if we have someone sitting in with us, and we've got to teach them a tune FAST - well, gee, it's gonna be one of those.
- C. If we see that after months and months, certain tunes never get much faster, maybe they never will and we need to move on.

That's all well in practice. When playing for a dance, you really don't want to be winding up Percy the Cat before you play. Still, it's really important to get everyone on the same wave before you start playing. Four potatos isn't enough. It's easy to hear four potatos, then all start up at different tempos; then it sounds like mush, and it's hard to settle in. It's best for everyone to get eye contact, even lean off-mic, and bob your heads, hum, whatever, to really get in a groove.

So, in a spirit of full disclosure, here is our current working tune list and tempo ratings. (The M is for Michelle, the N for Neal) The blanks mean we aren't consistent enough on a tune to measure it.

Dance Tunes (Reels)

Soldier's Joy	M 120	N 120?
Arkansas Traveler	M 120	N?
Bullfrog Jumped . . .	M 120	N
Devil's Dream	M 100	
Flowers of Edinburgh	M 100	N 84
Dancing Bear	M 100	N 100
Woodpile/Cherokee Shuffle	M	N
Seneca Square Dance	M 120	N 108
Flop Ear'd Mule	M 120	
Yellow Rose of Texas	M	N
Hobart's Transformation	M 100	N 104?

(continued next page)

Liberty	M 120	N
Grumpy Old Man & . . .	M 110	
Red Haired Boy	M 100	N 104
La Bastringue	M	N
Whiskey Before Breakfast	M	N?
I'll Tell My Ma	M 130	N 110
Cherokee Trail	M	N?
Pride of Petravore	M 110	N
Tam Lin (Howling Wind)	M 100	N
Johnny Don't Get Drunk	M 110	N 104
Rattlin' Bog	M?	N
Ham Sandwitch	M 110	N 126
Over the Waterfall	M 120	N 120
Kitchen Girl	M 100	N 100
Cello	M 120	N
Jaimie Allen	M 120	N 120
Brenda Stubbert's	M 100	
St. Anne's Reel	M 100	N?
Reel de Remi	M	
Angelina Baker	M 130	N 120
Red Wing	M 130	N 126
Round the Horn	M	N 80
Biscuits & Gravy	M 120	
Sally Ann	M 120	
Old Grey Cat	M	N
Road to Boston	M	

Dance Tunes (Jigs)

Road to Lisdoonvarna	M	
Haste to the Wedding	M 130	N?
Farewell to the Creeks	M 138	
Swallowtail Jig	M	
Dusty Bob's Jig	M	
Cat in the Kitchen	M	N
I Lost My Love	M 120	

Dance Tunes (Marches)

March of St Timothy	M 138	N 110
(General) Washington's March	M	N
Bonaparte Crossing the Rhine	M 130	N 126
Scotland the Brave	M 138	N 120

What would be interesting would be to get similar lists from other melody players, then adjust them for ability, and combine them to create a bigger list, graded by difficulty, to let beginners pick easier tunes first.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

Three-couple dances are an old and interesting part of the contra dance activity, with 30 included in Playford's 1651 edition. They not only lend themselves to small groups of dancers, but they also provide variety and camaraderie to any dance program. Over the years, others have developed three couple dances, but Ted Sannella is credited with popularizing the longways version, now called triplets. In lieu of a name for each dance, he numbered them sequentially, such as Ted's Triplet No. 1, Ted's Triplet No. 2, etc.. *ZESTY CONTRAS*¹ includes 33 of Ted's triplets.

Triplet dances can be proper or improper with at least one couple, not necessarily the top couple, crossed over. It is interesting to note that, although a dance might be listed as an improper dance, Ted always started each triplet as a proper dance. There then might be one or more couples improper as the sequence repeated. The dancers are expected to continue from the new position and to not expect to be in proper lines each repeat of the dance. One method, even though a couple might be proper or improper, is to have them swing and face down (lady on the man's right) which results in that couple being momentarily improper.

In most triplet dances, the term "active" is not used, and the couples are numbered from the top as #1, #2, and #3. The calls are directed to specific dancers and the numbering remains "as is" until the end of the sequence. Each repeat sequence starts with new 1's, 2's and 3's. Progression in triplets normally ends with the dancers in a 2-3-1 sequence (the former 1's now in the number 3 position) or a 3-1-2 sequence. Several triplets are listed as mixers; the men might end in one sequence (eg, 3-1-2) while the ladies end in another (eg, 2-3-1). As each dancer can occupy a different position each sequence, either proper or improper, some consider triplets as a more demanding formation than the usual contra dances. With that background, here is an example in which, whether the dance is started proper or with the 2's improper, the sequence ends with the 3's improper in the 2's position. The dance repeats each time from the new positions and

(continued next page)

with new numbering.

TED'S TRIPLET #1

Formation: 3 couple contra set
2's improper
Ending in 2-3-1 sequence

Music counts movement

- | | | |
|----|----|--|
| A1 | 16 | 1's BALANCE and SWING (end facing down) |
| A2 | 8 | 1s GO DOWN THE CENTER (to the foot), and
CAST UP AROUND ONE (1's now improper) |
| | 8 | All with own partner DOSADO |
| B1 | 8 | Ladies 1 & 3 CHAIN (from the left side of the
men)
meanwhile the 2s SWING PARTNER
(end facing down) |
| | 8 | Ladies 1 & 3 CHAIN BACK (to end opposite
partner) |
| B2 | 8 | All CIRCLE LEFT HALFWAY (ending 1-3-2) |
| | 8 | The 1s CAST TO THE FOOT, others following
to invert the line, ending 2-3-1 with
the 3's improper) |

Another three-couple formation is the circle of three couples (rounds for six), also called "triangles". In these it is necessary to identify the number for each couple, typically with the 1's toward the caller and numbering counterclockwise, as in squares. A three-couple dance brought to this country in 1995 is JENNY GREEN's REEL. The author for this contra is listed as "unknown."

JENNY GREEN'S REEL

Formation: three couples in a circle or "triangles"

Music counts movement

- | | | |
|----|---|---|
| A1 | 8 | All six CIRCLE LEFT |
| | 8 | All six CIRCLE RIGHT |
| A2 | 8 | All six INTO THE CENTER & BACK |
| | 8 | All six DOSADO partner |
| B1 | 8 | All RIGHT HAND STAR
(each dancer holds the hand of the opposite
dancer in hand-shake style. One pair of joined
(continued next page) |

- hands will be below all others, one will be above those, and the 3rd will be "on top")
- 8 PULL THE LADIES THRU & SWING.
 (those with the lowest handhold pull thru first, and then the others pull thru in turn from the bottom)
- B2 16 All SCATTER PROMENADE
 (to find two other couples and begin again)

Thanks to research efforts in late 1999 by Henry Garfath, in England, this dance is now known to be a variation of THE BORROWDALE EXCHANGE, a Scottish dance. The difference is in part B1; in BORROWDALE the star is continued by the top couples as the "lowest hands" couple pulls through on bars 21-22 (counts 9-12 of B1) and goes directly to the promenade without a swing. On bars 23-24 (counts 13-16 of B1) the couple whose hands are now lowest does the same. The "top" couple has continued the star for all of B1 and goes directly to the B2 promenade. The dance was found in a collection of Scottish Country Dance descriptions maintained by Bob and Alison Simkins of the RSCD Exeter Branch. The index is "The Dartmoor Aide-Memoire & Crib Book," which was sold as a fund raiser for the Exeter Branch.

Part of the fun of these and similar dances is to see which couple joins hands at the bottom (or top) of the stack of joined hands - some good-natured jousting for hand position adds to the friendliness of the dance. The scatter promenade is with a different dancer each sequence, so this dance is a mixer.

Three couple dances, whether in lines or "triangles" are interesting, fun to do on occasion, and can test the abilities of the dancers to accept unusual positioning and formations.

¹Zesty Contras - A Selection of 500 New England Style Dances with a Provocative Explanatory Text, by Larry Jennings, 1983. Published by the New England Folk Festival Association.

²Contra Syllabus - 46th National Square Dance Convention, June 25-28, 1997, Orlando, FL.

A PROGRAM THAT IS WORKING

by Diane Ortner

Denmark has an extensive community of dancers. Their approach to dance, however, differs from ours in many ways. Although they have clubs that dance only "modern Western squares," a larger number of clubs do not. In some ways it appears that these clubs combine features from our square dance clubs (their clubs tend to hire one caller rather than having a different caller for each session) but they differ in that they usually perform a wide variety of dance forms, and they differ from our country dance groups because of the fact that they seldom use live music. One major difference, of course, is that the clubs are often at least partially supported by government grants. So Danish dancers are building their own dance identity based on what we might think of as American dance forms: contras, squares, mixers, line dances, etc.

A very successful program operating in the Copenhagen area was described to me, and I found most interesting the way in which the caller overcomes the problems of "levels" and of integrating beginning dancers into the club without impacting the quality of dancing for the experienced members. Here is my understanding of how he accomplishes this.

At weekday sessions, Beginners come at around 5 PM and dance for about 45 minutes alone. The Intermediates join the Beginners for the next 45 minutes, and then the Beginners leave and the Intermediates dance alone for about 45 minutes. The Experienced dancers then come and dance with the Intermediates for about 45 minutes. Finally, the Intermediates leave and the Experienced dancers dance alone for about 45 minutes. The whole sequence takes little longer than we usually schedule for an evening dance.

Dancers can always come earlier than their designated time, but they do not stay later unless the teacher invites them to join the later session. As a caller/teacher, you have the ability to ensure a cohesive skill level group for teaching new skills, new styling, and new dances. You can also be pretty well assured of the level of the dancers with whom you will be working at the weekly dances because, although they are open to dancers from

(continued next page)

any of your daily groups, they are open only to one level: Beginners, Intermediates, or Experienced.

My experience has been that one of the times when square dance clubs lose the most beginning dancers is when they graduate from the super-friendly and forgiving learning situation of the class to the intimidating atmosphere of the club. The technique employed by this Danish dance leader not only gives the beginners an opportunity to dance with others not in their learning group, but also gives them the feeling that they are part of a club from the very beginning. Assimilation into the club atmosphere is automatic instead of being viewed as a scary hurdle to cross.

This caller has classes 5 to 6 afternoons or evenings a week, and there are around 60 dancers in each group. One night a week, he has a combined dance for all of the dancers from these groups who are at the same level. Once a year he has a ball for the entire group -- 300+ dancers.

Although you may not have the same number of dancers to work with in your calling situation, you might be able to incorporate some of these techniques, having a beginner, intermediate, or experienced dance once a month with dancers from nearby areas who are at the same level. The ultimate goal is to integrate new dancers into the program without losing the beginners because they are overwhelmed or losing the experienced dancers because they are bored.

BOB MCQUILLEN HONORED

Contra Dance musician Bob McQuillen will be honored at the Fourteenth Annual Ralph Page New England Dance Legacy Weekend, January 12-14, 2001 with a special dance session and the world premiere of a documentary video centered on his career. Edited from more than 30 hours of footage, David Millstone's video, "Paid to Eat Ice Cream," celebrates the life and 50-year career of the noted musician and tunesmith, a featured performer at the 1999 Smithsonian Folklife Festival. The premiere is scheduled for a 1:30 PM showing on Saturday, January 13, in the theatre of the Memorial Union Building on the University of New Hampshire campus in Durham. See Events of Note for more information about this event.

DANCE CENTER CALENDAR

by Donna Bauer

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

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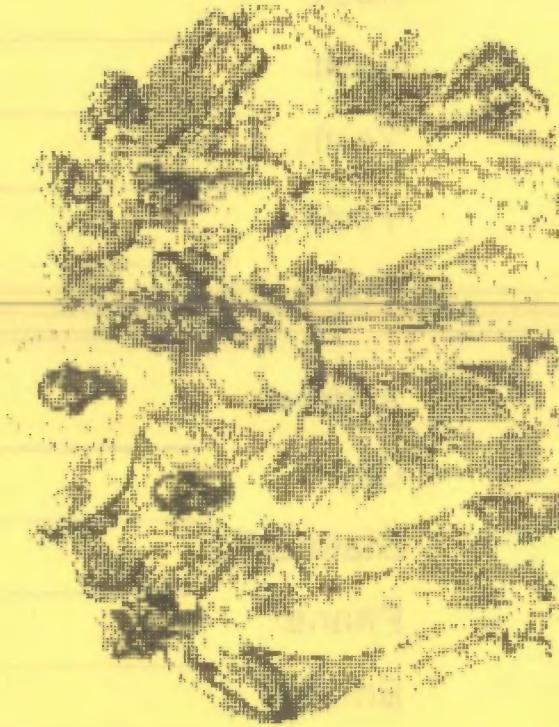
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The Round Dance Book by Lloyd Shaw

An Elegant Collection of Contras and Squares by Ralph Page

Caller Teacher Manual for Contras by Don Armstrong

Dance Parties for Beginners by Ed Butenhof

Don Armstrong's Dance Workbook

Just One More Dance by Carole Howard

Heritage Dances of Early America by Ralph Page

### **And More!**

See our website: <http://www.lloydshaw.org> for complete listing or  
write Educational Resources Division for a flyer.

**Records – \$1 each**

**Books and Tapes – \$2 each**

**Last Chance! – Sale ends December 31, 2000**

Minimum Order \$10.00

Check or money order must accompany order: no COD or credit card

**Order from:** LSF Educational Resources Division,  
PO Box 11, Mack's Creek, MO 85786

# Lloyd Shaw Foundation Membership Application

ADC, December, 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.

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



For additional information, contact

Gail Ticknor

1202 Pinehurst Road  
Staunton VA 24001 USA

or e-mail

Donna Bauer <dfbauer@aol.com>

An application form is available on the LSF  
website

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

## **FROM THE ARCHIVES**

**by Bill Litchman**

I was very tempted to use Lloyd and Dorothy's letter sent by Marguerite Clapp as the center piece for the Archives column this time but I felt strongly that it needed a higher platform and a more prominent place. That's why it appears on the President's page. So it only remains to give a little background on what is going on at the Archives.

We have been so blessed to have come so far with our library and archive. So many people have selflessly given of their memories and lives to have them lovingly preserved for others to see, feel, and share. There are enough dances in the library here to provide continuous dancing for years (without repeats). There is enough music to provide non-stop playing for at least as long as that (again, without repeats). There are enough tape-recorded dances to give years of pleasure to dancers or listeners alike. What a storehouse of memories!

I hope you have had a chance to see what Megan von Ackermann has done with the web page. There are all sorts of resources there for you to see. The URL is <[www.lloydshaw.org](http://www.lloydshaw.org)> and you will find many different kinds of things there. Recently we have added cue sheets for most of the early Lloyd Shaw recordings (both 78s and 45s). These can be read on line or printed directly from the web. In the near future we should be able to provide MP3 files for the music from some of these early recordings. Some of the original 45s have been included in the "Monster Sale" which has been going on for awhile now and a complete listing of sale items is also available on the webpage. When these are gone, they are gone. Some may reappear on CD in future but certainly not at these sale prices.

Recently, we have built some hanging racks for the dance clothes which have been donated. They are there to be seen and appreciated rather than being packed away in boxes for safety.

After a visit from some Denver friends who were in Albuquerque for a weekend writers' conference, one visitor volunteered to sponsor an "Archives Scrapbook" which can be used to publicize the Archives at dance camps wherever  
(continued next page)

someone can be found to carry it. She is involved in similar activities for other organizations and feels that this may provide a way to allow individuals to participate in the necessary acquisition of new publications as well as provide funds for other necessary functions. While the LSF Board has been very generous in funding the Archives from time to time when necessity has demanded, it is a great burden to carry every year when so many other things need the resources of the Foundation. Thanks to this wonderful volunteer for her efforts.

Recently, DeWayne Young donated funds necessary to convert the original film of the Spokane Silver Spurs to video. He gave enough money that not only could that film be converted, but other films loaned by Bob Osgood were also converted to VHS video. Some of these films are home made private films of trips and dance activities of the Osgood family but some are early teaching films for square dancing. All are very interesting. Thanks to DeWayne and to Bob Osgood.

Bob Brundage has continued to add to the collection of interviews, many of which have now been transcribed by a volunteer from California. About half of the collection has now been transcribed. Many thanks both to Bob and to his many helpers who have contributed financially as well as being interviewed. Bob's efforts have done more than just build a collection of interviews, of course, because of his many, many friends who are involved in square dancing across the country. He has raised the level of awareness for the Archives through his tireless activities. What an asset!

Finally, thanks to any of you who have taken the time to mention the Archives to another person, who have donated parts of your collection, who have used the Archives for whatever purpose you may have had, who have given money to help the Archives meet its needs, even who have thought kind thoughts about the efforts we are making here to help to keep square dancing available to you and others. Thank you.

## **MORE THOUGHTS ABOUT PROMOTION**

**by Gail Ticknor**

I want to thank again the people who wrote to me long and thoughtful letters with great ideas for advancing the name and mission of the Lloyd Shaw Foundation -- Don Coffey, Celeste Grynewicz, Kathy Ranhart, Robbin Schaffer, Bob Tomlinson, and Mike Rulison. Most of this article is based on their essays.

1. We need an eye-catching, welcoming, joyous brochure with shiny white paper, a color picture, and a few title words in large, dark print. Send it to all known group addresses, dance leaders, dance meets of various types (camps, weekend workshops, festivals, conventions) as well as meetings of people whose work could benefit from LSF services, such as music teachers' conventions.

Include information about (a) the LSF mission, (b) LSF camps, (c) the Archives, (d) Seed Money, (e) recordings and books, (f) membership.

Ask members to notify the LSF of events they know of where a supply should be sent.

2. Robin Schaffer's suggestion of providing workshop teachers at music teachers' conventions seems mutually beneficial. The LSF might develop a pool of teachers of children's dances who would be willing to answer a call to give instructions using LSF materials at a session during a convention. Ask for willing teachers via the ADC and advertise this service in the brochure.

It would likely be a voluntary assignment. Could the LSF provide a small fee to help with expenses? The LSF teacher could take brochures and recordings and books to exhibit.

3. The LSF needs to teach people how to teach other types of groups besides the adult "can-do-anything" people who usually get into regularly scheduled dances -- children, teens, elderly, mixed ages of 5 to 95. Also, it is useful to have good ideas for one-night stands for these same combinations. We need classes at the dance camps, and LSF materials should be demonstrated. Then more of use can do something at home to spread the message about what fun it is to dance together with other people.

4. Leaders of on-going groups should keep in mind  
(continued next page)

that if you hold a workshop or festival you may apply to the LSF for help from the Seed Money fund. The LSF then benefits from the publicity which you supply in return.

5. Another word to leaders -- occasional events that include more people outside of your regularly scheduled dances will help greatly in showing our heritage dances to the general population. You can also tell them about the LSF and display some literature.

6. One more thought about advertising the LSF -- it would add interest to information about the LSF if there were a biography of Lloyd Shaw and a history of the organization.

7. Mike Rulison has written to us that using the Internet is an excellent medium for advertising. We can be "linking" with other dance organizations. His letter, which is full of details, can be provided to anyone who is experienced at Net input and would like to do this for the organization.

8. Advertising in publications of other dance organizations is very desirable and is already being planned.

9. If the Foundation is going to establish LSF Centers at various locations, perhaps some member groups might volunteer to take on this responsibility at least temporarily, as a start-up measure.

Such Centers, temporary or permanent, would be supplied with uniform "job descriptions" and supplies.

Have any of the suggestions in the Promotion articles inspired some members to do something extra to spread the word about the Lloyd Shaw Foundation? If so, please share your ideas and accomplishments with board members or with other members through the ADC.



# OCTOBER ROSE QUADRILLE

## by Don Armstrong

### OCTOBER ROSE QUADRILLE

**Author:** Don Armstrong

**Formation:** 4 couple quadrille set, slightly larger than for a regular square

**Music:** LS CD-1003, Track 3, *October Rose*, composed by Ruth McLain Smith, played by the McLain Family Band and used with their permission.

#### Figure A

##### Counts

- 8     **Rock forward**, touch, **back**, touch (4);  
**Ladies roll right** (4) across in front of corner to end with M facing LOD, W facing RLOD, both hands joined;
- 8     All **Vine** (side, behind, side, touch) into the center and out; end facing with both hands joined;
- 8     **Rock Together, touch**, (R hip to R hip), **apart, touch**;  
**Rock Together, touch**, (L hip to L hip), **apart, touch**;
- 8     **M Star L** once around.

#### Figure B

- 8     **Do sa Do** the same person, end facing, right hands joined;
- 4     **Turn R**, using 2 polka or 2-steps and passing wide around that person, then
- 4     **Join L hands** with the next **and**, using 2 polkas or 2-steps, **pass wide around that person**
- 8     **Do sa Do** the next (walking steps)
- 8     **Promenade** to M's home position with walking steps, traveling or turning polka steps.

#### Middle Break

- 8     **W to center** (1, 2, 3, touch) **and back**
- 8     **M to center** (1, 2, 3, touch) **and back**
- 8     **W star L across** (4), **turn opposite R** (4)
- 8     **W star L across** (4), **turn under joined R hands** to end M facing LOD, W facing RLOD, right hands joined
- 32    **Repeat from B above.**

**Sequence:** A, B, A, B, middle break, A, B, A, B.

## **MEMBERS' BULLETIN BOARD**

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

Louise Adler, Manitou Springs, Colorado  
Roger Alexander & Marcia Minear, Ames, Iowa  
Carol Booth & Jim Ganahl, Cook, Minnesota  
Ray & Dorothy Clark, Arlington, Virginia  
Charles M. Hicks, High Point, North Carolina  
Alvin Nelson, Didsbury, Alberta, Canada  
Faith Rowean, Augusta, Michigan  
Elizabeth Zawadowski & Terry McCanne, Pueblo, Colorado  
Naoni Zervas, Pocatello, Idaho

**MOTTO.** A new proposal for our motto has come along: "Dance - and pass it on!" Remember that our job, as LSF members, is to actively recruit not only new dancers but also people who show interest in leadership tasks.

- ♦ Encourage potential leaders to apply for **scholarships** for our dance events and send your personal recommendation to the director of the event. Remember that various scholarships are available for Lloyd Shaw Foundation events; in general terms, scholarships are available for potential dance leaders (one specifically for round/couple dance instructors) and for musicians. For more specific information, contact the director of the individual dance camp.
- ♦ Remember that participation on the **dance week committees** that organize these events is vital to their continuation.
- ♦ Be sure to take advantage of the opportunity to nominate people for the **board of directors** of the organization; there are two ways to do so: 1) attend the annual meeting (to be held at the Rocky Mountain Dance Roundup in July, 2001) or 2) suggest potential nominees to the chair of the nomination committee: Gail Ticknor (see address and telephone number on inside back cover of this issue.)

We are open for other suggestions for a motto or lobbying for ones that have already been presented!

(continued next page)

**PROMOTION.** The Lloyd Shaw Foundation is looking for someone to be in charge of Promotion. You would contact various groups who might be interested -- schools, music education teachers, Scout troops, YM/YWCAs, Elderhostel, other Hostels -- to promote the activities of the LSF, its books, tapes, CDs, educational kits, use of its archives, and the LSF in general. Some promotion is already being done by the directors of the dance camps and the publications division. If you are an "idea" person with lots of enthusiasm, get in touch with President Bill Litchman, and let him know you're just the right person for this volunteer job.

**EDUCATIONAL RESOURCES DIVISION** The Board of Directors of the Foundation is looking for someone to serve as Director of the Educational Resources Division. This person would oversee the publication/ recording of new materials to be offered for sale by the Foundation.

In addition to an understanding of the mission of the LSF and a strong musical background, applicants should have the following abilities:

- ◆ to assess needs within the LSF and the wider dance community
- ◆ to communicate with dance leaders, officers and board members of the LSF, and the personnel at the LSF Educational Resources Division in Mack's Creek, MO
- ◆ to see projects through to completion in a timely manner
- ◆ to assemble musicians for recordings projects
- ◆ to find and obtain rights to use music from other sources
- ◆ to find and develop new markets.

**MEETING.** A meeting of the Board of Directors will be held in January; as always, it will be open to members. Contact President Litchman for details about time and place or if you have input or suggested topics for discussion.

#### **LSF WEBSITE.**

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

## **STIR THE BUCKET**

**Bob Brundage** was awarded CALLERLAB's Special Appreciation Award on April 18, 2000. The award, presented by his brother **Al Brundage**, noted his years of experience in a square dance band and as a caller, his volunteer work at the Lloyd Shaw Foundation's Archives, and his project to record interviews with square dance personalities throughout the country. This project has, so far, resulted in over 100 audio tapes of interviews with 83 callers and leaders, an invaluable contribution to our understanding and preservation of the history of square dancing.

**John Forbes** has had several hospital stays recently. We are glad to hear that he is now recovering well.

**Marie Armstrong** has written to let us know that her new address is 8021 Linville Road, Oak Ridge, NC 27310. Telephone her at (336) 643-2975.

**George Fogg** informs us that the Country Dance Society, Boston Centre, has moved to 42 West Foster Street, Melrose, MA 02176. The new mailing address is: PMB 282, 1770 Massachusetts Ave, Cambridge, MA 02140. Telephone: 781/662-6710, Fax: 781-662-6730. These changes also apply to the New England Folk Festival Association, Ralph Page Memorial Committee, and Folk Arts Center of New England.

Group Affiliate member, **CDSS**, has asked us to announce that it has an opening for a full-time Financial and Systems Manager. "This person must have experience in financial management and computerized accounting systems. Experience in managing computer and database systems would also be helpful. We provide a competitive nonprofit-level salary and a benefits package which includes health, disability, pension, holidays, vacation and sick days.

"We are soliciting applications through December 1, with the expectation that work will start in early January, 2001. For a detailed job description, please contact: Linda Henry, Country Dance and Song Society, PO Box 338, Haydenville, MA 01039, or call her at 413-268-7426 x105 or send email to [linda@cdss.org](mailto:linda@cdss.org)."

We were sorry to hear of the death of Leif Hetland, a long-time Foundation supporter, on June 22 of this year. Leif and Anna Lee attended the Rocky Mountain Dance Roundup several times. Leif was a premier leader in the calling and promotion of contra dance in the Western US.

## **LETTER TO THE EDITOR**

*Editor's note: Several people have responded to the letter to the members published in the September ADC. One called to remind me that LSF member John Bradford of Denver, Colorado, is an excellent caller of traditional squares. Three emailed to let me know that they were ready to attend a workshop whenever we got it organized! Another wrote about his efforts to preserve this dance form, and his letter is printed below. Who else among you is interested in preserving traditional squares and patter calling? -- Diane*

I was glad to see your article entitled "Letter to the Lloyd Shaw Foundation" in the September, 2000, issue of *The American Dance Circle*. I am also very interested in preserving traditional square dance as a dance form. My wife and I joined the Arkansas Country Dance Society about five years ago and were immediately impressed with the fun and sociability inherent in country dancing.

I became especially interested in the old-time square dances, although the dance group did very few of them, because I remembered hearing that square dances in homes were common in eastern Oklahoma, where I grew up, in the 1920's. To try to learn the structure of traditional squares and the associated patter calls, I started reading old books on the subject and began writing squares and patter calls to accompany them. Recently, I collated my results of several years in a volume titled *Square Dances with an Old-Time Flavor* and placed a copy in the library at the University of Arkansas at Little Rock.

I have started calling old-time squares whenever I get a chance, but our group does mostly contras and I usually get to call a square about once a month.

My point is that I am very interested in preserving traditional square dance and patter calling, and I appreciate your efforts to that end. I don't know just what I might do to help, but I am doing what I can locally, and I am glad to see your letter in this nationally visible publication.

Sincerely,  
Darrell Hutchins

## **2000/2001 EVENTS OF NOTE**

**Terpsichore's Holiday**, December 27, 2000-January 1, 2001.

See advertisement in center of this issue.

### **Fourteenth Annual New England Dance Legacy**

**Weekend**, University of New Hampshire, January 12-14, 2001. Lisa Greenleaf, Tony Parkes, more. Music by Swallowtail, Bob McQuillen, Laurie Andres, Cathie Whitesides, Pairadocs. Information and reservations: 603/225-6546, 603/463-7771, 603/664-2513.

**7th Annual Folk Dance - Folklore Weekend** of the North-American Federation of German Folk Dance Camps, Giddings, Texas, February 16-18, 2001.

Celebrating the dance, customs, and costumes of the Wends and Sorbs with specialists from Germany. For further information, call: 830/606-0844, 860/875-3559, 979/366-2441; email: discus@swbell.net.

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

**English Country Dancing**, St. Stephens Church, 30 West Woodruff Avenue, Columbus, OH, 1st and 3rd Sundays, 7:30-9:30 PM. For additional information, contact Sue Wartell, telephone: 263-9501; email: swartell@cas.org.

**Don Armstrong Memorial Dance Weekend**, Albuquerque, NM, May 26-27, 2001. For more details, see notice in this issue or contact Rusty Wright, telephone: (505) 546-2953; email: rustywright@swnm.com.

**50th National Square Dance Convention**, Anaheim, CA, June 27-30, 2001. Squares, Rounds, Contra, Country Western, Line Dancing, Clogging. For information, write 50th NSDC, PO Box 1237, Lomita, CA 90717-5237; or see [http://home.earthlink.net/~zebrow/NSCD\\_50th](http://home.earthlink.net/~zebrow/NSCD_50th).

**Rocky Mountain Dance Roundup**, July 1-7, 2001. See advertisement in center of issue.

**Cumberland Dance Camp**, Kentucky Leadership Center near Jabez, KY, July 29- August 4, 2001. Contact Registrar Bob Tomlinson, 71628 Treadway Rd, Martin's Ferry, OH, 43935-9711; telephone 740/633-2395; email: [bobtomoh@earthlink.net](mailto:bobtomoh@earthlink.net).

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## **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.

Chris Bischoff, 1013 Plum Creek Road, Taylorsville, KY 40071,  
(Board of Directors) (502) 477-9192; Email:  
maddog@igloo.com.

Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.  
(Past President; Co-editor of American Dance Circle)  
(785) 539-6306; Email: ecocke@ksu.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).

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.  
(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) 363-5868;  
Email: audiolft@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>.

Jack McIrvine, 19 Ridge Valley Drive, Bracebridge, Ontario,  
Canada P1L 1L3 (Board of Directors) (705) 646-0763  
Email - jdmcircvine@e-velocity.net; Fax - (705) 646-0765.

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



The Lloyd Shaw Foundation  
929 South Shore Drive  
Lake Waukomis, MO 64151

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The Lloyd Shaw Foundation's  
*Terpsichore's Holiday*



Jackson's Mill, West Virginia  
December 27, 2000 - January 1, 2001

*Expanding our horizons in the new millennium!*

Spend your December holidays with your family and then join your friends to dance in the New Year! Whether you are a new dancer or experienced, a couple or a single, a child, a teen-ager, a parent, or a grand-parent, this event full of music, dance, and fun will be just right for you.

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CONTRA - SQUARES  
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ENGLISH - SCOTTISH  
SCANDINAVIAN  
COUPLE DANCES - SWING  
APPALACHIAN - RAPPER  
DANCE LEADERSHIP  
AND MORE ..

Nightly Dances and  
Late Night Open Stage



INSTRUCTORS & MUSICIANS

Enid & Lew Cocke, Mary Kay Friday, Don & Sylvia Coffey, Chris Bischoff, Marcie Brown, Tammy Corwin-Renner, Julia Gorka, David Glick, Bill Alkire & Susan English, Don & Kathy Corson, Kimble Howard, Diane Ortner, Bob Mathis & Tali Stopak, Bruce Sagan, Jeff Steinberg, Kendall Rogers, Marnen Laibow-Koser, Marty Taylor, David West and Donna Baird . .

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Group Singing, Shape Note Singing,  
Learn to play in a Dance Band (children  
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Children/Youth Program

Full program for children and youth with quality instruction emphasizing dance plus story telling and folklore, arts and crafts, Morris, games, and hiking. Opportunities for joint dancing during day and early evening followed by scheduled activities until bedtime.

The Jackson's Mill

historic facility has multiple wood-floored dancing areas and a variety of sleeping arrangements to suit your budget — from single-family dormitory rooms to motel-style accommodations. Our staff works with Jackson's Mill personnel to ensure menus that will fill the dietary needs of all dancers. Jackson's Mill is easy to get to, just a short distance off Interstate 79 in the beautiful hills of central West Virginia.

Scholarships are available

to persons in need who will help at the camp and can support the Foundation's mission back home -- apply early.

For information, contact:

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

Reserve your place now

with a \$50 per adult deposit sent to:

David Glick, Registrar, 21005 Dundee Drive, Novi, MI 48375.