

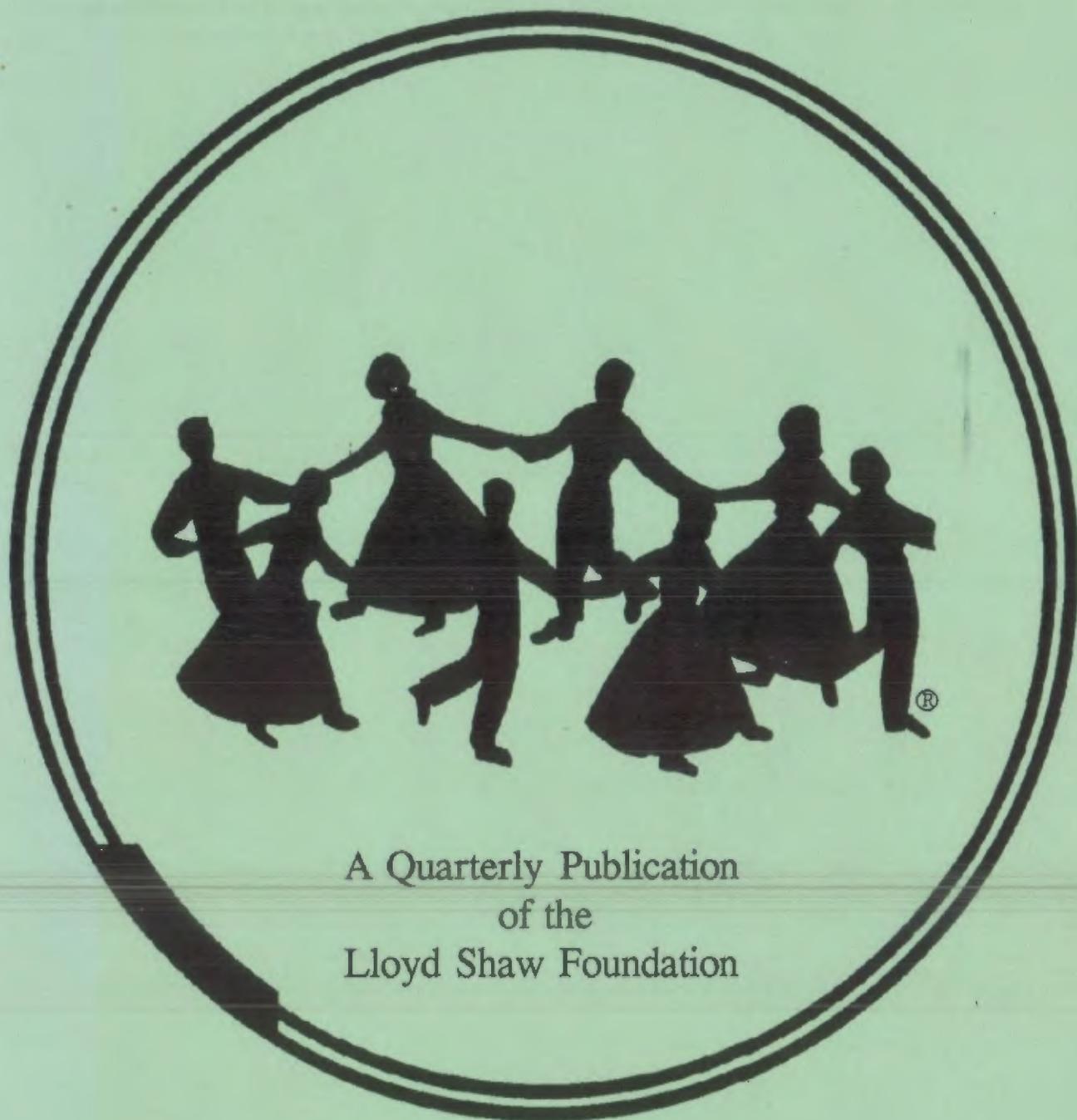
Welcome!

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Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



**The
American
Dance Circle**

MARCH 2001

Volume 22, Number 1

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.

PUBLICATION INFORMATION

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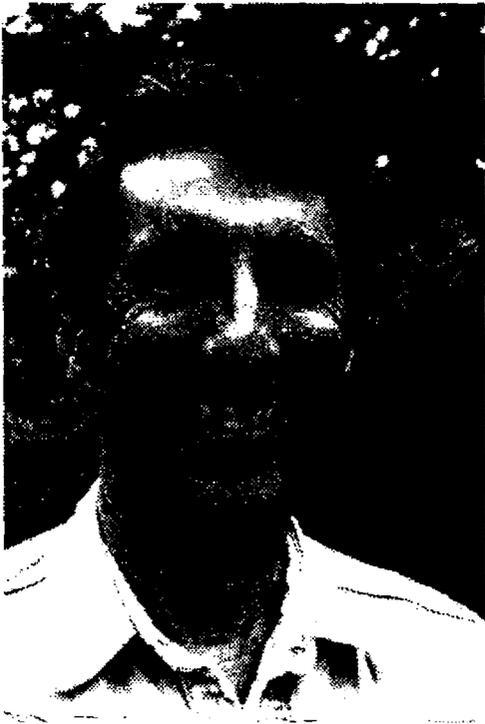
Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

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

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

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LETTER FROM THE PRESIDENT

To continue with the same Annual Belated Christmas Greetings from the last issue, I will give you a few quotes from Dr. Lloyd Shaw who wrote in Jan of 1954.

"The whole world looks good to me. I am very enthusiastic. It seems to me, thinking back over my thirty five years at Cheyenne Mountain School, that youngsters for the first two or three years of school would naively and joyously do anything you asked them to do. Then they learned the pain and fright of being laughed at, and gradually and quite unconsciously pulled in their horns. Junior High youngsters are so awkward, and so eager, and so frightened, that it takes a delicate hand to manage them. And in senior high school it is almost impossible to make them really think for themselves. They are so frightened inside by the world, and yet they look so brave, as they try to figure out life. In college a very few decide to be their individual selves. But usually not until well after their graduation and their marriage, and then very few at that."

"Some day they are invited to a square dance. The woman gets interested, in the people, not in the dance, and the man usually holds out obdurately, dead set against the silliness of the dance. At last he goes, and, if he is the right sort, a real man, has the time of his life. He doesn't give a darn anymore. He dresses the part, he learns the dances, he has a perfectly wonderful time."

"Then gradually he begins dancing only with the best dancers. He calms down his clothes most decidedly. He takes
(continued next page)

on what he considers style instead. He gradually finds fewer and fewer people who can really dance as he does, and bye and bye, alone he stands above a conquered world, and never dances again.

"Thank Heaven, we are rid of him. The sooner we can let him go, the better. But, if, just as he starts getting to be too good for others, he finds the real joy of helping others, he opens a door into a room that knows no end. He finds true happiness! When a person and their joy means more to him than the step and its perfection, he is saved. He becomes a radiant, happy, growing individual, who makes the whole world a greater joy to live in."

"I'm talking about you..."

I would also say that the whole idea of giving more than we expect to get from dancing is part of the salvation of square dancing. Rather than expecting everyone else to dance as well as we suspect we do, we can extend a helping hand to them, supporting and sustaining them, helping them to share with us the pleasures of the dance. Rather than thinking to dance every time at a level of challenge or advanced, we might think to dance for fun, leaving the expectation of elitism aside.

Now, I am not saying that all involved in square dancing are elitist or proud to the point of exclusion, but that there are aspects of such things in current square dancing trends is certainly possible. Let's be inclusive, not exclusive, willing to share fun, not expertise.

Keep it simple, keep it folk!

NOTICE OF ANNUAL MEETINGS

The annual meeting of the membership of the Lloyd Shaw Foundation will be held at Camp LaForet, near Colorado Springs, CO, Wednesday, July 4, 2001, starting at 1:30 PM. All members are urged to attend. The annual meeting of the Board of Directors will follow the membership meeting. All members are welcome to attend.

BOARD NOMINATIONS

Board members of the Lloyd Shaw Foundation are elected for a three-year term and, if re-elected, can serve an additional three-year term. Two directors, Bob Fuller and Gail Ticknor are completing three-year terms this fall and are eligible for re-nomination. A vacancy caused by the resignation of John Forbes must also be filled. Continuing members of the board are Donna Bauer, Chris Bischoff, Jack McIrvine, and Allynn Riggs.

The size of the Board of Directors is currently set at 7, so 3 board members may be elected this year. The nominating committee members consist of Gail Ticknor, Barbara Johnston, and Caroline Barham. They welcome your suggestions for potential members of the board. Please contact them at: Gail Ticknor, 1202 Pinehurst Road, Staunton, VA 24401; (540) 885-2612. Barbara Johnston, 402 D St, Salida, CO 81201; 719/530-0219. Caroline Barham, 5204 Chambers PL, NE, Albuquerque, NM 87111-2124.

Nominations will also be accepted at this year's annual meeting at the Rocky Mountain Dance Roundup and by petition. If a member wishes to file a petition to be considered as a nominee or wishes to file a petition on behalf of another member, that petition, along with the signatures of ten members in good standing should be in the hands of the election committee (Dale Sullivan, Chair; see address inside back cover) by June 27, 2000.

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

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

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

This article marks the start of my fifth year of preparing this series and, by my calculations, it will be the first of this series to appear in the new millenium, in the March 2001 issue. That said, I am departing from my usual format and presenting some general thoughts about the contra dance activity. There will be no dance descriptions this time.

Back in 1988, Flo and I participated in sequential tours of Australia and New Zealand. The second tour was to end in Christchurch, so arrangements were made to extend our tour one day so we could dance with the Cathedral Squares, with Art Shepherd as the caller. As the tour bus pulled into the Christchurch motel lot, a message was waiting that Mary Stanley was there and wished to talk to me. Mary was the PR person for the club, the club had a regular radio spot about dancing, and she wanted to interview me on tape for later airing on the program.

The interview was set for the next morning. Questions put to me primarily concerned the current status of the square dance activity and my thinking as to its future, including contra dancing and other dance forms. As I recall my replies were to this effect: square dancing was being sub-divided into individual groups by the "level" system (mainstream, plus, advanced, challenge) and those groups were becoming isolated from each other. Many level dancers were not crossing over the imaginary lines and were dancing only at their chosen level. Some of the slack was being taken up by line, country-western and round dancing. Contra dancing was becoming increasingly (but slowly) popular among the club affiliated square dancers, although the New England style of "open" contra dances by the unaffiliated groups were well-attended. The sub-division of the activity was further noted by the formation of ROUNDALAB (1977) and CONTRALAB (1986). Also, ROUNDALAB and some of the level groups were featuring their own festivals and conventions. The National Square Dance Convention (NSDC) continued to provide floor space and times for each of the splinter groups, but many dancers stayed in their chosen portion of the activity and were not

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mixing. My own spot checks into some of the "level" halls indicated low attendance.

In 1997 we attended an out-of-state Elderhostel and while there visited briefly with dancers we had known for some time. Again, we were asked our opinion on the future of square dancing and contra dancing in particular. The answers were much the same - square dancing was on a decline but contras (within the club square scene) were holding their own or even gaining ground. The unaffiliated contra dancers were drawing full-house crowds, and the number of those dances one could attend was increasing. It should be noted that those dances feature live-music and casual attire. My experience is almost entirely within the club dance area, but observations of the unaffiliated activity support my opinions.

The reasons for the decline in club square dancing are nearly as many as there are those who express an opinion. Competition from other activities (e.g. television and video movies), the need to dance frequently to "keep up," the many sub-divisions of the dance activity and the desire of many to dance at only the "higher" levels, are among the reasons expressed. In some areas, it is difficult to find a dance club that is willing to be called "just" a mainstream club. In 1999 a suggested relaxing of the dress code for the club dance scene was proposed in an attempt to bolster attendance.

Contra dancing, on the other hand, continues to attract dancers, some of whom may be crossing over from the club squares. The York Contra Holiday Weekend has been going strong for over 25 years; the San Diego Contra Weekend has passed its 15th year; the Solvang Contra Weekend continues; CONTRALAB has expanded their programs at the NSDC's and membership is increasing; contra dancing is a part of the southern California square dance festivals and is also included in the USA WEST dance festival; the unaffiliated contra dances continue with high attendance; and this Foundation's dance weeks are strong on contra dancing. I think we can safely say that contra dancing is not a dying activity.

Contra dancing has many good attributes, and, once the dancers realize the pleasure of dancing with the phrasing of the music, some become converts. Contras are ready-made for groups that are not multiples of four
(continued next page)

couples, and the dance can continue without calling for "one more couple over here" to fill that last square. Those who want to dance do so, and those who want to sit one out can do so. The various formations allow for an interesting program without the necessity of teaching "new" movements, and the limited number of standard movements obviate the need for the dancers to dance frequently to "keep up with the Joneses." The repeated dance sequence is usually short enough for the dancers to remember the sequence and dance without the caller after the first few sequences. With the dancers all in one set (or several sets if the group is large), the dance becomes a good social event - there is no way to form a "set" group, and it is difficult to ignore any one dancer or couple. One caller has said that a club of three squares size is ideal - small enough to be sociable, yet large enough that it may not be necessary to dance with every dancer in the group.

Being an optimist, I think that contra dancing is gaining ground in the club dance scene, continuing strong in the unaffiliated groups, and likely to be around into the next millenium. Granted, there will be some changes over the years, but there will still be contra lines where people can dance comfortably and with little need to attend class sessions to do so. After all, contra dancing has been around, in one form or another, for over half the past millenium. There appears to be no reason why it should not continue.

THE SHARPES ASSEMBLY

by George and Onie Senyk

The Sharpes Assembly 3rd Annual Contra and English Country Dance Festival, under the direction of George and Onie Senyk, was held the weekend of October 7 at the venerable Kenilworth Lodge in Sebring Florida. 80 dancers and leaders enjoyed two large wooden-floor dance halls and a total of 16 volunteer callers and teachers. Special guest contra caller Rusty Wright came from Deming, NM, and other out-of-state dancers came from New York, Connecticut, Georgia, West Virginia, and Kentucky. The program included two evening balls, daytime dance workshops, and informal square, round, and folk dance sessions. The Lodge has been booked to repeat this event in 2001 and 2002 during the first full weekend in October.

LLOYD SHAW: EDUCATOR and AMERICAN DANCE PIONEER

by Diane Ortner

Many people have heard the name Lloyd Shaw and know that -- somehow or other -- he was related to the rebirth of interest in the American folk dance, square dance. Others know that Lloyd Shaw was an educator, superintendent of Cheyenne Mountain School in Colorado Springs, Colorado, from 1916 to 1952. What relationship did these two aspects of his life have to each other?

Lloyd Shaw's philosophy embraced the total education of the child, and he looked for ideas that would actively involve children in learning. He incorporated special events in his curriculum that would meet the immediate needs of the children and that emphasized his continuing desire to relate children's lives to their environment and heritage.

A nature sanctuary and outdoor theater across from the school provided the setting for making nature study a part of the curriculum. When he discovered an interesting natural event occurring, Dr. Shaw might descend on the appropriate classroom and take them out of the school and up the hill. One year he discovered that some cedar waxwings in his yard had become inebriated -- evidently the result of eating fermented apples. The second graders immediately went up the hill for a lecture on temperance. Each spring, the first child to find a wild anemone in bloom would race to the Shaws' home to receive the prize of a copy of Dr. Shaw's *Nature Notes*.

The school leased a ski lodge and also had a cabin which belonged to the student body. The latter was reached by hiking a mile from the school, 360 steps up beside Seven Falls, and three miles on a trail crossing Cheyenne Creek thirteen times over bridges consisting of single logs. Returning home was an adventure! Dena Fresh, a Cheyenne student and later a major round dance choreographer, recalled those hikes back down the canyon at night:

"Every kid was requested by Pappy to hang a white hanky somewhere on his 'backside' to guide the person behind him in the descent. It was almost always pitch

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black . . . We took hold of hands and helped each other. . . It was scary and dangerous and fun! Only a foolish kid would do something to prevent him from going. . . ."1

Students became a part of the project by carrying lumber up the trail and building a bunk room addition to the cabin.

The second lodge, at Divide, was used for weekend ski trips. No ski lifts or other facilities were in existence then, so the children learned the mountain touring technique of skiing, and they also learned to snowshoe. Sometimes they would ski by moonlight. Lloyd Shaw's daughter, Doli Shaw Obee, described such nighttime skiing adventures:

"You can't imagine how cold it is at Divide in January - how the snow crackles under your skis. We'd come to the head of a wide valley and look down. There would be dark splotches against the snow, and you didn't know whether they simply represented shadows - or logs or bare spots. One of the better skiers would take off and then we'd follow when we saw it was all clear."2

Bus trips were also taken to other skiing areas.

In addition to using the cabins, the school owned six or eight umbrella tents, and each fall and spring two camping trips were undertaken - two for the boys and two for the girls. During these trips, the children learned the botanical and biological names of the flowers, birds, bushes, trees, and animals that were native to the Pike's Peak area. After their return, the study was carried on in the classroom.

Lloyd Shaw felt that children needed to be challenged by activities that included elements of excitement and even danger. At one time, a glider was acquired. After experimentation with various methods of getting it airborne, the best turned out to be to take it to a mesa, fasten it to a Model A, pile the Model A with riders, race the car (towing the glider) to the edge of the mesa, and then release it to launch the glider over the edge of the mesa. Shaw also took advantage of the children's natural interests. When some students had stripped down Model A's to a bare engine, frame and seat, and were making the school parking lot a hazard, he removed the noon-time danger by organizing the "Five Dollar Ford Club." The club held after-school meetings, veering up and down and across

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the hills near the school. When yo-yos were the rage, Dr. Shaw held a yo-yo contest for which the grand prize was a giant yo-yo made by the manual training teacher. The winner, John Love, later Governor of Colorado, found the perfect place to use the prize; he stood at the balcony of the stairwell and let his yo-yo wind down two full stories.

The school had an established riding program, gaining use of 640 acres of pasture land across the boulevard from the school. A livery stable in Green Mountain Falls loaned their horses during the school year in exchange for having the children take care of them. In 1934, however, Dr. Shaw felt that a special project was needed in order to interest a potentially uncooperative senior class. He hit upon the idea of a school rodeo! Every child in the school was involved in one capacity or another. Children went to the mountains to fell lodgepole pines for the construction of the corral and chutes in an open territory north of the school. During the school year, a dude ranch in the area loaned their string of horses to the school, and the children rode and cared for the horses. When ready, the children rode to a local ranch and herded the professional bucking stock down to the school. Practice on the bucking stock was followed by the presentation of a full-fledged rodeo. Even the smaller children joined in, riding stick horses or bicycles with wooden horse's heads in the parade.

"Play-acting" was not ignored in the Cheyenne Mountain School curriculum. Every Friday afternoon one grade presented a play for the other classes. Through these productions, the students learned stage management, scenery design and construction, musical skills, and acting techniques. At the end of the year, the faculty presented their production, usually a magic show with Pappy Shaw as the magician. The ultimate climax involved "hypnotizing the tiny second grade teacher and breaking a rock on her stomach with a sledge hammer!"¹ One of the plays written by Dr. Shaw, "The Littlest Wiseman," is still presented annually in Ft. Worth, Texas, each Christmas season.

Many people came to Cheyenne Mountain School to lecture, meet the children, and add to their knowledge of the world: Carl Sandburg, Edna St. Vincent Millay, and Elizabeth Burchenal were among them. Others who may not have had the same kind of fame were probably equally

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as fondly remembered by the students. A Navajo Indian family entered into the learning experience of the school for an entire year. The father taught the children about his religion, music and chants, dances, and leather, feather, and bead craft. The school children constructed a kiva, held ceremonies in it, and made magnificent Indian costumes.

Almost from the beginning, Dr. Shaw included dance in his interests. Dance was something that the whole high school could do together. Dr. Shaw taught folk dance, and a dance teacher was employed to teach the creative and interpretive dance. The junior high school students learned the New England style quadrilles. Wednesday evening was the opportunity for the faculty and students to get together for folk dancing. In the 1930's, Dr. Shaw became particularly interested in the square dance.

In 1934, Guy Parker, a local caller, needed two squares of dancers in order to compete in the El Paso County Seed Show Caller's Contest, and the Cheyenne Mountain School children made up one square for him. In return, he came to one of the Wednesday night dances to introduce square dancing to the whole school. Dr. Shaw took over from there, and soon the high school was in full swing! The older students vied for perfection in order to be chosen for the exhibition teams that toured the nation. For several years in the late 30's and early 40's, the group toured the East coast in the spring and the West coast in the fall. Also, by 1939, some students were involved in exhibition square dances given at Central City, Colorado, before and after the performances of the opera.

Dr. Shaw searched out old-time callers, learning their art, and writing down the traditional dance patterns. In 1939, his book of traditional square dance figures, *Cowboy Dances*, was published; it remains the definitive book on the subject. Teachers and recreation specialists who had seen the Cheyenne Mountain dancers began asking for instruction so they, too, could teach this joyous form of dance. In 1939, Dr. Shaw held his first summer class, attended by one man from the Chicago Parks and Recreation Department and 20 women! The classes and participants multiplied from there; many of the leaders who spread this form of dance to schools and recreational groups across the nation studied with Dr. Shaw.

Dr. Lloyd Shaw died in 1958, but his major interest
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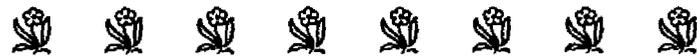
lived on through his wife, Dorothy Stott Shaw, and then through others who had felt his influence. Begun in 1964, the Lloyd Shaw Foundation was dedicated "To recall, restore, and teach the folk rhythms of the American people, in dance, music, song, and allied folk arts, as a tribute to the memory of Lloyd Shaw."

¹Dena Fresh, Personal communication, September, 1976.

²Doli Obee, Personal communication, September, 1976.

³Lloyd Shaw, *Cowboy Dances*. Caldwell, Idaho: The Caxton Printers, Ltd., 1939.

Acknowledgement is also given to personal conversations with Dr. Shaw's granddaughter, Enid Cocke.



LIABILITY INSURANCE FOR CALLERS

By Ruth Ann Knapp

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

The insurance year is April 1 - March 31. Since the LSF membership year is January 1 - December 31, please be sure to keep your LSF membership current to retain your insurance coverage. Make your check out to CALLERLAB and send it to Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603-4017. To speed the processing, please write "INSURANCE" on the envelope. Your confirmation letter from Ruth Ann will tell you what 800 number to use if you wish to request a certificate of insurance.

THE SCHOTTISCHE

by Enid Cocke

After the waltz and the polka, there came a variety of other couple dances, or round dances as they were called even in the 19th century. But none of the subsequent dances had the impact of the first two. The waltz revolutionized couple dancing by introducing the position that we still call waltz position. The polka was so popular when it appeared in Paris in 1843 that it inspired the term "Polkomania." Among the round dances that followed in the next decades were the Redowa, the Galop, and various dances that suggest a national origin, such as the Varsovienne (French for "one from Warsaw"), the Sicilienne, the Danish Dance, and the Schottische (German for "Scottish").

Of these dances, the schottische is the one that has continued to be danced, now into the 21st century. In 1857 the New York dancing master Edward Ferraro wrote that "The Schottisch (sic) was introduced a short time after the polka and acquired great favor in America. It is still held in high repute by the Germans, from whom it is by some, supposed to have emanated."¹ A few years later, in 1864, another American dancing master Thomas Hillgrove noted, "Of all the dances which have been introduced within the last few years, there is none that appears to be a more general favorite than the Schottische."² He believed that the dance had ancient origins and was a "German peasant dance."

The step, as described by these dancing masters is the same as the one we dance today: right, left, right, hop; left, right, left, hop; right, hop, left, hop, right, hop, left, hop. However, the second step in the first part is described as a closing step (step, close, step, hop). The step, close, step, hop is done in closed dance position (waltz position) in a straight line, and then is repeated in the other direction. Then the four step, hops are done turning, making two revolutions. Dancers were cautioned to dance the first part sideways across the line of dance rather than forward and backward as collisions were likely to ensue with the latter floor pattern.

A subsequent variant, and to us a minor change in
(continued next page)

the dance, is called the Military Schottische. The variation is that the first part is danced straight forward with the couple in conversation position (side by side with the man's right arm around the woman's waist and her left hand on his near shoulder) rather than in waltz position. Then the couple takes waltz position to dance the four turning step-hops. The interesting aspect of this variation is one of its names and the potential for confusion that it brings. In 1894 the English dancing master Edward Scott wrote of the Military Schottische, "This dance, which suddenly became so popular in England under various names, is of American origin...it is known as the Barn Dance, because it was, across the Atlantic, performed to a tune called 'Dancing in the Barn.'

The 'Military Schottische' is, however, by far the most appropriate and characteristic title for the dance, and is the name by which it is perhaps, even now best known in America."³

While none of these sources tries to explain why this dance of German or Bohemian origin is called "Scottish," Edward Scott and others writing at the same time described a version called the "Highland Schottische." This variant has the gestures and styling of Scottish dancing, as it was commonly perceived. Scott noted that "it is perhaps the only dance for couples which admits of genuine display of Terpsichorean dexterity, and in which such display is considered perfectly good form in the ball-room."⁴ In this dance partners stand facing with their right hand on the hip and the left arched over the head. Both start on the left foot. They hop four times while touching the right foot to the side, to the left foot, to the side, and again to the supporting left foot; then they step sideways--right, close left, right, hop. This pattern is repeated by hopping on the right, and doing the side, close, side, hop to the left, bringing partners back together. They then link right elbows and do four step hops once around, then link left elbows and do four more step hops back the other way.

Nowadays we dance the schottische as a free dance in which we can dance many variations. There is a lot of overlap, whether one is dancing Swedish steps or the German Reinlander schottische or some of the variations that Lloyd Shaw collected in the American west. Clearly, people continued to play with the theme and to develop

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COMMUNITY DANCES

by Gail Ticknor

Some excellent ideas have come to us for increasing the visibility of the Lloyd Shaw Foundation and engaging greater numbers of people -- of all ages -- in the joy of dancing together the wonderful social dances of America.

One activity that seems like something a lot of us could do is to put on a community dance for people of all ages to attend. Start with one event -- a "one night stand." Weekly or monthly can come later! Find a few people with good community spirit to form a committee with you. If you can get a recreation department or a YM/YWCA to sponsor you, they could be helpful with publicity and facilities.

Set a date and hire a hall before you do anything else!

If you are a dance caller, or if there is one on the committee, that solves that problem. If you must search for one, try a local contra or square dance caller to see if he/she would like to try something new that's fun. If you have to try further afield, perhaps the Foundation can suggest someone not too far away from you.

If you have musicians in town, enlist their services for this new and different joyful use of their talents. But don't be concerned if they're not available, as there are many recordings for squares, contras, circles -- many of them easy enough for inexperienced dances. Note that live musicians will need printed music.

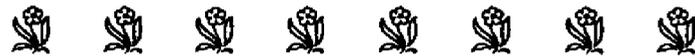
For a dance program suitable for the mixed skills of a community group, a local school teacher might have ideas. The Foundation has materials also, listed under "Recreational Dance Program" and "Community Dance Material." Recordings and instructions are both provided. An excellent collection of dances is in Ed Butenhof's book, *Dance Parties for Beginners*. Printed music is not included, but Ed gives suggestions for appropriate music.

Other duties required by such as event -- hiring a hall, preparing and distributing publicity, setting up chairs and tables, refreshments, collecting admission, paying bills -- can be shared among the committee members.

Read the June, 2000, *American Dance Circle*, pages
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32-33, for other ideas. Maybe you'll find something that would be just right for you to undertake to spread the vision of the Lloyd Shaw Foundation: preserving and promoting the dances of America. Go for it!

Editor's note: We would like to publish articles describing the dances you present when you are asked to provide a one-time community dance or "One Night Stand." Be sure to tell the kind of group for which the program is designed and give directions for the dances that might not be commonly known. Send your article to Enid Cocke or Diane Ortner.



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

Note that the Don Armstrong Memorial Dance previously scheduled for the Dance Center on Memorial Day weekend, 2001, is in the process of being re-scheduled. Look for future announcements in this regard.

THE
DON ARMSTRONG
MEMORIAL DANCE WEEK

THE LLOYD SHAW DAY

5506 COAL AV
ALBUQUERQUE, NM

MEMORIAL DAY

MAY 26 THURSDAY

2:00 PM &

MAY 27 FRIDAY

10:00 PM

Participants are asked to present their

ORITE

Armstrong Dance

TO BE RESCHEDULED

For more information, please contact

Carl Litchman - (505) 247-3921

litchman@neon.unm.edu

For dance and scheduling information, please contact

Rusty Wright - (505) 546-2953

rustywright@swnm.com

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and Glen and Judi Morningstar!

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Children's Program -- Children will learn how to folk dance -- simple contras, squares, Appalachian figures used in both and simple English dancing as well as International Dances. Strong emphasis on quality instructions in dance, song, music-making, as well as crafts, singing games and storytelling. Nature Studies, Watercolor Walk, Outdoor & Theatre Games. Day care for tots, featuring hourly Wee Sing & Dance Activities.

Intergenerational Sessions -- In the tradition of our ancestors, children with their parents, grandparents and other adults will dance together at certain times scheduled for this purpose each day. *Passing our rich heritage on to the Next Generation is one of our major purposes at The Lloyd Shaw Foundation.*

Music Program -- live music integrated throughout the daily schedule is a major feature for all ages. Live music every evening and in most classes. Concerts. Adults and children make music together in Dance Band Class. There is also a Slow Jam and a Lap Dulcimer Gathering.

To Ensure Reservations -- Mail name(s), address and phone#, and \$50 for each adult (\$25 for each child) to

Cumberland Camp 2001

c/o Bob Tomlinson
71628 Treadway Drive
Martin's Ferry OH 43935
740/633-2395





Lloyd Shaw Foundation's 24th Annual

ROCKY MOUNTAIN DANCE ROUNDUP

July 1-7, 2001

La Foret, Colorado Springs, CO

Featuring

Bill Litchman

Rusty Wright

DeWayne Young

Novice and Experienced Dance classes and workshops: **Contra, Folk, Squares, Rounds** plus **English, Scottish, Ballroom, Swing** and other interest sessions.

Children's program including dance, crafts, novice dance band, outdoor activities, swimming, and leadership opportunities will be provided.

Plus sessions for Leaders and musicians

Experience the Diversity of Dance, Music & Fellowship at this year's special week!

The dances and music of America embody the fundamental values of our culture and our nation. There is no better way to share time together than in dance and music.

Dance leaders: Featured leaders Bill Litchman, Rusty Wright, DeWayne Young plus the talents of Enid & Lew Cocks, Chris Conboy, Chuck Jaworski, Diane Ortner, Bob & Allynn Riggs, Stan Williams, and others.

Live Music provided by: Talented bands.

Facility: The La Foret Conference & Retreat Center is a SECLUDED, QUIET, INSPIRATIONAL destination tucked among the ponderosa pines of Colorado's Black Forest. Open year round, its facilities are located 15 miles north of Colorado Springs.

Program: Each day will commence with a warm-up session and proceed with one or more parallel tracks of dance and/or leadership for your enjoyment. Evening dance parties will allow participants to enjoy and experience fellowship through music and dance. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music.

Cost: Tuition, room and board \$525.⁰⁰ (double). First 2 adult LSF Members will receive a discount of \$25.⁰⁰. For further information i.e., camping, off campus rates, day rates and guest day/night fees contact us.

Registration & Information: Roy & Chris Richards, 1053 Bulkey Street, Castle Rock, CO 80104, (303) 688-6294, rlrcr@aol.com or Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 741-6375, RLRiggs@aol.com or visit the web at www.LloydShaw.org for additional information.



Lloyd Shaw Foundation's 24th Annual

ROCKY MOUNTAIN DANCE ROUNDUP

July 1-7, 2001

La Foret, Colorado Springs, CO

To Register: Complete and mail this form to The Registrar:
 Roy & Chris Richards
 1053 Bulkey Street
 Castle Rock, CO 80104

ENTER NAMES (as you want them on ID badges)

Gender

Adult:	_____		M	F
Adult:	_____		M	F
Youth:	_____	Age: _____	M	F
Youth:	_____	Age: _____	M	F
Youth:	_____	Age: _____	M	F

Address:

City _____

State/ZIP _____

Phone: _____

Email: _____

ENTER FEES

Adult (double occ.)	\$525 x	= \$	
Adult (single occ.) <small>"if available"</small>	\$625 x	= \$	
Adult (3 rd or 4 th)	\$275 x	= \$	
Youth (13-17)	\$250 x	= \$	
Youth (4-12)	\$150 x	= \$	
LSF member discount (\$25) x		= \$ ()
TOTAL DUE:		\$	_____

Please remit a deposit of 50% of total due. The remainder is due on arrival.

Lloyd Shaw Foundation Membership Application

ADC, March, 2001

Name(s) _____

Address: _____

_____ Zip _____

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

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

Please indicate the type of membership you desire:

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

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16 square dance classics originally published by Bob Osgood on Sets In Order Records. Flop Eared Mule; Hell Broke Loose in Georgia; Mama's Boy; Rubber Dolly; Texas Gallop; Pavalon Stomp; Cross the Mountain; Chinese Breakdown; Steve Green; Dusty Roads; Beaumont Rag; Durang's Hornpipe; New Chinese Breakdown; Cookin' Up a Storm; Chicken Plucker; and Guitar Fancy.

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Calling by Bill Litchman
Music by the Sandia Hots

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All profits from the sales of these publications go to the Endowment Fund

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.lloydshaw.org>

ENGLISH COUNTRY DANCE IN AMERICA

by Lee Ticknor

Editor's note: *In the last issue of the American Dance Circle, Lee reviewed Colonial versions of the Virginia Reel, or Sir Roger de Coverley, as it was known in England.*

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*.¹ 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.

We have seen only three British dance or tune manuals of the 19th century. One is a small booklet published in Aberdeen, Scotland, in 1879, by J. Daniel and Son entitled *The Ball-Room Companion*.² The significant variation of Sir Roger de Coverly given in this booklet is that in Part III the top couple progresses to the foot by a series of half-pousettes with each succeeding couple.

A book of tunes by William Chappell, *Popular Music of Olden Times*,³ gives not only the tune for Sir Roger de Coverley, but a description of the dance as well. Part I: "First, the man at the top and the lady at the bottom of the dance advance to the center and turning each other by the right hand return to places (four bars of music). Second, the same figure is repeated, but giving the left hand (four bars). Third, the same couple advance a third time, the man bowing and the lady courtying, retire (four bars)." Since the tune is in 9/8 time and has phrases of four bars each, the dancers have 12 steps for each movement. Also note that nothing is said about the top man and bottom lady repeating each movement. Also note that nothing is said about the top lady and bottom man repeating each movement. Part II: The first couple now "reel the set" as in American versions. Part III: Top couple, who are now at the
(continued next page)

foot, make an arch with both hands and all the other couples lead down the center, starting with the second couple, pass under the arch, turn outwards, men to their right and women to their left, and cast up the outside to their new places. Not quite the same as American versions nor as in an earlier English version.

An earlier English description of Sir Roger de Coverley, or The Finishing Dance, is given by Thomas Wilson in *A Companion to the Ball Room*.⁴ In Part I the top lady and bottom man perform a series of movements each of which is followed by the top man and bottom lady doing the same. The movements are: (1) advance to the center of the set, bow and curtsey, and return to places; (2) advance, swing (i. e., turn) by right hand, and retire; (3) advance, swing by the left hand, and retire; (4) advance, turn with both hands, and retire; (5) advance, allemande round each other, and retire. Part II: The top couple crosses over and casts down one place, they cross and cast down another place, etc., until they reach the bottom of the set and cross to their own sides. Part III: The original top couple (now at the foot) takes cross hands hold and leads up the center and beginning from the bottom, all the other couples follow them. (It would appear that to accomplish this, the other couples dance down the sides, meeting partner at the bottom, and following up the center.) Then the first man followed by all the other men and the first lady followed by all the other ladies go down the outside until the first couple reaches the bottom. The dance is repeated with the new top and bottom couples until all couples have been the top couple.

Of course, Wm. Chappel, in *Popular Music of Olden Times*, gives the tune for Sir Roger de Coverley, which is in 9/8 time (a slip jig) and has three four-bar phrases. Wilson's Sir Roger tune is similar to that given by Chappell. For the Virginia Reel, American dance books use tunes in 2/4 or 6/8 time. It is interesting that in an American book, *Fifty Contra Dances*⁵ by Elias Howe, he calls the dance Sir Roger de Coverly and gives the Sir Roger tune. In fact, his Sir Roger tune is identical to Wilson's and his directions call for an allemande, as do Wilson's directions. However, Howe has the top couple progress to the foot by reeling the set, whereas Wilson has the top couple repeatedly cross and cast down until they reach the foot.

(continued next page)

As we delve further into the past, we come to Charles and Samuel Thompson, who published a *Complete Collection of 200 Favourite Country Dances, etc.*⁶ This book has a dance called Roger de Coverly. The directions are: "The first man goes down & foot it to the bottom woman; the woman does the same with the bottom man; the man foot it around the bottom woman; the woman round the bottom man; turn the bottom woman; the woman turn the bottom man; so on till you come up to the top, then cross over and turn till you come to the bottom." That is not very well explained, but there are certainly some similarities to Sir Roger de Coverley and the Virginia Reel. The tune has two four-bar phrases in 9/4 time (equivalent to 9/8), and these two phrases are like the first two given by Chappell for the Sir Roger de Coverley tune.

Going back a little further, we find the Roger de Coverly (no Sir) tune in *The Dancing Master*,⁷ but the dance is far different from the Virginia Reel. The tune goes back at least to 1685, when it appears in Playford's *Division Violin*.

There are other dances such as Hockley in the Hole and Trenchmore, both late 17th century, that use figures which are in the Virginia Reel but do not appear to be related.

From the above discussion, the date of the introduction of Sir Roger de Coverley to America appears to be narrowed down to 1810-1830, but it is still a mystery as to why the name and music were changed. Perhaps someone will find the answers to these questions someday.

¹Mr. Francis, *Ballroom Assistant*, Philadelphia, 1801.

²J. Daniel and Son, *The Ball-Room Companion*, Aberdeen, Scotland, 1879. Republished by Chris Brady, Shoreham by Sea, England, 1991.

³William Chappell, *Popular Music of Olden Times*, London, 1859. Republished by Dover Publications, New York, 1965.

⁴Thomas Wilson, *A Companion to the Ballroom*, London, 1816.

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

⁶Charles and Samuel Thompson, *Complete Collection of 200 Favourite Country Dances, etc. Vol. II*, London, 1765.

⁷Playford, *The Dancing Master*, Vol. I, 9th Edition, 1695, through 18th Edition, 1728.

LINES ABOUT SQUARES

by Dick Pasvolsky

This is the third in a series of articles on the Kentucky Running Set. In the first (March, 2000, issue), descriptions were given of some of the figures that have long been staples of this dance form, including Do-Si-Do and Home Swing. In the second (September, 2000, issue), four visiting couple figures were described.

Another figure that is used as a staple in some parts of Kentucky is "Shoo Fly Swing." Several years ago, a dancer from my area told me that a highlight of his trip to Kentucky was an evening of dancing the Kentucky Running Set; he added that just about every dance that he did that evening included the "Shoo Fly Swing." Stew Shacklette, my main resource person for these articles, told me that this figure is not normally danced in his area, but that the selection of figures done regularly may vary from section to section within the Running Set Area.

"Shoo Fly Swing" is described as follows in Ida Levin's booklet, *Kentucky Square Dance*:

1. First gentleman stands in his place while the first lady and second gentleman join right hands and swing once around. Her partner advances to meet her and they join left hands and swing once around. She then goes on to the third gentleman and swings him while the first gentleman swings the second lady. Her partner again advances to meet her and they join left hands and swing once around.

First couple continues in this manner, the gentleman being one couple behind the lady, until they have danced with all the couples.

2. When the first gentleman has reached the fourth lady, the second lady simultaneously walks to the couple on her right and repeats the figure.

The call for this figure is simply:

1. Shoo Fly Swing.

(If the group needs further instruction, the prompter may call, "Don't forget your partner," "Swing next gent," etc., and when it is time for her partner to begin, the prompter may call "Partner follow.")

2. Next lady out to the right.

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A figure that Sharp calls "Kreely Kranky" is one that dancers seem to enjoy very much. Shacklette includes this dance in his video on the Running Set but calls it "Wind Up the Ball of Yarn." "Kreely Kranky" was originally a children's singing game as were some of the other figures used in the Kentucky Running Set.

Done in a circle of four couples, the dance is described in Sharp's booklet:

First man breaks the circle by dropping hands with the person on his left; others all keep hands joined for the duration of the game. The first man leads the entire circle under the arms of the last couple, pulling the entire line through after him. The last girl holds on to her partner's right hand, and when the whole line has been pulled through, he turns his back on his partner, and extends his right arm across his chest and over his left shoulder. This is done naturally if he avoids lifting his arm over his head.

By this time the head man will have circled around and gone under the right arm of the second girl from the end, followed by the entire line. This time the second girl from the end turns her back and reaches her right arm across her left shoulder to the man behind her. This continues until the leader has gone between each couple, and the entire line is in single file, each person holding the right hand across the left shoulder of the one ahead. The leader closes up the circle by taking the right hand of the last girl (extended back over her shoulder.) The closed circle moves once around to original position.

The line breaks again in the same place and the process is reversed to unwind the line. The last man turns back toward his partner, pulls the whole line under their arms, and finds himself facing the center again. Each one is unwound in the same way until all are in original positions.

Home Swing and promenade.

Repeat entire figure with next couple leading.

The music and the most commonly sung verses of the children's game are given at the end of this article.

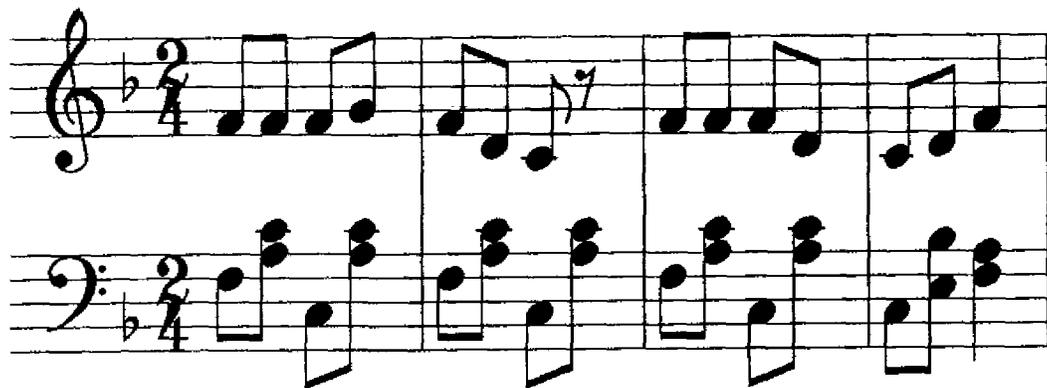
In his video, Shacklette reminds the leaders to circle all the way around to home before ducking through the next arch. After all dancers are "locked" in place, he has them dance forward (clockwise) a few steps, then backward. Next, instead of going through the process of each dancer

(continued next page)

"unwinding," he has all of the dancers raise their right arms over their heads in unison and simply face center to reform the circle. While the dancers are circling to the left, he then has the lead gentleman turn back (to the left) and lead the dancers in a back track around the circle, and then another back track (to the right) to reform the circle.

This dance could still be used today as a children's game in classrooms, for scouts, etc. Partners are not necessary, and the music is simple enough so that the teachers with pianos in their classrooms could play the tune and, perhaps, sing the lyrics. He or she could print the words on the chalk board and/or teach them to the children so that they might sing along as they dance. Teachers and other leaders could use recorded music if they so choose. The Running Step need not be used, of course.

If any of you have used Kreely Kranky/Wind Up the Ball of Yarn as a children's game or try it as a result of having read this column, please let me know how well it worked and for what age group. My address is: 31 Newton Avenue, Branchville, NJ 07826.



Kreely Kranky is my song, Sing and dance it all night long,
From my heel back to my toe, How much farther can I go?

Kreely Kranky is my song, Sing and dance it all night long,
From my elbow to my wrist, Here we give the double twist.

THE MAY POLE AT THE MONTESSORI SCHOOL IN ROME GEORGIA

by Margaret Knight

All the magical ingredients for the May Pole 2000 were there -- cold, drizzling rain falling in the early morning. The first graders had claimed the dance as their own after four weeks of learning and rehearsing three hours a week during their lunch hour. They had conquered a long sword dance called Kirkby Malzard which dates back to the Middle Ages and was collected by Cecil Sharp. But they weren't aware of those facts. They did know and had learned well that the dance depended upon each one of them, and they had better be at the right place at the right time. We teachers were gratified to have three sets of dancers with six dancers per set.

As their expertise grew, their self-confidence and pride in accomplishment were almost unbridled! A few were outspoken in correcting their fellow dancers, but the wheels of wonderment were turning in their heads as they moved into "the clash," "single under," "double under," etc. Of course, "the knot" is the most magical moment of all and brought applause from the audience of teachers, parents, and younger siblings.

The second and third graders were well acquainted with the May Pole, having learned and performed it on May Day, 1999. They danced in the parking lot in front of the school which sits on a fairly steep slope. The dance gradually slipped downhill, and the May Pole nearly fell over! But that was a first-time thing, and the principal gradually began to realize that this was a good thing for the school. We were grateful!

We were unable to acquire musicians for this early morning performance, so we used a cassette of Ten Penny Bit playing "Ten Penny Bit" and Lewis and Donna Lamb with the McClain Family Band playing Appalachian tunes. We kept costuming to a minimum in order to direct all our energies to the dance. It worked! The magic was definitely there! The children as well as the adults had a sense of the beauty and historical importance of presenting something that has existed for untold centuries. The dance goes on! Aren't we lucky to be part of it? I think so!

A CALL FOR YOUTH

by DeWayne Young

The United States of America now has a youth group representative calling for the youth of America to unite in promoting national traditional folkarts and culture. Lucas Handy of Idaho has issued an invitation for the youth of the U.S.A. to come forward to work with the youth of the world!

The International CIOFF* Youth Group has issued A Youth Declaration: "If we talk about the fact that the Youth is the future, why isn't it allowed to them to take part in making this future?"

"The young people of now will be the head of groups involved in national and traditional folklore. They must be allowed to develop their own ideas, be given advice about how to work, be given possibilities to work with other commissions, and be encouraged to come to national and international assemblies.

"As folklore is a national and cultural heritage, that makes us different from other countries, we have to bring the Youth nearer to folklore to preserve it."

Handy further comments, "Youth must be encouraged to organize themselves as Youth Commissions in their own countries and organizations; to safeguard the future of folklore; and to reach all Youth, and especially make them think that folklore is not old and dusty!"

The world Youth met in July 2000 at the World Folkloriada in Japan, in Brunssum, Belgium; and are planning to meet in Argentina in 2001 at the First Youth CIOFF World Assembly, "Youth and Folklore in the new Millennium." Their first national conference took place in conjunction with the annual conference of the National Folk Organization, Feb. 22-25, 2001 in Muncie, Indiana.

All American youth ages 16-25 are invited to participate in this great national effort to preserve American traditional folkarts and culture. For information, contact Lucas Handy, 150 East 29 South, Burley, ID 83318. Ph: 208-678-0318. E-mail: kristine@safelink.net.

*CIOFF stands for Conseil International des Organisations de Festivals de Folklore et d' Arts Traditionnels.

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

January 13, 2001 -- 9:00 AM

Camp La Foret, Black Forest -- near Colorado Springs,
Colorado

The meeting was called to order by President Bill Litchman with a quorum consisting of the following board members: Donna Bauer, Chris Bischoff, Bob Fuller, and Allynn Riggs. Because of the resignation of John Forbes, the current size of the board is 6. Board members not present were: Gail Ticknor and Jack McIrvine. Also present at the meeting were Past President Enid Cocke, Secretary Diane Ortner, Anne Fuller, Kris Litchman, Peggy Pingle, and Bob Riggs.

President Litchman spoke to the group about the volunteer nature of the organization and expressed his thanks for this effort. He spoke about the background of the organization and how the outlook we espouse goes back to around 1913, even though the organization was not established until 1964. He talked about the "Fellowship" that preceded the formalization of the organization and how that colors the viewpoint of members who participated in it. The "Fellowship" differed from current camps in two ways: (1) all who attended were leaders, and (2) those who attended were influenced by the philosophy of Lloyd Shaw as presented to the group by Dorothy Shaw. Dancing is Fun, yes, but it is more than that, too. The underlying reason for all our efforts is that people need dance to help them to learn to live together meaningfully, to learn how to relate to each other. Discussion followed as to how this background affects what we do and how it can be communicated to those who do not have this background. Litchman challenged the board members to think about how they can learn what Lloyd Shaw's ideas were and how they, as individuals, can impart that philosophy to others. He asked that those principles be kept in mind as the agenda was addressed.

The Board Members were asked to take on the responsibility for overseeing efforts in one of 7 outlined areas. The resulting division of duties was as follows:

1. Finance -- Bob Fuller

(continued next page)

2. Marketing and Promotion -- Allynn Riggs
3. Events -- Chris Bischoff
4. Membership -- Donna Bauer
5. Educational Functions -- Jack McIrvine
6. Organization -- Gail Ticknor
7. Publications -- open.

A brief report on Cumberland Camp was solicited from those present who had attended. It was a good camp, well attended, and pretty much broke even financially. Ortner reported that there were 160+ attendees at Terpsichore, approximately one-quarter were children and youth, and the registrar hope to be able to make a reasonable contribution to the general fund. Bob Riggs reported that RMDR had 57 attendees, wonderful fellowship and dance resulted, and pretty much broke even financially. Riggs went on to note that we will need 70 adults to break even at the 2001 camp. Financial reporting for dance camps was discussed, and it was noted that even though the majority of the activity for a dance camp takes place in a limited time frame, the treasurer should receive quarterly reports of beginning balance, income, and expenses from each camp.

Kris Litchman reported on the Elementary Kit project that has been moving forward with effort on the part of Kris, Sylvia Coffey, and Donna Bauer. She spoke about the difficulty encountered in the formatting of the manual; she estimated that about 200 hours remained to complete this effort. She presented a report to the board with several suggestions as to further progress. Discussion followed, and the board indicated that they wished the effort to continue and recommended that Litchman and Bauer define the remaining steps and ways of finding volunteers to undertake those steps.

Diane Ortner reported that she hoped to have the Secondary Kit ready to present at the July board meeting. Two steps remain: (1) completion of the videotape with selected movements that will be performed by a group of dancers in Albuquerque under the direction of Bill Litchman, and (2) final decisions on two dances according to availability of music, recording of additional music/cues that are not already available, and preparation of the required CD's. She presented copies of the manual in two formats and asked for comments in regard to packaging
(continued next page)

format.

Bill Litchman spoke about the archives. It is planned to soon have it open to the public on a regular basis, from 1 to 3 PM on Tuesdays and Thursdays. He spoke about continuing needs. Bob Brundage puts in a lot of volunteer time and has made possible contacts that were previously open to us. As the result of a letter written by Litchman over two decades ago, we look forward to getting copies of MacGregor recordings and non-exclusive rights to use their music. The suggestion was made that it would be useful to have a notebook of pictures of the Archives that could be sent to events along with a paper listing things that are needed and soliciting donations for specific purposes. Member Chris Richards has offered her efforts in this regard.

Bob Fuller reported on Financial considerations. He noted that the LSF needs an overall statement of our fiscal policy. Main components were mentioned, including support for events and for the organization itself. The biggest problem at this point is for the board to be able to get a good report of the current financial status on which to base decisions. He spoke about the fiscal reports presented to, and approved by, the Executive Committee at the January 2000 meeting. Explanations need to be sent to those who are to provide the figures for the reports.

Donna Bauer presented a report on the activities of the Dance Center.

Publicity/Promotion: Gail Ticknor sent a revised version of the LSF informational brochure. A committee of Allynn Riggs (chair), Cocke, Bischoff, Bauer, and Ticknor was appointed to pursue this effort. Ortnier reported that the "Non-renewed Members" initiative did encourage enough membership renewals to pay for itself. She reported on an initiative undertaken by Cocke, Bischoff, and herself to publish an article about Lloyd Shaw in several publications; the intent is that, if published, an LSF membership "advertisement" will also be published in that issue. American SquareDance has indicated that the article will be published in the March and April issues of their magazine. Cocke and Bischoff will continue to work on this effort.

Office Manager: Litchman has approached several people in regard to this position with no result. Several

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possibilities were suggested for this position and for co-editor of the American Dance Circle; he will continue his search.

Litchman reported on a visit to AudioLoft and on the inventory reduction sale. Almost all of the vinyl recordings and most of the audiotapes were sold, resulting in a gross income of around \$4500. Even though the records or tapes are gone, Brad can make individual custom tapes and CD's on order for any LSF material for which he has a master. If the master has already been digitized, the cost will be very reasonable; if not, the purchaser will be asked to pay for part of the cost of digitizing the master. Fuller will inquire about Educational Resources Division income in order to determine what kind of a salary we could offer a director of that division.

Bischoff moved the election of Litchman for a new term (2 years) as president and Fuller for a new term (2 years) as vice president. The motion was seconded by Riggs and unanimously approved. Litchman challenged the board members to each look for two not-currently-working volunteers to involve in the work of the foundation.

The LSF catalog was discussed. The recent sale must affect it. ~~A list of titles no longer available will need to be obtained;~~ however, since we want to advertise custom tapes and CD's, we may still want to list all the music we have available -- those that are already digitized and those that are not, since there would be an extra fee associated with the latter.

It was reiterated that the primary goal of a survey of the membership would be to identify the areas of expertise and their potential as volunteers. Fuller will put a preliminary survey on the website, and a postcard survey will follow.

Litchman and Cocke will work on a donation-request letter.

The membership discount at events was discussed. Bischoff will contact the leaders of the events to be sure the same discount applies to all (\$25 as set by the board several years ago.)

Ortner reported on the response she had received to the idea of a patter calling workshop. It is felt that this would be an event that would be most appropriate in light

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of the LSF mission. Potential instructors will be contacted to determine their willingness to participate, after which time a date and place will be set. Sponsorship by local folk dance groups in the location chosen was discussed.

Membership: It was expressed that the board needs year-to-year reports of total members, members by category and, possibly, members by region so that trends can be made obvious.

Elderhostels. Fuller expressed the opinion that there is probably nothing we can do about this in the near future because of the fact that our currently-active volunteers are already overburdened. Discussion followed. At the membership meeting, members will be asked if they are interested in working on an Elderhostel. Fuller will add this point to his membership survey on the website.

The meeting was adjourned at 5:30 PM.

Respectfully submitted,
Diane Ortner, Secretary

Upon motion made, seconded and adopted by a majority vote of directors, Lew Cocke, was elected as treasurer of Lloyd Shaw Foundation, Inc. The past treasurer shall transfer all assets and funds in his possession to the treasurer as soon as practicable.

THE SCHOTTISCHE (continued from page 14)

new forms. For a challenge, try dancing the "Silver City" or the "Blue Bonnet" as described in Lloyd Shaw's *Round Dance Book*.⁵ The one schottische round dance, in the current sense of a dance with a fixed pattern, that we dance today is a great one--"Salty Dog Rag." It's a perfect marriage of music and dance step, which is exactly what a round dance should be.

1. Edward Ferraro. *Art Of Dancing*. New York: Published by the Author, 1859, 146.

2. Thomas Hillgrove. *A Complete Practical Guide to the Art of Dancing*. New York: Dick & Fitzgerald, 1864, 163.

3. Edward Scott. *Dancing*. London: George Bell and Sons, 1894, 134.

4. Scott. Op. Cit. 137.

5. Lloyd Shaw. *The Round Dance Book*. Caldwell, ID: Caxton Printers, 1948, 287-291.

MEMBERS BULLETIN BOARD

WELCOME TO OUR NEW MEMBERS!

David and Ruth Blair, Lexington, KY
Mary Fluke, Carrollton, OH
Jeff & Karen Kenton, Silver Spring, MD
Linda & Bill Morton, Muncie, IN
Paul Snider, Indiana, PA
Joan Tharme, Edmonton Alberta, Canada
Tracy Zimmerman, Jacksonville, FL

A MINOR DISASTER!

That may seem like a contradiction in terms; perhaps it was a disaster to no one but me when I goofed up the directory on the disk that held all the items I had composed for the March ADC. If you sent me a correction to the membership list and it is not included below, it is because I lost it in my little disaster and was not able to recall it for publication here. *However*, you may be assured that the correction has been made on my mailing list.

THE SWING VOTE.

Here is a copy of my monthly president's note to our local dance group OCTDS. Hope you enjoy it. David Glick

Fellow dancers;

As I am writing this, we still are fighting over the ballots in Florida, and whether to hand count or not hand count. I believe that the answer lies in Contra Dancing (after all, we swing voters were the ones who were supposed to

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decide this election - credit for bad pun goes to ex-president Larry). What we need is a hands-4 recount!!

Let the candidates vie for the presidency via Contra Dancing. First, we could see who could get the longest contra line together (objective criterion). They would be judged (subjectively, of course - so the lawyers still could have their day) on important things as eye contact, being on time for moves, straightness of lines in forward/back, and originality in balances and other flourishes. It might not be any more accurate than the circus in Florida, but it would be a whole lot more fun to watch.

LETTER TO THE EDITOR

In the December 2000 issue, Lee Ticknor had an article concerning the Virginia Reel, which owes its ancestry to the English Country dance Sir Roger de Coverly. While the change in title has not been accurately dated, I thought the following might be of interest. In 1974 and later in 1979, I became acquainted with Ralph Page, and we corresponded occasionally until his death. Either verbally in those years, or in our correspondence, Mr. Page made a comment that has stuck in my mind. He said, as best I can remember, that the colonists were not mad at the English during the Revolution - we just fought them for our freedom, particularly from their taxes. But that we DID get mad at the English at the time of the War of 1812 - Mr. Madison's War - during which the English burned the White House. It is my opinion that Sir Roger was danced by the early colonists up to then, and I also think it was about that time that English dances were re-titled and given American names. It is my firm belief that this was behind the naming the dance in question as The Virginia Reel. Nothing I have read has contradicted this opinion. Also, other readings have indicated that Virginia Reel was a generic term used for several dances. I have in my files a Virginia Reel of 1809 that is totally unlike the Sir Roger derivation. So, I believe that Sir Roger was danced in the colonies early on, did not "come" to America in the early 1800's, but was re-named in or shortly after 1812.

Glen Nickerson

EVENTS OF NOTE

Don Armstrong Memorial Dance Weekend. This dance event is to be re-scheduled for a later time and place. Watch the *ADC* for more details.

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.

LEGACY Seminars. The international Assembly of Trustees of the Square Dance Activity will be holding seminars in conjunction with the National Square Dance Convention (see above.) For more information, contact Doc and Peg Tirrell, PO Box 37, Lower Waterford, VT 05848-0037. Telephone: 802/748-8538.

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

Dance Week at Buffalo Gap, July 7-14, 2001, Capon Bridge, WV. Contra, squares, clogging, rapper, and morris. Alisa Dodson, Tom Hinds, Brad Foster, Jim Morrison. For additional information, contact Steve Howe at 413-268-7426 ext 3; camp@cdss.org. For the latest news, see our website - www.cdss.org/programs/2001.

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.

Fourth Annual Contra and English Country Dance Festival, October 5-7, Kenilworth Lodge, Sebring, FL. Workshops and party dances. Limited to first 120 dancers; registrations must be received by August 15. George and Onie Senyk, 4300 North Indian River Drive, Cocoa, FL 32927; telephone (321) 636-2209.

York Contra Dance Holiday, November 22-25, 2001, Yorktowne Hotel, York, PA. 26th year. Grant Logan, Stew Shacklette, and Paul Moore present contra dancing, square and round dancing, English, Irish, and Scottish dancing, and international folk dances. To register contact: Barbara Johnston, 402 D Street, Salida, CO 81201.

Terpsichore's Holiday, December 27, 2001-January 1, 2002. Mark your calendars now!

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@iglou.com.

Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
66503. (Enid: Past President; Co-editor of American
Dance Circle; Lew: Treasurer) (785) 539-6306; Email:
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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: wmlitchman@yahoo.com.

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
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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 - jdmcirvine@e-velocity.net; Fax - (705) 646-0765.

Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.
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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: AllynnR@aol.com.

Dale Sullivan, 4612 NW Bramble Trail, Lee's Summit, MO
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Email: dalesull@birch.net.

Gail Ticknor, 1202 Pinehurst Road, Staunton, VA 24401
(Board of Directors) (540) 885-2612.

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