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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

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



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of the
Lloyd Shaw Foundation

The American Dance Circle

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THE LLOYD SHAW FOUNDATION

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

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

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

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

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

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- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503
Telephone (785) 539-6306. Email: ecocke@ksu.edu

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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:

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Make checks payable to the Lloyd Shaw Foundation

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

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FROM THE PRESIDENT

By Bill Litchman

The only hard thing about a quarterly magazine is that the issues come out far too quickly! It seems like I've just fulfilled my obligation for articles and then there is another deadline showing up.

I am so looking forward to the Don Armstrong Memorial Dance Weekend here in Albuquerque. We have people coming from all over the world to gather for fellowship and fun. And fun it will be with callers from everywhere. Marie Armstrong has really done a bang-up job of organizing this event and it will be a real tribute to Don and Marie when it finally comes to be on Saturday May 25.

With deadlines being the way they are and mailing times being slowed by natural processes, you may be reading this after the Weekend is all over, so I won't say much more than I have said except to say a big Thank You to Marie and to all of the others who have worked so hard to put the whole weekend together. There are a lot of things being done behind the scenes which no one will know about, and all of it needs to be done before the fun can begin.

That's the way it is with volunteer organizations, though, volunteers are those people who feel strongly enough about something that they are willing to get involved just so that these important things will actually happen rather than just thinking about them or wishing that "someone" would do something. The unsung heroes are the lonely volunteers who selflessly accept duties and responsibilities and then go on and fulfill them quietly. For those of us who are blessed with the fruits of all of this labor, we thank you all.

I hope that all of you will have the opportunity to visit the Lloyd Shaw Foundation web site and spend a few minutes making yourself acquainted with this wonderful volunteer effort. You may not know that Megan Von Ackermann has spent quite a lot of her time to make sure that all of the activities of the LSF are beautifully represented "on-line." She has worked closely with the directors of all three dance camps to make sure that they are happy with the postings available to the casual and purposeful visitor. She has recently posted numerous cue sheets on-line in connection with the new on-line LSF catalog which touts the several publications we have to offer as well as some of the very early materials which have long gone out of production.

Through this almost unique offering, you can create CDs containing all of the music you might want for listening or dancing with cue sheets to go with the music. Essentially anything ever published by the LSF or by the earlier Lloyd Shaw Recordings Company of Lloyd Shaw are still available through the offerings of this catalog. All you have to do is look and you will find. Even for people who don't have a personal computer in their home, access is available over large portions of the US through public libraries that offer access (many times free) for patrons.

Come and look.

I won't go on any further because I will probably leave out too many people who are deserving of praise and even adulation for what they have been doing, often unasked. It is impressive what is being done.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

What is it that makes a particular dance a favorite of many dancers? There are several that could be called classic dances - and when the caller announces one of them as the next dance, nearly every one gets up to form on ready to dance. And, when the dance is over (especially when using recorded music), the dancers ask for an encore - or "one more time."

A dance of this type that comes to mind is The Market Lass. Ralph Page notes that it dates to at least 1799 as it was recorded in *A New Collection of Country Dances for the Year 1799* by John Burbank. The Burbank manuscript recorded it thusly:

Down outside, and cross below 3d couple and cast up one
Six balance, gentlemen sasha to the left and place
himself between the 2d couple, the lady sasha to the
left and place herself between the 3d couple
Six balance, give your partner your right hand and swing
around so as to stand in a right position to right and
left at top
Right and left.

The modern version of the dance, as interpreted by Ralph Page follows:

THE MARKET LASS

Formation: proper triple, 1-4-7, etc. active, not crossed over

A1	8	Active couples go down the outside of the set
	8	Cross over and come up one couple
A2	8	Forward six and back
	8	Right hand to partner, turn three-quarters round
B1	8	Forward six and back again
	8	Turn partner three-quarters round into place below one couple
B2	16	Right and left four.

Note that the Right and Left Four is done as Right and Left Thru (over) and Right and Left Thru (back), although the original was

probably done (in my opinion) as a four hand Grand Right and Left. Note also that except for the first 16 counts there are only three movements, each done twice.

The original tune has not been recorded, so what music was used in the late 1700's is conjectural. Ralph Page¹ indicates "an acceptable substitute might well be 'Glenn Towle.'" It is this tune that is currently associated with the dance, and many dancers think it sacrilege to use any other. It very well could be that the simplicity of the dance is one reason behind its acceptance. However, the match of the choreography to the music is what sets this dance apart and makes it a classic. It is a match that is seldom achieved, but much appreciated when it does occur. If other than the Glenn Towle music were used, the dance would not be the same.

The dance is a three-couple dance - as a proper longways triple minor, the actives dance with the next two couples, ending in a progressed position ready to repeat the sequence with the two couples next below them. This results in the previous 2d and 3rd couples being neutral at the head of the set through several sequences before they become active. This has resulted in some adaptations.

The dance quite often is done as a three-couple dance in a four couple set. In the first sequence the foot (4th) couple is neutral at the foot while the top couple dances with the 2s and 3s. After the progression, the active couple dances with the 3s and 4s, while the 2s are neutral at the head. At the end of the second sequence, the active couple slips to the foot of the set, and the new top couple becomes active for the next two sequences. The result is that any one couple is neutral at the head for only one sequence and neutral at the foot for one sequence. The time spent in "standing out" is much reduced.

The dance can also be done as a proper triplet - three couples only. The choreography is exactly the same, but at the end of each sequence the active couple slips to the foot (from the 2d position) and a new top couple becomes active. There is no need to stand neutral at the head or foot. The top couple dances through the complete sequence, and the 2s and 3s dance as if the dance were done as a longways proper triple or as a four-couple set.

Regardless of how the dance is presented, the combina-
(Continued on page 8)

FROM THE ARCHIVES

By Bill Litchman

The Archives continues to grow with new acquisitions, and the organization of the materials is continuously being improved by the cataloguing of new materials. Unfortunately, the catalog is not yet available on line but that is still a goal.

At the moment, we have been culling through the disc recordings (both 78 and 45 rpm) and have made it all the way to the M's (about half way) in label names. A large number of boxes of culled 45s have been sent to the New England Square Dance Foundation Archives in Massachusetts where they have been glad to receive them. Most of the 78s have not found a home and so have been destroyed.

We find that about 20% of the records are poor duplications so the culling process has created a bit more room on the shelves which will be used for the 33s and 78 albums which have been crowded into a small space. The audio tapes are also going to be able to be shelved at last. They have also been crowded into too small a space. A side benefit from this is that there are a number of library shelf-boxes which had to be purchased for record storage which are now freed up for other shelving uses. They can be used for periodicals, books, programs, and a number of other things. They are particularly valuable for those things which are good to put on shelves but which cannot stand alone because of shape, size, condition, or limpness!

Sales from the duplicate sale list (on-line) have been brisk and we have run out of several titles, but people still continue to order items from that list and it is wonderful to see these books find homes where others will be using them. Be sure to view the sales list at www.lloydshaw.org.

The Lloyd Shaw Dance Archives is still the best place in the world to find information about square dancing (particularly the western variety) and we welcome visitors. Be sure to call or write ahead to make sure that you will have access at the time you need it.

PAID TO EAT ICE CREAM: BOB MCQUILLEN AND NEW ENGLAND CONTRA DANCING

A Video Review by John Forbes

David Millstone has a fine, fine presentation in this video. It uses many of the elements found in Ken Burns' productions: appropriate music as sound backdrop, older "silent" home movies of the principals, and lots of commentary by other musicians and friends. Millstone has interviewed many New England Contra Dance notables, both callers and musicians--including extensive footage with the film's title subject: Bob McQuillen himself. Millstone has that uncanny ability to let the interview answers speak for themselves, stand alone as ideas without noticeable prodding or interruption. Millstone's primary, and most useful concept is to put dance and dance music into the total scheme of life itself.

The video provides a closer look at three, perhaps four important names in the New England contra tradition: Ralph Page and Duke Miller, callers; caller/musician Dudley Laufman; and McQuillen. Thankfully, and joyfully, their stories are told with warts and all. The film, for example, does not shy away from McQuillen's alcohol and early professional career decisions. We hear about Ralph Page's fiery temper when he was known to order incompetent dancers (in his opinion) off the floor. Then there is open and frank consideration of the untimely death and the following suicide of two of Bob's favorite musicians: April Limber (fiddle) and Pete Colby (banjo). A short passage of Bob crying, recalling a Ralph Page compliment, is left in, helping to give warmth and depth to McQuillen the person.

But music is the star here with many familiar tunes played by any number of superb musicians of all ages. Bob is shown as both an accordion and piano player. He talks about starting in the dance-musician business and those with whom he has played music over the years. Many of these musicians speak for themselves, speak of their respect and love for Bob. Many of you are aware of Bob's books of tunes--at least ten that I know of and probably more by now. Bob's unique (to me, at least) process of composition is fully explored toward the end of the video. There are elements of Philip Merrill in Bob McQuillen. They both believed that excellence in music made

the dances and the dancing better. In their own way, each was master of his craft and both were flexible and adaptable to virtually any situation.

The "Paid to Eat Ice Cream" in the title comes from Bob himself, given at almost the end of the tape, as he describes the ultimate joy of making music with others. I have to agree with McQuillen: It is often as much (or more) fun to play with good musicians than it is to dance to their music. My great attraction to this work comes from the idea that all of the careful research (and it was considerable, as the credits will show) did not get in the way of telling a warm, human tale, and telling it well. If you're looking for a present, any occasion, for a dance friend, go for this one, or treat yourself. A wonderful subject, treated with love and respect.

This 70-minute video can be ordered for \$22 plus \$3 S&H from
David Millstone
176 Farnum Hill
Lebanon, NH 03766



Conversations about Contras–Market Lass (continued)

tion of the Glenn Towle music and the choreography makes this dance one that is a favorite of many and one that gets the dancers on the floor eager to dance. The combination makes for a truly elegant and classic dance.

¹ Ralph Page. *Heritage Dances of Early America*. The Lloyd Shaw Foundation, 1976.

TRUUS VAN DER SLUIJS MEMORIAL SCHOLARSHIPS

Scholarships were established in 2001 to honor the contributions to folk dance fellowship made by Truus van der Sluijs through her joyful participation in the dances and the radiant smile with which she shared her loving spirit with all dancers. Truus would heartily approve the wider sharing of that joy and fellowship through dancing to which these scholarships are dedicated.

Beginning with Cumberland Camp 2002, at least one scholarship will be awarded each year to enable a deserving applicant, who could not otherwise afford to attend Cumberland Camp, to attend with a full waiver of costs for tuition, room, and meals. Each scholarship will be available only to a person who has never attended a folk dance camp but whose financial need and whose joy in and dedication to folk dancing are affirmed in letters of recommendation. The scholarship will not extend to family members who may wish to attend the camp with the applicant.

Applications should be mailed to the Cumberland Camp registrar, discussing the influence of folk dancing and associated music in the applicant's life and how this scholarship will enrich his or her dance experience.

The scholarships will be sustained by donations made annually between one Cumberland Camp and the next. A recommended donation is one fourth to one half of the cost of attending Cumberland Camp, but donations can be made in any amount and at any time.

Donations and applications should be sent to:

Eric Schreiber, Registrar
Cumberland Camp
PO Box 32
Elsah, IL 62028

TWO CONTRAS BY CHRIS BISCHOFF

Here are two contras that Chris says he is using currently. He says he wrote the first one while he was simultaneously working on a dance program and watching *Night of the Living Dead*.

Night of the Living Hey

(Written in 2001)

Formation: Becket (couples progress CCW)

A1	8	Circle left 3/4 ; Partner California Twirl
	8	New corner swing (end facing across)
A2	16	Hey (men pass L in the center)
B1	8	Men allemande L 1 1/2
	8	Partner do sa do
B2	16	Partner balance & swing

Equity Reel

(Written in August, 1998)

Formation: Duple Improper

A1	8	Neighbor allemande R 1 1/2 (to long waves with men facing in, women out)
	8	Long wave balance (4 cts); Neighbor allemande right 1/2 (4 cts)
A2	16	Hey (women pass L in the center)
B1	8	Women allemande left 1 1/2
	8	Partner swing
B2	8	Long lines forward and back
	8	Women chain

Erratum: In the March *ADC* in Adolph Weinstock's description of his double progression dance using contra corners, two errors were printed: the contra corners in B2 takes 16 rather than 8 counts; the note at the end should have read "At the end of B1 (not B2) the foot couple becomes secondary, and the current head couple joins the other actives.) Apologies from the Editor

SEMINAR ON TEACHING BEGINNERS

By Calvin Campbell

At the last three CALLERLAB Conventions (The International Association of Square Dance Callers), the Committee for Community Dancing has hosted a seminar for leaders of beginner parties. This year the seminar was co-sponsored by the National Dance Association (NDA). The seminar, which took place in Richmond VA on March 23-24, was led by Cal Campbell, Bob Riggs, Jerry Helt, Greg Anderson, Chuck Jaworski, Mike Seastrom, Stew Shacklette, Jim Mayo, Andy Pennock, and Mil Dixon, many of whom are members of the LSF.

The purpose of the seminar is to educate callers, teachers, and recreation department personnel on how to set up and run dances for people who have never danced before or who dance only infrequently. The dance forms included squares, mixers, contras, trios, solo dances, and other dance forms that can be taught quickly. The emphasis is on dancing and fun.

The seminar drew about 20-25 people for each of the first two years. This year the attendance jumped to 45-50. Seven teachers attended from Virginia and surrounding states. The remaining people came from all over the U.S., Canada, and France.

The CALLERLAB Committee for Community Dancing (CCD) and the NDA will continue to host this same event just ahead of future CALLERLAB conventions. The next seminar will be held in San Antonio on April 13-14, 2003. Information can be obtained by contacting me.

Calvin Campbell
343 Turf Lane
Castle Rock, CO 80104
(303) 790-7921
cal@eazy.net
www.d4bp.com/dfbp

LINES ABOUT SQUARES

By Dick Pasvolsky

Early in March, I received an e-mail message from Darrell Hutchins of Conway, Arkansas who told me that the catch all eight figure as described in the dance "Runouttanames," featured in the March issue of this column, seemed to him to indicate that after completing the figure, the gents were facing their right hand ladies and not in position to promenade with their corners. The call, as used in that dance, was:

From a right and left grand;
Meet your honey and catch all eight
With the right hand half way round
Back by the left hand all the way around
And promenade the corner when she comes down
(original corner)

Darrell did some research and came up with a definition of the figure in *American Dances of the West and Southwest*, written by Lee Owens in 1949, that seemed to validate his contention.

Owens' call--after head couples had passed through, separated and danced around behind the sides to meet their partners at home--is:

Swing by the right hand half way 'round, and
Back with the left all the way around, and
Swing your corner with a two hand swing, etc.

That is basically the same as in "Runouttanames." However, Owens' description of that figure is, "When the head couples meet at home place, all dancers join right hands with partners and swing half around; then they take the left forearm grasp with partners and swing *one-and-a-half times around*. The gentlemen now swing their corner ladies with a Two Hand Swing..."

Owens' call is correct. His definition is not. In each case, a couple of step forwards added to the half or full turn, as the case may be, creates the impression of having turned an extra half turn. A comparison of the definitions of allemande left and catch all eight found in Bill Burleson's *The Square Dance Encyclopedia* might help to clarify what I am referring to.

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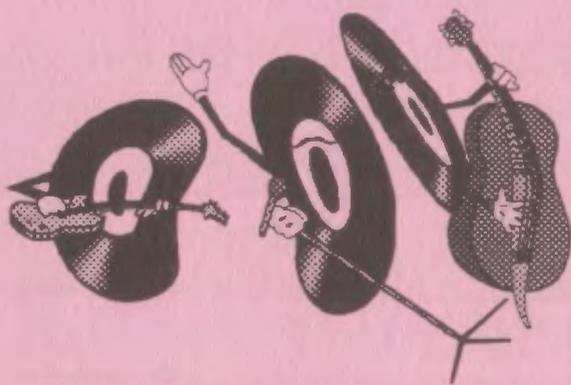
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Cost: Adult room, board and tuition \$515.00 (double). First 2 adult LSF Members will receive a discount of \$25.00. For further information i.e., camping, off-site rates, day rates and guest day/night fees contact us. For additional savings more than two adults may share a room, call Bob Riggs for details.

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



Lloyd Shaw Foundation's 25th Annual



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La Foret Conference & Retreat Center

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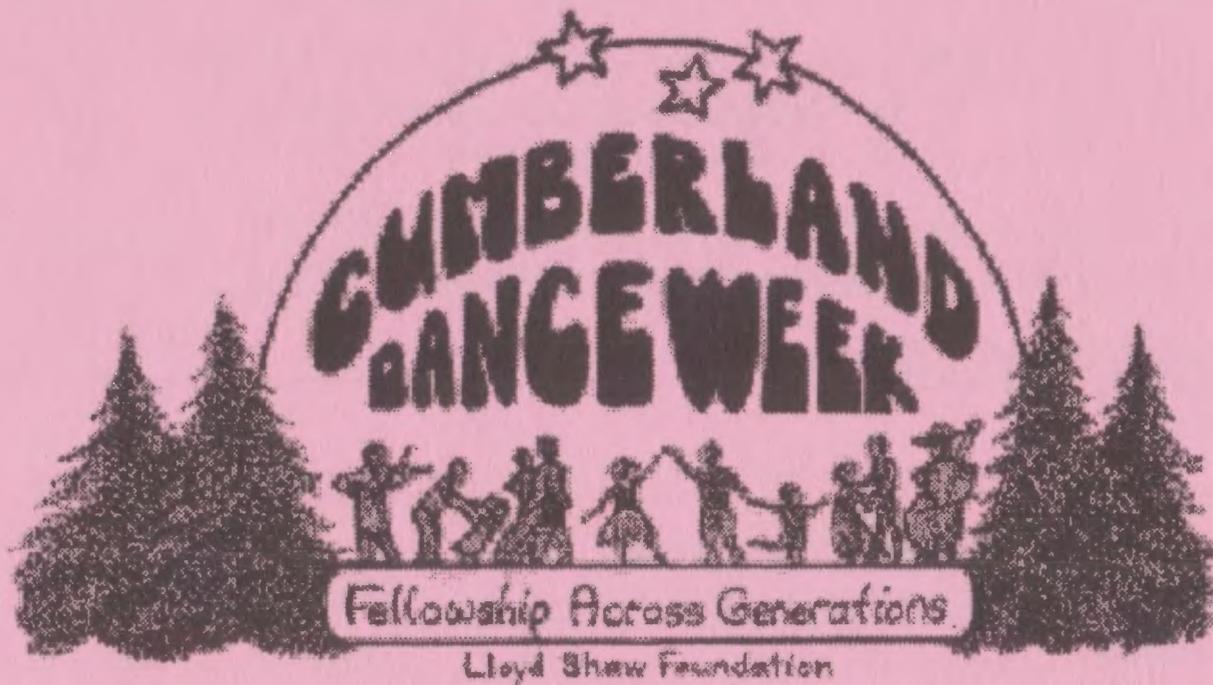
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A video tape with over 50 clips showing individual movements and full dances is included.

All for under \$100.00

Watch the Lloyd Shaw Foundation ADC, internet www.lloydshaw.org and other advertising for further information and production date.

The Kit will be available from Lloyd Shaw Foundation Educational Resources Division, P. O. Box 11, Macks Creek, MO 65786. (573) 363-5868, Email: audiolft@dam.net.

NEW CATALOG

*Catalog and Cue Sheets On-Line
Custom CD Service*

The revised LSF catalog is now on the internet, www.lloydshaw.org. Or, you may request a copy of the catalog from the Resources Division (address below).

AND, the Foundation is offering a most unique service – custom CD's with the tunes of your choice. The Foundation will no longer be selling vinyl recordings, so choose the tunes you need for a class, a workshop, or a party and Brad will customize a CD for you. The cost is very reasonable: One tune for \$10.00, \$2.00 for each additional tune up to a maximum cost of \$20.00, and all additional tunes after that are free.

Cue sheets for all the dances listed in the catalog are now on the internet, you can just copy them off.

It will be necessary to copy the order form from the internet and send it to the Resources Division, as the Foundation is not equipped to handle credit card orders from the internet; but you may use your credit card when you send in the order.

The catalog has several changes, so be sure to look it over carefully. We have on our master tapes a wealth of material, which will now be available on CD's – one tune, or a handful.

To request a catalog:

Lloyd Shaw Foundation Educational Resources Division
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(573) 363-5858 Email: audiolft@dam.net

Allemande Left: "Face your corner, turn half by the left forearm, drop hands and step ahead."

Catch all Eight: "Each person takes partner by the right forearm and walks forward (clockwise) and around that person in a half circle (about 3 steps). Release hand holds and right face pivot half way in place to take left forearm of same person and walk forward a *full turn around* (counterclockwise) and *wait for the next call*."

Where do the "step forwards" come in? When executing the allemande left, dancers must step forward to their corners, and join left forearms to do the half turn. Then, as Burleson says, they step forward again to face partners. Similarly, in catch all eight, dancers step forward to join right forearms with their partners, do the half turn, then step forward to do the right face pivot, then step forward to join left forearms with their partners to do the left forearm *one full turn*, then step forward one more time to face corners for the next call. In the dance that Hutchins found in Owens' book, the next call was a two-hand swing with corners.

The reason that the allemande left feels like a full turn is that after you have done the turn and stepped forward, you are *occupying the same spot* that you were in before you began to execute the figure, but facing the opposite direction. The same principal applies to catch all eight.

When I was using catch all eight regularly in my calling, I never had the problem of dancers not understanding how far to turn. First, after having done the figure a few times in class, dancers just knew how far to turn to be in position to do the next portion of the figure (they knew that after doing the catch all eight, they should be facing their corners for the next figure.) We do still tell our dancers take a good look at their corners for future reference, don't we? Also, in the dances that I called using catch all eight, the figures that I used almost always flowed into a right hand turn with corners and were timed so that corners seemed to appear right on cue.

The Anglemorm Wiggle, which I listed in March as one of the dances of the many mid 20th century dances that had colorful names, is a good example of the dances that I referred to above.

The call, as described in *Sets in order, Five Years of Dancing*, p. 66:

Allemande left to a grand right and left....
The gents all laugh and the girls all giggle
Meet your honey with the angleworm wiggle
Turn your partner by the right, go half way around
Back by the left, it's all the way around
Turn the left hand lady with the right hand round
Back to your partner with a left hand round
It's all the way around
Turn your right hand lady with a right hand half
Back by the left, it's all the way around
(Treat this girl as your partner for the next portion)
Your left hand lady with a right hand round, etc.
(Continue repeating the call until dancers are back with
their partners.)

When I spoke to Hutchins on the phone, he told me that, in his experience, the term "full turn" could mean a variety of things. So, I referred to my sources for definitions written by some of the early masters. Henry Ford, in *Good Morning*, 1941 edition, defined allemande left as "All turn corners with left hands; then either turn partners by the right or do a grand right and left." Lloyd Shaw, in *Cowboy Dances*, 1949 edition, wrote "Each gentleman advances to his corner lady, takes her by the left hand and completely encircles her." Bob Osgood, in his 1969-70 revision of *The Sets in Order Basic Movements of Square Dancing*, wrote "Two persons holding hands walk around each other. Can be called for either right or left hand... An allemande left is done with one's corner." Each of those is simply a way of telling the dancers to turn their corners by the left hand until they are facing their partners. In the left forearm turn for the catch all eight figure, however, the *Sets in Order* directions are "take left forearm....and move around (counterclockwise) *a little bit more than a full turn* (8 steps) or as directed by the next call. In looking through some other publications, I found more descriptions that said "turn a full turn and a quarter more," etc. All of them really meant "turn one full turn and step forward."

Before the Encyclopedia was published, many of us callers, when calling catch all eight and other figures made up of a similar series of one-hand turns (such as Red Hot), used the term "once and a half" when we meant "one full turn." If Lee Owens

and I ever got together to pass the mike while calling one of my favorite dances, Texas Whirlwind, in which catch all eight was the main figure, it might have sounded like this:

First, Owens, as the calls are written in his second book, *Advanced Square Dance Figures of the West and Southwest*, p. 45:

Ladies to the center and back to the bar,
Gents to the center and form a star with
Right hands crossed in the center of the hall,
Back with the left, pass your taw
Swing the next girl by the right hand
Halfway around;
Left hand back, go all the way around
Swing your left-hand lady with a right-hand swing,
Your new partner with a forearm swing, go
Once and a half with that pretty little girl,
Swing by the right with your right-hand girl,
Your new partner with a left-hand swing,
Four gents star in the center of the ring with
Right hands crossed in a "how do you do?"

Then I would pick it up with:

Back by the left, I'm fine, how are you?
Pass your partner and catch all eight
(Most callers said "catch all eight" when using that figure)
With the next one half way round
Back by the left, go all the way around
To your corner by the right as you come down
Your partner by the left, go *once and a half*,
To your right hand lady by the right hand 'round.
Back to your partner with a left hand 'round
And all four gentlemen star
Star by the right in the center of town
Back by the left and take it, etc.

I mentioned the old figure Red Hot, a very exciting one when used right, so I'd better describe it so that you may better understand my reference to it.

From a promenade, the gentleman holds on to his partner's left hand, pulls her across in front of him to the center of the ring where she faces the man behind her partner.

I always tell the dancers to pull across with excitement and even rear back a little before executing the next part of the action, which is, the man steps forward to the lady he's facing and turns her with a right forearm half turn. He then pulls by and walks up to his partner for a full left forearm turn, then pulls by and turns corner with a half right forearm turn, and pulls by to move up to partner to await the next call (Allemande thar, etc.)

I do not advocate that, when teaching some of the figures described in this article, you get into all of the detail that I used in trying to make clear exactly how the movements for each of them should be interpreted. To teach allemande left, for instance, beginners might be a bit confused by "step forward to your corner, turn half by the left hand, then step forward to face your partner." But, with the knowledge of exactly how the figures are danced, you are armed with the information needed to answer almost any question regarding the action of those figures. Also, when teaching a class, or even a new figure, such as Red Hot or, if you still use it occasionally, Catch all Eight, after the dancers have pretty much mastered the action of the figure, you may want to break it down for them using the terminology similar to that which I used in the article.

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CONTRA: SINKHOLE SPECIAL

By George and Onie Senyk

Music: March of St. Timothy, by Judi Morningstar

Recording available: LSF 337-338

Formation: Duple Improper, Double Progression

- A1 8 1st and 2nd couples circle L once around
 8 Women lasso (mountain docey-doe) their
 neighbors with her R hand in his L hand*
- A2 8 Two couples circle to the R once around
 8 Men lasso their neighbors with his L hand in her
 R hand
- B1 8 Men pushing their partners, two couples
 wheelbarrow to change places**
 8 All dosados partners
- B2 8 (Second progression) Men pushing, 1st and *new*
 2nd couples wheelbarrow to change places
 8 All turn partners two hands once around

* A lasso or mountain docey-doe: a couple stands side by side with inside hands joined. One person stands still while leading the other person around in front, all the way around, and back to place.

**Wheelbarrow: the men join both hands with their partners and push until the two men can pass back to back as in a dosados and then pull their partners into their new position.

This dance is based on some figures from Don Armstrong's "High Country Mixer." Florida is noted for its many sinkholes, large and small, which have been known to swallow houses, cars, swimming pools, short stretches of highway, etc. in a matter of hours or days.

IT'S IMPROPER

By Lee Ticknor

Those of us who have learned English country or contra dancing in the last fifty years may be tempted to think that having the first couple in a longways set begin on the improper side was a development of the twentieth century. It is a much more prevalent feature in contra dancing than in English country. It seems that a majority of contra dances (excepting those that are in Becket formation) are improper. But it has even crept into English country in such dances as Childgrove, Halfe Hannikin, Fisher's Hornpipe, and Valentine's Day.

It is interesting to trace back to see how early the improper set was used. In about 1726 a book of English country dances was published in Dublin by John and William Neal. (At that time there was a significant community of English people in Dublin.) The authors claimed that the directions were written "in an easier method to be understood than ever yet printed." The dance named Rossmore has directions as follows.

Rossmore

Note: 1st cu: change places before the dance begins:

1st ma: sides both sides with 2nd wo: his partner the same with
2nd ma: att same time:

1st ma: the same with 3rd wo: his par: the same with 3rd ma: att
same time: ending in 3rd cu: place proper:

1st cu: cross over & go up into 2nd place proper, cross again & go
up into their own places improper, & turn both hands
proper:

1st 2nd & 3rd cu: right and left each following their sex & end in
2nd place improper

This dance requires a little interpretation. It is a triple minor longways formation. When the writers say to "side both sides" we think they mean the shoulder-to-shoulder type siding; at the end of the left shoulder siding the dancers should move forward instead of backward. The two-hand turn is once and a half round. The right and left is a progressive grand chain starting with the first couple giving right hands to each other,

then left hand to the next person in line, etc. The grand right and left continues until the first couple passes the second couple for the third time and the first couple ends in second place improper. The order is now 2, 1, 3.

Somewhat earlier we find in the tenth edition of the *Dancing Master* (1698) a "Table of the Explanation of the Several Characters Made Use of in This Book." Among the characters are the words "Proper" and "Improper." The definitions are: "Proper is when the Men and Women are on their own sides," and "Improper is when the Men are on the Women's side, or the Women are on the Men's side." The same definitions are given in the 17th edition of Vol. I (1721) and in the 4th edition of Vol. II (1728) of the *Dancing Master*. These definitions are not given in the 1st edition (1651) nor in the 7th edition (1686), and they probably are not in the intervening editions.

Thus these definitions appear to have been added between the 7th and 10th editions. An indicator is the dance, Mug House, which appears in the 10th edition but not in the 7th. The description of the dance begins, "First man on his woman's side." And the rest of the dance description indicates that the first couples should begin on the improper side. It was common practice to issue supplements to an edition of the *Dancing Master* in years subsequent to the publication of that edition. In 1687 the First Supplement to the 7th edition was issued. It contains only the tunes for about 30 recently (as of 1687) devised dances. One of these tunes is Mug House! Dances in supplements were often included in the next main edition of the *Dancing Master*. And when Mug House was first included, it is likely the definitions for proper and improper were also included. So, my guess is that edition was the 8th of 1690.

The music for the King of Poland is also included in the First Supplement to the 7th edition, and the dance is included at least as early as the 10th edition. (Since I have not seen the 8th and 9th editions, I cannot be certain which edition first included the definitions and the improper dances.) This dance begins with "First Man on his Woman's side."

A booklet containing about 20 English country dances was issued in 1699 by Thomas Bray. Four of these had the first couple begin "Improper" and a fifth one had "The Women begin all Improper." (I guess the men would begin improper too.) The dances in this booklet are somewhat complicated, which

suggests that the improper set was new to many dancers.

Thus, we see that the terms proper and improper and having the first couple begin on the improper side is not a 20th century invention. These terms have been in use since about 1690 or earlier. But they weren't used very much, except in Bray's booklet.



DANCE CENTER CALENDAR

By Donna Bauer

Sunday	High Desert Dancers	5:30 to 7:00 PM
Monday	Private Practice Samba	12:00 PM to 1 PM 6:00 to 7:30 PM
Tuesday	Karate Argentine Tango	5:15 to 6:45 PM 7:00 to 10:00 PM
Wednesday	Scandinavian Dance (1st, 3rd and 5th) Tango (2nd and 4th)	7:30 to 10:00 PM 7:30 to 9:30 PM
Thursday	Karate Movement Class Hip Hop Dance Class (a four-week class)	5:15 to 6:45 PM 7:00 to 8:00 PM 8:00 to 9:30 PM
Friday	Argentine Tango	7:00 to 10:30 PM
Saturday	Irish Step Dancers Tango Club Salsa and Tango	8:30 AM to 2 PM 2:30 to 4:30 PM 5:30 to 8:00 PM

LLOYD SHAW DANCE CENTER NOTES

Beginning in June the University of New Mexico International Folk Dancers will move into the center on Saturday night. There will be a slight time change for the Salsa and Tango dancers as they will meet from 4:30 PM to 7:00 PM, and the folk dancers will be from 7:15 to 10:30 PM. The UNM Folk Dancers have been at UNM for at least 30 years and have decided to make the change to our center. Usually in the summer months they can be found dancing outside on the bricks.

(Editor's note: What an increasingly rich variety of dance is going on at the LSF Dance Center. Thanks to Donna Bauer for keeping things running smoothly at the center. As we go press there are 104 people registered for the Don Armstrong Memorial Weekend. The building will be busy indeed that weekend!)



NOMINATIONS TO THE LSF BOARD OF DIRECTORS

The Nominating Committee Chair Gail Ticknor reports that there are two positions to be filled this year in the election of members to the Board. At press time the Committee had two nominees: Bob Tomlinson and DeWayne Young. The final slate will be presented to the Board at the Annual Membership Meeting at Cumberland Camp, the first week in August. LSF members are encouraged to send their nominations to Gail. Please secure the consent of your nominee before contacting her. You can write to Gail Ticknor at 1202 Pinehurst Road, Staunton, VA 24401. Phone: (540) 885-2612.

THE YORK CONTRA DANCE HOLIDAY

By Grant Logan

The York Contra Dance Holiday lives on in memory of Don Armstrong and Bill Johnston. They left us a great legacy in this wonderful weekend of dance.

Started by Bill Johnston at Binghamton NY in 1976 as a pilot program featuring Don Armstrong, it continued on the American Thanksgiving weekend as the Don Armstrong Contra Holiday, with Bill Johnston and Angus McMorran filling out the staff. Angus remained for six years. After six years at the Ramada Inn in Binghamton when the hotel carpeted the dance floor, Bill moved the dance to the venerable Yorktowne Hotel in York PA. Herb Johnson became the third staff member from 1983 to 1985, then Dick Leger from 1986 until 1998. 1998 was also the year Bill Johnston had a stroke and was sidelined until his death April 23, 1999. Dick followed Bill on August 17, 1999. Don called his last dance at York in 1999 and passed away February 27, 2000. The York alumni were devastated with the loss of all three premier callers in the span of one year.

Bill and Don had created a weekend that we all thought would go on forever. It was such a joy attending a weekend with the elegance and style of what was commonly referred to as the LSF standard of dance. Both Don and Bill were Lloyd Shaw Foundation Life Members and provided to the dance world the leadership personified by "Pappy" and Dorothy Shaw. The majority of those who attend this weekend are also members of the LSF.

The alumni expressed the wish to continue this weekend and new staff had to be found. Under the new leadership of Barbara Johnston and Grant & Ann Logan, the weekend continues with the same program devised by Bill. Stew Shacklette, Paul Moore, and Grant Logan will staff the 2002 York Contra Dance Holiday. It consists mainly of contras but includes quadrilles, squares, English, Scottish, rounds and folk dances. This is a weekend dance to which dancers return year after year -- not only for the wonderful dancing, but also for the fellowship that is so important in making a weekend successful.

Registrations for 2002 are now being accepted by Barbara Johnston. For contact information see the Events List.

STIR THE BUCKET

The dance world is losing one of its most eligible bachelors. **Chris Bischoff** has announced his engagement to **Sally (Sarah) Bown**. They will be married on Saturday, September 14th, 2002, and then make a wedding trip to San Francisco. They are already looking for land in the Kentucky countryside where they can build the earth-sheltered house that Chris has been designing for the last decade.

The career of our young violinist **Erin Schreiber** continues on its stellar trajectory. She recently won second place in the pre-college division of the Kingsville International Young Artists Competition and first place in the pre-college division of the Corpus Christi International Young Artists Competition. On May 6 she had the honor of performing in Chicago for Mstislav Rostropovich. Erin's brother **Ben Schreiber**, also a fine violinist, has branched out, winning his black belt in taekwondo. He had to break a brick with his bare hand, which made a nervous wreck of his mother!

Founding LSF member and dear friend **Bob Howell** had carotid artery and quadruple bypass surgery at the end of April. Fortunately his problems were discovered during a stress test, not a heart attack. He is reported to be at home and recuperating well. Take care, Bob.

We are sorry to report that our friend **Lee Ticknor** is battling cancer of the bladder. He has just completed a round of chemo treatments. At the same time he and **Gail** continue to supervise their English dance groups in Virginia.



ANNUAL LLOYD SHAW FOUNDATION MEMBERSHIP MEETING

The annual meeting of the Lloyd Shaw Foundation will take place on Wednesday, July 31st, at Cumberland Camp in south central Kentucky. The tentative time is 1:00 PM. All LSF members are encouraged to attend.

EVENTS OF NOTE

Albuquerque Folk Festival, June 15, 11 AM to 10 PM, New Mexico State Fairgrounds.

9th Annual Workshop of the North American Federation of German Folk Dance Groups, June 28-30, Sterling Heights, MI, featuring workshops, presentations and crafts. Contact: Karin Gottier, (860) 875-3559.

National Square Dance Convention June 26-29, St. Paul, MN. regist1@51nsdc.com, www.51nsdc.com/

Legacy Summit Meeting, June 28, 1 to 3 PM, Radisson Hotel, St. Paul, MN, held in conjunction with the National Square Dance Convention.

Rocky Mountain Dance Roundup June 30-July 6, 2002, La Foret Conference and Retreat Center, Colorado Springs, CO. See advertisement in the center of this issue.

16th Annual San Diego Contra Dance Weekend July 5-7, 2002 University of San Diego, Staff: Paul and Mary Moore, Grant and Ann Logan. Contact pmoore@js-net.com, (909) 867-5366.

Cumberland Camp July 28-August 2, 2002. Cumberland Conference Center in South Central Kentucky. Traditional dance programs for all ages; also the annual membership meeting of the Lloyd Shaw Foundation. See advertisement in the center of this issue.

Central Iowa Traditional Dance and Music Festival, September 20-22, 2002, with Wild Asparagus, Ames, IA. See advertisement in the center of this issue.

Fifth Annual Sharpes Assembly Contra and English Country Dance Festival October 4-6, 2002, Kenilworth Lodge, Sebring, FL. Contact George and Onie Senyk (321) 636-2209.

York Contra Dance Holiday November 28-December 1, 2002, Yorktowne Hotel, York, PA, with Stew and Kathy Shacklette, Grant and Ann Logan, and Paul and Mary Moore. Registrations and information: Barbara Johnston, 402 D Street, Salida, CO 81201, Phone and fax: (719) 530-0219.

FOUNDATION INFORMATION

- Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310
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- Robert Fuller, 727 Isleton Drive, Brandon, FL 33511
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- LSF Educational Resources Division, P. O. Box 11, Mack's
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Email: audiolt@dam.net.
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.
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 - jdmc Irvine@cogeco.ca; Fax - (705) 646-0765.
- Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO
80112 (Directors of Rocky Mtn. Dance Roundup; Board
of Directors) (303) 741-6375; Email: AllynnR@aol.com,
RLRiggs@aol.com.
- Lovetta Wright, 4110 Del Sol Rd. SE, Deming, NM 88030
(Secretary) (505) 546-2953; Email: lovetta@swnm.com



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