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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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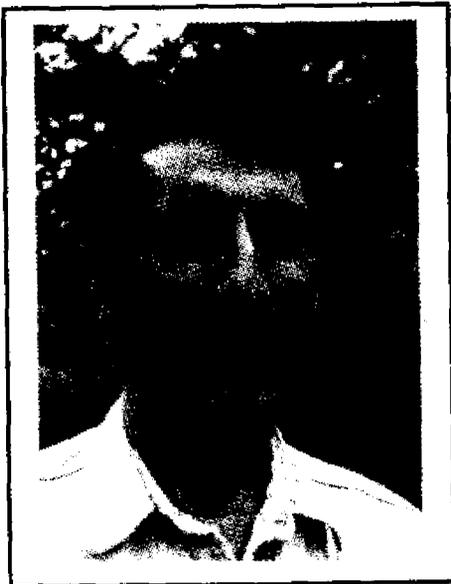
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LETTER FROM THE PRESIDENT

By Bill Litchman

As dire as the prognostications of the pundits are regarding the demise of square dancing, it doesn't do much good to preach doom and gloom all the time. There are some very bright spots. One of these happened over the Memorial Day Weekend. Marie Armstrong spent a great deal of her time and energy putting together and managing the Don Armstrong Memorial Weekend. And what a delightful and successful time was had by all. There were people there from all over Europe and the US, callers, dancers, those influenced by Don and those with strong attachments to Marie and Terry. Many, many people came to me and said that the dancing reminded them of the Fellowship (a week in August hosted by Dorothy Shaw during the 60s and 70s resulting in the formation of the LSF and influencing generations of leaders). Those who weren't personally involved in the Fellowship have a difficult time imagining what it was like to be there in the presence of such people as Bob Howell, Don Armstrong, Dorothy Shaw, Doli Obee, Don Obee, Dena Fresh, Kirby Todd, and the list goes on and on. It was a magic time and this weekend was also magic.

A little of this feeling is generated at many of the LSF functions sponsored by members in various parts of the world. It's not anything owned or copyrighted by the Foundation, it's just a feeling of one-ness that happens when the dancing is just right, when the hearts of those dancing together are unified in a spirit of friendship. Lloyd Shaw often taught that

the simplicity of dancing promotes more than the feelings of friendliness amongst those participating, it expands to include more than just the hearts and minds of those in the room, it encompasses the joy of being human, of the whole wide world of love that is there for the seeing, if we will only open our eyes.

It is so sad that we are bombarded with such negative things from around the world all the time when, in actual fact, there are far more people interested in getting along and in more than that, in being inclusive. Yes, that is a great part of what was the Fellowship, inclusiveness. Dorothy Shaw was the epitome of inclusiveness. She and (as a result of her ministrations) all of those who came, grew, opened, enfolded, and included the whole group, regardless of their foibles and imperfections. Somehow, those imperfections made no difference under the influence of the feelings generated. Dancing is the vehicle which brings people together but it is what is in the heart that makes it what it is.

Marie and Terry were able to do that using Don as the focus, but it is what is in their hearts and what our hearts bring to the activity that makes it live. That will never change. We may find dancing changing in its outward appearance but what is inside will always be the same. Keep it simple, let only the love show!



Visit the Lloyd Shaw Foundation Webpage :

www.lloydshaw.org

FROM THE ARCHIVES

By Bill Litchman

As has been announced in other places, the Carson-Brierly Dance Archives, a part of the Denver University Library, has recently begun negotiations with the Lloyd Shaw Dance Archives to bring the large collection of square dance materials now housed in Albuquerque at the Dance Center to Denver to become part of that large and important collection of dance materials. Such a move would have many advantages and only a very few disadvantages. Among the advantages are the location. Denver is an airline hub, is centrally located, on the route of many travelers, and is a very large and dynamic metropolitan center in its own right. It would be far easier for most people to get to Denver than to get to Albuquerque. Secondly, the facility at DU is large, well-staffed and funded, and organized for research. The Library is supported by the university staff who use the library intensely for their own research and that of students from many places. There is room there for using the materials and professional staff to make sure it is properly cataloged and shelved. Even though the LSDA is large and its holdings considerable, it will only be a part of the much larger corpus of materials presently on site.

The disadvantages to this prospective move are minor and mostly personal. It has been a delight over the years to have the materials of the Archives available as almost a personal collection. With unlimited time to browse and read, the contents of the Archives have been laid out on a plate, so to speak, for the past 25 years for those in Albuquerque to taste. There have been many who came to graze here and they and we have been benefitted by their thoughts. On the other hand, access has been quite restricted by the very nature of the beast and its location.

I am very pleased that Glen Giffin and Steve Fisher of the DU Library are making an effort to incorporate the Archives into the larger DU collection and make it available to the larger public. Bob Brundage and Christine Mallory-Craig who are currently volunteering their time and talents at the Archives continue to make a large impact on its organization and structure. They are accomplishing great things and will continue to do so, even in light of the move being considered. I, personally, thank them for their efforts, their kindness, their willingness to give, and the great impact

they have made.

In the meantime, the Archives is still in Albuquerque and continues to be available here for any who might wish to take advantage of it. Come one, come all!



BILL LITCHMAN AWARDED SILVER SPUR

At the Memorial Weekend Dance in Albuquerque Bob Osgood presented the Silver Spur Award to Bill Litchman. The Spur is the award created by the Sets in Order American Square Dance Society, headed by Bob Osgood, who has been a devoted and effective promoter of square dancing for over 50 years. In the almost 50 years since the first Silver Spur Award was given to Lloyd Shaw in 1956, only 25 awards have been made. Bill is the 26th. In his presentation Bob read the following citation:

"For your leadership and tireless energies directed toward the square dance activity over the past several decades, we salute you and present to you your Silver Spur.

"For many years you have shared with so many the pleasures of square dancing in all its many forms. You and your wife, Kris, have traveled across America and into other countries spreading your knowledge, teaching, and calling and sharing the pleasures of this activity.

"You have aided in the steering of the Lloyd Shaw Foundation and served as its President. As a custodian of the Lloyd Shaw Archives you have gathered and protected so much of the past history in the form of films, recordings, books and papers in order that students of the future may carry the hobby forward.

"And so, like the knights in the days of old 'You have done your work well,' and indeed, Bill, 'You have won your spur.'"

THE DON ARMSTRONG MEMORIAL DANCE

By Marie Armstrong and Terry Armstrong Stanley

The weekend is history and it was a fitting closure to Don's life. But there will never be an end to Don's legacy of contras and the lovely singing calls, and his philosophy of including all types of dance in his programs. We enjoyed contras, waltzes, folk, English, Cowboy dances, mixers, modern and traditional squares, and quadrilles. The variety was incredible and presented by a slate of leaders that will never again be matched. Don's friends came from the U.S. and Canada, from Germany and Switzerland, to pay homage and call their or his favorite dances.

The over one hundred participants danced and ate and visited in a manner reminiscent of the old Shaw Fellowship days; not only did we feel Don's presence there, but also Dr. Shaw's and Dorothy's. And Randy Barnes' rendition of his tune, "Dorothy Shaw," was a fitting interlude to our dancing.

Don's visits to Europe in recent years, where his dances are still so popular, brought nineteen international visitors to the event, including leaders Gisela Brogle, Carol David-Blackman, Erich Fritz, Ron and Brita Harriers, and Hannes Hepp. The Canadian and U.S. callers included Grant Logan, Glen Nickerson, Enid Cocke, Ken Kernen, Bill Litchman, Bob Osgood, Donna Bauer, Rusty Wright, Stew Shacklette, Paul Moore, Cal Campbell, Bob and Allynn Riggs, Fred Martin, Art Harvey, Tom Masterson, and Randy Barnes.

We are so glad you came and we cannot close without a heartfelt thank you to Rusty and Lovetta Wright and Donna Bauer, without whose help we could not have made the Memorial Weekend the tribute to Don we envisioned.



Note: David and Leslie Lewis, who attended the memorial weekend, have put together a video of the event. A copy can be requested by sending \$15 (which includes shipping) to David and Leslie Lewis, 2800 Hutcherson Lane, Elizabethtown, KY 42701.

KRISPY KREME CONTRA

In memory of the Krispy Kreme Doughnuts enjoyed at the Don Armstrong Memorial Dance.

Formation: alternate duple

Music: any well-phrased 64-count reel

A1	8	With the corner do sa do
	8	All do sa do partner
A2	8	All balance and swing partner
B1	8	All go down in twos, turn alone
	8	All come up, 1's cast out, 2's wheel
B2	8	Circle four
	8	Star left

Marie Armstrong sent this contra, saying, "The original name of this old dance by Don was 'Roadrunner.' I am sure that he would not object to my changing the name; after he visited the home of Krispy Kreme in Winston-Salem, NC, Don agreed that there are doughnuts, and then there are KRISPY KREMES!"

NEW MEMBERS

Welcome to these new members. A complete roster with postal addresses and e-mail addresses will be published in the December issue.

Katy and Robert Brown, Charlestown, IN
English Country Dancers of Columbus, Columbus, OH
Larada Horner, Albuquerque, NM
Mary Laforet, Midland, MI
Craig Mishler, Anchorage, AK
Katie Rainwater, Charlotte, NC
Tom Reinecke, Stendal, Germany
Linda Rock, Wheeling, WV
Betty and Steven Rohde, Corrales, NM
Jim Thaxter and Marcie McGuire, Columbia, MO
Saralynne Thoresen, Cincinnati, OH
Agnes Thurner, Mequon, WI
Carol Williams, Corvallis OR
Linda Lou Wood, Covert, MI

ROCKY MOUNTAIN DANCE ROUNDUP REPORT

By Jim Tynen

As first-timers at Rocky Mountain Dance Roundup, my family and I didn't know what to expect. We had been to the Lloyd Shaw Foundation's Terpsichore's Holiday in West Virginia, and had really enjoyed it. We decided to try RMDR in 2002 and we're glad we did.

RMDR is held at the La Foret Resort and Conference Center north of Colorado Springs, Colo. We first of all discovered that Colorado Springs is a fascinating place in itself. There is plenty to do, with camping, backpacking, and plenty of other attractions. La Foret is in Colorado's "Black Forest," in the high plains western landscape among tall pines that

lend cooling shade. There we felt far away from the noise of the city (but we weren't too far away when we needed some of the amenities of civilization.)

The center of La Foret is the Ponderosa Lodge, made entirely of timber from the slopes of Pike's Peak. It is where most of the classes and dances take place. Scattered through La Foret's 400 acres are cabins, yurts, the dining hall, and other buildings.

What makes RMDR especially interesting is that it brings together dancers of many different styles from Western to New England, plus folk, English, Scottish, and much more. It was a warm and friendly group, and we got to know and dance with just about everyone there. Add to all that some fine teachers and musicians and you have an enjoyable week of music and dancing.

La Foret would be a good place to spend a week anyway. We stayed in one of the cabins, and found it comfortable enough that we had plenty of fun hanging around the cabin, talking, or playing games. There's also a pool on the grounds, and there's nothing like working up a good sweat in a dance workshop, then jumping into the pool. The food was good and plentiful at the dining hall. There are also trails to explore. Another highlight is the Taylor Memorial Chapel, a fascinating "Pueblo-style" church, whose back gate leads out to a magnificent view of Pike's Peak.

We had a week full of fun and memories, and it looked like everyone else did, too. If you're looking for place to dance for a week in the summer of 2003, Rocky Mountain Dance Roundup is something you should seriously consider.

CUMBERLAND DANCE WEEK, 2002

A community of 151 people, from age 6 months to 87 years, came together to share a week of music and dance at the Kentucky Leadership Center in south central Kentucky. A large roster of leaders conducted dance and music classes as well as a full program for the 47 children in attendance. There were community dances for all before the morning program began and before the evening dance, bringing the entire community together. Two attendees who received scholarship assistance were asked to give their impressions.

The first is Danica Murray, age 18, who attended with her parents and her three younger sisters. Danica lives in Paw Paw, MI, and is already starting to call contra dances. She wrote:

"I had the honor of being the first recipient of the Truus van der Sluijs scholarship.* I admit to having doubts as to whether Cumberland Dance Week could live up to the glowing reports I had heard but after the first evening dance I said, 'If the whole week is like this I won't want to leave.' And I was right, I didn't want to leave. After a week of classes and seeing the same people over and over I felt like they were family.

"I made many friends and learned much! The staff was considerate and encouraging. I had the pleasure of helping Katy Tartar with the children's English dancing classes and watching the younger kids learn and perform with spirit a type of dance that I love. I'll never forget the fun I had in the Writing Contra/Squares class! I was challenged and encouraged in the caller's workshop, and the Rapper Sword which was outside the schedule was one of my favorite activities. If there's any way I can be there next year I'll be there!"

The second report is from Andreas Hayden of Ann Arbor, MI, who attended the dance week with his wife Emily Thompson and their three children. Andreas taught Morris dance and English country dance. He wrote:

"We're just getting back from Cumberland Dance Week. What a wonderful time my family and I had. I danced with my children and with people who could be my grandparents. It was a great opportunity for the children to see what adults do for fun, something that involves inclusion and community. We

got to dance with world class teachers and musicians and share the community spirit with people around the world. Personally, as a leader, I was able to share some of my knowledge and joy of dance with a new audience, hopefully illuminating another aspect of dance and broadening people's knowledge of traditional dance.

"The Lloyd Shaw Foundation in general and the dance weeks in particular are doing a great job of keeping us in touch with the important aspects of our past, giving us a stable base to move into the future.

As an added benefit to everything I've said here, my kids shared songs and stories all the way home in the car! I think they have enough material to keep them singing, storytelling, playing music and dancing for a long time. Thanks for everything."

*Note: The Truus van der Sluijs Memorial Scholarship was established in 2001 to enable a deserving recipient to attend the Cumberland Dance Week for the first time. Contributions (made out to the Lloyd Shaw Foundation) to sustain this worthy effort can be sent to Eric Schreiber, Registrar, P.O. Box 32, Elsau, IL 62028.

LINES ABOUT SQUARES

By Dick Pasvolsky

The figure "forward six and back" was very popular during the mid-twentieth century. The version most often used at that time was named "Pass the Left Hand Lady Under" and was usually called to the tune "Camptown Races." Dick Kraus, who launched me on my calling "career" in 1948, included the calls, description and the music for the dance in his book *Square Dances of Today*, published in 1950.

The calls:

Introduction

(Music A)

- (1) Allemande left to your left hand, doo-da, doo-da,
Right to your own and a right and left grand,
Oh, doo-da-day!
Meet your partner, promenade, doo-da, doo-da,
Promenade eight, promenade all,
Oh, doo-da-day!
- (2) First couple out and circle four, doo-da, doo-da,
Leave that lady, on to the next, circle three
hands round.
Take that lady on to the last, doo-da, doo-da,
Leave that lady, home you go,
Oh, doo-da-day!

(Music B)

- (3) Forward six and bow, lone gents do-si-do,
Pass the left hand lady under, Oh, doo-da-day!
- (4) Repeat (3)
- (5) Repeat (3)
- (6) Repeat (3)

(Music A)

- (7) Home you go and swing your own, doo-da, doo-da,
Swing your partner round and round, Oh, doo-da-ay.
Promenade eight and promenade all, doo-da,
doo-da,
Places all and hear my call,
Oh, doo-da-day!

The directions:

(1) All the dancers do an allemande left and a grand right and left, meet their partners and promenade home. (2) The first couple walks to the right, joins hands with the second couple and circles left with them. The first man leaves his partner with the second man, and goes on alone to the third couple. He circles left with them. He takes the third woman on to the fourth couple, and circles left with them. He leaves the third woman there and returns alone to his home position, (3) The head men are standing alone; the side men each have a woman on either side of them, forming lines of three. These lines of three take four steps forward, bow, and take four steps back to place. The two head men walk forward, do-sa-do, and return to place. The side men now raise the left hand of the women on their right, and pass the left hand woman in front of them, through this arch. At the same time, the right hand woman crosses in front of them. Each woman crosses in front of the side man, and goes on to the nearest side of the head man. (4) Taking the hands of the head men, they form new lines of three. Those lines walk forward and bow, and retire to place. The side men do-sa-do. The women walk in front of the head men and walk on to the side men, taking their hands. (5) Repeat (3). (6) Repeat (4). (7) All swing partners and promenade home. Each couple leads out in turn to do the figure.

I used a Folkraft 78 RPM recording of "Camptown Races" for the music and called that dance in most of my programs for many years, first for clubs (when the number of figures included in those early years of square dance club dancing was limited to only a few figures) and later for beginner dances. After the use of 78 RPM records became impractical (I don't believe that Folkraft recorded that music on 45 RPM platters), I began to use patter records for that dance. If anyone would like to have a copy of Kraus' music, I would be glad to make a copy of that page of his book and send it along. My address is: 31 Newton Ave., Branchville, N.J. 07826. If any of you has seen or heard of a recording of "Camptown Races" recorded on 45 RPM records, LP, cassette or CD, please let me know.

That dance does work well as a patter dance. I found this patter version in Bob Osgood's *Sets in Order, Five Years of Square Dancing* (1954):

- (A) First couple balance and swing
 Lead right out to the right of the ring
 And circle four.
 Leave that lady where she be.
 On to the next and circle three.
 Steal that girl from her back door
 On to the next and circle four
 Leave that girl and sing a little song
 Go back home and git along..
- (B) Forward six and back you go.
 Two gents loop with a do-sa-do.
 Right hand over, left hand under.
 Spin those girls and go like thunder.*
 Repeat from (B) three more times.
 Finish with a closer (swing partners and
 promenade, etc.)

*Directions for this line state that after the ladies have crossed over, each of them releases the gentleman's hand and spins one full turn before joining hands with the head gents. Ralph McNair, in his book *Square Dance* (1951), wrote that "It is very pretty if the two ladies twirl once around after being released----(one) in a clockwise direction and (the other) in a counter-clockwise direction." That can add some spice to the figure if done by somewhat experienced dancers.

Speaking of spice, McNair's version offers some interesting patter.

I'll print here the first portion of it.

- (A) Do-sa-do partners--shy all around her. (Simply a do-sa-do)
- (B) First couple balance and first couple swing.
 Now lead out to the right of the ring and double up there for a four-hand swing (circle left).
- (C) Leave that gal at the quilting bee--on to the next and circle three.
- (D) This little gal wants to dance some more--so take her right along and circle four.
- (E) Hound-dog chewin' on a bone. Leave her there and go home alone.
- (F) Six to the center and back you go.
- (G) Two gents loop with a do-sa-do.
- (H) Right hand high and left lady under--grab your threes and away you go, etc.

Some of the patter is usable today. The patter that needs explaining is not.

Several dances incorporating the "forward six and back" figure were created during that mid-century period, usually to be called to hoedown music. One that did not include the "pass the left hand lady under" figure appeared in Miriam Kirkell's *Partners All-Places All*, published in 1949. She called the dance "Forward Six and Do-si-do"..

Kirkell's calls:

The Introduction

1. All join hands and circle to the left
2. Break and swing and promenade home

The figure

3. First couple balance and then you swing
 4. Lead right out to the right of the ring and circle four
 5. Leave that lady and on to the right
 6. And circle three with all your might
 7. Take that lady and go to the next

 8. And circle four

 9. Leave that lady and run along home
 10. Forward six, six fall back
 11. Forward two, two fall back
 12. Forward six and do-si-do
 13. Two lone gents go do-si-do
- The Chorus
14. Swing on the corner, here you go
And now your own and don't be slow
And promenade, all promenade

Kirkell's directions for line 12 are:

The two lines of threes (this time with hands released) walk toward each other, do a do-si-do with the person directly opposite and walk backward to place.

McNair offers another version in a dance he calls "Forward Six-Fall Back Six":

A. Do-sa partners--shy all around her.

Note: For this do-sa-do, McNair recommends that both men and women cross their arms as they execute the figure, as many teachers do when teaching children. I have never come across that recommendation in any publication before. He did add that "a little flourish is added if the lady, instead

of crossing her arms, holds her skirt, moving it in a sweeping gesture as she goes around the gent." He also mentioned that do-sa-so should not be confused with do-si-do, which he describes earlier in the book as a figure very similar to Lloyd Shaw's docey-doe. Note that Kraus and Kirkell both used "do-si-do to indicate the back-to-back figure during the same period of time. Many other callers did too, especially those who were not calling Western club dances. That caused some confusion unless the caller specified in his calls "back to back, do-si-do." Most club callers used "do-sa-do." "Docey-doe" was seldom used for regular club dancing after the early fifties, and when the partner--left, corner--right figure was suggested as a four-couple figure, Lloyd Shaw recommended that the term Dopaso be used to avoid more confusion. Perhaps I should resurrect the article that I wrote for ADC many years ago in which I described the various figures that had their roots in the do-sa-do.)

- B. Do-sa corners-the gal up yonder
- C. Back to your partner with your right hand and around the square with a right and left grand.
- D. Promenade eight-gals with men. Promenade eight till you're home again. Whisky in a glass, beer in a keg, everybody shake a leg.
- E. First couple start with a balance and swing. Now you lead to the right of the ring and double up there for a four-hand swing-just once around.
- F. Leave her standing by the whiffletree. On to the next and circle three.
- G. Steal that gal that you just found and on to the next with four hands round.
- H. Leave that gal with her chaperone and you meander home alone.
- I. Forward six and six retreat (and bow slightly)
- J. Forward two and bow so neat.
- K. Forward six and pass right through.

(Each of the dancers passes right shoulders with the opposite person to cross the set and then turns around to face back across the set. McNair offers an alternative to this portion of the dance: the end ladies join hands, forming a circle of six. They circle half way around. The end ladies then drop hands and reform the lines of three.)

- L. Two lone gents cross over too.
(The two gents cross passing right shoulders and then turn back.)
- M. Forward six and six retreat.
- N. Forward two and bow so neat.
- O. Forward six and pass right through.
- P. Two lone gents cross over too.
- Q. Lone gents to the right to find a girl. Everybody balance, everybody whirl. Promenade eight, oh promenade all. Promenade once around the hall.

(At this point, all dancers should be back near their original positions, gents with their original partners to their right, ready for the balance and swing.).

References:

- Kirkell, Miriam H. and Irma K. Schaffnit. *Partners All-Places All*. New York: E.P. Dutton and Company, Inc., 1949, pp. 58-59.
- Kraus, Richard. *Square Dances of Today*. New York: The Ronald Press, 1950, pp. 66-67.
- McNair, Ralph J.. *Square Dance!* New York: Garden City Books, 1951, pp. 47-52, 98-102.
- Osgood, Bob. *Five Years of Sets in Order*. Los Angeles: Sets in Order, 1954, p. 46.

CAROL'S KIEL TEMPEST

A CONTRA BY CAROL DAVID-BLACKMAN

Editor's Note: Among the many outstanding dance leaders who contributed to the program at the Don Armstrong Memorial Weekend was Carol David-Blackman, a transplanted American who lives in Würselen, Germany (near Aachen). Carol presented this dance in Albuquerque and agreed to let us publish it here. She wrote: "Rudi and I had a wonderful time in the Southwest, and the Memorial Dance for Don was certainly a highlight for me. Don influenced my calling and my attitude toward calling more than anyone else even though I saw him only four times in 14 years. Marie too has been very encouraging the two times we spent time together. As we danced on Sunday night and it began to rain outside, it made me think of a C&W song from about one and a half years ago called "A Hole in the Floor of Heaven." I've forgotten the artist but the idea was that there were holes in the floor of heaven, and the tears of joy were falling through, and I knew Don was watching us."

Carol's Kiel Tempest
By Carol David-Blackman

Formation: Tempest (2 couples in a line of 4 facing down [1's] with one couple below them on each side facing across— as in a Becket set [2's])

- | | | |
|----|---|---|
| A1 | 8 | Lines of 4 go down (4) wheel (4) (sides should step up) |
| | 8 | Come up (4) turn to face the nearest side couple (4) |
| A2 | 8 | Circle four half way (4) 2's arch, 1's dive through (2's do a California twirl to face back in) |
| | 8 | 1's meet in the center, form a ring, balance (4) and pass through (4) |
| B1 | 8 | With the 2's circle four half way, 2's arch, 1's dive to center |
| | 8 | 1's form a ring, balance, and pass through |
| B2 | 8 | On the side star thru (4) circle half way (4) |
| | 8 | All swing partner (2's face across, 1's face down above new sides) |

Carol wrote this dance for a contra workshop she led in Kiel, Germany, in March of 2001. Her preferred music is "I'll Buy Boots for Maggie" on LS 350.

See Glen Nickerson's article, which follows, for more about tempest contras.



CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

One of the underlying themes of this series is the variety inherent within what is called the contra dance activity. That activity includes formations which are not "true" contras wherein the partners are opposite each other, but may have the partners adjacent with the lady on the man's right. The Becket and Mescolanza formations come to mind. Another, but seldom used, is the Double Couple formation.

The Double-Couple formation is quite often referred to as the Tempest formation, in that most dances of this type include the word Tempest in the title. Reference 1 includes The Tempest #1, #2, #3 and #4. Reference 2 includes Ted's Tempest, and I have heard of, but not found, The Vermont Tempest. A word of caution - reference 1 also includes two dances with the same titles of Tempest #1 and #2 but that are listed as progressive circle dances; #1 is a four-facing-four (or Mescolanza) and #2 is a two-facing-two (or Sicilian Circle). The earliest publication date of any of these that I have found is 1858.

The formation has a line of two couples side by side at the head of the set (actives) facing down and one couple on each side of the set facing across (inactives). In square dance terms this would place two couples at the #1 (head) position, one couple at the #2 (side) position, one couple at the #4 (side) position, and no one in the #3 (foot) position. This results in a U-shaped formation which is then repeated by additional couples down the set for many as want to dance. Another way to look at it is to imagine a Mescolanza formation (4 face 4) in which the couples normally facing up slide out to the sides and face each other. Each U-shaped

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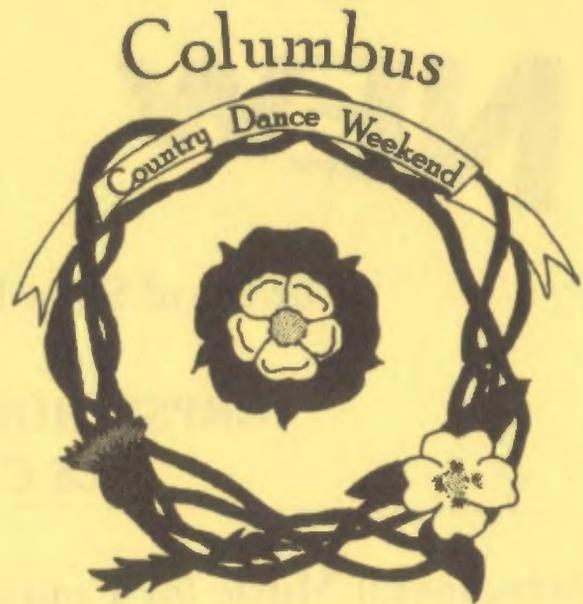
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sub-set of four couples in the long set dance with each other for one sequence, then the head couples move down the set (side couples move up) and dance with the next side couples. When the top line of four have moved down to the next side couples, the first set of side couples move up to the head and form a line of four ready to rejoin the dance as active dancers. When a line of four reaches the foot of the set and there are no side couples to dance with, each couple moves out to the nearest side and gets ready to dance as inactives. Tempest #4 also has a slight difference; it has only one line of four at the head, the remaining dancers in side couple positions down the set.

With that as background information, here is:

THE TEMPEST No. 1

Formation: double couple contra
(counts)

A1 8 Actives, DOWN THE CENTER FOUR IN LINE
8 TURN as a couple and COME BACK home

A2 8 Face the near side couple and CIRCLE LEFT
8 then CIRCLE RIGHT

B1 16 Ladies CHAIN (over & return)

B2 8 HALF PROMENADE

8 HALF RIGHT and LEFT to place (or R&L THRU)

B1 and B2 are danced with the same couples as in A2. Once the actives have finished the Half Right & Left, they reform the line of four in the center and repeat the sequence with the next side couples in turn until reaching the foot and becoming inactive.

For a slight variation, the active dancers may sometimes not turn as a couple but merely back up to place and then face the near side couple.

Another in the Tempest series is:

THE TEMPEST #4

Formation: Only one line of four active at the very top of the set. The inactive couples form lines on each side.

Music: This is a 24 bar dance.

A1 8 DOWN THE CENTER FOUR IN LINE
8 TURN AS A COUPLE and COME BACK home
(face the near side couple)

A2 8 Go FORWARD and BACK

- 8 With the side couple, CIRCLE HALF & DUCK to the center
- B1 16 DOWN THE CENTER FOUR IN LINE and STOP AT THE FOOT on the opposite side.

During B1 the inactive side couples left at the head move in to form a line of four ready to dance as actives in the next sequence. Note that only four couples dance in any one sequence and that the remaining side couples are neutral until it is their turn. This may be one basis for the advice found in older descriptions to join on at the foot in order to be able to converse with your partner (and others) while awaiting a turn to dance. One source even suggested partaking of the refreshments while waiting.

La Tempête (French, meaning the storm, the tempest) is an old dance in Mescolanza formation, and is found in reference 3. Although the movements are not similar to the Tempest dances, with a bit of license and conjecture, one can surmise that the double couple formation was developed as a variation of the Mescolanza, and that the name was Anglicised to The Tempest to be similar yet differentiate one dance from the other. However, ref. 1 in discussing The Tempest dances states "The name probably was chosen arbitrarily, although the boisterous effect of the number of couples dancing at one time is comparable to a storm.(Linscott)" and "This is an old country dance of English origin."

Whatever the history of the dance may be, the double couple formation provides variety if the group be large enough.

-
1. *The Contra Dance Book*. Holden, Kaltman & Kulbitsky, American Squares, 1956.
 2. *Zesty Contras*. Larry Jennings, New England Folk Festival Association, 1983.
 3. *Dancing*. Marguerite Wilson, The Penn Publishing Company, 1913.

YOUNG DANCERS WOW CROWD AT 51ST NATIONAL CONVENTION

By Allynn Riggs

The Rocky Mountain Dancers again held the attention of thousands at the 51st National Square Dance Convention in St. Paul, Minnesota in June 2002. Most thrilling was the standing ovation from over 4,000 onlookers at the Friday evening performance.

A more complicated routine was presented this year with added aerial figures such as the Merry-Go-Round, a full-fledged Flap (girls' feet were well above the boys' heads), and a helicopter. Twenty of the 30 plus members, ages 8 to 24, made the nine-day bus trip to Minnesota. Exhibitions were held on the way to the nationals at the Nebraska Historical Museum and for a church youth group in Omaha. Other activities included a day of swimming at Lake McConahay in Nebraska and inner-tubing on the Apple River just outside of St. Paul.

Thoroughly introduced to the mass of industrial-sized mosquitoes in Minnesota, the kids and their entourage of adults also endured a drenching downpour their first night at the National's campground. Sleeping bags and tents quickly sat in five inches of water. Coming from drought plagued Colorado the group was astounded at the ferocity of the storm. While kids dressed in damp outfits the next morning, the adults hit a laundry to dry out the soaked bags and clothes. All was in order for the first official day at the convention.

The group presented seven different shows during the four-day convention. When not preparing for shows, the kids could be found in the contra and Mainstream halls (to the delight of the adults they danced with). Youth hall organizers didn't know what to do about the 20 kids arriving at 10 a.m. each morning expecting to dance - they didn't want to do the craft stuff available - they just wanted to dance! So they entertained the chaperones in the youth hall by humming or singing the tunes they needed to dance to when no callers were scheduled. They had a marvelous time.

Upon their return to Colorado the exhibition schedule was still packed with nine shows scattered through July and August. They performed at Rocky Mountain Dance Round Up on Guest Night and at Folk Fellowship's guest night. Adams

County Heritage Festival scheduled them for two shows the first weekend of August. They will also be sharing shows with a youth exhibition group from Berea, Kentucky on August 6 as that team travels to the west coast.

Recruiting for new members is underway with an emphasis on middle and high school boys. Upcoming plans are for an expansion of dance styles to include rounds and the Royal set (8 couple squares exhibited by the Colorado State University Aggie Haylofters from the mid 1950's to early 1990's). This will offer a greater variety of dance forms for all ages to perform. The Rocky Mountain Dancers have been invited to Salt Lake City for a National Folk Organization weekend on Youth in Dance in February 2003; then it will be on to the 52nd National Convention in Oklahoma in June.



CONDENSED MINUTES OF THE ANNUAL MEETING OF THE LLOYD SHAW FOUNDATION

Kentucky Leadership Center, July 31, 2002

President Bill Litchman called the meeting to order and recognized the officers and members of the Board.

Treasurer Lew Cocke presented his report. The LSF has total cash assets of \$154,123. The income for the current fiscal year is \$21,911 and the expenses so far are \$16,430, but the numbers for the current year are incomplete as final accounting for the summer camps is incomplete.

President Litchman gave a brief membership report. He gave an estimated membership number of 400. He explained the benefits of membership: the quarterly magazine and discounts on dance camps and orders from the Educational Resources Division.

President Litchman explained the arrangement with Audioloft Studios, which handles the production and mailing of LSF materials.

Enid Cocke, Editor of the *American Dance Circle*, reported that the transition of the editorship from Diane Ortner to her was effected a year ago. Printing costs are lower in Manhattan, resulting in a cost for the year of only \$1830.93 to print, process, and mail four issues of the magazine. She acknowledged the help she receives from her husband Lew Cocke with his computer expertise.

President Litchman reported on the LSF Dance Center in Albuquerque, which houses the Archives. Donna Bauer manages the Dance Center and keeps many users, almost all dance groups, scheduled, thus supporting the upkeep and management of the building.

President Litchman described the resources available for LSF scholarships. The discussion brought out the relationship between the LSF and the organizing committees for dance weeks. LSF support for the events takes the form of scholarships, financial backing if an event goes in the red, insurance coverage, publicity, and leaders. The discussion resulted in some suggestions for publicizing dance weeks.

Bob Tomlinson reported on the Cumberland Dance Week, which he termed a success. There were 151 people in attendance (47 children and 104 adults). The facility was 92% full. He recognized committee members who had taken on major jobs: Eric Schreiber, Neal Rhodes, Kimble Howard, and Phyllis Rogers, in addition to himself.

Bob Fuller reported on the Rocky Mountain Dance Roundup. He described the site at La Foret Conference Center and reported that the camp had broken even with 53 attendees. Wednesday night was guest night, bringing dance friends from the area and also a performance by the Rocky Mountain Dancers.

Enid Cocke told about the upcoming Terpsichore's Holiday. Jackson's Mill, the UWV conference site, had raised their prices so steeply that they were now on a level with much more modern and comfortable facilities, such as the Lakeside Resort near Morgantown, WV, where this year's TH will be held. The only problem is that the ballroom at this facility was already booked for New Year's Eve, causing the organizing committee to set the dates for December 26-31 instead of December 27-January 1. It is hoped that another year the event can follow the old schedule and include New Year's Eve.

Diane Ortner presented the completed secondary kit, "The LSF Program of Dance for Secondary Education." She emphasized that the final product was the result of the work of many people. Suggestions made at the meeting included promotion to boards of education, matching performance objectives listed in the kit with state board of education performance objectives, and listing the objectives on the LSF website.

President Litchman described the Archives and the current activity by the Archives Committee that may result in transferring the Archives to the Carson Briarly Dance Library at the University of Denver where there would be a full-time staff to maintain the collection and make it available to users. He explained that one doesn't have to be a member to use the Archives and that some material is currently available on the LSF website.

President Litchman gave the Nominating Committee report for Gail Ticknor, who could not attend. There are two slots to fill, and the committee presented the names of two candidates: Bob Tomlinson and DeWayne Young. President Litchman then called for nominations from the floor, but none were made.

President Litchman called for directions to the board and then adjourned the meeting.
Respectfully submitted, Enid Cocke

MINUTES OF THE LSF BOARD MEETING

Kentucky Leadership Center, July 31, 2002

President Bill Litchman called the meeting to order. This was an informal meeting as a quorum was not present. In attendance were board members Chris Bischoff and Bob Fuller, plus Executive Committee members: President, Bill Litchman; Vice President, Bob Fuller; Treasurer, Lew Cocke; and Past President Enid Cocke.

Diane Ortner asked the group to decide on a price for the Secondary Kit. A price of \$90 was agreed upon. The usual member discounts and Audioloft commission will apply, and dealers will have a 20% discount, the goal being to encourage people to promote and market the kits. Diane agreed to carry out the mechanics of continuing revisions and to serve on a Kit Committee with Lew and Enid Cocke, who will work with a printer in Manhattan, KS to produce the binder, text, CD sleeve, and video holder. The product will be shipped to Audioloft for inclusion of the CDs and the videotape. It was suggested that a webpage be created to promote the kit and list the performance objectives. It was suggested that Bill Litchman approach the Cumberland Dance Week committee about having a class next year devoted to helping teachers to use the kit.

The next topic of discussion was the disposition of the Archives. The question was how to assure the integrity of the collection and whether a cash donation accompanying the collection would help. Chris Bischoff was asked to secure copies of release forms that are used with donations to libraries. The University of Denver could digitalize the music and make it available, but the LSF would retain mint copies of records to which it has rights. The uses and income of the Dance Center were also discussed.

Treasurer Lew Cocke made the suggestion that a set percentage, perhaps 5%, of scholarship endowment money could be allotted for use each year, and that each camp could use one third of the total. Unspent money would go back into the endowment fund, rather than be held by the camp for another year or passed on to a different camp. Approved.

Lew Cocke also requested that someone be responsible for the sound equipment used at TH and CDW. Chris Bischoff agreed to oversee the transport and storage of the sound equipment used at these two eastern camps.

Lew Cocke asked for approval to hire an accountant to do the LSF's tax returns. Approved

Enid Cocke reported that accordionist Ron Tomocik in Denver has offered to record music for LSF use. She was asked to get the specifics of Ron's offer.

It was suggested that Bill Litchman send a monthly e-mail report to the board and officers to keep people up to date on Foundation activities.

Respectfully submitted,
Enid Cocke



CONTRA AND ENGLISH COUNTRY DANCING AT THE FLORIDA STATE CONVENTION 2002

By Onie Senyk

The Florida 48th State Square and Round Dance Convention was held in Lakeland, FL on Memorial Weekend, May 24th-26th. There was great interest in contra dancing, and a large hall was supplied for dancing during all the hours for the three days. Attendance was excellent. Special features were workshops, presented by George and Onie Senyk, for square dancers to learn contra and English country dance. Over 1200 dancers attended the convention.

The contra hall was staffed by Dennis Ricker (Chairman of the Contra Program), Eric Harris (who will be the contra chairman for next year's convention), Bill Donahue, Fred Minster, Ed Swan, Bob Parkhurst, George and Onie Senyk, and Art Pataky. All the staff members are members of Contralab and/or the Lloyd Shaw Foundation or CDSS. The growth of contra and English country dancing in the state of Florida is noteworthy, with many groups functioning year-round on a regular basis.

DANCE CENTER CALENDAR

By Donna Bauer

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

It was great to have all of the LSF dancers visit and dance at the center on May 25th during the Don Armstrong Memorial Day Weekend. It was a chance for all to visit the dance space and an opportunity to visit the LSF Archives. We did experience some problems with the refrigerated air on that particular night and it did take some time to discover the source of the problems with the system. It ended up being a combination of both air conditioning and the electrical wiring, both of which have been fixed.

LELAND B. TICKNOR, 1922-2002

We are very sorry to report that Lee Ticknor died on June 28 after a brief battle with cancer. His friends in the Staunton and Williamsburg area of Virginia report that Lee was still busy leading dances even as he underwent treatment for his disease.

Lee was born in Centralia, Washington, in 1922. He earned his B.S. at the University of Washington and his Ph.D. as a research chemist from the Massachusetts Institute of Technology. He was also a U.S. Navy veteran.

But Lee is known to his dance friends as a fine teacher of English and Colonial American dance. He taught English country dancing and early American dances for over 30 years in Williamsburg and Staunton. He cut a fine figure in his elegant colonial costume, but at the same time he could swing as vigorously as any man in a contra line. He did a great deal to research the colonial dances of Virginia. His carefully researched articles have often appeared in this publication.

He leaves Gail, his beloved partner and friend for fifty years. Our thoughts are with her. You can reach Gail at 1202 Pinehurst Road, Staunton, VA 24401 (540) 885-2612.



IN MEMORY OF LEE, WALTZING WITH GAIL

By Nancy Kane

When waltzes were played, you would give her your hand
As you did once before, with a gold wedding band.
Gently, with care for her poor swollen feet
You would help her to rise, tender and sweet.

I remember the pride in your back as you danced—
As though with your lady bird you were entranced.
I could see all the years that you'd moved through this life;
Your eyes misted when you would dance with your wife.

She wore a barrette and socks, just like the girl
That you still saw whenever the waltzers would twirl
Past you and your turtledove, peaceful and slow.
Words went unwhispered; her skin was aglow.

In her eyes you were young; you were strong and secure.
She felt safe in your arms, solid and sure.
Your hearts held the memories of dances you'd shared.
The pain went away— you were no longer scared.

Are you dancing now? Or waiting above
For the homecoming flight of the lady you love?
Each step brings you closer to waltzing again
With your nightingale sweetheart. Forever. Amen

Editor's Note: This poem won first place in the Cumberland Dance Week poetry contest. Many participants arrived at the camp, not having heard of Lee's passing. Nancy Kane's poem expressed the feelings of her fellow campers and touched all who read it.

NOMINATIONS TO THE BOARD OF DIRECTORS

There are two positions to be filled on the LSF Board of Directors. Two board members, Allynn Riggs and Donna Bauer, are completing their terms and will go off the board. Those remaining on the board are Marie Armstrong, Chris Bischoff, Bob Fuller, Jack McIrvine, and Bob Riggs. The names of the two candidates below were submitted by the Nominating Committee at the annual membership meeting. Nominations were then opened to the membership, but no further nominations were made. LSF members will receive their ballots in the mail in September.

DeWayne Young, Blackfoot, Idaho

A native of Idaho, DeWayne was first introduced to international folk dance as a freshman at Brigham Young University. He has been engaged in performing and teaching international folk dance ever since. He was assistant editor and typesetter for *VILTIS* folk magazine from 1980 to 1994 and is currently involved in researching and writing a biography of Vytautas (Vyts) Beliajus, publisher and editor of *VILTIS*. With Vyts, Mary Bee Jensen, and George Frandsen, DeWayne co-founded the National Folk Organization of the USA to preserve and perpetuate the folk dance and folk arts of the US and to network with those involved in such activities. He has performed and taught folk dance in many countries, served as an adjudicator at folk festivals, and been a delegate to international conferences.

DeWayne has been a member of the LSF for five years and has taught international folk dance at RMDR for the last four.

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

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

Bob Tomlinson, Martin's Ferry, Ohio

I've been folk dancing with Oglebay Institute Folk Dancers since 1967. Jane Farwell started the group back in the early forties and although she had moved to Wisconsin by the time I started dancing, she was frequently on staff at our folk dance camps. Her philosophies strongly influenced some of my mentors and subsequently myself. Our program was always and continues to be well rounded, including contra, international, line, round, and square dances. No differentiation was made: If regular people could dance it, then it was just folk dancing. It was fun.

As I started sharing dances with others in 1986, I started observing that it wasn't the dance or the music that was so important, but the positive social interaction, fellowship if you will, that was primary. People had fun interacting with other people on the dance floor. Folkdance was recreation through social interaction. The dance and music merely served as vehicles. And the scholastic studies of cultural significance and arguments concerning the proper positioning of the foot, though interesting, became less significant.

My wife and I have taken classes in specific types of dance forms including American Square Dance (ASD), Clogging, Irish step dance, Ceili and others. I started calling ASD in 1993 and will call my last scheduled ASD this September. When my wife and I started ASD in 1990 there were six active clubs, and now there are two and they are exploring the possibility of a merger to maintain viability.

There has been a decline in Oglebay's folk dance program also, to the point of cancellation of the oldest folk dance camp in the USA. Many reasons can be attributed to the decline of these specific dance forms. Both of these examples are examples of dance programs either so steeped in tradition or so standardized to the point of being virtually unchangeable. The other observation was that few children were involved in these activities. In fact, at times, there were discouraged from dancing when they did attend.

Five years ago I started, anew, a recreational folk dance program for children 5-14. Oglebay Institute sponsors this class free to the public. I reverted back to, what I believe are, my mentors' principles. Keeping it simple, keeping it fun. Mentors like Bob Howell, Don Armstrong, and Rose Chiazza. We have had resounding success. We started with nine

people. Now we have 40, and most of the parents are "itching to do it" too. I will be including them in the program this fall.

Among the criteria for considering the question "what is life" or "what is alive" is a concern for growth and the changes that take place in a life cycle. For something to be alive, it has to be able to grow. Growth involves change. It's the natural course of events. But people generally resist change. We tend to feel secure with the status quo. We know what to expect.

I am sure the continued survival of folk dancing involves putting the folk or people before the dance. And while we incorporate successful traditions in our programs, we also have to not only allow or tolerate change and growth, but embrace and nurture it. It is a sign of our vitality.

Other information: Former membership in CallerLab, American Caller's Association, and current member of ContraLab. I have served as an Adjunct Lecturer of Folk Dance, West Liberty State College. I co-directed Oglebay Institute Folk Dance Camp 1991-1996 and will complete my third year co-directing Cumberland Dance Week. Currently I am the Folk Dance Specialist at Oglebay Institute.



THE CONTRAILS CONTRA DANCERS, A BRIEF HISTORY

By Glen Nickerson

As part of the 1974 Washington State Square Dance Festival, in Seattle, Bob Osgood was the featured contra-dance caller, in addition to his calling square dances. One result was that the Belles and Buoys dance club asked Bob Wright, Sr. to call a series of contra dance lessons for them, starting that fall at the Ruth School in the Burien area. Bob was fully booked for that season and suggested that Glen Nickerson be given the opportunity.

In September 1974, a series of ten contra dance lessons was started and then extended until the full 1974-1975 season of 26 weeks was completed, with Glen as the instructor. That season was finalized with Don Armstrong joining in the last dance at Burien, and then an open dance was held in Everett with Don calling contra dances and Bob calling square dances in a mixed program.

As a result of that "trial" period, Glen continued with open contra dances on available dates (mostly 5th Saturdays) through 1976 and into 1977. By that time, a small but dedicated group of dancers met regularly and had moved to the North Hill Community Club in Des Moines, WA.. One of the members then suggested that, since most of the dancers were Boeing employees, the group become a Boeing Employees Recreation Club and move to the Boeing recreation hall, then at the south end of the Boeing field area.

In 1977, the club applied for membership in the Square & Folk Dance Federation of Washington. This membership continued until 1984, when it was decided to move to the Promenade Dance Center. Because of that move and other contingencies, the forms for Federation renewal were not completed or submitted. However, the club continued as a non-federated group. With the closure of the Promenade Dance Center in 1998, the group returned to the North Hill Community Club. With a noticeable growth in membership, the group decided to re-join the State Federation, and was accepted at the January 1999 meeting in Vancouver, WA.

The club completed its 25th full season in May 2002 and will begin its 26th season in September 2002. The club continues on a once-a-month dance schedule from September through May, meeting on second Saturday afternoons. The

dances are open to all dancers with teaching done as necessary during the dances. Except for some movements unique to contra dancing, the moves are what most people now call square dance movements. Most dances are preceded by a quick "talk-through" or "walk-through;" then the "needle is dropped" and the enjoyment gets underway.

The group includes couples and singles, and drop-ins or caravan visits are always welcome.



FLORIDA ENGLISH COUNTRY DANCE EVENT

By George and Onie Senyk

The first annual Midsummer Night Ball was held by the South Brevard English Country Dancers on Saturday, June 22nd, and Sunday, June 23rd, at the Melbourne Village Hall, FL. The ball was preceded by an afternoon workshop taught by the five country dance teachers in our group, who presented some of the evening ball dances plus some other very interesting dances. After a break to facilitate changing clothes and preparing for the evening program, a gourmet dinner was served to 64 people. The dinner, catered by two of our members, was one of the highlights of the evening. With the hall decorated with masses of foliage, with candles and linen cloths on the tables, and with wine and water served by women in period attire, it was a scene from another century.

John Daly, leader of the South Brevard Dancers, opened the ball Saturday evening. Dancers mingled, enthusiastically filling out old-fashioned beribboned dance cards. Most of the dancers were in costume, creating a wondrously sumptuous scene on the dance floor. The dances were led by our group's teachers and also two visiting teachers. The music was by the Jubilee Band from Orange City, FL. On Sunday morning dancers met for breakfast and a morning workshop which ended at 11:30 A.M.

(Editor's note: as you can see, George and Onie Senyk continue to make wonderful dance events happen in their area in Florida. George is now legally blind, but it doesn't slow him down! He is an inspiration to the rest of us.)

STIR THE BUCKET

In June, the **Schreiber** family traveled to Michigan where **Erin** took her carillon guld examination. She played at the University of Michigan on the huge Lurie Carillon which has 65 bells. Out of 17 applicants, only five, including Erin, passed the first round. She passed the final exam and is now a member of the Guild of Carilloneurs of North America. Erin's mother **Lynn** reports, "The really neat thing is that prior to the exam we e-mailed Michigan dance friends and 17 of them showed up to sit out on the lawn and hear Erin's recital. It was just wonderful." Erin continues to grow as a concert violinist. It is a highlight of the Cumberland Dance Week to hear her play.

Your editor **Enid Cocke** acquired two new titles in one day. At the Rocky Mountain Dance Roundup she led the group in singing the Latin round "Pauper Sum Ego." The next day she was astounded to learn from one participant that she took him back to Catholic high school and reminded him of the nuns who taught him to sing in Latin. Then that night Rusty Wright did a singing call to the ABBA song "Dancing Queen" and awarded Enid the title of Dancing Queen. So the next time you see her, please- it's Sister Queen Enid!

Your Membership Chair **Ruth Ann Knapp** has been through a severe bout of computer difficulties. She now has new equipment and is up and running once again. If you have had any lapses in receiving your ADC, please let her know. Her contact information is on the inside of the back cover.

Kimble Howard, violinist extraordinaire and coordinator of the outstanding music at Cumberland Dance Week, is planning to spend some time in China in the coming year interning in Chinese healing arts. She is relinquishing the job of coordinating the music at next year's CDW, but she is leaving it in the capable hands of **Brad Battey** and **Kendall Rogers**. In addition to her responsibilities at CDW, the Foundation owes Kimble a big thank you for storing and transporting the sound equipment for CDW for the last two years. **Kendall** and his wife **Lisa**, by the way, have finished their degrees at the University of Oklahoma and are relocating to Washington, DC.

EVENTS OF NOTE

- Sixth Annual Central Iowa Traditional Dance and Music Festival** September 20-22, 2002, Ames, IA, featuring Wild Asparagus. For hospitality/information: (515) 292-8590 or Lindasuzan@aol.com. Website: www.danceames.org. Sponsored by Central Iowa Traditional Dance, Inc.
- 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.
- Columbus Country Dance Weekend** October 18-20, 2002, with Bare Necessities. See ad in this issue.
- 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.
- Terpsichore's Holiday** December 26-31, 2002, Lakeview Resort near Morgantown, WV. See ad in the center of this issue. For a virtual tour of Lakeview Resort, go to www.lakeviewresort.com.
- Rocky Mountain Dance Roundup** Sunday, June 29 to Saturday, July 5, 2003, La Foret Conference Center in the Black Forest northeast of Colorado Springs. Watch the LSF website: www.lloydshaw.org for details or contact Bob and Allynn Riggs, whose contact information appears on the back inside cover of this issue.
- Cumberland Dance Week** Sunday, July 27 to Saturday, August 2, 2003, Kentucky Leadership Center near Nancy, KY. Watch the LSF website: www.lloydshaw.org for details or contact registrar Eric Schreiber, PO Box 32, Elsau, IL 62028, (618) 374-2024, twoviolin@empowering.com

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