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The American Dance Circle

DECEMBER 2002

Volume 23, Number 4

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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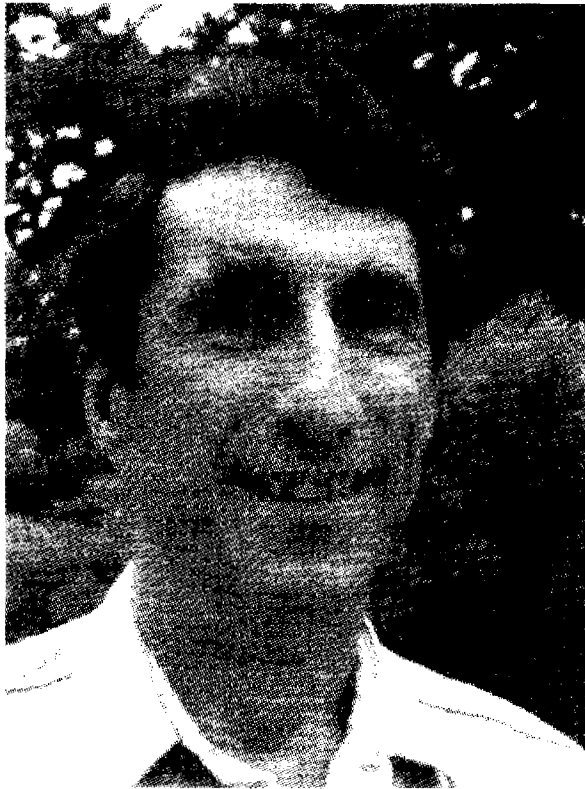
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LETTER FROM THE PRESIDENT

By Bill Litchman

Over the past few months, Kristin and I have been traveling around Europe and the middle of America. We've visited three dance camps, all different, and quite diverse.

First, we were on staff for the third biannual NorthWest Camp in Skyum doing western traditional squares. Patti Kirk does a great work there to bring together dance leaders and musicians from America with interested dancers and leaders from all over Denmark. This year's fine staff included many familiar faces. T Auxier may be well known to LSFers from the Kentucky Summer Dance School and Winter in the Woods. Ted Hodapp is from Ohio and specializes in English Country Dance. Fiddlers Brad Battey (St. Louis) and George Penk (Seattle), and Michigander Cecilia Williams, a hammered dulcimer player, joined pianist Kendall Rogers and his wife, Lisa, who plays oboe. From all these diverse places, these people came together and presented a set of classes to the Danes on how to learn, teach, and call American dances ranging from couples dances to squares and contras.

Second came the Cumberland Camp at the Kentucky Leadership Center near Lake Cumberland. This is a committee-led production sponsored by the Lloyd Shaw Foundation which this summer was very successful both in numbers of participants as well as quality of staff. Glen and Judi Morningstar were leaders at the Cumberland Camp as were a number of other folk who came together to provide masterful entertainment. We again did traditional squares.

Third was Between the Bays Camp in Traverse City, Michigan. It is situated at the northern tip of the southern Michigan peninsula between two large bays at the Northwest Michigan State College there. Music was provided by Wild Asparagus, Sandia Hots, and a number of other highly qualified musicians who played night and day for these avid contra dancers. I was called sometime late last year by Henry Morgenstein to provide square dancing for these people since Larry Edelman, their usual caller, was unable to be present this time. The other callers on the staff were George Marshall for contras and John Russell (England) for English Country Dancing.

I must say that the dancers, once over the initial shock, stood up to the traditional western square quite well. I was told from many places and by many people that these dancers were contra-only dancers, wouldn't listen to a square and certainly wouldn't get on the dance floor to do one. I found the group quite to the contrary. As one woman said to me on Sunday night, "I hate squares, but I'm coming to your class tomorrow morning." Certainly they love contras and that is their first choice, but they are not only willing but pleased to participate in square dancing. Starting with two squares on Sunday morning, we grew to four squares by the end of the week. The dancers were asking for more squares even on that final morning at the end of a very active 90 minutes of dancing.

Western square dancing as discovered by Lloyd Shaw in 1934 is still alive. It still can attract dancers; it still can provide challenge even with the most simple calls and movements. Western traditional square dancing can give people all of the lift and excitement that any other sort of dancing can do. Granted it doesn't have the grace and melting qualities of the tenderest and sweetest of English dances, but it has a grace and sweetness of its own,

enhanced with the life and vigor of a true American dance.

As people came to this country they brought with them the things they could carry in their arms as well as the things they carried in their head. They brought their habits, their knowledge of home, and their portable culture. This was especially true for those who came in the middle half of the 18th century, when people from Ireland and Scotland came here in droves and moved rapidly inland from the middle and southern coast to establish themselves in the mountains of the southern states including Kentucky and Tennessee. These people brought their music, their dance, and their attitudes with them. Then, later, when they migrated from the hard lands they were trying to farm to the vast expanses of the American west, they continued to bring along their music and dance. This was not the music and dance of New England, they didn't have the printing presses or settled society with its large population as the New Englanders had. They had their Irish and Scottish dances with their characteristic movements, particularly in the squares. Cecil Sharp, when he visited the mountain south in the early teens of this century, came away thinking he had found the earliest, most vital form of English dancing there. But had he looked closer, he might have been willing to concede that it wasn't strictly English.

Thus, in the west, populated to a large extent by those from the mountain south through Texas and the old southwest, we find the docey doe, the visiting couple figures, the caller, and a lack of contra or string dances, quadrille figures, the ladies chain, and the dancing master. Certainly things mixed as more and more people came west and settled amongst one another but even so, the New England quadrilles and contras couldn't drown out the strong influence of the American South which originated in Ireland and Scotland.

Where the people go, their dances go. Where their dances are, there you will find us.

INCOMING AND OUTGOING LSF BOARD MEMBERS

The LSF welcomes the incoming members to the Board of Directors: DeWayne Young of Blackfoot, Idaho, and Bob Tomlinson of Martin's Ferry, West Virginia.

DeWayne has been involved in performing and teaching international folk dance since his freshman year in college. He is a co-founder of the National Folk Organization and an adjudicator at international folk festivals. He has been on staff at the Rocky Mountain Dance Roundup for the last four years.

Bob has been folk dancing with Oglebay Institute Folk Dancers since 1967 and began teaching dance in 1986. He has taught American square dancing and many kinds of international folk dance. He has been on staff at both Cumberland Dance Week and Terpsichore's Holiday and has very ably headed the CDW organizing committee for the last few years. He co-directed the Oglebay Folk Dance Institute for seven years and currently serves as its folk dance specialist.

The Foundation is fortunate to have the wealth of dance knowledge and organizational experience of these two exceptional leaders.

At the same time, the Foundation expresses its deep appreciation for the services of Allynn Riggs and Donna Bauer who have completed two terms on the board and are going to enjoy a well-deserved rest.

FLOYD PARKER AND "NORTHERN LIGHTS"

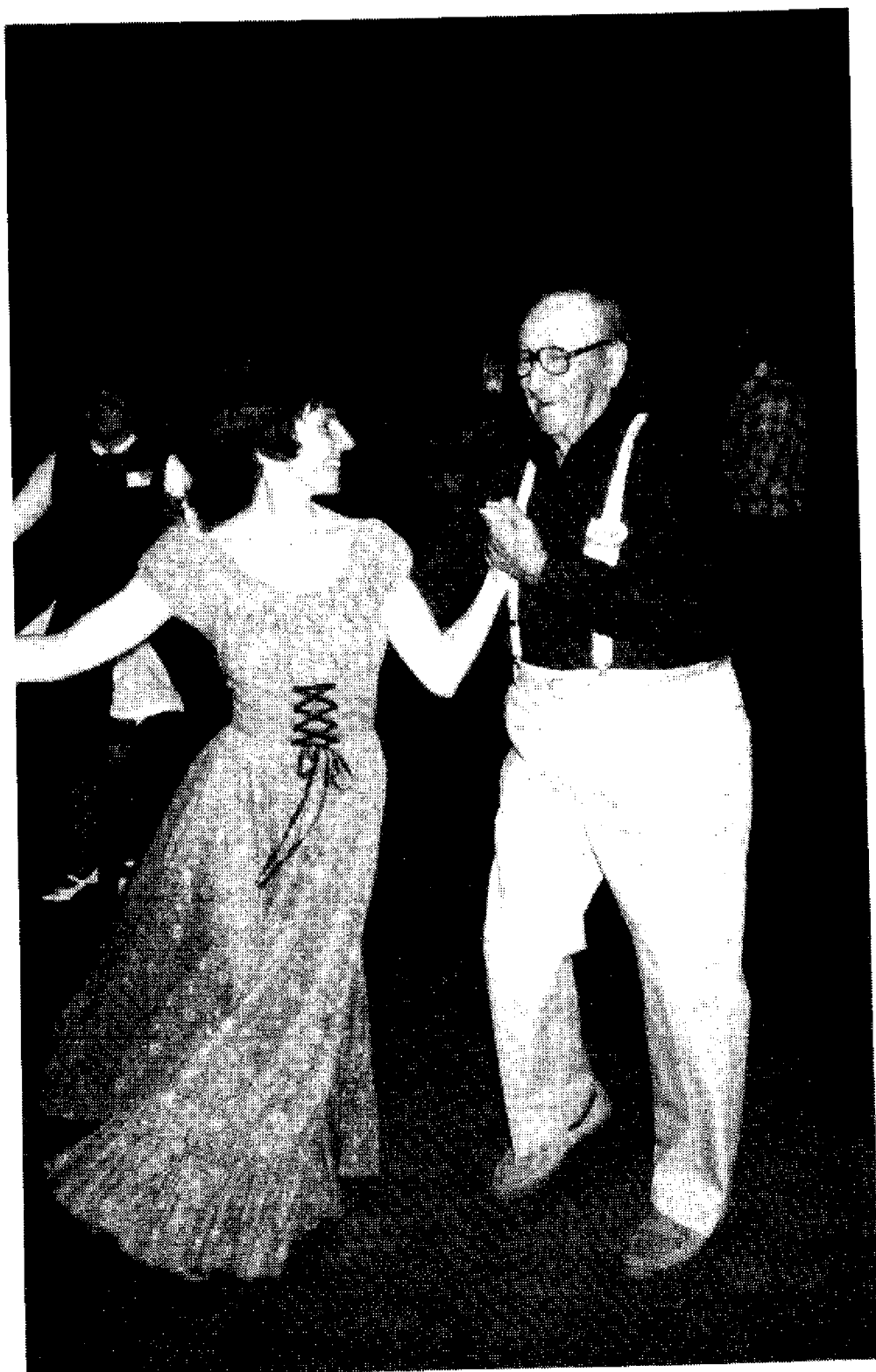
By Enid Cocke

In this issue we are featuring Floyd Parker and his perennially popular singing square dance, "Northern Lights." At the Lloyd Shaw Dance Fellowship in the '60s this was the one dance that Kirby Todd, a beloved dance teacher from Illinois, called at some point during every week. It was one of the precious rituals of the Fellowship.

Later at the Rocky Mountain Dance Roundup, when it was held at Snow Mountain YMCA Camp near Granby, CO, we were privileged to have Floyd and Helen Parker with us as participants. Unfortunately, I don't recall that Floyd was ever persuaded to call his dance for us there.

We were under the impression that the Parkers summered in nearby Allenspark, CO, but their registration listed their address in Brookings, South Dakota in '86 and '88 and then in Sun City, AZ in '89 and '90. An old description of "Northern Lights" that I came across listed Floyd's residence at the time of that earlier publication as New Jersey. If any of our readers can help us fill in the details of Floyd's career, we would be grateful to hear from you.

Wherever he may be now, we would like him to know that his delightful little dance has entered an exclusive canon of beloved folk dances that people will be dancing long after we are all gone. Bill Litchman calls it at almost every dance week or weekend that he attends. As you can see from the accompanying report by Pat Hoekje, dancers come running to form sets on the floor when they hear that the next dance will be "Northern Lights."



Floyd Parker and Enid Cocke at Rocky Mountain Dance Roundup near Granby, CO (at 9200'!) ca. 1990.

Northern Lights

Call arranged by Floyd Parker

Music: Blackberry Quadrille

Recording: RCA Victor 45-6184

Leadsheet: The Ruffwater Fakebook by Judi Morningstar

There is no musical introduction. Wait for four beats of the music before beginning the call for each couple. If you are calling to live music, you still wait four beats of music after the first of the phrase for each couple.

1. The first old couple you bow and swing,
Lead right out to the right of the ring,
And look at those northern lights - HEY!

2. Into the ig-a-loo by the door
You clap your hands and clap all four
Clap (own hands), Clap (opposite's hands),
Clap (own hands), Clap (partner's hands),
Clap (own hands), Clap (opposite's hands),
Clap, clap, clap (3 short claps, synchopated, in 2 beats).

3. Out of the ig-a-loo into the sleet
You swing your honey to generate heat,
Then mush your huskies down the street,
And look at those northern lights - HEY!

4. Repeat 2 with the third couple.

5. Out of the ig-a-loo into the storm,
You swing your honey to keep her warm,
Then mush your huskies and show your form,
And look at those northern lights - HEY!

6. Repeat 2 with the fourth couple.

7. Out of the ig-a-loo into the hall,
Allemande left your corners all,
Grand right and left, go round the hall,
And look at those northern lights - HEY!
And when you get about halfway round,

The first old couple goes underground,
And everybody is homeward bound,
Under those northern lights - HEY!

When starting the dance, and when calling each active couple out for the first time, the caller must wait four beats of the music before beginning the call. The call is not a prompt, but runs with the music. This is a single visitor dance, pure and simple. People have tried to do two couples at once, but it does not work.

Both the visiting couple and the couple being visited hold inside hands. As the visiting couple approaches the other couple, they raise their free hands and shout "Hey!" at the same time swinging the outside foot forward, or, better yet, stick the outside foot forward as far as possible, heel down, toes straight up, swinging the outside hand high in the air, and joyously shouting "Hey!" Make it look and feel quite barbaric. Then the active couple ducks under the arched hands of the couple being visited. Once through, all dancers in the four face their opposites. (8 counts for this; woman twirls L-face under their joined hands on the second 4). In the following action around the set: come out of the igloo (4 cts), swing (4 cts), go to the next igloo (4 cts), and say "Hey!" (4 cts).

As the caller sends the other couples out to do the dance, he can change his patter. I recommend it. Here are some possible lines:

Out of the ig-a-loo into the ring,
You give your Eskimo girl a swing,
Then mush along with the dear little thing,
And look at the northern lights - HEY!

Out of the ig-a-loo into the snow,
Then swing your honey, it's forty below,
Just one more swing and on you go...

Out of the ig-a-loo into the ice,
Then swing your honey and swing her twice,
And then you take her along real nice...

Out of the ig-a-loo into the cold,
And swing her hard if you're not too old,
Then mush your huskies brave and bold, etc. etc.

You start out with #1 each time, of course, and it would be well to end up, for the fourth couple, with the original call.

Concerning the going "underground:" the active couple reverses direction and ducks under the arched arms of the three other couples in succession, while they progress in the regular promenade to home position. If you are interested, you will find "Northern Lights" in what may be its original form in "Partners All - Places All," by Kirkell and Schaffnit, Dutton, 1949. Here it is a very simple play-party dance (done to Arkansas Traveler) with no wild "HEY!" (it says both couples stand still and look at the ceiling!) The clapping sequence much reduced, no delightful lyrics, no tunnel. All the spare music used up in swinging.

Tempo: 128 = ♩. BLACK BERRY SWAZELLE ("NORTHERN LIGHTS")



A GIFT FROM MY DAD

by Pat Hoekje

I learned to dance in my family kitchen. On Sunday mornings, after my father and I went to early Mass, we came home and started dinner. Mom and the rest of the kids headed off to Mass a little later. Not only did I learn how to make a great salad, my dad taught me how to dance. I remember listening to the public radio station out of Jackson Michigan. Whenever there was a waltz, polka, two-step, fox trot or schottische, he would try to get me interested. Eventually, when I realized no one was watching, I consented to learn. Turned out Dad was a wonderful dancer! As luck would have it, both he and my mom passed on their love of dance to me. My folks went dancing with several other couples at either Round Lake up near Lansing or above the bowling alley in Holt. They'd dance all night and end with a midnight potluck. My mom tells me the ladies would line up to dance with my dad.

Years later, a few months before Dad passed on, we reminisced about his dancing years. "What was your favorite dance?" I asked.

"I don't know. I liked so many of them."

"Well, square dance, then. What was your favorite square dance?"

That he could answer immediately, though he didn't recall its name. I remember his description of the dance. "You duck under an arch and then clap hands first with yourself then your neighbor, then your own, then your partners." He hesitated, and went on to say, "The best part is when you get to yell HEY! and fling your arms into the air." That is all I knew of the dance.

Since Dad died about six years ago, I've been looking for that dance. I wanted to dance it! I asked everybody if they knew it. But nobody had ever heard of it.

This summer I found Dad's dance at Between the Bays Dance Camp in Traverse City, Michigan. I was sitting out one of the dances and visiting with my kids in the lounge. Normally I never hear what the next dance is but a fellow dancer, Rhonda Cardwell, came running up to me. "The best square dance is coming up next!...Northern Lights!" she exclaimed.

I made sure I found a partner for that next square dance. Sandia Hots started up their music and Bill Litchman began the calls for "Northern Lights" His enthusiasm spilled out onto the floor. Many people already knew the dance, and I felt their excitement along with my own. Arches -- claps -- arms in the air and HEY! Suddenly I was dancing the square my dad had enjoyed so much.

It has been so fun telling family and friends of my "Northern Lights" experience. My birth mom died when I was 16. My dad remarried a wonderful lady who also danced with my dad. I told her the story. She is 85 and remembers dancing "Northern Lights" with Dad, though she told me that she had never heard the story of dad teaching me to dance. I don't know how that story was ever skipped in family dinner discussions, but I guess it must have been. She was just thrilled to hear more stories about my dad, whose name was Bill Reeser.

CONTRA DANCE AT THE LIBRARY OF CONGRESS

In October the American Folklife Center at the Library of Congress presented a traditional contra dance with caller Mary DesRosiers and the music of Old New England, featuring 2002 National Heritage fellow Bob McQuillen. The outdoor concert and dance was the ninth in the Center's new series, "Homegrown 2002: The Music of America," presenting traditional music and dance. The American Folklife Center was created by Congress in 1976 and placed at the Library of Congress to "preserve and present American folklife" through programs of research, documentation, archival presentation, reference service, live performance, exhibition, public programs and training.

FROM THE ARCHIVES

By Bill Litchman

The Archives began its career in 1972 with the formation of the "Archives Committee" by the LSF Board. The chairperson was Mary D. Walsh, and the first donation was a film of the Spokane Silver Spurs by Red Henderson, their artistic director. Red had attended the Lloyd Shaw summer classes and the Fellowship for some time and felt that it would be a good thing to preserve the pictures of their dancing, modeled after the Cheyenne Mountain Dancers, for others to see. Mary D. diligently held on to that film for five years when the Board again acted in forming the Archives Division. She then donated some money toward the promotion of the Archives.

Since that time, the Archives has grown, transformed, and modulated until it is now one of the premier collections of square dance historical material in the world. Our true American dance forms are few but square dancing is one of them. We should be very pleased with the progress that the Archives has made because it contains a veritable treasure trove of materials, enough for years of research not only in dance but also in many related fields including social history and other related matters. What an interesting collection it is.

We continue to receive donations from people all over the country for which we are grateful, and the Archives has been able to supply books and records to other archives, particularly the New England Square Dance Foundation's collection. We have donated materials in the past to the collection at Durham, New Hampshire, and even to the Library of Congress. Through the internet, the Archives has been able to sell duplicate materials to interested collectors, callers, teachers, leaders, and researchers all over the world, most recently in Europe.

Now, the Archives is entering a new phase in its history. The Board has approved a "deed of gift" instrument to transfer the contents of the Archives to the Special Collections Department of the University of Denver, a part of the DU Library system. Once this has actually happened, their professional staff will catalog the materials as a part of their collection but marked to show that each item is a part

of the Lloyd Shaw Dance Archives and they will continue to accept, house, maintain, mark, and preserve not only this original transfer but all further materials which may continue to be received. This will give us a permanent center for this wonderful resource. Not only will the collection be in a university setting, but it will be maintained by professionals, cataloged, shelved, and kept open in a location and venue both central and accessible. Albuquerque is nice and the Dance Center a wonderful facility, but they are no match for what Denver University can offer.

I am excited about the possibilities for the collection in the future. It doesn't mean the end of the Lloyd Shaw Dance Archives, merely a change of venue. Donations will still be accepted gratefully and they will be handled just as lovingly and placed with just as great care into the greater picture of square dancing. So, just because we are coming to this crossroads doesn't mean that we lose anything. We actually gain a great deal as does the University of Denver. We can still work with the materials, utilize the resources in creative and inventive ways, and continue to add to it to make it even more vital and alive.

It's like a marriage: We haven't lost a daughter, we've gained a son and a whole new family!



Visit the LSF website: www.lloydshaw.org

Go to the Archives page and find
Cue Sheets:
instructions for hundreds of dances!

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

Curt Sachs, in his *World History of the Dance* (ref 1), devotes considerable text to what he calls "love play." Even the Forward and Back (or advance and retire) is treated as a form of flirtation. He wrote "Europeans are especially attracted by that group of dances, in which ... and particularly in the English contres, the dancers face one another in two rows and calmly or otherwise join together in simply moving forward and retreating or in executing more complicated figures." Further, "The dance in which the men form one row, the women another, and dance with and opposite each other in a form of love play, is widely diffused and may be confidently assigned to a Protoneolithic culture level." Later in the book he states "In England, however, kissing and dancing were inseparably linked." He then discusses a polemic of 1583 that censures such abuses, and notes that there are many such counterparts in other countries. He ends that discourse with "For kissing is good manners and the lady has a right to expect it ..." - together with a quotation from Shakespeare's *King Henry VIII* to that effect.

While dance has (we hope) advanced beyond a Protoneolithic culture level, the use of flirtation in the dance continues, although kissing is not now very widespread. Quite a few dances we term as traditional include a form of flirtation, most notably chase sequences in which the man chases the lady but never quite catches her, then the lady chases the man back to their places in the formation. The couple ends the sequence by dancing together, usually with Down the Center and Back. Some of the titles readily at hand include *Chase the Lady* and *Chase the Squirrel*. A slightly different sequence has the man taking (abducting?) a lady not his partner to the foot of the set, leaving her there, coming back alone, then repenting and taking that lady's partner to the lady, as in the dance *Girl I Left Behind Me*. Chase sequences are found in some quadrilles, and in at least one contra, with the call Lady Around Two and the Man Fall Through then the Man Around Two and the Lady Fall Through. Patter for that call is often Chase that Rabbit-

Chase that Squirrel, or Chase that 'Possum-Chase that 'Coon, or similar wording. The dancing couple then join up, usually by swinging with each other and then proceeding to the next waiting couple.

Another form of flirtation in the dance involves one dancer having to decide whether to dance with one or the other of dancers of the opposite gender – known as "cheating." An example, shown in reference 2 as a duple proper dating from circa 1858, is:

CHEAT THE LADY

Duple Improper
Counts

A1	(4)	Lady balance the gent below
	(5-16)	Swing or cheat (whom she pleases)
A2	(17-32)	Gentleman balance the lady below
		Cheat or swing (whom he pleases)
B1	(33-48)	1's down the center, same way back and castoff
B2	(49-64)	Right and left with the couple above (Over and back)

In the Explanation and Helpful Hints sections, the book offers the following: "(1 – 4) Active lady face and balance to the gent below her partner. (5-16) Active lady swing any gent in the room she's a-mind to. (17-32) Active gent operate similarly." And "In this dance it's perfectly all right to cheat a little – whatever you can get away with is okay." It also notes that "This may be done as a cross over type, but it's so much more fun if the balancers may choose from an entire lineful of the opposite gender across the way." It is necessary that the swinging couple return to their original place in the set in order for the active couple to dance the B1 and B2 parts of the sequence.

Flirting continues to be found in dances of the current era. An example found in reference 3 is:

LADIES CHOICE

Duple improper contra, by Hal Barnes
Counts

- | | | |
|----|----|---|
| A1 | 8 | Actives down, half figure of eight through the couple below |
| | 8 | Active lady cross and circle three with TWO men – and flirt a little while choosing one or the other |
| A2 | 16 | Active lady and the "chosen" man balance and swing – the "rejected" man immediately swings the lonesome lady! |
| B1 | 8 | Four in line down the set (4), two ladies trade places and face UP the set – the men immediately fall in behind their original partner (4) |
| | 8 | Without pausing, the ladies lead up the set (partners following) (4), ladies cast out in a small circle to face across – and (without rushing) the men follow |
| B2 | 8 | Ladies chain |
| | 8 | Long lines forward and back |

Dances developed in the current era include *Flirtation Reel* and *Flirtatious Gypsy*, among others. Flirting can take many forms, but one of the best is simply making eye contact whenever possible. Eye contact can be accomplished when turning toward the partner or other dancer. One "rule" frequently stated is to avoid turning your back to the one with whom you are dancing, or turn your back to the least number of dancers possible under the circumstances (as in a line of four). The Gypsy Turn demands eye contact – typically it is followed by a Swing, so the Gypsy Turn can be shortened or lengthened at the dancer's discretion to tease the other before melding into the Swing. In a wave formation many dancers like to balance to the right and left and make eye contact with the adjacent dancer, as in *Rory O'More*. There are other means

of flirtation, some of which can be quite subtle, but won't be discussed here.

Flirting in the dance thus dates back to the very earliest dances, is both ageless and timeless, and continues to the present time. One could paraphrase the earlier statement to "Flirting and dancing are inseparably linked." There is a song to the effect that "a little bit of sugar makes the medicine go down." It seems obvious that "a little bit of flirting makes the dancing more enjoyable!"

References

1. Curt Sachs. *World History of the Dance*. W. W. Norton & Company, Inc. 1963, as translated from the German of 1937.
2. Holden, Kaltman & Kulbitsky. *The Contra Dance Book*. American Squares 1956.
3. Don Armstrong. *The New Century Collection of Don Armstrong's Favorite Dances*. Lloyd Shaw Foundation Educational Resources Division, undated.

SHARPES ASSEMBLY DANCE WEEKEND

By George and Onie Senyk

The Fifth Annual Sharpes Assembly Contra and English Country Dance Festival was held during the first weekend in October. The venue was the venerable (1915) Kenilworth Lodge in Sebring, Florida. The directors and hosts were George and Onie Senyk of Sharpes, FL. The event was attended by 77 dancers from age 12 up to whatever. The program consisted of daytime Saturday workshops for three levels of expertise, open dancing on Friday evening and Sunday morning, and a dressy ball in both ballrooms on Saturday evening with music by the Tunbridge Trio. The staff included Rusty Wright of New Mexico, Stew Shacklette of Kentucky, and Floridians John Daly, Ed Swan, Pam Russo, Colette Moore, Charlie Dyer, Fred Minster, Bob Parkhurst, and the Senyks.

A special surprise was the musicianship of John Daly, Rachael Conrad, and Val Vonheeder who played for some of the English Country dances on Friday and Sunday.

DANCE CENTER CALENDAR

By Donna Bauer

Here is the weekly schedule for the Lloyd Shaw Dance Center in Albuquerque.

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

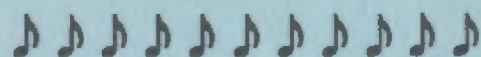
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To request a catalog or place an order:

Lloyd Shaw Foundation Educational Resources Division
P.O. Box 11, Macks Creek, MO 65786
(573) 363-5868, audiolft@dam.net

Terpsichore's Holiday

An Intergenerational Dance Event

December 26, 2002 to December 31, 2002



Terpsichore dance camp offers the perfect end to your year. From the evening of December 26 to the morning of December 31 fill your days with dance, music and friendship. Join us at our exciting new location at the beautiful Lakeview Resort in the hills of central West Virginia. Lakeview offers a wealth of quality dance venues, luxurious accommodations, great meals and non-dance activities all under one roof. Terpsichore's Holiday is a perfect way to bring family and friends together for the holidays.

You will enjoy 5 nights and 4 days of dancing, instruction and fun for ages 2 years to adult. Ballroom evening dance every night. Live music. Luxury accommodations. Traditional and vegetarian meals served from Dec 26 (supper) thru Dec 31 (breakfast)

Our classes will feature instructors:

Ron Buchanan - Contras, Squares & Swing, Judi Rivkin - English

Susan Taylor - Community Dance, Contras & Squares

DeWayne Young - International Dance

Malke Rosenfeld - Cape Breton & Percussive Dance

Enid & Lew Cocke - Couples Dance

QTY

_____ Single Occupancy Hotel Adult @ \$515 each _____

_____ Double Occupancy Hotel Adults @ \$405 each _____

_____ Double Occupancy Condo Adults @ 515 each _____

_____ Children 5 yrs and under @ \$50 each _____

_____ Youth 6 to 18 yrs @\$150 each _____

Subtotal _____

Less member discount @\$25/member _____

LSF membership add level from below _____

TOTAL DUE _____

Send a check for half total due with application to:

Jeff Kenton

714 Chesapeake Ave

Silver Spring, MD 20910

Checks should be made out to Lloyd Shaw Foundation

Balance will be due at check-in

Cancellations after December 1st will be subject to a
\$50 fee plus non-refundable expenses to Lakeview Resort

LSF Membership

_____ New _____ Renewal

Membership Levels

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Sustaining - \$100, Patron - \$250, Life - \$1000

For more information contact:

Contact Jeff Kenton at 301-587-1525 or jkenton@verizon.net

or visit www.lloydshaw.org

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LETTER: CUMBERLAND DANCE WEEK

By Greg Ryan

(Editor's Note: People who received scholarships from the LSF to attend Cumberland Dance Week were asked to write us about their experience. The following is from Greg Ryan, who lives with his wife Judit and their two sons in Barcelona Spain. At CDW they presented folk dances from the Mediterranean area, especially dances from Catalonia, their region of Spain.)

How has my attendance at CDW 2002 benefitted me? I am tempted to respond with another question: How could someone like me, a musician and novice dance leader, be holed up six nights and five days with excellent musicians and top-notch callers and not benefit immensely? I was constantly taking mental as well as written notes on as many aspects of music and dances as I could, from dance tunes to dance figures to dance choices. I was just taking it all in, hoping that I would be able to transmit some new knowledge on to our young dance community here in Barcelona, and somehow improve it. There is no doubt that on the "nuts and bolts" side of the music and dance, that is, the calls, the moves, the tunes, etc. I have been greatly benefitted. How could I not be with all those fine talents there willing to share openly their knowledge with me, and seeing them at work first hand?

But there were other benefits, much more important ones. They came during the mealtime conversations as well as spontaneous conversations in the hallway. They came between dances as well as during dances, both in and out of the classes, while we were teaching and while we were learning. I was making friends....I was meeting people genuinely open and curious about what I do and where I live, and just as equally willing to share their lives.

I made friends... friends for life? You never know. I hope so. But just the chance to relate to so many different people, young and old, in such an open, respectful, friendly and festive atmosphere does wonders for the soul, and that is what I benefitted most from at CDW and that is what I love most about our American Folk Dance, the "good vibrations." The rest is just moving around to the music.

Many thanks to the LSF for enabling us to come.

PASSING DOWN THE LINES

By Katy Brown

"Pass through up and down"--
A grandpa guides his tiny charge
to another set of welcoming arms
While three faces shine encouragement
down on a curly head.

Decades of laughter and love
Light soft, comfortably-creased smile lines,
Radiating joy, instilling hope, describing peace,
The child toddles 'round her new neighbor
in total trust and dawning elation,
Then beams up at him, deliberately squinting
to match crinkles with her hero's.



FESTIVALS & FRIENDSHIPS

By L. DeWayne Young

During a six-week tour of international festivals in Poland and Ukraine, July 7-August 29, 2002, Mary Bee Jensen and I found that no matter what the language or the ethnic and cultural background, ensembles performing at international festivals made lasting friendships.

Our tour began with the "Polesian Summer with Folklore" at Wlodawa, Poland, and then extended to the same festival in Lutsk, Ukraine. We then participated on the International Artistic Council at the children's festival, "Swieto Dzieci Gor" in Nowy Sacz, Poland, and then the "Week of Beskidy Culture" in Zywiec, Poland. Our tour culminated on the Baltic Sea coast at Kolobrzeg, Poland, for the "Interfolk" Festival, where we found performances to be culturally exciting, and ensemble participants, artistic directors, and festival managers more than eager to share in international friendships. These are the lasting images and memories: exciting and historic places visited, new friends made, and old friendships renewed.

We gave two, somewhat impromptu performances before several thousand spectators in Lutsk, Ukraine, and Kolobrzeg, Poland. Being billed as "a dancing duo who between them boast some 150 years" may not have been the highest morale boost, but it certainly brought ovations and roses.

We composed a routine to the polka music of the orchestra from Poloniny folk ensemble using "Salty Dog Rag," swing, Charleston, and clog! It was a change of pace and tempo (for us), with the orchestra doing the usual Polish thing of intro: "1, 2, 3," and the musical refrain then between each section. This, at least, gave us the time to recollect, change tempo and style, and surge off into the next section. Must have worked.

CARIBOO CONTRA

By Glen Nickerson

Over the Labor Day Weekend 2002, dancers gathered at the British Columbia, Canada, town of Lac La Hache. Dancers came from as far south as Canby, OR, from as far north as Dawson Creek, BC, from as far east as Salt Lake City, UT, from Kelowna, Kamloops and Prince George, BC as well as from the greater Vancouver, BC area, from the greater Seattle area, and from the areas around Lac La Hache. Dancing began with a Friday night dance, continued with morning, afternoon and evening sessions on Saturday, and a final dance session on Sunday morning. Calling was provided by Nick Turner of Williams Lake, BC, Frank Pearson of Kamloops, Neil Smith of Lynden, WA, and Glen Nickerson of Kent, WA.

Thirty-nine dancers attended and filled the small Pioneer Centre hall forming two nice contra lines. Because of the size of the hall, attendance next year will be limited to 25 couples - and, yes, plans are underway to make this an annual event, based on the enthusiastic response this time. Some attendees dry-camped in their RV's, others were in RV campgrounds, and some stayed in local motels or with friends.

Friday evening was a get-acquainted session and an introductory session for those new to contras. By the final dance on Sunday morning, the dancers had done proper and improper dances, both duples and triples, Heys for three and for four, Contra Corners, triplets, four couple sets, quadrilles, and one Mescolanza. An interesting mixture of dances made at least one person remark that she had not previously been aware of the variety that contras could include!

Lac La Hache is 300 miles north of the Vancouver area and about 400 miles north of Seattle. Make plans now to vacation in the Cariboo and include the Cariboo Contra Weekend over the 2003 Labor Day weekend. Note that Canada and the USA have a common weekend for that holiday. Nick Turner is the principal contact: nmturner@telus.net, or telephone 250-392-2432.

STIR THE BUCKET

Many readers will have heard that Bill Alkire had quintuple bypass surgery in early September. At the end of October his wife Susan English wrote us, "Bill is doing very well indeed. Now, almost seven weeks after surgery, he can walk a mile and a half and is attending cardiac rehab three days a week. Still, he requires a lot of rest, but his attitude has been so positive, it has been a joy seeing him progress day by day." Susan reported that her flexible schedule had permitted her to play the caretaker role and that Bill's family had been very supportive as well.

Donna Bauer reports that she is now a great aunt three times over. Great nieces Madison Marie, Ashley Janel, and Isabelle Emma, joined the world in August, September, and October, respectively. We trust that they will all be dancing in a few years!

As we go to press Bill and Kris Litchman are leaving on another European dance tour. They will start with a weekend in Stuttgart, then join LSF member Carol David-Blackman in Aachen for a second weekend, and finally travel to Odense, on the Danish island of Fyn for a third dance event.

Chris Bischoff and his bride Sally Bown have sold their house in Plum Creek and have moved to Louisville. Please note their new address in the member directory and in the list on the inside back page. To the disappointment of dancers, Chris says he is taking a sabbatical from dance engagements for a while.

John Forbes reports that his wife Sylvia recently broke her shoulder. She fell off a step ladder and did a swan dive, hitting a shelf on the way down. John says she had to have surgery the next day, "but the judges gave her a 9.5 for the dive." John and Sylvia directed an English exhibition team of teenagers in Baldwin, KS for a good many years. In October the Lawrence Barn Dance Association celebrated its 20th anniversary. The memorabilia gathered for the event

showed that John often called for them in those first years.

There was a reunion of RMDR participants in Lee's Summit, MO in early October. DeWayne Young and Lew and Enid Cocke joined locals Dale and Darlene Sullivan, Mick and Mavis Gippner, Karen and David Gruender, Dennis and Laura Browning, and Norma Bowers and her grandson Chad for their annual Missouri Town Festival, where the arts and crafts of 1855 Missouri are recreated in a spacious open-air museum. The out-of-town visitors were presented with period costumes and were dragooned into joining the dance exhibitions that occurred throughout the day.

LEGACY TO CEASE OPERATIONS

The trustees of Legacy, the Leadership, Heritage and Communication Resource Center of the Square Dance Activity announced recently that they had decided to cease operations in the conviction that the organization had accomplished the goals set forth at its founding in 1973: to assist other organizations covering the many facets of square dancing to get established and grow. The trustees said, "Since many square dance organizations are now well established world wide, the next growth phase is for all to work together for the betterment of the activity. The ARTS program of the Callerlab Foundation offers this opportunity as its membership is expected to be made up from the many facets."

**It is time to renew your LSF
membership.***

**Please send your renewal to
Membership Chair Ruth Ann Knapp
2124 Passolt, Saginaw, MI 48603**

Membership Categories:

Individual	\$25	Couple	\$40
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Patron	\$250	Life	\$1000
Club	\$50		

***Unless you are a life member or paid for more than one year last year. Dues run from January through December.**

EVENTS OF NOTE

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, Elsah, IL 62028, (618) 374-2024, twoviolins@empowering.com

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Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,
(Membership Chair).

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM
87104. (President, Archives Director) (505) 247-
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LSF Educational Resources Division, P. O. Box 11, Mack's
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