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

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



The American Dance Circle

MARCH 2003

Volume 24, Number 1

THE LLOYD SHAW FOUNDATION

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

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

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

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

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

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

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

Make checks payable to the Lloyd Shaw Foundation

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

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From the President

By Bill Litchman

The LSF has undergone many changes over the years. What began as a wonderful idea with a very idealistic group of people, has moved, adjusted, adapted, and melded into a very idealistic group of people with a wonderful idea. That is to say, the idealism has not changed and the wonderful idea hasn't changed but almost everything else has.

The original group who founded the LSF, imbued directly with the spark of Lloyd Shaw, has successfully handed the responsibility for upholding the purposes of the LSF to a second generation. As we approach the fortieth anniversary of the founding of the LSF, we also need to think about handing on. What are we handing on and to whom?

The idea of the LSF, embodied in its statement of mission, is simple and straight forward. We have been so blessed with our heritage of dance that we want to preserve it for the future generations to come. What makes the LSF different from a myriad of other organizations is the matter of education. We hope to exemplify excellence in teaching and training not only in our hands-on courses, seminars, camps, and other activities which directly affect the public but also in our publications, both in print and recorded music and instruction, and in our willingness to make it available to all at reasonable cost.

We aren't businesspeople. Perhaps that could be viewed as a liability but, considering the ethics crisis in business today, perhaps not. We are a not-for-profit

educational foundation with hopes of being able to provide for the future generations the same level of enjoyment, fun, and social benefits that we have enjoyed. We invite all to participate in the joy.

Especially, we invite younger leaders, teachers, choreographers, musicians, and dancers to join us in our quest to make American social dancing of proven quality available to all at all levels and ages and abilities, and to do it with the greatest expertise that we can possibly muster. Sounds pretentious but without high standards we might as well not have standards at all.

Come, let us join together for the greater good and share our love for each other through our love of dance.



FROM THE ARCHIVES

By Bill Litchman

So much has been happening and yet things move slowly. The project to move the Lloyd Shaw Dance Archives to DU has progressed slowly even though nothing has yet gone from Albuquerque to Denver. Have faith, it will all work out!

On the other hand, the Archives has been very busy. Bob Brundage has continued to improve the physical storage of the collection in anticipation of the move to Denver. Not only that, but he is in the throes of writing his own memoirs regarding square dancing and his long and illustrious career therein. Volunteers have continued to transcribe the oral history interview tapes collected by Bob.

We still receive donations of dance materials and incorporate them into the collection even though we know that all of this material will eventually be resting on shelves in the Carson-Brierly Dance Archive. We are confident that your donations will still make a significant contribution to our understanding of the history of square dancing.

Jonathan Longcore, local Albuquerque volunteer, has made it possible for the Archives to create digitized versions of the disc recordings in the collection. As a first project, the

entire library of Dash Records has been converted to digital files, cleaned, and improved so that a set of five CDs has been created holding all 98 sides. There are three records still missing from the collection but what we have provides a very nice look into square dance music from the 1956-1963 time period. Dash Records was the product of Johnny Schroeder of Phoenix, Arizona. He and his band, Schroeder's Playboys, created the 52 records in the series, which contains hoedowns, round dances, and singing squares. The callers who recorded with Dash include Chuck Raley, Del Price, Al Brownlee, and a number of others, mostly from Arizona and California. Most of the music is still highly usable today even though the original dance figures used on the called sides are dated to the time period. We were very fortunate to be given the rights to produce these CDs by Beth Schroeder, widow of Johnny and still very much a fan of Schroeder's Playboys.

All of the cue sheets have been transcribed into electronic form and will be presented on the lloydshaw.org web page for free download. The contents of the five CDs will also be listed there, and they will be available through our Educational Resources Division in the Macks Creek office. The price for the set is yet to be determined. Each separate tune (instrumental or called) will also be available to be placed on custom CDs as well so you can mix and match the music you want as always.

The three records that are still missing are: Dash 2508, Mountain Dew Gee/Gotta Chop Some Wood (a hoedown); Dash 2538, The Chewing Gum Song (caller Chuck Raley); and Dash 2541, title unknown. If anyone has a copy of any of these records, even if well used, please let me know. We'd like to include that music with the rest of the set.

The next project is to create similar CDs for the library of Western Jubilee recordings which will include the original Smoke on the Water by Pancho Baird. Watch the web page for announcements of new material as it becomes available.

So, just because the contents of the Archives are to move to Denver doesn't mean that the LSF won't be able to take advantage of this vast resource. It's just a new phase of our organization.

LA FLEUR

A Circle Dance by Heiner Fischle

Here is a dance that Heiner Fischle in Hannover used on September 11, 2001. When he went to call the dance, he had not yet heard the news from New York City that day. But as the dancers came in, instead of greeting him they said, "Isn't it terrible what happened in America?" One woman who had a son in the U.S. was too upset to dance, but the others decided that they wanted to go ahead with the dance. Heiner says, "What to do? Flowers are appropriate in any case, so I started this evening with the dance 'La Fleur' (The Flower). It is a slow and solemn dance, in 3/2 measure, a bit strange, but not too difficult."

La Fleur (after Prof. Karl Lorenz)

Formation: an even number of couples, numbered 1 and 2, in a large single circle.

Music: Tanz EP 58609 (3 repetitions) and Tanz EP 58617 (4 repetitions), available from Walter Kögler in Stuttgart

Verse 1: Circle left 6 steps, circle right 6 steps

Chorus (the flower) In 6 slow steps couples 1 and 2, on their right, wheel toward each other (bend the line) and continue to wheel until they face out (unbend the line). They reverse the wheel to face each other again and then to face center (bend and unbend the line) in 6 more steps.

Couples do this motion in the opposite direction with the couple #2 on their left (12 more steps.)

Verse For succeeding verses:
2: Ladies circle left 6 steps; circle right 6 steps
3: Men circle left 6 steps; circle right 6 steps
4: All circle left; circle right as in Verse 1

Heiner comments, "Karl Lorenz intended just forward

and back, twice, for every chorus, but he had more complicated movements for the verses. It was the kind of dance that you practice for 15 minutes and dance in three. Some years ago, when I thought how to start a dance evening after the announcement that my fellow caller could not come because his mother had died, the melody and movements as described above came immediately to my mind. But when I read the other figures, I decided to dismiss them. The chorus above is good enough to be danced three or four times."

Heiner calls a regular dance that he calls Open Country Hannover, "no lessons, just come and take part."

As this issue of *The American Dance Circle* is being prepared, the shuttle Columbia has just been lost. Another occasion, alas, to dance "La Fleur."



Contras on the Internet

All the contras that Heiner Fischle has written--96 of them plus 9 mixers and trios--are on the World Wide Web. You can find them at www.heinerfischle.de/caller/hfcontra.htm.

There are probably many other gold mines of dance descriptions on the web. Please e-mail the ADC editor at ecocke@ksu.edu so she can let readers know about other great sites.

La Fleur

The image displays a musical score for a piece titled "La Fleur". It consists of two staves of music written in treble clef. The top staff begins with a 3/8 time signature, while the bottom staff begins with a 2/4 time signature. Both staves feature a key signature of one flat (B-flat). The music is composed of eighth and sixteenth notes, with various rests and phrasing slurs. The notation is presented in a clean, black-and-white style.

HARVEST MOON

A Contra by Ron Buchanan

Here is a contra with a twist from the fertile mind of Ron Buchanan. He called "Harvest Moon" at Terpsichore's Holiday in December and graciously gave your editor a copy. The teaching tips below are his.

Duple Improper

Face neighbor, giving right hand; women join left in the center for a wavy line of four, and

- | | | |
|----|---|---|
| A1 | 8 | Balance the wave, allemande neighbor ½ by the right |
| | 8 | <i>Swap the wave:</i> Men allemande left in the center twice while women orbit ½ way on the outside (Rotate the wave) (<i>Look for your partner, take right hands and</i>) |
| A2 | 8 | Balance the wave, allemande partner ½ by the right (<i>and swap the wave</i>) |
| | 8 | Women allemande left in center twice while men orbit ½ way on the outside (Rotate the wave) (<i>Look for your neighbor and</i>) |
| B1 | 8 | Neighbor pull by right (<i>on the outside</i>), men pull by left (<i>in the center</i>) |
| | 8 | Partner swing |
| B2 | 8 | Long lines forward and back |
| | 8 | Circle left ¾, pass through (<i>up and down</i>) to a new wave |

This dance takes a lot of room.

While the following words may be useful when teaching, calling "Twice" and "½ way" or "Orbit and allemande" is more confusing than necessary. "Partner" or "Neighbor" is much easier. Key words:

While calling the A2, "**Partner** by the right and balance the wave."
While calling the B1, "**Neighbor** pull by right."

As a square dance move, "Rotate the wave" normally goes once in the center and ½ way on the outside in four counts. In a

contra dance I find this to be awkward at best, depending on how crowded it is. So I'm trying it like this, using eight counts. It may be more accurate to call it "Orbit and allemande" than "Rotate the wave," but most contra dancers seem to get it. The two pull by motions in B2 feel like a Grand Right and Left. The swing may start early.

Again, this dance takes up a lot of room. I have found it works best with a big grand up-tempo jig such as "Calliope" or "All the Rage."



LINES ABOUT SQUARES

by Dick Pasvolsky

"You're our square dance caller? Do si do and around you go!" Most of us who are callers have heard this, especially from young people, as we arrive at a hall and begin to set up our equipment for a dance. Newspaper reporters seem to insist on getting a "swing your partner" and "do si do" somewhere in almost every article that they write about square dancing. Most non-dancers associate the term "do si do" with square dancing even though they may have no idea as to how to execute the figure.

"Do sa do" is the second term ("a set or a square" is the first) and the first figure to be defined in Bill Burleson's *The Square Dancing Encyclopedia*. That is certainly an indication of the prominence of this figure in square dancing.

The history and evolution of the do si do/do sa do is quite intriguing. As far as I can determine, no dance figure has as many variations or as many different spellings as does do si do. Among the various spellings are: dos a dos, do sa do, do si do, doci do, docey do and docey-doe. Sometimes the terms are hyphenated (do-si-do) and sometimes formed into one word (dosido).

The figure was originally the one still done by most square dancers whereby the designated facing dancers pass right shoulders (left shoulders in a few isolated areas

during the late forties), step to the right (back to back) and back up to place. Dos a dos, the French term for back to back, was accepted as the name of this figure. When immigrants from the lowlands of Scotland and northern England settled in the Appalachian Mountains, they brought with them the phrases, words and pronunciations that Lloyd Shaw, in his book *Cowboy Dances*, wrote "are almost pure Elizabethan English....which we, in our modern development or degeneration, laugh at as the talk of hillbillies." As some of those immigrants began to move to other parts of the country, they took some of their dance forms and pronunciations with them. They pronounced dos a dos "do si do" and that pronunciation caught on to such an extent that do si do, with its various spellings, soon became the more popular pronunciation throughout the country.

To add spice and variety to their dancing, dancers began to experiment with various ways of executing the figure. One of the earliest versions, found in the Kentucky running set repertoire, is described by Shaw. In this version, as two couples circled, men back to back and ladies face to face, each gent would swing his opposite lady around behind him with his right hand and then swing his partner by the left. This was one of the early precursors of both the dopaso and Alamo style.

A sequel to that version was developed with all dancers facing in. In a circle of four, the two ladies passed left shoulders, momentarily face to face, to catch partner by the left hand. The men would turn partners about halfway with the left, releasing hands to allow the ladies to continue around them, step forward, men passing back to back, to turn opposite by the right. Men would then pass back to back again to take partner by the left for a courtesy turn. This became the Western docey-doe that was introduced by Lloyd Shaw to many of the callers of the nineteen forties and fifties, who used that figure as a staple in their Western club square dances. (Burleson's version of this figure is spelled "do si so").

An interesting version of this figure is described and very well illustrated by Ed Durlacher in his book *Honor Your Partner*. In this version, the lady passes in front of her partner to catch him by the left hand. The gent then loops

his partner behind and around him, taking his opposite lady by the right as she comes around to him. He loops this lady around him by the right, and finishes the figure by courtesy turning his partner.

For the do-si-do that is now one of the staples of the Kentucky running set, each man faces his partner and turns her by the left hand until men are about back to back. The man then turns his opposite lady by the right hand until the men are about back to back again. Then they repeat the partner left, opposite right action, after which the man turns his partner by the left hand into skater's position to promenade around the other couple back to place. The do-si-do usually follows a circle left full around. That is similar to the version of the figure that many Western club square dancers began to use during the very late 40's and early 50's. Lloyd Shaw wrote "With no passing between and no turning left at the start it is easier for beginners to do. And I am convinced that that is how it happened--the original form was too difficult and was lost."

Shaw's calls for that figure were:

Swing your opposite with your right
Now your partner with your left
Now your opposite with your right
Now your partner with your left.

The dancers would then follow the next call which might have been courtesy turn for a promenade around each other, a courtesy turn into a circle left, or swing corner and promenade her.

During the late forties, the figure began to be used as a four-couple figure. The dancers would turn partners by the left, corners by the right, etc. and continue that action until the caller would call another figure. That gave the caller a chance to throw in some of his favorite patter while he entertained himself and the dancers (i.e., "chicken on the fence post, possum on the rail, pick up your honey and everybody sail...and promenade"). The call docey-doe was used for the four-couple figure as well as the two-couple figure. Using that term was good for the caller because he could come up with lots of appropriate patter such as "a doe and a doe and a little more doe, pick up your honey and away you go" or "keep on going with the darn docey, you'll never get to heaven if you call like me." But in that four-

couple formation, dancers were often confused as to whether the caller meant for them to do the partner left, corner right or the back to back figure. While attending a gathering of callers in El Paso, Lloyd Shaw suggested that they change the name of the four-couple figure to do paso, the term that we still use.

Burleson defines an interesting version of the do paso. It is called do si do Kentucky style.

His definition:

An interrupted do paso. On call, give right hand to corner and walk completely around clockwise, retain this hand hold and give left hand to partner. All now circle right, men face out, ladies in and on next call, release partner's left hand and go around corner (clockwise) with right hands, then back to partner, for a do paso.

Alamo style is descended from a figure called do si ballonet.

Burleson's definition:

From two couples in a circle of four: Men release partner's hands and the ladies pass left shoulders to take partner's left and opposite's right hands to balance forward and back. Release right hands and all turn half counter clockwise to rejoin hands with men facing out and the ladies in to balance again. Release left hands and turn until you can give partners a left hand for a courtesy turn.

The four-couple version of that figure, the one we now call Alamo style, was originally called docey ballonet (to differentiate it from *do si* ballonet).

Explanation:

From an Alamo ring with ladies facing out and men facing in: balance forward, balance back; turn half by the right and balance again (forward and back), turn half by the left and balance again, turn half by the right and balance again, turn half by the left to go into next command. A balance for this figure can be either a step forward and touch, then step backward and touch or take two steps forward then two steps back (Burleson suggests the latter, I prefer the former).

That is the way we did Alamo style during the late

forties and fifties until the Alamo swing thru became popular. The figure was much more fun to do the "old" way. Almost everybody hit those balances in unison from that circular ocean wave formation, and as the dancers took that sliding step forward to balance, then back, it sounded like a grand SHOOK-, shook-, then the call turn by the right and balance again; SHOOK-,shook-, etc. The "SHOOK" of course, is the sound of many shuffling feet balancing forward., the "-" is the hold on count two. The "shook" is the balance back, etc. I do miss those days.

The "mountain style do-si-do," featured in the late forties' Folkraft recording of the singing call "San Antonio Rose," called by Floyd Parker, was very popular during its heyday. For this figure, the man simply lariats (loops) his partner around him. One variation of the lariat is to have the man kneel as the lady lariats around. Another is to have the lady, as she starts to lariat, place her right shoulder against her partner's left and roll (turning left) across his back.

Burleson defines a couple of figures that include the back-to-back do sa do. The first is called "doci thru." His definition is simply, from dancers facing: do-sa-do once and a half to end standing back to back. For modern club dancers, we simply call do-sa-do once and a half. Many callers use that to try (usually unsuccessfully) to get dancers out of the habit of using the arm around the waist swing instead of the do sa do.

The other figure is called "do sa did." This one is easy to do and it is a figure that even club callers might use with a quick walk thru.

Burleson's definition:

From an eight chain thru position: do sa do, pass thru where outsides trade to end in a double pass thru position (formation).

Only relatively few of the many figures related to the do si do appear in any dance literature and only a small proportion of those are in general use today. The strong influence of this versatile family of figures will, however, pervade square dancing as long as four couples can be found to "square up."

Editor's note: It is interesting that American dancers understand French better than English when it comes to this figure. When I was teaching an English country dance, I used the English terminology and told people to "go back to back." Some, facetiously, and others in good faith stood with their backs together! The pronunciation of the French "dos á dos" is what most people say: "do-sa-do." (The first s is pronounced because a there is a vowel after it, and the second isn't pronounced because there isn't.) Some of the stranger pronunciations I've heard lately are do-sigh-do and dozy-do.



CONVERSATIONS ABOUT CONTRAS

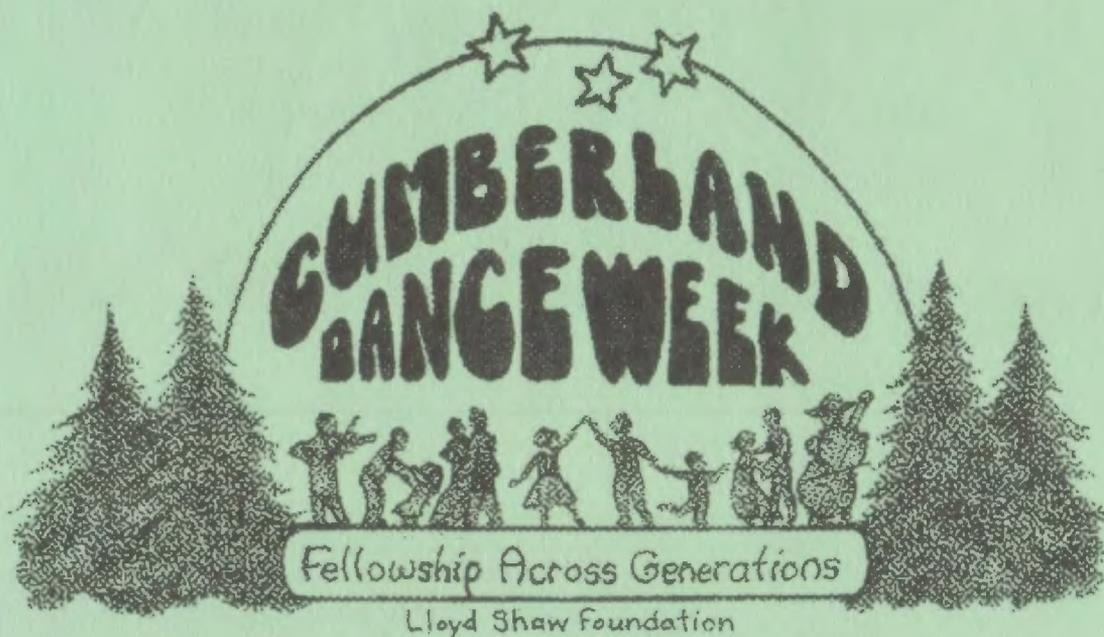
By Glen Nickerson

Lee Ticknor's articles on The Virginia Reel in the December 2000 and March 2001 issues of this publication gave a good overview of The Virginia Reel as it has developed from the original Sir Roger de Coverly, an English country dance. Lee has described some of the background of the dance as well as some of the variations found in the literature.

My interest stems from the fact that the first article I submitted to this publication, in 1980, (appearing in Vol 1, No. 4) was on the dance, Sir Roger... as it was recorded in a book¹ published in 1821.

At that time I had also found a different version in what today we would call a Becket formation. It was in a book titled *Polite and Social Dances, A Collection of Historic Dances. Spanish Italian French English German American with historical sketches, descriptions of the dances and instructions for their performance*. It was compiled and edited by Mari Ruef Hofer, and published in 1917 by the

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More Information can be obtained from:

<http://www.lloydshaw.org/cumbframe.htm>

You can contact the following people for details:

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Neal & Pat Rhodes 770-972-5430 neal@mnopltd.com

Bob Tomlinson 740-633-2395 bobtomoh@earthlink.net



Lloyd Shaw Foundation's 26th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Featuring

Sunday, June 29th — Saturday, July 5th 2003

La Foret Conference & Retreat Center

Colorado Springs, CO

Bill Litchman Rusty Wright DeWayne Young

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

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

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

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

Staff features well know leaders such as: Bill Litchman, Enid Cocke, Diane Ortner, Bob & Allyn Riggs, Rusty Wright, and DeWayne Young and others.

Live Music provided by talented musicians such as Lew Cocke, Dale Sullivan, Joe Fairfield and others.

Program: Each day will include one or more parallel tracks of dance and/or leadership for your enjoyment. Evening dance parties will allow participants to enjoy a unique experience. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music for all ages.

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

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

Registration & Information: Roy & Chris Richards, 1053 Bulkey Street, Castle Rock, CO 80104, (303) 688-6294, JChrisRich@aol.com or Bob Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 808-7837, RockyMtnDance@aol.com or visit the web at www.LloydShaw.org for additional information.



Lloyd Shaw Foundation's 26th Annual



Rocky Mountain Dance Roundup

Sunday, June 29th — Saturday, July 5th 2003

La Foret Conference & Retreat Center

Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR, c/o Roy & Chris Richards, 1053 Bulkey Street, Castle Rock, CO 80104

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NEW LSF SECONDARY DANCE PROGRAM

The NEW LSF Program of Dance for Secondary Dance Education is now available through the LSF Educational Resources Division, AudioLoft Studios, Macks Creek, MO 65786.

Phone: (573) 363-5868 Email: audioloft@dam.net

The new program, handsomely packaged in an 8 ½ x 11 looseleaf binder, contains four CDs of music – 74 tunes for square dances, quadrilles, folk dances, mixers, couple dances and contras, almost all cued or with cue bands. Also included is a manual of over 140 pages of detailed instructions and cues for 13 square dances and quadrilles, 18 round dances and mixers, 18 contras and 17 international folk dances; a complete glossary, dance history and teaching aids. The perfect companion for teachers and leaders—secondary school, seniors, one-night stands, workshops.

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

The price is \$90 plus shipping; order from the LSF Educational Resources Division, at the address given above.

Clayton F. Suomy Co. Excerpts from the portion regarding Sir Roger... are given below followed by comments.

"SIR ROGER de COVERLY or VIRGINIA REEL"

The Sir Roger de Coverly, which antedates the Virginia Reel, was a dance of considerable dignity and character. While a so-called Country or Contra Dance, it was in line of direct descent from the charming dances of past centuries and retains many of their graces. It was entirely a social dance, a display of courteous manners rather than an excuse for roughness. The first figure ... was the visiting figure in which couples walked forward, sedately bowing and indulging in various forms of greeting [and] ... a very dignified and interesting dance will result.

"FORMATION: Sixteen people form in couples, four couples on a side, gentlemen placing all ladies on their right. This alternates ladies and gentlemen instead of all men on one side and ladies on the other. ... All the figures are danced double or in couples instead of single people, the more familiar way known to us. Three contrasting sets of music... are given.

"1. Cavalier and Lady: Two couples approach from opposite corners, curtsy, take right hands, left, both, dos a dos as in our Reel, alternating couples from side to side. In turning in the middle be sure and turn entirely around and return to place backward, the gentleman leading the lady."

This can be read as the dancers "sedately bowing and indulging in various forms of greeting" with only the dos a dos requiring the dancers to move around each other, or as dancers turning each other by the indicated hands. Also, I think the dos a dos was to be done with the opposite dancer "as in our reel" and not as a couple going back to back with another couple.

To continue:

"Reel: Two couples down the middle and back. Form the line at the head by each gentleman facing his lady, joining right hands and half chaining forward to the next person forming a chain of six, then returning to partner again and chaining in the opposite direction, thus coming down the line, reeling with each person in turn. This forms a very pretty figure, the test of which is that a gentleman and a lady are always dancing together."

To perform the reel as described, it is necessary that

each top couple (the actives) wheel around, keeping the lady on the right, to return up the center. At this point the actives should face their partner and be in a line of six with each top dancer of the first side couples - one lady and one man. The simplest way to describe the reel is: the facing actives pull by by the right hand and give the left hand to the next. For the dancers facing out after the pull by, the "next" is the inactive dancer of the opposite sex in the line of six. They turn by the left hand, leaving the side dancer in place while the active dancer faces in along the line of six. For the dancers facing in the center after the pull-by, the "next" is the opposite sex dancer from the other top (active) couple - they turn by the left hand to end facing out along the line of six. The active couples are now facing their partner and a direction opposite their direction at the start of the reel. The reel is repeated from this position in the opposite direction, again pulling by and then turning opposite sex dancers on the sides and in the center. This completes the reel for the first side couples and is then repeated for the remaining side couples in turn until the active couples reach the foot of the set. The side couples should anticipate their participation in the reel and adjust (move up) to be in line with the actives as necessary.

To continue further:

"March: When the two head couples have danced down through the line in this way, they promenade up the center and lead off down the side, all the other couples following. The first two gentlemen draw swords, forming an arch for the others to march under, ladies placing themselves to the right of their partners. This leaves the former head couple at the foot, with the second couple at the head. When all the couples have danced through these figures, a march may be formed preparatory to the guests making their adieux to host and hostess at the door." End of the description as written.

The book was correct - it is an interesting variation. This version generally follows the basic pattern of Sir Roger..., the exceptions being the formation and the reel. The reel is unusual and is the only example done in this manner of which I am aware. Wilson¹ described the reel and the promenade completely differently from that currently used in the Virginia Reel. Lee has outlined some of

the differences and variations found by his extensive review, including dances with the Virginia Reel name but entirely unlike Sir Roger... . While the 1821 author (Wilson) may have considered Sir Roger... to be "permanent and unalterable," many variations exist, of which this is one.

This eight couple Becket variation could be an interesting demonstration dance, especially if done in period costumes. However, it is a lengthy dance (six lines of six for the reels, plus repeats from the beginning for the new actives) and should be shortened for a demonstration. Lee's research has added considerably to the knowledge and understanding of the history behind the Virginia Reel. His contributions are appreciated.

¹ *The Complete System of English Country Dancing, containing all the Figures and Reels, Composed by the Author, and elucidated by means of DIAGRAMS, also Scientific Instructions for composing COUNTRY DANCES; the etiquette of the Ball Room, a description of the various times, measures, and styles of country dance music; and a dissertation comparing the original with the present State and Style of English Country Dancing, Dancing Masters*

Thomas Wilson. *Dancing Rooms*. London: Sherwood, Neely & Jones, Paternoster Row.



LIABILITY INSURANCE FOR CALLERS

Through your Lloyd Shaw Foundation membership, you can purchase liability insurance from CALLERLAB for \$20. Make a check out to CALLERLAB and send it to LSF Membership Chair, Ruth Ann Knapp (2124 Passolt, Saginaw, MI 48603.) She will verify your LSF membership and forward the check to CALLERLAB. The deadline is April 1.

TERPSICHORE'S HOLIDAY, 2002

By Enid Cocke

Once again Terpsichore's Holiday drew people from all age groups and from all parts of the country to share dance and music at the end of the year. The 150 participants enjoyed the creative squares and contras of Ron Buchanan, English dancing with Judi Rivken, the community dances with Susan Taylor, and international folk dancing with DeWayne Young, to name only a few of the offerings. The children had classes in dance and other activities throughout the day. The talent of the musicians was extraordinary. They played everything from hot contra music to English to international folk to swing.

The event was in a new location, a resort outside Morgantown, West Virginia. Compared to the previous location at Jackson's Mill, Lakeview Resort proved to be a much more comfortable and convenient facility.

Much of the credit for this successful dance camp goes to Jeff Kenton. Jeff had signed on to be part of the organizing committee, but more and more responsibilities fell to him until he found himself directing the camp. Fortunately, he had a mentor in Bob Mathis who lives not far from him. We are very fortunate that these two fine leaders have agreed to direct next year's camp.

Even with fine programming and a talented staff, an important part of a dance camp is what the participants bring to it. Some examples are the group singing organized by members of the Powers clan, the candle dance for which dancers and singers volunteered, and the various talent offerings at the community gathering.

Jeff Kenton reports that Terpsichore's Holiday will move to yet another, better facility next year: Rocky Gap Resort, which is located in Maryland an hour east of Morgantown. Located in Maryland's only state park, it offers a lodge with walking trails and outstanding food. In addition, we will have the lodge to ourselves and can return to our December 28-January 1 dates. Check out the website at www.rockygapresort.com and mark your calendars for next December.

TODAY

By Carolyn Milburn

Today I awakened to the gentle strumming of a dulcimer. My roommate sat with a look of wonder and delight at the precious gift Kimble is giving her.

Today I heard the giggles of a tiny girl. She jumped and tumbled with excitement as she danced with her dad.

Today I saw four lovely long-haired maidens. They were dancing together, teaching each other what they had learned today.

Today I saw a teenage girl borrow an infant son from his mother. She danced him around the floor as he smiled. She smiled too.

Today I saw a grandfather dancing with his granddaughter, an aunt dancing with her niece, a mother with her son. Heritage and values being quietly passed on.

Today I danced a national dance from Spain. From the mouths of those who live there, I learned of a rich culture and the pride that this dance brings.

Today I danced with a young lad of about eleven. I didn't see the boy he is but the confident skilled man he will become. I hope he remembers this dance.

Today I danced with an elderly man. He's now only a shadow of the fine dancer he used to be. I hope he remembers this dance too.

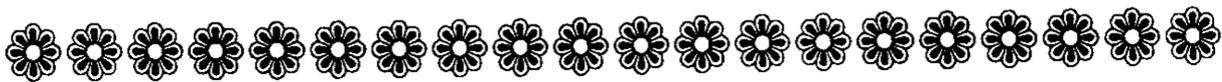
Today I sat by a fireside in the warm glow of friendship and song. The soft sounds of the instruments and the harmonizing voices filled the room.

Today I made my first attempt at the Tango. I made many mistakes, but I was treated with gentle patience and forgiveness.

Today I was lifted by the melodies of master musicians. My heart soared and the sounds, still in my head, cradled me to sleep.

Today I lived in a world of courtesy, acceptance, kindness, love, harmony, laughter, dance and music. It was a very good day.

(Carolyn Milburn submitted this poem to the poetry contest at the Cumberland Dance Week last August. Perhaps some of the participants will find themselves in her words.)



CIOFF WORLD CONGRESS IN THAILAND

L. DeWayne Young

The largest-ever CIOFF World Congress was held in Bangkok, Thailand, Nov. 12-20, 2002. The CIOFF-USA delegation, led by Rex Burdette, was composed of Virginia Topitzes, Mary Bee Jensen, Clayton Handy and L. DeWayne Young. Rolf Kaufman attended in his capacity of CIOFF International Treasurer. Dr. Udomsak Sakmunvong, second vice-president of CIOFF, hosted the congress. Kari Bergholm, CIOFF President, hosted a special guest, Ms Padilla, president of IOV, from the Philippines who gave a major address to the assembled world delegates. Virginia Topitzes was honored for her many years of service to the North American Sector of CIOFF and was presented with the Silver Pin for Meritorious Service.

The international delegates met in official sessions and were also guests at the International Cultural Festival "Bridge Over Generations." A surprise awaited Mary Bee and DeWayne when Stanislaw Leszczynski's "Zespol Tanca Ludowego" ensemble from Lublin, Poland appeared on stage! They had been with them earlier this summer in Poland. Part of the pleasure of attending international events is to be reunited with old friends and to make new friendships.

The delegates also attended the Loy Krathong Festival, where flower arrangements with candles and incense were set afloat in the lake. Trips to the many fabulous golden temples were arranged for the congress participants, as well as a river cruise, where the temples glowed against the night sky.

Mary Bee and DeWayne co-hosted a workshop for children, where participants from around the world presented games to further the cultural heritage of children. Many games, with or without musical or singing accompaniment, were found to be similar in many countries of the world.

Clayton Handy, NFO and CIOFF-USA Youth Delegate, was appointed to the International Working Group for

Youth, representing the North American and Caribbean Sector.

The following events were outlined: The World Folkloriada will be held in 2004 in Hungary; the Youth World Congress will be held 2003 in China; and the CIOFF North American Sector meeting will tentatively be held February 2003 in Haiti.

For information regarding CIOFF International or CIOFF-USA, contact Rex Burdette at cioffusa@aol.com.



THE KENTUCKY DANCE FOUNDATION

By David Lewis

In 1997 the Kentucky Dance Foundation acquired the Michael Herman Folk Dance Label and archives. Two semi-trailer trucks were required to bring the collection from New York to Brandenburg where a new warehouse was built. After four years of working on the collection, we are now able to announce that the entire collection has been written to a data base and a Web site is in place. The data base inventory is searchable on the web site at www.folkdancer.org.

A part time employee, assisted by Leslie Lewis, worked two years to put the records into a data base. This has been accomplished with the amazing number of 36,000 records now indexed in the data base. There are 28,000 different song titles in the record collection. Some records exist in hundreds of copies, others only as a few, and there are thousands with only single copies. The Folk Dancer Label records and archive data base is searchable on our web site www.folkdancer.org.

The variety of the archive can be illustrated as follows. A search in the data base for "Irish Washer-Woman" finds that there are 79 different records with this

tune under such diverse labels as Folkraft, London, Old Timer, Library of Congress, Mercury and scores of others. A data base search for "Arkansas Traveler" reveals that there are 13 different recordings of this tune. Including Ralph Page, Tommy Jackson and Folkraft versions. There are 15 different versions of "Canadian Breakdown" and eight of "Indian Reel."

Simultaneously with the receipt of the record archives from the Michael Herman Estate, the technology to make CDs on personal PCs became available in 1997. Mint copies of the 50-year-old records on the Michael Herman label were selected, run through an electronic music cleaning process, and written to CDs. I spent about six months making the CDs. These CDs are available for sale from the Kentucky Dance Foundation.

It is obvious that a vast trove of American folklore has been preserved by the Kentucky Dance Foundation. Many of the records exist in multiple copies and therefore are for sale. We invite you to visit the Kentucky Dance Foundation at Brandenburg, Kentucky. You may want to call Stew Shacklette, President, in advance at 270-422-2421. Stew works in the Folk Dancer archives daily.

RENEWAL NOTICE

If you haven't renewed your membership in the Lloyd Shaw Foundation, this will be your last issue. Send your membership dues to Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603.

Individual--\$25	Couple--\$40	Supporting--\$50
Sustaining--\$100	Patron--\$250	Life--\$1000

DANCE CENTER CALENDAR

Sunday	Salsa and Swing	11:00 AM to 1 PM
	High Desert Dancers	5:30 to 7:00 PM
Monday	Private Practice	12:00 to 1 PM
Tuesday	Karate	5:15 to 6:45 PM
	Argentine Tango	7:00 to 10 PM
Wednesday	Scandinavian Dance (1st, 3rd and 5 th)	7:30 to 10 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 PM
Friday	African Dance	7:00 to 8 PM
Saturday	Irish Step Dancers	8:00 AM to 2 PM
	Tango Club	2:30 to 4:30 PM
	Salsa and Tango	5:00 to 7 PM
	International Folk	7:15 to 10:30 PM

Possible upcoming classes at the dance center include Ballroom Dancing and West Coast Swing.

STIR THE BUCKET

Donna Bauer reports, "The **Litchmans** and I were privileged to have **Gisela Brogle** from Switzerland and **Bernie Chalk** from England visiting with us for most of January. I invited Gisela to my classroom to do some folk dancing with my fifth graders and it was really enjoyed by all including another teacher from my school."

Susan English reports that husband **Bill Alkire** is back to his energy level before bypass surgery. He walks three miles a day and leads dances four evenings a week. She says that they are exploring historical dance, 1803 to the present for the Ohio Bicentennial. They found Lee Ticknor's material to be "terrific." They are also folding the old-time couple dances into the timeline.

The LSF is going to the national AAHPERD (American Association for Health, Physical Education, Recreation and Dance) convention in Philadelphia April 1-5. **Nancy Kane** has agreed to staff a booth to promote the new LSF kit, *Program of Dance for Secondary Education*.

TWO RESIGNATIONS

In December, **Chris Bischof** sent the following message to the Board and Officers of the LSF: "I am sorry to inform the board that I will resign my position on the LSF board effective 1 January 2003. I've enjoyed working with all of you and deeply appreciate the opportunities the LSF has given me. After two years of continuous traveling, calling, moving and marrying, I am exhausted and will take a sabbatical from dance calling and organizing at least through 2003." Chris assured people of his continuing interest in the Lloyd Shaw Foundation. It is to be hoped that he will return to LSF involvement once he has had a chance to regroup.

As we go to press, we just received **Jack McIrvine's** resignation, citing too many other commitments.

Mary Sorensen

We are sorry to report that Mary Sorensen, a long-time friend of the Lloyd Shaw Foundation and of the Shaw family died on January 28 in Colorado Springs.

Mary first saw the Cheyenne Mountain Dancers perform when she was a student at Texas Women's College. She was so impressed with the dancers and their director, Lloyd Shaw, that she came to Colorado Springs after she graduated. She applied for an opening to teach first grade at Cheyenne School, but Dr. Shaw said he needed an "experienced hand to teach the little ones," hiring Mary instead to teach physical education. It turned out to be the last year before Lloyd Shaw retired. Mary continued to teach in Colorado Springs, developing an expertise in teaching children with special needs.

When Lloyd Shaw's widow Dorothy, who directed the affairs of the LSF for its first 15 years, was no longer able to live independently, it was Mary who stepped in and looked after her and effected her move to Boise to be near her daughter. It was also Mary, with other family friends, who looked after Coombe Corrie, the lovely cabin that Lloyd Shaw built west of Pike's Peak, until Shaw's grandson Kent Obee was able to retire to Colorado Springs in 1995.

Mary was a loyal supporter of the Foundation. She lent her expertise to the development of the LSF Dance Kit for Special Education, and she attended LSF dance events in Colorado Springs.

Funeral arrangements are not known as we go to press, but it is expected that Mary's ashes will be scattered at Coombe Corrie.

Special Dance to Honor Lee and Gail Ticknor

A special ball to honor Gail and Lee Ticknor will be held at Mary Baldwin College in Staunton, Virginia, on March 15, 2003. Lee passed away this past June after a short battle with cancer.

The dance community of Virginia has established a Ticknor Scholarship Fund to honor Gail and the memory of Lee. Lee was a frequent contributor to *The American Dance Circle*, and Gail is a former member of the LSF board. The Ticknors have taught English and Scottish dancing for many years and were instrumental in starting several dance groups in Virginia. Ball attendees and members of the dance community who knew Lee and wish to help commemorate his life-long contributions to the enjoyment of dance are encouraged to make a contribution to the scholarship fund.

Checks for the Scholarship fund should be made out to "Lloyd Shaw Foundation" marked for the Ticknor Scholarship and sent to Dr. Irene Sarnelle, Mary Baldwin College Performing Dance Group, Mary Baldwin College, Box 5-0479, Staunton, VA 24401.

There is no admission fee to attend the ball, but advance registration is required. Information on the ball can be obtained from Dr. Irene Sarnelle, Mary Baldwin College 540-887-7162, isarnell@mbc.edu, or Lou Vosteen, Williamsburg Heritage Dancers, 757-564-3775, whdance@cox.net.

EVENTS OF NOTE

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. See ad in the centerfold 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, Elsay, IL 62028, (618) 374-2024, twoviolins@empowering.com. See ad in the center of this issue.

Sharpes Assembly, Sixth Annual Contra and English Country Dance Festival, October 3-5, 2003, Kenilworth Lodge, Sebring, FL. Contact: George Senyk, 4300 North Indian River Dr., Cocoa, FL 32927, (321) 636-2209

York Contra Dance Holiday, November 27-30, 2003, Yorktowne Hotel, York, PA, with Grant Logan, Stew Shacklette, Paul Moore. Registration and information: Barbara Johnston, 402 D Street, Salida, CO 81201, Phone and Fax: (719) 530-0219

FOUNDATION INFORMATION

Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310
(Office Manager, Board of Directors) (336) 643-2975,
Email: mararmst@bellsouth.net.

Linda Bradford, 2005 Urban Drive, Lakewood, CO 80215
(Mailing List) Email: lbradfor@jeffco.k12.co.us.

Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
66503. (Enid: Past President; Editor of American
Dance Circle; Lew: Treasurer) (785) 539-6306;
Email: ecocke@ksu.edu; cocke@phys.ksu.edu.

Robert Fuller, P.O. Box 354, Paris, KY 40362, (Vice
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Email: RFJ727@aol.com.

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

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM
87104. (President, Archives Director) (505) 247-
3921; EMail: wmlitchman@yahoo.com.

LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue,
SE, Albuquerque, NM 87108. (505) 255-2661.

LSF Educational Resources Division, P. O. Box 11, Mack's
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audiolft@dam.net.

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LSF Webpage: www.lloydshaw.org

Jack McIrvine, 19 Ridge Valley Drive, Bracebridge,
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Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood,
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Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,
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Lovetta Wright, 4110 Del Sol Rd. SE, Deming, NM 88030
(Secretary) Email: lovetta@swnm.com.

DeWayne Young, 359 S. Cleveland Avenue, Blackfoot, ID,
83221-3210, (208) 785-2427, (Board of Directors)
Email: dyoungifd@aol.com



LOYD SHAW RECORDINGS ARE AVAILABLE FROM:

LSF EDUCATIONAL RESOURCES DIVISION
P.O. BOX 11
MACKS CREEK, MO 65786

PHONE: (573) 363-5868

FAX: (573) 363-5820

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www.lloydshaw.org/catalogue/catframes.htm



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