

Welcome!

Issues of the *The American Dance Circle*, a publication of the Lloyd Shaw Foundation, are made available on-line by the Lloyd Shaw Foundation.

Articles in these publications not specifically copyrighted or taken from another source may be reprinted without obtaining permission as long as credit is given to "*The American Dance Circle* quarterly publication of the Lloyd Shaw Foundation". The publications themselves are Copyright (C) The Lloyd Shaw Foundation and all rights except as stated above are reserved.

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**

September, 2003

Volume 24, Number 3

THE LLOYD SHAW FOUNDATION

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

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

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

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

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

PUBLICATION INFORMATION

The *American Dance Circle*, ISSN: 1529-417X, is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date.

Ads and articles may be submitted to:

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

Articles in this publication not specifically copyrighted or taken from another source may be reprinted without obtaining permission as long as credit is given to "*The American Dance Circle*, quarterly publication of the Lloyd Shaw Foundation."

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 = 4.5" wide X 7.5" tall Half page = 4.5" wide x 3.5" tall

TABLE OF CONTENTS

Letter from the President	2
Bill Litchman	
Lines about Squares	4
Dick Pasvolsky	
Conversations about Contras	8
Glen Nickerson	
Nominations to the Board	11
Two Contras	14
Rick Mohr	
Rocky Mountain Dance Roundup	16
L. DeWayne Young	
Waltz Ballonet/Amelia's Waltz	18
Fred and Mary Collette	
Cumberland Dance Week	19
Eric Schreiber/Enid Cocke	
The Trail of the Waltz	20
Peter Zachary Cohen	
Professor Olga Kulbitsky	26
Nina Balkum	
Condensed Minutes-General Membership Meeting	29
Lovetta Wright	
Condensed Minutes-Board Meeting	32
Lovetta Wright	
Hall of Fame Portraits at the Dance Center	34
Dance Center Calendar	35
Donna Bauer	
Member Information	36
Stir the Bucket	37
Events of Note	40



FROM THE PRESIDENT

By Bill Litchman

It's been a good summer. While many places in the world struggle with hunger, sickness, and pain, we are so fortunate to share a common interest in dance. The Foundation continues to support three absolutely wonderful dancing experiences for all generations. I hope all who read these words will be present at one or more of our camps sometime soon.

The LSF board of directors approved exploring a new dance camp to be held in Hawaii. This camp may be a couple of years away but should provide another venue, a new experience, and an opportunity to make new friends. Each camp allows us to mingle together, share common interests, and consider what the world would be like if we could bring some of the world's other people into the fold. People who dance together won't blow each other up!

Both Terpsichore's Holiday and Cumberland have been managed through a committee of volunteer dancers and leaders and the results are exemplary. Congratulations and thanks to everyone who contributes skills, time, energy, or ideas to the overall product. Special thanks go to those who coordinate those committees. It is a difficult task. Love of community dancing and inter-generational programming is the key to all of it.

RMDR is now embarking on a committee approach

to camp production and we are very hopeful that the spreading of the burden will make the whole effort more palatable to everyone and still produce camps as wonderful as the one held this year at La Foret. A beautiful setting and a beautiful experience.

Also take a good look at the music and other recordings available through our sales office. Over 100 new tracks have been added to the repertoire since the first of 2003, some of them surprising in their content. There is a full CD of square dance calls by Marvin Shilling, legendary Colorado caller who was killed in an airplane crash as a young man. Listen to these tracks and you will hear fine western square dance calling. Also included in this new material is instrumental music appropriate for square dancing, both patten and singing squares. One tune, "Beautiful Texas," sounds like and has the same chord structure as "Because, Just Because." Try it.

The Archives is now being incorporated into the special collections section of the Denver University Library. Cataloging and shelving are moving forward at full steam. Those of you who may wish to donate personal collections of dance materials should contact me directly (phone, email or US mail) because we still welcome donations. Thanks also to all those who helped in that move.

For those of you not currently involved in a Foundation project, please consider volunteering some of your time to our camps, music production, dances, or other activities. You will certainly be rewarded for your efforts.

LINES ABOUT SQUARES

By Dick Pasvolsky

The article that appeared in the June, 2003 edition of ADC was, except for a few minor changes, a reprint of the article that appeared in the March, 1987 edition, in which I described some of the background, styling and uses of some of the allemande figures and breaks. Shortly after the original article was published, I received a complete list of alphabetical allemandes, A to Z, from Coy Cowan. Coy said that he believes that the original list first appeared in American Squares Magazine when it was edited by Charley Thomas, who founded the magazine back in the late forties.

A few of the figures on the list were used occasionally as gimmicks. I probably used five or six of them at some time during my early calling years. I'll print the figures as they appear on Coy's list and describe and comment on some of them.

Allemande A by Joel Orne of Northridge, California. Allemande left to an allemande "A," go right and left and half sashay. Re-sashay go all the way 'round, the four gents star across the town. Turn the opposite lady left hand 'round. Give a right to your corner, pull on by and swing the next girl on the fly.

Bill Burleson, in his *Square Dance Encyclopedia*, lists this description of the action: From a grand right and left position, a right hand pull by to touch left hands with the next and both turn to face into the set. (Note this position is half-sashayed.) To re-sashay, the person on the left side steps to the right in front as the person on the right side steps to the left behind to exchange places. Go all the way around to move forward around the same person passing right shoulders and facing each other for the next command.

That "touch your right hand lady by the left and face center" is a bit awkward and certainly interrupts good body flow. Applying Burleson's definition to Orne's description of the figure, dancers are moving forward, then must stop face in and sashay in the opposite direction with their original partners, then again change direction to re-sashay all the way around.

Allemande B by Bill Barr of Cudahy, Wisconsin:

Allemande left and allemande "B," go right and left, swing number 3. The gents star right across the town, turn the opposite lady for a dopaso; corner by the right hand around you go. Partner left with a left all around and promenade the corner as she comes down.

Other than the poor flow of the right hand star coming out of the swing, this one should work quite well. Callers might specify "opposite lady left" for clarity, although it is somewhat implied coming out of a right hand star.

Allemande C by Charley Thomas: Allemande left to an allemande "C," pass one turn back, pass two turn back, and now pass three, and swing that girl as pretty as can be.

Charley may have cut out a few words so that he could get the word three to rhyme with "C" not too far along, but does not clarify whether or not he wants the dancers to actually pass, using no hands (which would work) or use hands as they pass. This would need to be explained by the caller in a walk-through.

Allemande D by Barry Binns: Allemande left, it's an allemande "D," meet your honey with a little doci (dos a dos). Step right up and give 'er a whirl, then promenade that corner girl.

Simple, but works.

Allemande E by Phil Monroe of Hollywood, California: Allemande left to an allemande "E," go right and left and turn back three. Count 'em boys let's have some fun, meet the third and turn back one. Into the middle like an allemande thar, back up boys in a right and star. Shoot that star and there's your own, so promenade that pretty girl home.

Because a few more of the alphabet allemandes include allemande thar, I'm going to skip to allemande "R" and discuss how it may have been converted to thar and a little about how it has been used over the years.

First, Lloyd Shaw's original **Allemande "R"**: Allemande left right where you "R," go right and left and form a star, the gents back up but not too far. Let that star to the heavens whirl, go right and left to the second girl and star again. Shoot that star and there's your own, promenade that pretty girl home.

Shaw's figure is basically the one that most of us

used when we called allemande thar in the early 1950's. Cowan theorized in his letter to me when he sent the list of allemandes that if some caller used the same formula used for calling most of the other alphabet allemandes (allemande left to an allemande—) instead of Shaw's wording, he could see that the "d" in allemande might be heard attached to the "R" so that the dancers heard "allemande left to an alleman' dar". He added that he could see another caller picking it up as "allemande thar."

Cowan added that, on the other hand, some editor, in an effort to complete the alphabet, might have converted the thar to an "R." With Lloyd Shaw having been credited with the original allemande "R," I am sure that the latter theory would not apply.

The definition of allemande thar found in Burleson's Encyclopedia is: Four people have a right hand star in the center and are backing up, their partners (not necessarily their original partners) joined left arms with them and are walking forward.

The two figures used most often to get out of the thar in the early fifties were shoot the star and throw in the clutch. The most common use of shoot the star (or let the star to the heavens whirl, re Shaw) has been over the years the one that Shaw used in his definition of allemande "R." Callers have come up with some interesting variations over the years to make the thar figure a very versatile one.

Then they began to use other ways to get into the thar, such as:

Circle to the left and around you go
Right about now do a dopaso
Partner left and corner by the right
Partner left to an allemande thar, etc.

Throw in the clutch was the forerunner of slip the clutch, which is more commonly used today. I liked throw in the clutch. I wish that callers would use it more in conjunction with slip the clutch.

Burleson's definition of throw in the clutch: From an allemande thar or wrong way thar: those in the center retain the star but release hand holds with those on the rim; the

four in the star will walk forward and those on the rim will also walk forward going the opposite direction of those in the star.

The usual was to have the dancers walk forward until they met their partners or until they met their partners the second time. I preferred the latter because with everybody moving forward, they met the first time half way around the set and sometimes were past their partners before they had time to react to the next call.

A typical call went like this:

Throw in the clutch and put 'er in low
Twice around the ring you go
Catch 'er by the left for a dopaso
Some go right, some go wrong
Courtesy turn 'er and travel on
Promenade

Burleson's slip the clutch: From an allemande thar or wrong way thar: those in the center stop and release hand holds with those on the outside. Everyone now walk forward to the next person (centers holding the stars).

If you were with your partner in the thar, the common get out has been slip the clutch to a left allemande. Another that many of us use is slip the clutch and a U-turn back to a right and left grand. Another is slip the clutch, do a U-turn back, box the gnat to a wrong way grand.

Burleson also lists slip the clutch 1/4, 1/2, 3/4 and full. From an allemande thar or wrong way thar: drop hands with adjacent dancer, centers will keep hands in the star and both those in the star and on the rim (outside) will move forward one person for 1/4, two persons for 1/2, three persons for 3/4 and once around for full. I never used the quarter system. If I wanted dancers to move up more than one person, I would say "slip the clutch, pass one, or two", etc. Many callers do the same. Slip the clutch full is, of course, throw in the clutch.

I expect to go through the rest of the alphabet allemandes for the December issue of ADC. Some of them are clearly figures created merely to fill voids in the alphabet and are not well done. If any of you have any that you've created, please send them to me. I'll try to fit them into the next issue. (Jodipas@nac.net)

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

There are dance events in which either the ladies outnumber the men, or the men outnumber the ladies, although ladies are usually in the majority. This can present difficulties to the dance leader in programming a suitable dance; however there are several ways to work around the "problem." One way is to use dances that were developed for a preponderance of ladies; another is to use dances that are not gender-specific. Quite a few contra dances can be danced with all men, all women, or a mixture as long as the dancers are not identified as taking either the lady's or the man's part, and each dancer dances from a defined position. Some movements that are not gender-specific are circles, stars, lines, forward and back, dos-a-dos, rights and lefts (square through), and arm turns (allemande left or right).

Where there is a preponderance of women, the use of a formation sometimes called a "tri-contra" provides a solution. This allows each man to dance with two women - one on each side of the man. Each group of three faces another group of three in long lines - it is not a 3-face-3 around a circle similar to a Sicilian Circle (2-face-2). One of the more traditional tri-contras, origin and author unknown, is:

TRI-CONTRA #1

Man between 2 ladies facing another such group of 3 in facing long lines.

- | | | |
|----|---|--|
| A1 | 8 | Opposite men - Dosado |
| | 8 | Opposite ladies - Dosado |
| A2 | 8 | Men - Down the Center and Go Outside (own line) |
| | 8 | Men - Up the Outside to place |
| B1 | 8 | All - Forward and Back |
| | 8 | Men - Turn the Left Hand Lady by the Left, then RH Lady by the Right |
| B2 | 8 | Men - Swing the LH Lady (put her on the |

man's right) (all face across)

8 All - Forward and Back

In this dance the men do not progress - they stay in their starting position - but the ladies progress counter-clockwise. As the LH lady is moved to the man's right to end the swing, the former RH lady moves one place right along the line to become the LH lady in the next group of three. Each lady alternates between being a LH lady and a RH lady. At the ends of the lines the displaced RH lady moves across to the other line to become the LH lady in the next sequence. A more modern, but similar, dance in the same formation is:

CRESCENT HILL TRIO by Boyd Rothenberger, New Albany, IN

A1 8 Men - Turn the RH Lady by the Right
8 Men - Turn the LH Lady by the Left
A2 8 Opposite men - Dosado
8 Opposite ladies - Dosado
B1 16 Men - Turn Contra Corners
B2 8 Men - Swing the LH Lady (put her on the man's right)(all face across)
8 All - Forward and Back

The progression is the same as in the previous dance. The men can go to the LH lady directly from the ContraCorners for the Swing.

A traditional dance that can be danced with any mixture of men and ladies is:

JEFFERSON'S REEL

Duple minor

A1 8 1s with 2s - Circle Left (4 hands round)
8 1s with 2s - Circle Right (4 hands round)

- | | | |
|----|---|--|
| A2 | 8 | Same four - Right Hand Star |
| | 8 | Same four - Left Hand Star |
| B1 | 8 | 1s - Down Outside (own line) and Turn Back |
| | 8 | 1s - Up Outside and Into Center (to a line of four) |
| B2 | 8 | Lines of four - Down the set and the 1s make an Arch |
| | 8 | 2s - Duck through the Arch and All come Up the set. |

Note that no mention was made as to whether the dance is proper or improper; with only one gender or a mixture dancing, there is no need to identify the make up of the lines. It is not even necessary to use the terms actives and inactives. As the dancers come up the set, the 1s do NOT turn around - they back up while the 2s stay facing up. At this point, the 1s are facing the next 2s to make new groups of four. Those dancers reaching an end of the set not facing a new couple turn around and wait until the next sequence of the dance. The dancers can be identified by means others than 1s and 2s (1s facing down, 2s facing up) such as "blues" and "whites." There are several ways to denote positions without using gender-specific terms. In other dances, if a swing is among the moves, substitute a two-hand turn for the swing, especially if the group is predominantly men.

One of the best known dances for all men is the *Reel of the 51st Division*. It is a Scottish dance developed during World War II internment as prisoners of war to be a means of exercise by, and for, their troops. The formation is a standard four couple set, but all movements rely on numbering and position only. It is quite often shown as an eight-man demonstration dance. It will not be featured here - you can find it in several references.

Callers, review your collection of dances - you might be surprised to find how many can be danced by all men, all women, or any mixture of dancers. Such dances can be useful when working with groups composed primarily of one

gender, such as scout groups, pre-teen and teen-age groups, and some seniors groups. They could be useful at party-nights or at one-night stand dances with a mixed group.



NOMINATIONS TO THE BOARD

This fall you will receive a ballot to elect two new members to the Board of Directors of the LSF. Here are brief biographies of the three candidates.

Ron Counts

Ron earned a BS in Agricultural Economics from Virginia Polytechnic Institute and an MS in Business Administration from Boston University. He retired from the U. S. Army in 1983 and has worked in sales until his retirement in 2003.

He learned to dance in 1953 and called for his high school friends for three years before entering college. He has called for more than 28 years and has led exhibition groups in Germany and Colorado Springs. He is a 1986 graduate of the Bill Peters Callers College and has served on the staff of the Heart of Dixie Callers College in Birmingham, AL in 2001. He founded the Pikes Peak Callers School in 2001 and is the principal instructor. The mission of this school is to prepare new callers for the discipline, coursework and pressure they will encounter at a full week in-residence callers college. He is working toward becoming a CALLERLAB Accredited Caller Coach.

He is the Director of the Leaders Round Table for the 53rd National Square Dance Convention. He was invited to join CALLERLAB in 1986 and is an actively contributing member of the Mainstream, Community Dancing, Contra and Traditional Dancing, Education, Grant Writing, Youth Activities and Recruit, Promote & Maintain Committees. He served as the Vice Chair of the Choreographic Applications Committee for two years and is the current Chairman of that Committee. He is a lifetime member of the Colorado Springs Square Dance Callers Association and has served two terms each as president, treasurer and secretary.

Ron is the Director of the Second Horizon Folk Dancers, an exhibition group that performs folk dances in nursing homes, senior residences and for civic groups. He is currently compiling a Folk Dance Handbook that will assist new folk dancers in quickly learning the dances of the group. He has introduced Traditional Squares and Contras to his mainstream club to provide variety and to make the dancers aware of their square dance heritage. He recently learned Line Dancing and Country Western Dancing and founded "Dance Masters," a private business that teaches a variety of dance forms to individuals and groups so that they can more easily fit in to contemporary social situations. He maintains an extensive library of dance books, tapes, videos and music. He believes that our dance future lies in our youth and that a significant effort must be focused on instilling an appreciation of our dancing heritage.

Eric Schreiber

When it came to dancing, Eric Schreiber thought he was born and raised with two left feet. He spent most of his life unaware that he was missing a significant amount of enjoyment. Five years ago, Eric was coerced into attending his first LSF Cumberland Camp, along with his wife Lynn and two children, Erin and Ben. He immediately fell in love with every aspect of folk dance, to the point of volunteering to be a member of the Cumberland Steering Committee.

Eric is currently in his second year of serving as Registrar and On-Site Coordinator for Cumberland Dance Week. As Registrar, part of his responsibility is to promote, review, and recommend the allocation of scholarships, including LSF funds, to deserving individuals. During the past two years, the number of people able to attend CDW with scholarship assistance has dramatically increased.

One of the results of Eric's involvement with CDW and LSF has been an increasing awareness of and appreciation for the mission of preserving and promoting our folk dance heritage. Last fall, he and his family organized the first of several "community folk dances" in a turn-of-the-century building in their hometown of Elsah, Illinois. By promoting LSF to the Historic Elsah Foundation (an organization committed to preserving and promoting historic preservation), plans are now jointly being made to make these community dances a monthly activity in Elsah beginning in the fall.

As a board member, Eric plans to continue serving to help promote the mission and goals of LSF through CDW and in his community. In addition, he hopes to contribute the perspective of a person relatively new to LSF and folk dancing.

Rusty Wright

I have been involved in dance for over 49 years and have been a square dance caller and contra prompter since 1970. I learned square dance calling from Cal Campbell and contra prompting from Don Armstrong. I have been involved with the LSF since 1981 with my first attendance at Rocky Mountain Dance Roundup. I have been at RMDR 22 times, the LSF eastern camp at Copecrest (Dillard , Georgia) seven times and, after it moved to Lake Cumberland, Kentucky, three times. I have been an LSF board member 12 years. Dance can become more important in peoples' lives in the 21st century and I would like to be on the board to help guide the LSF deeper into those lives.

TWO CONTRAS BY RICK MOHR

Editor's note: I had the opportunity to meet Rick Mohr recently at the wedding of a mutual friend. I recognized his name because I had collected his dance "Rockin' Robin" at a dance weekend and have enjoyed using it myself. He graciously gave me permission to reprint his dances. So here are two of them with his notes. You can find a treasure trove of Rick's dances at this website: <http://home.comcast.net/~RickMohr>

Rockin' Robin

Written November, 1996

Duple proper

Level: Intermediate

- A1 Circle right (8)
 - Allemande L with neighbor (6)
 - Men pull across by the R (2)
- A2 Hey (partners pass L shoulders to start) (16)
- B1 Balance and swing partner (16)
- B2 Circle L 1 1/4 (to original places) (10)
 - "Zig left": move with partner out of set (3)
 - "Zag right": move R with partner past neighbors to meet next couple (3)

This is a very fun dance, especially with fast reels.

It helps to alert the men to pull by at the end of the phrase in A1. Otherwise some will delay until the beginning of A2, making them late for the balance in B1. This can be reinforced during the dance by calling "Men right hand pull by" early by a beat or two.

The "Zig-Zag" in B2 is most satisfying if the dancers emphasize the sideways left/right motion rather than the forward motion which gets them past their neighbors. There's plenty of time, so encourage them to go a good

distance out of the set in the Zig. The idea is to let the momentum from the circle left propel into the Zig left, and let the momentum from the Zag right lead directly into the circle right with the next couple.

For Robin Kynoch, a fine tinwhistle player from Framingham, Massachusetts. You might not think it possible to "rock" on the whistle, but Robin does.

Chuck the Budgie

Written, August, 1991

Duple Proper

Level: Intermediate

- A1 Men allemande L (6)
Swing neighbor (10)
- A2 Circle L 3/4 (6)
Swing partner (10)
- B1 Long lines forward and back (8)
Women allemande R 1 1/2 (8) (*join L hands with neighbor to form a wave of four*)
- B2 Balance the wave (4)
Allemande L with neighbor 3/4 (*to long wave of four*) (4)
Balance the long wave (4)
Allemande right with next neighbor 3/4 (4)

There's a fine fiddle tune called "Pat the Budgie" with sharply punctuated notes in the B2 which cry out for balances. The dance provides the balances in the right spots and otherwise moves along pretty well.

"Budgie" is slang for "Budgerigar" (a type of small parrot) as well as, I'm told, for "logger." The tormenting question is whether the tune commemorates a notable budgie named Pat or the act of patting some nameless budgie on the head. We may never know.

ROCKY MOUNTAIN DANCE ROUNDUP

LaFORET, CO

By L. DeWayne Young

The 25th anniversary celebration of Rocky Mountain Dance Roundup, held at LaForet, Colorado, near Colorado Springs, June 29-July 5, was a highly successful and delightful event.

Where the workshop venue in 2002 was brown, dry and parched, with a thick haze of Colorado's fires invading the air, the 2003 dance camp was held in verdant meadows dotted with colorful wild flowers, blue skies, green forests surrounding the cabins and dance lodge, warm days and cool nights, and above all, Pikes Peak reigning in towering majesty.

There were reunions with many returning friends from all over the USA; Jochem Spreter came from Germany. New friends came to LaForet from Missouri, Minnesota and Canada! The Riggs girls, Kristina and Devin, returned from a performing tour to the National Square Dance Convention in time to share their excitement with the workshop.

Camp dancers enjoyed the company of two sets of twins who have "grown up" attending RMDR.

Challenging, exciting and satisfying dances were offered by Bill Litchman, Enid Cocke, Diane Ortner, Bob and Allynn Riggs, DeWayne Young; and Rusty Wright. The RMDR Band provided excellent music for the dancers and Norma Bowers made her delicious punch for the after parties.

One of the most rewarding elements of this year's RMDR was the presence of young dancers. Chad Bowers (10), Darrel Wright (11), and the pretty but growing-up-too-fast granddaughters (8) of Rusty and Lovetta Wright kept up the pace with the older generation!

Chris Conboy commented as she watched the three Wright grandchildren dancing, that these kids are years ahead of their age group in so many important physical, cognitive and social skills as a result of their dancing. They are truly the leaders of tomorrow and LSF is most fortunate to count them among the association numbers!

Plan to attend the 2004 RMDR at LaForet, Colorado, June 27 to July 3. The workshop will follow the National Square Dance Convention in Denver, CO, so large numbers are expected to be in attendance. Before the end of this year's workshop, fifteen paid registrations were already turned in, thanks to the promotional efforts of Ed A. Austin!

Get your registration in now and don't be disappointed! Contact Bob Riggs at email: RLRiggs@aol.com or phone: 303-741-6375.



Dewayne with Cheryl and Kimberly (Wright), Chad Bowers, and Darrel Wright

WALTZ BALLONET/AMELIA'S WALTZ

A Waltz Mixer by Fred and Mary Collette

Editor's Note: Last December at Terpsichore's Holiday I taught Jerry Helt's Three-Quarter Time Contra using Bob McQuillan's lovely waltz, "Amelia." Gail Ticknor approached me after the dance to say that it was very nice, but there was already a dance to "Amelia." I later found the dance on the dance program for The Ticknor Tribute Ball and discovered that Gail's dance was Waltz Ballonet, which had been recorded long ago by Lloyd Shaw Recordings to Tchaikovsky's "Waltz of the Flowers."

So here is a great marriage of a beautiful tune and a simple, very danceable waltz mixer.

Formation: a circle of couples in Varsouvienne position, facing line of dance (CCW)

Bars

- 1-4 Starting on outside foot, balance forward and back, dance forward 6 walking steps
- 5-8 Balance fwd and back, then holding R hands only, in 6 steps W turns 3/4 around to face center as M turns 1/4 to face out in an alamo circle, joining L hands with neighbor
- 9-12* Balance fwd and back, turn 1/2 by the R in 6 steps, rejoin circle
- 13-16** Balance fwd and back, release R hands and keep L hand of new neighbor, W steps forward into Vars. Pos. with new partner, while M steps L-face around her to take her R hand over her R shoulder

*Some folk evolution has occurred. In the Ticknor version the turn by the R is full around, and the W goes to the new M behind her: **Dropping partner's hand, W turns L under neighbor's upraised L hand to begin again.

"Amelia" can be found in *The Waltz Book*, Bill Matthiessen, ed.

CUMBERLAND DANCE WEEK, 2003

By Eric Schreiber (as reported to Enid Cocke)

The experience of attending Cumberland Dance Week is well expressed in a letter sent to Eric Schreiber:

Dear Eric and the Board of the LLOYD Shaw Foundation,

Thank you for the scholarship which made it possible for our family to attend Cumberland Dance Week 2003. We all had a marvelous time! Because Bob Tomlinson's focus is mostly international dancing, our teens, Gavin and Jessa, were exposed to and thoroughly enjoyed, learning many new types of dancing. Our son, Gavin, had a strong desire, but had not previously had an opportunity, to be a part of a band. What a wonderful experience it was for him to play the piano for some dances on the last night of camp.

As a middle-aged woman with no dancing experience, I found the people at Cumberland camp so welcoming and so gracious to me, on (and off) the dance floors. The dancing was so much fun. It was difficult to stop smiling.

I would be remiss if I didn't say that my teens and I especially enjoyed the energy and enthusiasm that Seth Tepfer brought to the camp. He related so well to the teens. As well, he took the time and effort to make me (an almost old lady) feel good about dancing. Yet, I found everyone at camp to be friendly.

How did you manage to make it all so perfect? Thank you. Hoping to see you again next year. We will never forget,
Sharon Paul

There were 133 people in attendance this year. Participants praised the outstanding music organized by Kendall Rogers and Brad Battey and the high energy contras of Seth Tepfer but also the leisure of the long lunch break and the family gatherings by the fireplace led by Neal and Pat Rhodes. Judi Meyer, who ran the nursery, won the poetry contest. And with the help of Seth's calling class, Eric Schreiber called his first contra dance!

THE TRAIL OF THE WALTZ OR, CAVEAT LECTOR

By Peter Zachary Cohen

Occasionally Sue and I are asked to demonstrate, for the benefit of the nostalgic or the youthfully inexperienced, what we have come to know of social dancing in America. We focus first on the waltz, as being one of the founding fathers in the field, and feel that some background perspective should be part of the program. When we first researched its history, the easiest found information--that such a natural bipedal motion had not surfaced till mid-18th century--seemed incredible. So we dug further, and our doubts have been vindicated.

To date the earliest record of circular and semi-circular movements done in three steps is solidified in the ancient muds that were soft along the shores of Lake Turkana where it shimmered in east Africa about 1.2 million years ago. The footprints are all of juveniles of the species *Homo erectus*, and it's hard to say whether they represent joyful play after swimming or a battle with biting flies. Nor is it clear whether the adults disdained such activity, or did it apart where the soil's memory has been erased. Beyond that area of impressions the trail does not reappear, and then quite dimly, until one looks in the cave-laced hills of Spain. Two sets of pictographs on an isolated wall there, done by slender, probably feminine hands, are amazingly arranged in sequential order, rather like a modern comic strip. Likely the Cro-Magnon women were excluded from the smoky firelit ceremonies in which pictures of auroch hunts and other male-oriented activities were painted, perhaps 20,000 years ago.

In the women's chamber, if that's what it was, the charcoal sketches contain just two berry-red dabs clearly representing glowing embers. In the first sequence, one woman is shown stepping barefooted on an ember, then stomping up and down, arms in grotesque positions, her mouth screaming wide open, and then in the third position she is heaving a handy rock at another lady who

Registration Form, Complete and Mail to
 Jeff Kenton, 714 Chesapeake Ave. Silver Spring, MD 20910

Enter names of those attending:

Adult: _____ M F

Adult: _____ M F

Youth: _____ Age _____ M F

Street Address: _____

City _____

State/Zip: _____

Phone: _____ E-mail _____

Meals: Meat _____ Veggie _____

Fees:

Adults (18 and up) Single Occupancy \$550.00

Double Occupancy \$450.00 per person

Junior Suite \$600.00 per person (adults 1&2)

Junior Suite \$500.00 per person for (adults 3&4)

(Junior suite features 1 bedroom w/queen,
 living room w/queen sleep sofa and kitchenette.

2 rollaways can be added for additional kids/adults.)

Youth (6-17) \$200.00 Kids (5 and under) \$100.00

Quan.	Total Amount
_____ Single Adult Occ. @ \$550 each	_____
_____ Double Adult Occ. @ \$450 each	_____
_____ Junior Suite Adults 1 & 2 @ \$600 each	_____
_____ Junior Suite Adults 3 & 4 @ \$500 each	_____
_____ Youth 6 - 17 @ \$200 each	_____
_____ Kids 5 & under @ \$100 each	_____
Subtotal	_____
Less member discount @\$25/adult member	_____
LSF membership (\$25 Individual or \$40 Family)	_____
Total Due	_____

**Please submit one-half now, payable to The Lloyd Shaw Foundation.
 Balance due Dec 1.**

Cancellations after Dec. 1 will be subject to a \$50 fee plus non-refundable expenses to Rocky Gap Lodge.

www.terpsichoresholiday.com

**THE NEW LLOYD SHAW FOUNDATION PROGRAM OF
DANCE FOR SECONDARY EDUCATION**

Containing a manual, 4 CDs, & videotape

All for \$90 plus \$9 S&H

**CATALOGUE AND CUE SHEETS ON-LINE
CUSTOM CD SERVICE**

The Foundation is offering a unique service—custom CDs with the tunes of your choice: one tune for \$10, \$2 for each additional tune up to a maximum cost of \$20, and all additional tunes after that are free. Copy the order form from the internet or use the copy in your catalog.

ALLEMANDE LEFT!

An Evening of Traditional Square Dances

Called by Bill Litchman, with the Music of the Sandia Hots

\$15 plus \$2 S&H

TERPSICHORE'S DELIGHT

Instrumental Music for Couple Dances, Mixers, Free Waltzes,
Jigs and Reels

\$15 plus \$2 S&H

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

ALSO:

**A SQUARE DANCING LIFE
BY BOB BRUNDAGE**

Soft Cover - \$20, Hard Cover - \$35, plus \$3.50 S&H

Order from Bob Brundage (bobbsharpe@aol.com)

or

412 Alvarado SE #206E

Albuquerque, NM 87108

**PRESS RELEASE: Rocky Mtn, Dance
Roundup, La Foret, The Black Forest,
NW of Colorado Springs, Colorado**

**SUBJECT: 3 reasons to reserve your place
at the June 27-July 3, 2004 RMDR, NOW!**

- 1) **An EXTRA 5% discount**, in addition to your \$25 LSF discount. How often today can you earn 5% on your \$?
- 2) **Paul Moore of San Diego**, director of Contralab, Contra's national organization, will add his dynamic prompting to our existing excellent staff of leaders. His fans will follow him!
- 3) **Perfect timing!** If you are also a modern western square dancer, you can enjoy a double barreled dance vacation in Colorado! The RMDR is immediately following the National Square Dance convention in Denver! **One plane ticket or one driving trip to enjoy both!**

Act Now! To reserve your place, send your check for \$50 per person to the RMDR Registrar, Linda Bradford, 15127 West 32nd Place, Golden, CO 80401

\$\$ Details: This Fall 2003, the fees for 2004 will be known and the information will be sent to you along with an official registration form to be completed. Fees are expected to remain at about \$500 for the week, covering all expenses.

December 31, 2003

This is the final date to receive the extra 5% discount, and 50% of total registration fees are also due. You can pay the balance in advance or when you check in, June 27, 2004.

Just Do It -- Pre-register TODAY!

The Lloyd Shaw Foundation
presents the sixth annual

Terpsichore's Holiday

Dec. 27, 2003 - Jan. 1, 2004
Cumberland, Maryland

Terpsichore's Holiday is a folk music and dance camp for all ages. We offer 5 days and nights of dancing, instruction, live music, meals & accommodations. This year we are featuring classes in Contras & Squares, Waltz, Appalachian Clogging, Irish Socials, Rounds, Rapper, English Country and Dance Band. Our goal is to introduce, promote, and teach these unique traditional dances in a fun and engaging way so that they may be carried on for generations to come.

This year we have an exciting group of teachers and musicians including: Susan Taylor, Gaye Fifer, Laura Robertson, Marianne O'Dougherty, Lew & Enid Cocke, Diane Ortner, Don Coffey, Sylvia Coffey, Leslie Jean Milbourne, Steve Hickman, Marty Taylor, John Devine, Bob Garber, Marnen Laibow Koser, Norma Castle Robin Russel, and Jeff Steinberg

This year Terpsichore will take place at the Rocky Gap Lodge and Resort in western Maryland. Rocky Gap is a AAA 4 Diamond Resort and is the only hotel in Maryland located in a state park. It includes spacious rooms overlooking a 243-acre lake, swimming pool, whirlpool, fitness room, and walking/hiking trails.

Terpsichore is sponsored by the Lloyd Shaw Foundation. The Foundation is a non-profit organization dedicated to recalling, restoring, and teaching the folk dances and music of the American people. We invite you to share the benefits of membership.

www.terpsichoreholiday.com

is trying to cover a smile. In the next sequence to the right another maiden makes the same error, but in her second section she is shown whirling with mouth aghast and four arms, two extended wing-like, two tightened against her breast as she apparently sought greater circular velocity. Then in her third section she has whirled further and it's evident by the tilt of her head and the relaxed lines of her eyes and lips that she has transported herself out of her pain into the balm of rhythmic motion. And an extrapolation of the position of her feet in the last two pictures shows that she was spinning in one-two-three time.

One can only speculate what happened next: how other women began stepping on embers in order to qualify for such singular ecstasy, until someone less compelled tried it by first touching only the painted ember, and found that that worked just as well, and no doubt the last days of the Cro-Magnon were happier as a result, at least for the women. But her movements get no reference again until historical times, in a Sumerian poem that was chipped into cuneiform writing almost 5500 years ago.

It tells of a young man who sought to draw out, or equal on his own, the power in the dustdevils he could see stirring up the desert about him, along with any tents or caravan packets that happened to be in the way. He tried it this way, he tried it that, finally settling on one-two-three. He never stirred up much dust, nor was able to disturb much equipment, but he found, as did the Cro-Magnon ladies, that the peripheral stuff was not important. He was seeking a sense of ability which he achieved in a glow of happiness from rhythmic gyrations, and you couldn't get that gratifying combination of pleasure and power just from tents and caravans no matter how many you disturbed. What happened next in this case we know for sure: various societies of dervishes spun into existence, utilizing his proto-waltz steps as a springboard for their own spiritual exertions.

To that date the waltz form was still a dance for one. It would not become a couples affair for almost another 3000 years, in what we tend to call 'ancient' Greece, as an unintended consequence of the Olympic

games, and through the agency of a newly-wed pair, the husband of which was practicing to compete as a hammer-thrower. Round and round he went in semi-squat position, much of his weight and balance back on his heels, till he got his heavy hammer ball sweeping around in a blur, and then, having gone to all that trouble, he would let it go, hoping that when the time came it would rainbow further than anybody else's.

Those were days when Zeus and Hera were the king and queen of Mt. Olympus, he of the roving eye, and she with a tongue so nagging that one time he hung her up by the rings on her fingers, with weighty bells on her toes. She outlasted this reaction, and with a such a role model to follow the young wife, who like most women would not be allowed to witness the games, made bold to criticize his method. She told him he was clumsy, that he should get upon his toes and move gracefully in the three-step manner she'd discovered while speed drying their sheets on windless days and playing with the neighbors' children. He was an impressionable young man, quite in thrall to her, so he entered the games and did as she prescribed. His stone ball flew about 60-feet, six inches, then described a violent deviation to ground.

Unfortunately this was 2000 years before Abner Doubleday invented baseball and the market for roundhouse curves was not yet established. He finished last, and a laughing stock, and with Zeus as his role model came storming home, shouting, "You and your bright ideas. Let's see how far I can fling you!" He grasped her by the rings on her fingers, rose to the balls of his feet and began a swift circle three steps at a time, and instead of hearing her pleas for forgiveness, he felt her pull back against him, as she moved her own feet reciprocally to his and they began to circle a bit faster than he'd anticipated. As they went through the second go-round she began smiling and humming with delight, which was not what his anger was aiming at. Uncertain now, he kept hold through a third and fourth go-round and by the fifth found himself smiling and humming, too. Eventually they went off happily together to get a few close journeyman friends to invest in this new inter-gender recreational procedure

they'd discovered, that could bring them more in franchise fees than tossing hammers ever could.

Alas, Sparta defeated Athens and the market for pleasurable recreation went almost as sour as it would later do with the Puritans. With fine discretion they kept their secret enjoyment alive and after several centuries their great-grandchildren escaped with it to Rome, where they were well-received by people who set their movements to music, giving it broader appeal than ever before. They even received official protection from the would-be poet/musician who was emperor, and who found in their company relief from attending gladiatorial gore and his various murderous duties. In fact it was from one of their social evenings that Nero Claudius Caesar could not be distracted while Rome burned. Alas, again, there were others who had different priorities and expressed them to such a degree that four years later, in what came to be called in retrospect 68 AD, Nero, the last of the Caesars, committed suicide and his dancing friends had to shift northward, circling through the Alps, settling in the valleys of what is now Austria and Germany with their self-contained amusements.

Nearly seventeen hundred years later they were discovered there by vacationing French aristocrats, all of whom were professional dancers because the King Louis's of the times made it plain that to advance socially, a/k/a financially, in their realm, one had to know how to dance. Suddenly that franchise dreamed of in ancient Greece had more value than in Rome.

French dancing masters had risen to the rank of stockbroker, but the dances they taught were all broadly patterned and done in the glare of candlelight reflected by crystal glass. To which the women came dressed in imitation of country cottages with a garden of a skirt hooped about them so widely that everything was done at arm's length, which left something to be desired, and that desideratum immediately became the waltz, with its newly applied name meaning 'to turn,' from the same word stem that gives us 'revolve,' and its cousin 'revolution.' The waltz in fact became a revolution as people realized that by taking single partners into its rhythmic circles they

could be relatively alone under the chandeliers, and by trimming down the skirts they could get even more alone. Editors began receiving letters from people decrying this latest depravity of human communion, while the music kept playing and the feet kept moving.

Naturally, harmony can be as difficult to sustain as capital or principles, and during this era the French and Indian Wars and their Old World counterparts were succeeded by the American Revolution, the French Revolution, the Peninsular Campaign in Spain, the War of 1812 and, with such role models before them, dancers, not to be completely out of step, developed their own disputes, principally whether the waltz steps should be step, step, together, or step, together, step. Participants became so hopping mad in their opinions that cooler heads in the eastern European area of Mazurka modified the dance to include some built-in hopping steps amid the basic three, figuring that way people could express themselves and still enjoy dancing.

That meant the mold was broken. Schottischers began doing their circles mostly in hops and abandoned three steps for four counts. Polka people cushioned the hops but kept the four counts, as did the later two-steppers. Then came the cake-walkers, the fox trotters, and the sensual tango twins--Argentina, the elder, and Americana, the younger--and their latin cousins all of whom fraternized with the swingers and the Charlestonians in a world gone polymorphous.

All the while, the waltz, well-schooled in modesty through the ages, bifurcated a bit as one aspect took an Olympic twist and joined the intense ranks of professional competitions, where one had to develop a determined mien and take a vow never, ever to look at one's partner; a development rather too late to help Lot and his wife, who thus might have had a means to avoid succumbing to the saline solution. But the larger portion of the waltz continued to progress like quiet eddies in a stream through the frontier dance halls and the big band ballrooms, filling in between tips at square dances, and providing the emotional close to USO evenings during WWII, and more lately playing a wider part, particularly at the senior

centers' dances that provide a forum for the legacies of the United Service Organization's service.

There have been Viennese waltzes, skaters' waltzes and anniversary waltzes, waltzes to do at three o'clock in the morning, home on the range, and while cruising down the river, including the Blue Danube; waltzes for merry widows and for those who have their hearts broken in Tennessee. At last, since the 1990s there has been The Lovers' Waltz, from the instruments of Jay Ungar and Molly Mason; a tune so full of lovely variety that Sue and I keep finding new steps to put to it, and because of its charm and variety it's the one we usually start with, after this brief but essential historical introduction.

(c) 2003 Peter Zachary Cohen

Pete Cohen lives with his wife Sue in the rural Kansas Flint Hills with the prairie wildlife, wild flowers, and a dance floor. He's retired from Kansas State University's English faculty, and from sheep raising. He's had published seven novels for children, two picture books, the book and lyrics for a children's musical, and two filmscripts for a Xerox social studies series. Three of the books were Children's Literary Guild selections, two were published in European editions, and other people liked the others, too. The grade school he attended included ballroom and square dancing as part of its physical education program, the University of Wyoming made such courses available to satisfy the PE courses then required of freshmen, and he's continued his deep devotion to dance academics ever since.

PROFESSOR OLGA KULBITSKY

July 6, 1914-April 13, 2003

By Nina Balkum

(Folk dance teacher and leader Olga Kulbitsky died on April 12. Her niece, Nina Balkum, provided the following tribute to her aunt, whom she calls "a legend in folk dancing, "one whose contributions have been many and great. Her presence, accented by her intelligence, with grace and elegance, has been greatly felt in the dance movement for many decades.")

Born in New York to two Russian immigrants, Stephanida and Nikifor, Olga began her formal dance training at the age of seven, studying ballet under leading ballet masters. Early on, in addition to ballet, Olga studied ballroom dancing, tap, and other specialized dance forms, and she was completely versed in all the classical dance forms.

Later in life Olga traded in her ballet slippers for sneakers and became an instructor in physical education. She received her BA from Hunter College in 1935 and her MA in Physical Education from Teachers College, Columbia University, in 1937; continued advanced studies at New York University from 1938 to 1943; and attended the International Olympic Academy, sponsored by the Hellenic Olympic Committee, Olympia, Greece, in 1966.

Olga began her teaching career at Hunter College in 1937. Her areas of specialization were *teacher education* (physical education programs in the elementary and secondary school; recreational and educational programs in all folk forms on the elementary, secondary, and college levels) and the *history of dance* (study and research of folk dance forms--ethnic, traditional, derived, and contemporary folk forms).

During Olga's time as a student and many years as a member of the faculty, Hunter College was recognized as the largest women's college in the world. The sudden transition of Hunter to a co-educational college presented a forceful professional challenge for Olga. She succeeded in meeting that challenge by convincing the chairman and other members of her department that folk forms of dance

should be a required course in the activity program of men's physical education majors. As a result, all men majoring in physical education were required to include a one-credit course in folk, square, and ballroom dancing.

Olga attended or taught at every folk dance summer school from the Atlantic to the Pacific. She also presented and/or conducted programs in folk dance forms at professional conventions at all levels-national, state, and local-and was a guest teacher at many colleges and universities nationwide. As a consultant, Olga was involved with the educational dance programs for the Boards of Education in New York, New Jersey, Connecticut, and Pennsylvania.

Olga's academic and professional honors, as well as other outside recognition, were vast. One of her most cherished awards was the San Antonio College Dance Award (March 1994) in recognition of her effort to preserve folk dance through documentation. Her varied memberships in learned societies added to her professional experiences.

Olga's professional activities and contributions extended even farther. She wrote many articles on dance and was the author of several books. In addition, she participated in international exchange programs and dance conferences.

Aside from her *Teachers' Dance Handbook*, Olga is best known for her association with Folkraft Records, Newark, New Jersey. As Folkraft's Educational Dance Consultant, Olga supervised the production and publication of education dance records and annotated more than three hundred of the recorded dances, including American and European folk, square, ballroom, and party dances. One of her special projects at Folkraft was to annotate fourteen Israeli dances, and this annotation is included in Folkraft's special collection of ethnic dances. Her detailed dance descriptions indicate the musical measures, counts, and directional cues. The U.S. Information Department has cited these records as examples of American educational recordings and recommended their study as an example of American folk culture. They have been listed for free entry in 31 foreign countries where we have an educational exchange

recommended their study as an example of American folk culture. They have been listed for free entry in 31 foreign countries where we have an educational exchange program. These recordings are also teaching aids in the school systems of many major cities in the United States.

After 35 years of active service, Olga retired in 1972 as Associate Professor in the Department of Physical Education and Department of Education at Hunter College. Even after her retirement from teaching, Olga's interest and love of the dance never waned. Dance had taken her around the world.

Olga was totally committed to her career, yet dance came second to her family. She was a devoted daughter, sister, and aunt. Olga was buried on Thursday, April 17, in St. Vladimir's Russian Orthodox Cemetery in Jackson, New Jersey. She took with her several of her most cherished awards, along with a copy of her *Teachers' Dance Handbook* and the Folkraft recording "Bluebird."

Olga, you will dance in our hearts forever.



CONDENSED MINUTES OF THE GENERAL MEMBERSHIP MEETING OF THE LLOYD SHAW FOUNDATION, JULY 2, 2003

President Bill Litchman called the meeting to order and introduced Board Members and Officers present. Board Members: DeWayne Young, Bob Riggs, and Bob Fuller; Officers: Lew Cocke, Treasurer; Lovetta Wright, Secretary; and Enid Cocke, Past President.

Bill explained that two members of the board had resigned, Chris Bischoff and Jack McIrvine, and that the Board is now down to five members. He then thanked everyone for attending the meeting.

Donna Bauer gave a report on the Dance Center. She stated that some damage to a skylight was being repaired at a cost of \$300. The sidewalk outside will be replaced and bushes will be trimmed. The Dance Center is bringing in enough money to take care of expenses and maintenance and is building up quite a large sum in the maintenance fund. Once the shelves are cleared out of the Archives rooms, there will be another room available for rental for private dance instruction or perhaps for office space if a non-dance use is permitted. She said that there are several Tango groups using the hall and that a Contra group was starting.

Bill gave a report on the archives. The bulk of the archives has been moved to the University of Denver and is in the process of being cataloged. He kept back items for which the LSF has a limited non-exclusive copyright such as the McGregor, Western Jubilee and Dash recordings. The archives published an autobiography of Bob Brundage, which is available in the sales division. The archives will continue to produce materials for the Foundation, and new materials can still be sent to Albuquerque for possible forwarding to DU. The move is very good for the archives as DU has professional people to handle the materials and they will be more accessible. The LSF requested in the deed of gift that DU put a note for each item that it came from the Lloyd Shaw Dance Archives so that users can search electronically either on-site or on-line and gather a listing

of materials that are associated with the Lloyd Shaw Dance Archives. The ownership has been transferred to the University of Denver. Comments were made about advertising to the National Square Dance Convention that the collection is in Denver and that people should see it during the 2004 Convention.

Bob Riggs made a report on RMDR. He said the attendance was down quite a bit for this year, and the camp would lose about \$4000 but it was successful as far as the dancing and leadership were concerned. The camp is still in the black for overall perspective. The date for RMDR in 2004 has been changed to start on Sunday after the National Square Dance Convention ends on Saturday. Bob asked that we find another director for RMDR; he was not formally resigning but he would like someone to learn how to run the camp to take over in a year or two. There was a general discussion on how to advertise and get the word out about RMDR.

Enid gave a report on Terpsichore's Holiday. She said they had about 150 attendees and they came out in the black. They tried a new location this year. The accommodations and the dance floor were great but they had to begin and end a day earlier because they would have to pay more to dance on New Year's Eve. The TH leaders have found a place for the camp where they can change the date back to end on New Year's Day. She reported that the camp is very successful, with a big emphasis on family, and that dozens of kids of all ages attend.

Bill reported for the Cumberland Dance Week. He said it is very similar to Terpsichore's Holiday. It is held in the summer in Kentucky and is set up for families.

Lew Cocke gave a treasurer's report. At the moment the amount in the bank accounts is \$72,519.55 and the investment accounts total \$95,672.55 for total liquid assets of \$168,192.10 which does not include the dance center. He had not received reports from all accounts, so the totals were as of April, 2003. There was a total in-flow of \$13,631 and out-flow of \$16,675 through April, most of the difference being Audioloft expenses which may be reduced in the next year. The

dance camps all made money for the previous year. There was a new scholarship fund started called The Lee and Gail Ticknor Scholarship Fund. It now has \$5,854 in it. The Secondary Kit is now complete and beginning to sell, but more promotion is needed.

Ruth Ann Knapp reported on membership. Last years membership had 232 people. This years membership is 370 people.

Enid gave a report on the ADC. The cost for the four issues for the last year came to \$1,764. She thanked all the regular contributors and said she would love to get letters to the editor and articles of any nature to go in the magazine.

Donna Bauer made a report for the Seed Money Committee for the committee chair, Gail Ticknor. Donna said the Singles Square Dance organization had requested seed money for an event happening in Albuquerque this fall. The organizations reimburse the seed money account if they are able to. They are asked to use the foundation logo on their advertisements.

Caroline Barham made the nominations report for Gail Ticknor. The committee nominated Rusty Wright of New Mexico and Eric Schreiber from Illinois. Ruth Ann Knapp nominated Ron Counts of Colorado Springs. Nominations were closed.

Bill invited directions to the Board. Ed Austin requested that articles be put in local dance newsletters to advertise the fact that RMDR is just down the road from the National Square Dance Convention next year. Alvin Nelson suggested that a pamphlet for beginners be created to help people to learn the different dance forms. Ron Counts suggested that a pamphlet be created for social skills for people who are non-dancers to be able to know what type of things they should expect and how these skills could be used. He said he has one that he would be glad to make available to the Foundation. The meeting was adjourned.

Respectfully submitted, Lovetta Wright

CONDENSED MINUTES OF THE LSF BOARD MEETING, JULY 2, 2003

The meeting was called to order by the President, Bill Litchman. Board members present were Bob Fuller, Bob Riggs and Dewayne Young.

Since there was not a formal board meeting last year the business of the board was handled via e-mail. Lovetta Wright presented a summary of board actions and decisions in lieu of minutes. There was a board vote to approve the Bob Brundage book, which had been omitted from the summary. The minutes were approved as amended.

The question of a quorum was discussed and it was decided that the three of the current five board members did indeed make a quorum, two board members having resigned before the end of their terms.

Election of Officers was discussed and the board decided that the present officers had another year to serve to complete their two-year term.

The board went through the proposed budget and discussed each line item and made changes. Lew will send out a corrected copy of the budget. The revised budget was approved.

Organizational items were discussed next. Rosters of each dance camp should be sent to Linda Bradford to be entered in the general mailing list. The next item was Web page needs. There was a discussion of how overseas customers can use the internet to pay for records or camp costs. It was suggested that we might be able to use paypal as used by ebay for our overseas customers. Bill said he would have Megan check this out and see what kind of costs this would entail.

There was a general discussion of what kind of files should be sent to Megan to be put on the Web site. Bob Riggs suggested looking into the idea of using the Web site to offer incentives to be a member of the Foundation. Bill asked Bob Riggs to come up with a plan for the board to consider. It was suggested that Megan publish guidelines for information to be published on the

Web page so she would not have to spend a lot of time manipulating it.

The next item was the Sales Division. There was a discussion about the possibility of using Hanhurst and Palomino tape service to get LSF music and recordings exposed to more people. Bob Riggs said he would be willing to discuss this with Brad. There was a discussion of production costs for the secondary kit. Bob Fuller said he would be willing to help with this item. The next item was whether the two year officer limit should be canceled. No action was taken. Membership issues were discussed, and it was noted that the membership has been increasing in the last couple of years. Incentives in addition to dance camp discounts were discussed.

Under new business Enid Cocke reported that Yona Chalk was interested in promoting an LSF dance camp in Hawaii. After much discussion Bob Fuller volunteered to check into the possibility and work with Yona to get a proposal for the Hawaii Dance Camp and get back to the board by e-mail.

Diane Ortner asked about plans to promote the Secondary Kit. A discussion of advertising and promotion followed. The board agreed that followup was needed and expressed the hope that one of the incoming board members would take up this item.

There was some discussion about the archives and new items coming in, about the University of Denver's need for some rolling, lockable racks. Bill said the shipping was paid for by the foundation so that essentially we have already donated \$6500 to DU. The board decided to continue this discussion via e-mail.

The meeting was adjourned at 4:15.

Respectfully submitted, Lovetta Wright

THE HALL OF FAME PORTRAITS AT THE DANCE CENTER

Those who have danced at the LSF Dance Center in Albuquerque have admired the wall of portraits of square dance callers, the Hall of Fame paintings, which have been on extended loan to the Foundation from Bob Osgood. The following correspondence between Bob and LSF President Bill Litchman took place in June of this year.

June 16, 2003

Dear Bill,

As far as the Hall of Fame paintings go, I think the best deal is that when the Archive Center is through with them, let the word be known to the immediate relatives of those involved, offering to send them the framed paintings if they would like to have them. The cost of shipping would, unfortunately, be extra.

When we were ready to close down our office and distribute our archives, including the paintings, we had written to all the reachable relatives of those involved, and while one or two of the recipients said they would enjoy having the paintings, most said we'll leave it up to me.

So, Bill, while all of that has been almost twenty years ago, I think I'm safe in saying that you should probably do what you want to do with them.

Bob Osgood

June 27, 2003

Dear Bob

Many thanks for your very gracious letter of 16 June 2003 in which you discuss the "Hall of Fame Portraits" which now hang in the Lloyd Shaw Dance Center in Albuquerque. These are wonderful paintings and portray the cream of leadership in the square dance field of 30 years ago.

On behalf of The Lloyd Shaw Foundation, thank you for extending to us the opportunity to continue to hang these paintings in our Dance Center. They always bring out good comments and so fit the intent of the

building that we feel they are very much at home.

We will honor your request to find the descendants or relatives of the subjects of these paintings if that time should ever come when the LSF is unable or unwilling to continue to care for them as we have done.

I will share your letter with the LSF Board of Directors and membership so that everyone will be aware of your intent and your kindness.

Best wishes,
Bill

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	11:30 AM to 1:30 PM	Salsa and Two Step
	5:30 to 7 PM	High Desert Dancers
Monday	12 PM to 1 PM	Private Practice
Tuesday	5:30 to 6:45 PM	Karate
	7 PM to 10 PM	Tango Club
Wednesday	7:30 to 10 PM	Scandinavian (1st, 3rd and 5 th)
	7:30 to 9:30 PM	Tango (2nd and 4 th)
Thursday	5:30 to 6:45 PM	Karate
	7 to 8 PM	Movement
	8 to 9:30 PM	Internat'l Ballroom
Friday	7 to 11 PM	Tango New Mexico (1st and 3 rd)
	8 to 11 PM	Ballroom dancing (2 nd)
	8 to 11 PM	Contra dancing (4 th)
Saturday	8 AM to 1 PM	Irish Dance
	2:30 to 4:30 PM	Tango Club
	5 to 7 PM	Salsa/Tango
	7:15 to 10:30 PM	Folk Dancing

MEMBER INFORMATION

CHANGES AND CORRECTIONS

New e-mail addresses:

Welcome to New Members:

Rachel Bryson, Colorado Springs, CO

Mary K. Devlin, Portland, OR

Lee and Janice Enochs, Colorado Springs, CO

Ron and Barb Gemmell, St. Augustine, FL

Sue Goddard and Rick Schumaker, Mifflinburg, PA

Lisa A Hallett, York, PA

Shirley Harden, Livonia, MI

Suzanne E. Henneman, Reisterstown, MD

Cheryl Hummel, St. Clairsville, OH

Fred and Judy Layberger, Colorado Springs, CO

Marie Oleson, Elsau, IL

Ralph Shuey and Becky Carlin, Oakmont, PA

Mary Soule and Jeremy Schneider, Falls Church, VA

Frederick Wade, Wellsburg, WV

A full roster of the membership with mailing and e-mail addresses will be published in the December *ADC*.

STIR THE BUCKET

Stew Shacklette has been awarded the Milestone Award, CALLERLAB's highest honor. As many have heard, he had a stroke in June, but he is reported to be recovering well.

Cal Campbell received a special service award from CALLERLAB for his work for the last four years on the Beginner Dance Party Leader's Seminar.

Art Harvey of Las Cruces, NM is the new Chairman of CONTRALAB.

Our good friend and premier dance researcher **Mae Fraley** was hit by a car in May. She is improving slowly, her friends report.

Lew and Enid Cocke had a chance to learn some Swedish dances while Lew was attending a physics conference in Stockholm in July. The conference banquet took place at Skansen, the world's oldest outdoor museum. The evening concluded with dancing on an outdoor stage, led by Swedes in traditional dress. Lew and Enid willingly joined in. They'll show you the new figures they learned at the next LSF dance week. One dance was called "Engleska Dans" (English Dance) and was done to the tune, "Soldier's Joy."

Erich Fritz wrote your editor from Germany, "I always like the opportunity to meet you and my other friends of the Lloyd Shaw Foundation. Remember, it started early in the 1980's at the Granby summer camp. And believe me, it was there where I learned that square dances can be danced with good styling, as it is the most natural thing with contras, rounds and ballroom dancing. It was you and Don [Armstrong] who helped me to move this

step further from 'regular' square dancing. You should know that Adelheid and I, we want to have fun with dancing, but we like to dance aesthetically (body holding and flow, and stay with the music) which is not typical for square dancers."

Erich said he was heading a working group for North American Dances in the LAG Tanz Baden-Württemberg , (Dance Association of Baden-Württemberg). Members of Erich's group attended the Don Armstrong Memorial Weekend last summer, and Erich is planning another dance tour to New England in the fall of 2004. Please send him your suggestions for dancing and sightseeing at efritz_publish@t-online.de.

The Dance Association of B-W has a website that you can visit: www.lag-tanz-bw.de. You will find pictures from their trip to the US last summer if you follow this route (and dust off your German): click on "Fachrichtungen," then "Nordamerikanische Tänze," then "Neuigkeiten." Look down this page for a paragraph headed "Die Tanzreise nach New Mexico liegt hinter uns" in which you'll find a link, "NM-Startseite." Other links with photos are "Tanzbericht" and "touristischer Bilderbogen." Viel Spaß!

Norma Bowers wrote recently, "Yesterday the Missouri Town Dancers performed at a festival in Lee's Summit. Afterwards I spoke to a couple from the audience about joining our group. He said he had danced when he was young, and in the course of the conversation he mentioned that his mother's name was Dena Fresh.

"Well, my heart jumped with joy because I am convinced that Dena Fresh choreographed the most beautiful waltzes ever written. We had attended Dena and Elwyn's dance sessions at RMDR in the 1980's.

"As you had reported in the *ADC*, Dena passed away some time ago. Her son said Elwyn is 96 years old now and still dancing and active. He lives in a retirement center here in Lee's Summit.

"Their beautiful dances, I'm sure, will be enjoyed by many generations to come."

Transitions

Tracy Zimmerman has sent word of the death of her father **James Zehn** on July 23. He and his wife **Amy** attended KSDS for many years. Tracy is a faithful attendee of Cumberland Dance Week. Our thoughts are with her.

We are also sorry to report that **Melody Glick** lost her mother Anna Wolf on April 22, and **David Glick's** father, Emanuel Glick, died on May 16. David served as registrar for Terpsichore's Holiday.



EVENTS OF NOTE

Central Iowa Traditional Dance Festival, September 12-14, 2003, Ames, Iowa, with Susan Kevra, Russ Barenberg, Mary Lea, Roger Diggle, and Contratopia. Contact Gayle Hoepner, 413 Tenth St., Ames, IA 50010. <http://danceames.org/>

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

Pike's Peak Traditional Dance Workshop, November 15, at Colorado College in Colorado Springs, 12:00-4:00 PM plus evening contra dance. Information: Adele Beard 719-578-8979 or Mel Folsom 719-630-2240. The LSF is a sponsor of this event.

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

Terpsichore's Holiday December 27, 2003-January 1, 2004, Rocky Gap, MD, visit the website at www.terpsichoresholiday.com, and see the ad in the centerfold of this issue.

Rocky Mountain Dance Roundup, June 27-July 23, 2004 La Foret Conference Center in the Black Forest NW of Colorado Springs. See the ad in the centerfold of this issue.

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
President, Board of Directors) (859) 948-6094;
Email: RFJ727@aol.com.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,
(Membership Chair), (989) 792-6196.
- 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
Creek, MO 65786 (573) 363-5868; Email:
audiolft@dam.net.
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO
80401.
- Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood,
CO, 80112 (Directors of Rocky Mountain Dance
Roundup; Bob: Board of Directors) (303) 741-
6375; Email: AllynnR@aol.com, RLRiggs@aol.com.
- Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,
43935, (Board of Directors) (740) 633-7248, Email:
bobtomoh@earthlink.net.
- 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

LSF Webpage: www.lloydshaw.org



LLOYD 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

To view the catalogue and download an order form:
www.lloydshaw.org/catalogue/catframes.htm



Non profit Organization
US Postage
PAID
Manhattan, KS
Permit No. 79

The Lloyd Shaw Foundation
2924 Hickory Court
Manhattan, KS 66503