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of the  
Lloyd Shaw Foundation

# **The American Dance Circle**

**MARCH, 2004**

**Volume 25, 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 recordings, 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

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Ads and articles may be submitted to:

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Telephone (785) 539-6306. Email: [ecocke@ksu.edu](mailto:ecocke@ksu.edu).

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

**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**

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## **FROM THE PRESIDENT**

**By Bill Litchman**

Ah, dancing. What a charming thing it is! How we can go on and on about dancing. Others look at us askance (askance, mind you) and think we're crazy but we don't let that bother us. Oh, no, not us. We just keep on dancing. What fools we be.

And yet...

Ah, friends. Without the dancing, friends might be absent, perhaps, not even found. It's dancing that finds us (with) friends in the first place. Friends lift us, keep us sane, and don't look at us askance, not a bit of it.

Ah, but all of this dancing and all of these friends are what keep this organization going. Even in the face of our own relatively non-volunteer society, we intend to keep going. Recently I had a chance to visit in Europe at a couple of dance camps, and one woman commented to us that America seems to be the last bastion of volunteers. She said Europeans don't volunteer for anything. They just keep to themselves. I wonder. The Europeans I've met seem to be the volunteering type.

They join, they dance, they are friends, and they volunteer. So do we.

We're pleased that you are all willing to volunteer, to share, to contribute, and to participate with us in dancing

and be-friending.

Speaking of sharing, even though the Archives has been moved to the University of Denver Library, that doesn't mean that the LSF is not interested in improving the collection there. We still do accept donations though we're a bit more picky about them. For example, if you have dance books you wish to share with others, the Archives is a good place for them. On the other hand records, particularly 78s, need to be discussed before being sent. Our collection was so large, only mint recordings are actually needed unless they are particularly early or rare. Cylinder recordings are always accepted.

We recently received a donation from Arnold Haus containing letters and other ephemera belonging to Mr. and Mrs. Cliff Roberts of California. These items are interesting because we rarely see these small items. They are often thrown out and never seen again!!

Be sure to look at our publicity for the three LSF dance camps: RMDR will be right after the Denver National Square Dance Convention this year. Cumberland Camp will again be a winner, particularly for its intergenerational program. Those with children should take a serious look at this camp. Terpsichore's Holiday was a wonderful program this past Christmas and will be again next year. Anyone who wishes to become involved in any of these camps, keep your calendar open at those times. See our web site for up-to-the-minute details.

A request for our by-laws has prompted us to post them on the web page, so if you are organizationally interested, take a look at them. That's a new addition.

Please do mention your membership in the LSF to other dancers, especially your friends. Your support is needed and very welcome, but, coupled with your friends, it becomes more than a community--it becomes a world of dancing.

# CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

March is the month for the Irish, with St. Patrick's Day celebrated in mid-month. It seems appropriate that dances with an Irish theme be featured in this issue. There are several such dances, including Saint Patrick's Day in the Morning, Slaunch to Donegal, and Irish Wash Woman, among others. Irish Wash Woman (not 'washerwoman') is a traditional dance from the late 1700's. The dance is described as follows:

## IRISH WASH WOMAN

Proper triple minor (1, 4, 7, etc, active and uncrossed)

- |    |    |  |
|----|----|--|
| A1 | 8  | All CHASSÉ across the set, women facing up, men down<4> and RIGADOON<4>* |
|    | 8  | Repeat to places   |
| A2 | 8  | 1 <sup>st</sup> and 2 <sup>nd</sup> couples ALLEMAND                     |
|    | 8  | 1 <sup>st</sup> and 2 <sup>nd</sup> couples ALLEMAND REVERSE             |
| B1 | 8  | 1 <sup>st</sup> couple DOWN the Center and TURN ALONE                    |
|    | 8  | 1 <sup>st</sup> couple UP the Center and CAST-OFF                        |
| B2 | 16 | Minor sets* CIRCLE SIX Hands Round and Back                              |

\*A rigadoon is a four-count balance step. Here is one description: step on L, point R out to the side; leap on R, point L out to the side; jump lightly with both feet together two times.

If the dance is done as described, the third couple is relatively inactive, joining in only on the A1 Chassé and Rigadoon and the B2 Circles. The dance can be performed as a proper duple, and B2 then becomes Circle Four Hands Round and Back.

An article by Bill Johnston in the June 1987 issue of this publication noted that there were several different movements that went by the name of 'Allemande' and offered an opinion on the proliferation of the term. The version in this dance dates to at least 1793 when it appeared in Asa Willcox's book of Figures that contained directions for country dances. See reference 1.

The Allemand (or Allemande) figure is described as follows: the couples stand side by side with right shoulders together, with the left arm extended across behind the back; reach with the right hand and take the left hand of the partner. Thus joined the two dancers turn clockwise once around, both moving forward. The Allemand Reverse is much the same except that the left shoulders are together, the right hand is behind the back, the left hand holds the right hand of the partner, and the two dancers turn counterclockwise, both moving forward.

Since two couples are doing the figure at the same time, it is necessary that adequate room be allowed to avoid bumping into the other couple (and the 3<sup>rd</sup> couple). It also helps if the dancers anticipate the change from the Allemand to the Allemand Reverse as the arms must be repositioned fairly quickly and some dancers might find that a bit awkward as they turn to face the opposite direction.

The Allemand as described is not uniquely an Irish figure - it can be found in several dances of the period regardless of the country of origin. There are very few, if any, movements that can definitely be said to be of Irish origin. At the time of this dance, France was a cultural center and the influence of French dancing masters was extensive. The French adjective for 'german' was 'allemande.' In Bill Johnston's article noted above, he expressed the opinion that dancing master "called out 'Allemande' when he wanted his dancers to perform whatever German figure was included in the dance he was presenting at the time." Thus, there are several definitions of Allemande found in the literature, one of which is described above.

A dance of the modern era, circa 1989, is:

## ST. PATRICK'S MARCH

Proper Triplet (three couples only, not crossed)

Top couple is active

By W.H. "Bill" Johnston

- A1     16     Actives, CROSS to HEY for THREE on opposite side (actives cross to go outside between the 2s and 3s of the opposite gender and then around the 3s. Man Heys with the ladies, lady Heys with the men)
- A2     16     Actives, CROSS BACK to HEY for THREE on own side (actives cross to go outside between the 2s and 3s of their own gender and around the 3s. Man Heys with the men, lady Heys with the ladies. All end in original positions.)
- B1     8     Actives, CROSS to THREE HAND STARS\*\* (man - LH Star with ladies; lady - RH Star with men)
- 8     Actives, CROSS BACK to THREE HAND STARS\*\* (man - RH Star with men; lady - LH Star with ladies)
- B2     8     Actives, DOWN the center, CROSS to opposite line below the 3s and UP to second place, ending improper.
- 8     Actives, CROSS by Right Hand and CAST to the foot of the set.

The sequence then repeats with a new top couple(whole set progression).

\*\* - Bill referred to the Three Hand Stars as "Teapots." B1 could then be "cross to teapots" if the dancers know the term.

However, it is primarily the music, in addition to the title, that makes these dances "Irish." There are many tunes to consider - Back to Donegal, Irish Rover, Irish Washerwoman, St. Patrick's Day, Walls of Limerick, Kilkenny Races, Belfast Town, and others. Music (and the combination of music and dance sequence) is what makes any dance memorable.

These dances are but two examples with Irish references. There are other dances, by title only, that make one think of the Irish: All the Way to Galway, Irish Hornpipe, Land of Sweet Erin, Belfast Duck, A Sprig O'Shamrock, Paddy on the Turnpike, St. Patrick's, and Becky's Irish Lace. Undoubtedly there are others, but it does indicate that the Irish have a place in the hearts of contra dancers. Without the Irish, and Irish music in particular, our contra dance experiences would be considerably diminished.

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1. A Choice Selection of AMERICAN COUNTRY DANCES of the Revolutionary Era, 1775 - 1795, Keller and Sweet, 1975, Country Dance & Song Society of America, Inc.



**NOTICE OF THE ANNUAL MEETING OF  
THE LLOYD SHAW FOUNDATION**

The annual membership meeting of the Lloyd Shaw Foundation will take place at 3:30 PM, Monday, June 28, 2004, at La Foret Conference center in the Black Forest, NE of Colorado Springs. All members are cordially invited to attend.

## **Lovely Lady Mixer**

Arranged from "Weave Waltz Mixer," by Homer Howell of Oklahoma City, Oklahoma.

Music: "Lovely Lady"

Recording: LS 250-45

Formation: Couples facing LOD in open pos, instructions for man, woman opposite.

Introduction: Wait 2 meas, bal away, bal together.

Measures

**1-4 WALTZ AWAY; WALTZ TOGETHER; WALTZ AWAY; WALTZ TOGETHER**

Starting man's L, waltz diag fwd and away from each other (at arms' length); starting man's R, waltz diag fwd and twd each other; repeat meas 1; man maneuver his back to LOD, stepping R, L, R (woman step L, R, L) almost in place, and take closed pos.

**5-8 WALTZ (RF); WALTZ; WALTZ; TWIRL WOMAN TO OPEN POS**

In closed pos, man steps back in LOD on L and dances 3 RF turning waltzes, to end facing LOD; on meas 8, man steps in place (R, L, R) while woman twirls RF (L, R, L) into open pos.

**9-12 Repeat meas 5-8.**

**13-16 WALTZ (RF); WALTZ; WALTZ; TWIRL WOMAN TO FACE MAN**

Repeat meas 13-15; on meas 16, man, facing LOD, twirls woman RF under her R and man's L hands, ending with partners facing, both hands joined, man facing LOD.

**17-20 BAL TOGETHER; BAL APART; BAL TOGETHER; BAL APART\***

Man facing LOD, woman facing RLOD, both hands joined, bal together, stepping twd each other on man's L, touch R (woman opp); step apart on man's R, touch L; step fwd on L, touch R; step back on R, touch L.

**21-24 WEAVE-WALTZ; WEAVE-WALTZ; WEAVE-WALTZ; WEAVE-WALTZ**

Starting on man's L (woman's R) and moving in a "weave the ring" figure (man moving LOD, woman RLOD), pass R

shoulders with partner in 3 steps; pass L shoulders with the second person; pass R shoulders with the third person; pass L shoulders with the fourth person and face the fifth.  
25-28 BAL TOGETHER; BAL APART; BAL TOGETHER;  
BAL APART

Joining both hands with the fifth person, repeat meas 17-20 with this new partner.

**29-32 Repeat meas 21-24.** Repeat the weave waltzes. As woman passes L shoulders with the fourth man, she does a half RF turn to come into open pos with the fifth man (solo turn), and start the dance again with him.

Sequence: The entire dance is done three times. At the end of the third time through there is an 8-meas tag. Repeat meas 1-8, bowing on meas 8.

Editor's note: This is one of the many dance descriptions available to you at our website: [www.LloydShaw.org](http://www.LloydShaw.org). Click on *Archives*, then *On-line Resources*, then *Menu of Cue Sheets*.

This dance appeals to me as a teacher because it gives dancers the opportunity to practice a turning waltz with a variety of partners. Those who know Dena Fresh's "Double Weave Mixer" will recognize the second half of the dance. This dance has individual dancers do the "weave the ring" figure while "Double Weave" has couples do it in parallel.

\*I would suggest adding one feature of "Double Weave" to the choreography of "Lovely Lady." On the balances together and apart Dena has dancers balance together with right hips adjacent, apart, together with left hips adjacent, apart. It is more interesting and it prepares dancers for the weaving motion that is to follow. On the second balance apart, dancers can give each other a little pull to start the weaving action.

As you see above, recorded music is available for this dance. Call the Educational Resources Division at (573) 363-5868 to order this tune and any others that you want on a custom CD. The music for "Double Weave Mixer" would also be great. For those using live music, I would suggest a bouncy waltz such as "My Home."

# **TERPSICHORE'S HOLIDAY COMES HOME**

**By Enid Cocke**

The seventh annual Terpsichore's Holiday was held this year at Rocky Gap Resort in northwestern Maryland. There were 156 participants with an age range of approximately 80 years. We danced a wonderful variety of contras and squares under the expert teaching of Susan Taylor and Gaye Fifer. In addition there were classes in English country dance, couple dances, free waltzing, Irish social dancing, and clogging as well and the open dance band led by Don Coffey. The music under the direction of Marty Taylor was spectacular, covering everything from English country dance to hot contras to swing tunes. The children had full schedules that offered arts and crafts, nature walks, rapper, folk dancing, and community dancing with the big people. There was the same warm sense of community, enhanced by the gathering for song and dance in the early evening. The one difference this year was our new location. We felt as if we had come home.

Rocky Gap Lodge is located in a state park of the same name. The lodge sits on the shore of a lake. From the dining room we could admire the reflections on the water cast by the forested hillside beyond. We finally have a location where the activity and dance rooms are all together, and the bedrooms are only a short walk away. Lunch and dinner were catered right next to the dance rooms. And the food was great.

The acoustics and dance floors are of paramount importance in a dance week. There were no acoustic problems in the dance rooms, and the new Terpsichore's Holiday sound system, managed by our great sound man, Ben Taylor, worked beautifully. The hotel brought in portable dance floors. One was the usual parquet, and the other was a great new innovation, a synthetic surface with a springy underlay. My tender aging feet loved it.

The schedule allowed time in the afternoon for quiet time, which for many of us was a walk to explore the area. Down one path was an aviary where a park ranger was available to tell about the hawks and owls that lived there.

Other paths led around the lake or along the golf course.

Terpsichore veterans will remember the rustic quarters at Jackson's Mill and the walks on snowy, icy roads between buildings. Last year at Lakeview Resort in Morgantown, we negotiated long, labyrinth-like corridors and circumvented the sports bar to get to our dance areas. At both of these previous locations the food was less than stellar. This year we had beautiful surroundings, delicious and healthful food, and a professional staff that was eager to serve us and have us back next year.

Perhaps you saw a report of Terpsichore's Holiday in your paper. A reporter and photographer from the *Cumberland Times-News* spent the better part of a day with us. We later learned that their article was picked up by the news services and was published in other areas.

I will always believe that dancing is the best way to usher in a new year. This year we had the additional pleasure of having Don and Sylvia Coffey with us to share their anniversary, as they shared their wedding with fellow dancers at a similar dance week 13 years ago. We danced to "Sylvia's Waltz" and greeted one another as we circled the floor. Then our orchestra played the entire "Blue Danube Waltz" and we whirled our way into 2004.

Our great directors Bob Mathis and Jeff Kenton report that they have negotiated the rates that are to remain the same for the next four years. They have already engaged Gaye Fifer (contras, squares, waltz), Joseph Pimentel (English) and Fred Todt (International, shape-note and rounds singing). Don't miss this great event next year!



*Same Ol? Same Ol?*

## **RMDR**

### ***NOT BY A LONG SHOT!***

*(The new, bright, Lemon color is just the start to get your attention!)*

Following the model of the very successful Terpsichore's Holiday and Cumberland Dance Week, (whose attendance easily surpasses 100), **Rocky Mountain Dance Roundup** is also now "committee assisted."

Our solid foundation is the tradition of Dance Variety. With many hands we've added new life and new ideas to make for an even finer vacation experience June 27<sup>th</sup> – July 3<sup>rd</sup>. The **La Foret Conference Center**, with its great setting, just NE of Colorado Springs, is our wonderful home.

*Take time to carefully read over the tri-fold Flier you received in the mail – the tradition and the upgrades will be evident:*

- Our **quality staff** has been expanded, with bio information added.
- The **dance program** likewise benefits from our great staff:
  - **Paul Moore** brings a National perspective to contras.
  - **Bill Litchman's** traditional squares: the best. (6/28 only!)
  - **Enid Cocke's** elegant rounds will sweep you away.
  - **Diane Ortner**, has superb taste in English Country Dances.
  - **DeWayne Young's** International choices – a joy to dance.
  - **Bob Riggs** brings the latest in Modern squares/rounds.
  - **Rusty Wright**, is New Mexico's best in squares & contra.
- **La Foret**, you've not been there? Oh what a treat you have in store! It's set in the Black Forest, an open Ponderosa forest where wildflowers abound. With modern cabins, good food, fine resilient dance floors and all, walking distance, you'll wonder, "why didn't I come sooner?"
- **More musicians** added this year for greater dancing delight.
- The **School-age kids program** has become a major focus, to ensure your kids/grand kids will have great fun, and also learn a lot!

**YOU CAN'T MAKE IT THIS YEAR? THAT MAKES US SAD!** But please do RMDR a favor by making sure you give your flier to someone who might, perhaps with your enthusiastic support, decide to join us!

*Truly, we'd like the help of every LSF member to ensure this is the  
**BEST EVER Rocky Mountain Dance Roundup!***

**Information sources:** Read the yellow flier and check our Web site: [www.lloydshaw.org](http://www.lloydshaw.org) Don't be left out just 'cause you don't have a computer at home. Go to your local library and have a librarian show you how to view our web site – for pictures, full biographies and much more!

**The Lloyd Shaw Foundation Presents**

# ***Cumberland Dance Week***

**July 25-July 31, 2004**

*An intergenerational Dance Event - All Ages Welcome!*

**Traditional Dance Programs, All Ages**

**Featuring Kathy Anderson  
and Seth Tepfer**

**Great live music led by Brad Battey  
and Kendall Rogers**

For information see the Cumberland webpage:

[www.lloydshaw.org/cumbframe.htm](http://www.lloydshaw.org/cumbframe.htm)

or contact:

**Eric & Lynn Schreiber, 618-374-2024**

**twoviolins@empowering.com**

or

**Neal & Pat Rhodes, 770-972-5430**

**neal@mnopltd.com**

*"We come here to recharge our batteries as well as strengthen our bodies. This is food for the body, mind, and spirit. Don't ever go away. We love you and all your hard work to make this a joyous week outside the regular ordinary life."*



Lloyd Shaw Foundation's 27<sup>th</sup> Annual



## ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 27<sup>th</sup> — Saturday, July 3<sup>rd</sup> 2004

La Foret Conference & Retreat Center, Colorado Springs, CO

**Register by January 1<sup>st</sup> 2004 to receive a 5% discount**

Dance classes and workshops: **Contra**,  
**Folk**, **Squares**, **Rounds**, **English**,  
**Scottish** and other interest sessions.  
Sessions for Leaders and musicians.

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

### **Experience the Diversity of Dance, Music & Fellowship!**

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:** well known leaders such as Paul **Moore**, Bill **Litchman**, Enid **Cocke**, Diane **Ortner**, Bob **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:** The dance week starts with dinner on Sunday evening followed by the first of six (6) evening dances. Each day Monday through Friday consists of a series of sessions that span the diversity of American folk dance and its music. Our staff provides a wealth of knowledge that dancers and leaders are encouraged to mine through leadership sessions and casual discussions which are encouraged throughout the week. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music for all ages. Saturday morning we say our farewells to return to our individual adventures.

**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 \$570.<sup>00</sup> (double). See registration form for single occupancy, offsite and youth packages. First 2 adult LSF Members will receive a discount of \$25.<sup>00</sup>. If you have any questions please contact us.

**Registration & Information:** Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401, (303) 239-8772, [lbradford@comcast.net](mailto:lbradford@comcast.net) or Bob Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 808-7837, [RLRiggs@aol.com](mailto:RLRiggs@aol.com) or visit the web at [www.LloydShaw.org](http://www.LloydShaw.org) for additional information.



Lloyd Shaw Foundation's 27<sup>th</sup> Annual



# Rocky Mountain Dance Roundup

Sunday, June 27<sup>th</sup> — Saturday, July 3<sup>rd</sup> 2004

La Foret Conference & Retreat Center, Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR, c/o Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401

**ENTER NAMES** (as you want them on name badges) Gender

Adult: _____		M	F
Adult: _____		M	F
Youth: _____	Age: _____	M	F
Youth: _____	Age: _____	M	F
Youth: _____	Age: _____	M	F

Address: \_\_\_\_\_

City: \_\_\_\_\_

State/ZIP: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

**ENTER FEES**

Special Diet? \_\_\_\_\_

Circle desired option & specify number	Onsite Double	Onsite Single*	Offsite No Meals	Offsite Lunch & Dinner	Offsite Dinner only		
Adult	\$570	\$670	\$205	\$305	\$260	x	\$
Youth <sub>(age 13-17)**</sub>	\$275	n/a	\$168	\$268	\$223	x	\$
Youth <sub>(age 4-12)**</sub>	\$240	n/a	\$130	\$230	\$185	x	\$
LSF member discount (\$25) <i>"First 2 adult registrations only"</i>						x	\$
*If space is available      ** In upper bunks with parents						<b>TOTAL DUE:</b>	\$

To guarantee your participation please remit a deposit of 50% of total due with registration. Registrations received after April 1<sup>st</sup> subject to late fee. Balances due by June 1<sup>st</sup> 2004. For further information or custom packages please contact Linda Bradford (303) 239-8772, [lbradford@comcast.net](mailto:lbradford@comcast.net) or Bob Riggs (303)741-6375, [RLRiggs@aol.com](mailto:RLRiggs@aol.com).

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

The kit contains four CDs: squares rounds, contras, and one for international folk Almost all are cued or have cue bands.

Also included: a manual with complete instructions, teaching tips, and glossary.

Plus: a videotape with over 50 clips showing individual movements and complete dances.

All for \$90 plus postage

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

The revised LSF catalog is now on the internet at  
[www.lloydshaw.org](http://www.lloydshaw.org).

AND, 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. Specify tune AND recording number.

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](mailto:audiolft@dam.net)

# LINES ABOUT SQUARES

By Dick Pasvolsky

In the past two issues of *The American Dance Circle*, I quoted and commented on Allemandes "A" to "R" and Allemande "W," from a list of alphabet allemandes sent to me in 1987 by Coy Cowan. I'll do the same with the remainder of those figures in this issue.

## **Allemande S** (by Barry Binns):

Allemande left to an allemande "S,"  
all join hands and circle I guess.

Not much to this one. It certainly would be awkward to dance to. Another of those created without much thought merely to fill in the alphabet.

## **Allemande T** (by Charley Thomas):

Allemande left an allemande "T,"  
Turn your partner right hand 'round for me.  
Heads line up for an ocean wave,  
Balance the line while the sides (RH) turn around  
(sides do three full RH 'rounds).  
Sides line up for an ocean wave,  
Balance the line while the heads (RH) turn around  
(heads do two full RH 'rounds).  
Stop and swing your partner there,  
Then promenade around the square.

This one could be a very interesting figure with some work on the calls and timing. For the most part, I have copied the wording and punctuation of the figures that I have written about in this series, and will do so in the ones that follow, as printed on Cowan's list. I did make some minor changes where I felt that some errors in spelling were due to typos. In this one, "(RH) turns" seems awkward.

Three right hand turns by the heads and two by the sides seem a bit much by today's standards. Square dancers of today rarely do even the waist swing more than once around (one of my pet peeves). Most contra dancers still swing until the next call is given and move smoothly from one call to the next.

I used ocean waves in the cross formation in the sixties

and seventies. It worked very well. To get into that formation, I had the heads and then the sides dixie style to an ocean wave. Then I used a variety of figures to get them out. Some of you may have seen the ABC show "Faith and Hope" in mid-January. Kelly Ripa was dancing the Virginia Reel and while she was dancing, she was carrying on a conversation with her partner and calling out figures as they danced, most of which were not the figures that they were doing at the time. As they were casting off, she called out "dixie style to an ocean wave." That is typical of so many square dances done in films; very seldom are the dancers doing what the caller is calling.

**Allemande U** (by Walt Baumann, Yucaipa, California):

Allemande left to an allemande "U,"

Go right and left and turn back two,

A right and left, it's a left hand swing,

The girls star right across the ring,

Turn the opposite gent like an allemande thar,

Back up girls but not too far.

Left hand swing and go back two (CCW for ladies),

A right and left like you always do,

The girls star right across the town,

Turn the opposite gent left hand 'round,

And promenade your corner as he comes down.

A very danceable figure. It's very typical of the types of figures that we concocted in the early fifties. Somewhat different in that the men usually swing into the middle for the thar, so the caller might have to emphasize that the ladies swing in.

**Allemande V** (by Charley Thomas):

Allemande left go allemande "V,"

The gents star right it's a whooper dee.

Couples one and two, and three and four, make two stars on the corner of the floor (gents break out of the RH star into two LH stars with their partners).

Head couples star in the middle of the set,

Back by the left you're not thru yet,

Pick up your corner with an arm around,

Star promenade around the town.

First, I would change a portion of the second sentence to "Couples one with two and three with four."

This is very similar to a figure that I still use occasionally. For that figure, the heads or sides star by the right in the middle, star by the left with the sides, then star by the right in the center again to an allemande left. I use that figure quite often for singing calls.

With very little walk-through, Charley's figure could be used very nicely with an appropriate get-out. One that I used in the singing call "Blue Moon of Kentucky" was "back out and make a ring, circle left I sing, swing the nearest maid, take her hand and promenade." For patter, you might, after the back out and make a ring, have the men or women square thru and go from there.

**Allemande X** (by Jim York, Los Angeles, California):

Allemande left to an allemande "X,"

Go right and left and swing the next.

Allemande left right where you're at,

Partners right and box the gnat.

Go back to the corner like an allemande thar,

But the gals back up in a RH star.

Shoot the star with a full turn 'round,

The gents star right across the town,

To an opposite left for a Do-Paso,

Corners by the right around you go,

Partners left go all the way 'round,

And promenade the corner when she comes down.

For clarity of direction, after "box the gnat," caller might add "pull by to the corner, turn her by the left to an allemande thar." The figure ends with dancers dancing with opposites. Caller can call the figure twice or use an appropriate get-out to get back to partners. Another option is to call ladies chain before calling the figure.

**Allemande Y** (by Charley Thomas):

Allemande left go allemande "Y,"

Back to your partner, look her in the eye.

Now put your arm around her waist,

She'll put her arms around your neck.  
Hold her close, gaze in her eyes.  
Now, why....dance?

**Allemande Z** (by Charley Thomas):

Allemande left to an allemande " Z,"  
We hope you don't have to dance all of these,  
But some fool caller will make you try.

As I have mentioned in past articles, you might try a selected few of these at regular dances and/or with a cellar group who might be willing to try those figures that might require a bit of extra walking through or experimenting with various get-outs.



## IMPORTANT NOTICE

CALLERLAB liability insurance, available to LSF members is now \$21 for a year. Make out a check to CALLERLAB and send it to Membership Chair

Ruth Ann Knapp

2124 Passolt

Saginaw, MI 48603

Write "insurance" on the outside of the envelope to expedite handling. The deadline for getting your payment in is April 1, so don't delay.

# **HOW YOU CAN HELP THE FOUNDATION**

**By Ron Counts, Ed Austin, and Enid Cocke**

Everyone is busy. Everyone has commitments to work, family, and community. There are, nonetheless, ways in which every member can help the Lloyd Shaw Foundation. Here is a list of suggestions.

1. **Renew your membership.** Thanks to the many who have already done so.
2. **Consider joining at a higher level of support:** Supporting-\$50; Sustaining-\$100; Patron-\$250; Life-\$1000.
3. **Invite a friend to join the LSF.**
4. **Give a friend a membership.**
5. **Help us keep a good general mailing list.** If you attend a dance event of people who would enjoy LSF events, send a copy of the roster to Linda Bradford (see her address on the back page) so she can add the names to our general mailing list. We don't swamp people with mail. We send just a few notices a year about our camps and our new products. And we don't share our mailing list.
6. **Help us spread the word about our books, recordings, and dance kits.** If you know of dance leaders or teachers who might be interested in our products, send Enid Cocke (address on the back page) their mailing address, and we'll get information to them.
7. **Encourage your friends to attend LSF dance camps.** Tell them what a great time you had. Tell them that our

**camps welcome people of all ages and levels of dance experience.**

**8. Take along flyers of LSF events to all dances, festivals, weekends and special dances. Make an announcement if possible to promote upcoming LSF events. Contact the director of each event to get materials to distribute.**

**9. Purchase and use LSF materials at your dances if you are a dance leader. The music is beautiful and distinctive, and quite often you will be asked about where it can be purchased, resulting in sales in the LSF.**

**10. Get on the internet and visit the LSF web page. Find out how to explore the different interest areas and then promote the site to others.**

**11. Buy and wear LSF promotional T-shirts and other items to get public recognition. People will ask you about it, and you may gain a recruit for our type of dancing.**

**12. Publicize the LSF. Look for creative ways to get free or low cost publicity for the LSF in area dance publications and at dances.**

**13. Send the editor your suggestions. Tell us about ways that you have helped to spread the word or recruit new members for the Lloyd Shaw Foundation.**



# DANCE CENTER CALENDAR

By Donna Bauer

Sun.	11:30 AM to 1:30 PM	Salsa and Two step
	5:30 to 7 PM	High Desert Dancers
Mon.	1:30 to 4:30 PM	Ballroom Dance
	7:00 to 9:00 PM	Private Lessons (M-F)
Tues.	5:30 to 6:45 PM	Private Lessons Ballroom
	7 to 10 PM	Karate
Wed.	7:30 to 10 PM	Tango
	7:30 to 9:30 PM	Scandinavian (1st, 3rd and 5 <sup>th</sup> )
Thu.	5:30 to 6:45 PM	Tango (2nd and 4 <sup>th</sup> )
	7 to 8 PM	Karate
	8 to 9:30 PM	Movement
Fri.	7 to 11 PM	Ballroom (Private lessons)
	8 to 11 PM	Tango NM (1st & 3 <sup>rd</sup> )
	8 to 11 PM	Ballroom Dancing (2 <sup>nd</sup> )
Sat.	8 AM to 1 PM	Contra Dance (4 <sup>th</sup> )
	2:30 to 4:30 PM	Irish dancing
	5 to 7 PM	Tango Club
	7:15 to 10:30 PM	Salsa/Tango
		International Folk



## ATTENTION BOOK LOVERS!

Bill Litchman is selling many of the books in his dance collection, some of them very rare, ranging in topic from PE in schools to ballet picture books and even some children's books on dance. He has started a website:

[www.litchman.com/](http://www.litchman.com/)

where books are listed. You can e-mail him at

[wmlitchman@yahoo.com](mailto:wmlitchman@yahoo.com)

or phone him at (505)247-3921.



**Thanks to the many members who have renewed their membership. If you haven't renewed, this will be your last copy of the *American Dance Circle*. Please stay involved.**

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

**Membership Categories:  
Individual \$25  
Couple \$40  
Supporting \$50  
Sustaining \$100  
Patron \$250  
Life \$1000  
Club \$50**

**Dues run from January through December.**

**HELP US PROMOTE OUR NEWLY  
REVISED  
LSF PROGRAM OF DANCE FOR  
SECONDARY DANCE EDUCATION**

If you know of school teachers or recreation leaders who could use this wonderful resource, send their contact information to Enid Cocke, and she will send them information.

## ANNIVERSARY

By Dorothy Stott Shaw

Now it is time for us to consider your absence  
as simply as we might if the steam from your coffee  
were rising from that cup across the table:  
It is definite; years-long; and irreversible.  
And that is strange, for words like those are lively –  
positive – more like *presence!*  
Presence in absence –  
as if the lighthouse light swung full around  
and shone on the gardens and houses, leaving the sea in  
darkness.

It may have something to do with certain things  
that we had learned to tell each other sidewise:  
Like that great tree, Ygdrasil, that has one root in heaven .  
. . .  
And one in hell . . . and one in outermost cold.  
No one knows where those three places are,  
but the great tree lives on, and living things  
scramble among the branches.

It may be something to do with the prudent maid  
who wound herself away from the beast in the maze  
with a ball of twine . . .  
or the Morris man who danced from London to Norwich .  
. . .  
or George Wallenda, quietly walking a tight-rope  
across an uncrossable chasm . . .  
and everything to do with Christ our Lord  
meeting those two on the sunset road to Emmaus.

Whatever it is, perhaps we remember together,  
thanking each other for what it is we remember;  
the ice-blue meadows of our innocence  
and the white wastes of our grief.

Copyright  
1975  
Dorothy Stott Shaw

## **STIR THE BUCKET**

Congratulations to **Al Davis** and **Carol Williams** who were married on January 2! Al brought Carol to Cumberland Dance Week in 2002. We wish them years of happy dancing (and living) together. See their new address in the list of membership list corrections.

**Erin and Ben Schreiber**, extraordinary young musicians whom we've met at Cumberland Dance Week and Terpsichore's Holiday, have formed a dance band with a third friend. The Beat Pickers play for dances in Elsau, IL and St. Louis. Erin and Ben are fiddlers, and Ben has also learned to play the banjo and mandolin.

In addition Erin is one of only 22 young artists, chosen from around the world, to compete in the Yehudi Menuhin International Violin Competition in London from March 26 through April 4. Go Erin!

## **TRANSITION**

We have just received word that **Jeannette Singer** died on December 6, 2003, after a four-month struggle to recover from the devastating effects of bacterial meningitis. She is survived by her husband Dick, a son and a daughter, seven grandchildren, and six great grandchildren.

Jeannette attended many LSF events, especially RMDR. This past summer she and Dick stopped in to visit even though she could not dance. People who met Jeannette and danced with her will be astonished to learn that she was born in 1916. With her erect bearing, there was an almost girlish quality about her. She was a lovely dancer and a good friend to the Lloyd Shaw Foundation.

Friends can contact Dick at 24711 Carnoustie Court, Bonita Springs, FL 33923, [dixinger@aol.com](mailto:dixinger@aol.com).

## **CORRECTIONS TO THE MEMBERSHIP LIST**

Thanks to those who sent in corrections to the membership list published in the December issue. Please make the following corrections to your list:

The e-mail address for Ron and Barb Gemmell

The e-mail address for Jack McIrvine should be

Welcome to new member Su Eygabroad, P.O. Box 461205,  
Escondido, CA 92046

**New addresses:**

-

## EVENTS OF NOTE

**18<sup>th</sup> Annual Washington Spring Ball**, May 15, 2004, Washington, DC. English country dancing with afternoon practice, potluck dinner, and the ball in the evening. Contacts: Roger Broseus, registrar, [English@fsgw.org](mailto:English@fsgw.org), or Tom Spillsbury, Chair, (301) 585-7857

**53<sup>rd</sup> National Square Dance Convention**, June 23-26, 2004, National Western Complex, Denver, CO  
Contact: [www.53nsdc.com/](http://www.53nsdc.com/)

**Rocky Mountain Dance Roundup**, June 27-July 3, 2004, La Foret Conference Center in the Black Forest NW of Colorado Springs. See the ad in the centerfold of this issue.

**Cumberland Dance Week**, July 25-July 31, 2004, Kentucky Leadership Center, South Central KY. See the ad in the centerfold of this issue.

**Caribou Contra Weekend**, September 3-5, 2004, Pioneer Hall, Lac La Hache, British Columbia. Contact: Nick Turner, (250) 392-2432, [nmturner@telus.net](mailto:nmturner@telus.net)

**The Sharpes Assembly's Seventh Annual Contra & English Country Dance Festival**, October 1-3, 2004, Kenilworth Lodge, Sebring FL. Contact: George Senyk, 4300 North Indian River Drive, Cocoa, FL 23927, (321) 636-2209, [geoandoni@aol.com](mailto:geoandoni@aol.com)

**York Contra Dance Holiday**, November 25-28, 2004, Yorktowne Hotel, York, PA. With Grant & Ann Logan, Tony & Beth Parkes, Stew & Kathy Shacklette. Registration: Barbara Johnston, 402 D St., Salida, CO 80201 (719) 530-0219; Info: [grant.logan@3web.mail](mailto:grant.logan@3web.mail)

Would you like to have your event listed here? Send your event information to the editor.

## 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: l\_bradford@comcast.net.
- 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: RJF727@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; AllynnR@aol.com, RLRiggs@aol.com.
- Eric Schreiber, PO Box 32, Elsay, IL, 62028, (Board of  
Directors) (618)374-2024;Email:  
twoviolins@empowering.com.
- Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,  
43935, (Board of Directors) (740) 633-7248, Email:  
bobtomoh@earthlink.net.
- Rusty and Lovetta Wright, 4110 Del Sol Rd. SE, Deming,  
NM 88030 (Rusty: Board of Directors; Lovetta:  
Secretary) Email: lovetta@swnm.com,  
rustywright@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](http://www.lloydshaw.org)



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