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



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The American Dance Circle

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**March issue sent to the complete LSF mailing list:
Full page -- \$100 Half page -- \$ 50**

LETTER FROM THE PRESIDENT

This issue of the ADC will have a new look and a new voice. As you read in the last issue, we needed a new editor, and I am delighted to announce that we have one in the person of Diane Burton. Many of you have met her or corresponded with her in her capacities as workshops chair or as director of the dance week at Granby. She is now relinquishing her work with workshops in order to take up the editorship of the ADC.

She brings a long list of qualifications to the job. She is highly literate, organized, energetic, competent, and dedicated. Since most of us are lacking in at least some of those qualities, we feel very lucky to have Diane working for the Foundation. She first came to us through an LSF workshop that was offered at the University of Albuquerque, and then she attended the Lloyd Shaw Fellowship in Colorado Springs in 1973. She subsequently staffed many Foundation university workshops and directed the first LSF recreational week held in 1978 at Steamboat Springs.

Diane earned her Ed.D. in curriculum and instruction at the University of New Mexico and taught there and at the state university in Bowling Green, Ohio. Earlier in her life she was a music major, music teacher, and physical education teacher, and she now works as a computer programmer for Hallmark Cards in Kansas City. What a wealth of talent and experience she brings to the ADC!

I have agreed to serve as the assistant editor and office of moral support. Please help both of us to make this an interesting and useful publication. Let us know what you want to hear about, send us your letters to publish, write articles for submission, and pass on bits of news of dance

events and dance friends. And don't forget that we accept paid advertising.

As we undertake this daunting task, we are keenly aware of what a fine job our former editor John Forbes did and what a big job it is. John was resourceful in finding material for the ADC, he was accurate and punctual, and he provided a gracious editorial voice for the magazine. We will miss him as editor in these pages but look forward to his contributions as dance historian and musician. John was the first to undertake the editorship of the ADC alone, and he did a remarkable job in all areas of the publication. I hope the two of us can fill his shoes.

John has recently experienced what he calls "an interesting interface with the Lawrence (Kansas) medical community". In other words, he underwent major surgery in late June. He was making an excellent recovery when we visited him three days later. If you would like to write to him, his address is Box 224, Baldwin, KS 66006.

CONDENSED MINUTES OF THE ANNUAL
MEETING OF THE MEMBERS
OF THE LLOYD SHAW FOUNDATION
SNOW MOUNTAIN RANCH, GRANBY, COLORADO
JULY 5, 1990

President Enid Cocke called the meeting to order at 1:15 PM. A quorum was declared. The minutes of the last meeting were approved.

In the absence of Treasurer, Ed Butenhof, an informal report was presented by the President in which it was noted that a comfortable surplus of funds will make it possible for the LSF to proceed with some of the projects which are being planned.

Cal Campbell, Director of the Leadership Institute, described the successful 1990 session in which there were 24 paying students representing a cross section of dance backgrounds. Campbell had advertised in American Square Dance and placed flyers in 30 square dance record shops across the country. For 1991, the Leadership Institute is scheduled for the week following the Rocky Mountain Dance Roundup. (see details, page 16)

Membership Chairman Ruth Ann Knapp reported 544 members in all categories as of June 3, 1990.

The Archives is now totally available to patrons, according to Director Bill Litchman. Its 1500 square feet are sufficient for current needs. Litchman announced that Roger Knox and Hank and Dorothy Caruso have offered assistance in regard to the acquisition of two copies of each record donated by Twelgrenn. (see report, page 14)

The 1990 Thanksgiving Dance Weekend will be held November 22-25 at Ghost Ranch, New Mexico, after two years in Albuquerque. (see 'center-fold' for more details) Beginning this year the Weekend will alternate between the two sites.

(continued on next page)

Workshop Chairman Diane Burton feels that the climate for LSF university workshops has changed and that it will be harder to schedule these in the future. This function of the LSF has consisted this past year in advertising in magazines and responding to inquiries to these ads.

The 1990 Rocky Mountain Dance Roundup had approximately 100 attendees. Policies regarding refunds of deposits and collection of fees will be changed for 1991 to prevent loss of funds through late cancellations. (see report, page 17)

Activities at the Dance Center in Albuquerque were described by Donna Bauer. She reports a waiting list of potential tenants. Rental rates are comparable to similar halls in the area. Ed Weil does the maintenance for the building. Donna was given a round of applause for her work with the Dance Center. (see report, page 15)

The editorship of the American Dance Circle will now be in the hands of Diane Burton and Enid Cocke. The new editors ask for members' help in submitting letters, articles, and news about members. The suggestion was made that copies of the ADC be brought to dance camps to be distributed to new members.

Silver belt buckles with the LSF logo are still available. (see details, page 25)

George Senyk reported that all appears to be in order for the August, 1990, dance week at Copecrest, Georgia.

The Recordings Division, under Director Don Armstrong, has two new releases: a set of rounds and a contra. (see 'center-fold' for details) The Sales Division is well in the black, and the Mack's Creek operation is very well run and efficient. A member inquired about the use of video as a means of communicating dance instruction. Armstrong
(continued on next page)

responded that he had a proposal to make to the Board in that regard.

The book written by Ed Butenhof regarding instruction for leaders in running dance parties has been published within the past month. (see details, page 18)

The LSF dance trip to Belgium, led by Don and Marie Armstrong, had 32 dancers who shared the camp with an equivalent number of Belgian dancers. The participants considered it to be a great cultural experience for all involved.

Don Armstrong reported on the LSF affiliation with Callerlab. Because of this affiliation, any dance leader who is an LSF member can get full individual liability insurance coverage. (see details, page 19)

The nominating committee, consisting of Diane Burton and Marie Armstrong, presented the following slate: Linda Bradford, Hank Caruso, and Bill Fuller completed their first term and were nominated for a second. Al Davis and Onie Senyk were nominated for a first term. There being no nominations from the floor, the slate was accepted by acclamation.

Respectfully submitted,

Linda M. Bradford
Secretary

CONDENSED MINUTES OF THE
MEETINGS OF THE BOARD OF DIRECTORS
OF THE LLOYD SHAW FOUNDATION
SNOW MOUNTAIN RANCH, GRANBY, COLORADO
JULY 2 and 5, 1990

A special meeting of the Board of Directors of the Lloyd Shaw Foundation was called to order at 11 AM on July 2 by President Enid Cocke with Diane Burton, Don Armstrong, Hank Caruso, Bill Fuller, Rusty Wright, Gil Russell, Linda Bradford, and Bill Litchman present.

The editorship of the American Dance Circle was delegated to Diane Burton and Enid Cocke.

Diane Burton reported on the Workshop function during the past year and noted that no requests for university workshops were received. She suggested that this function be combined with advertising.

It was suggested that we should collect information from our patrons regarding how they found out about the LSF materials. Armstrong will arrange for inquiries to be included with phone orders and with the catalog order forms.

The Secretary will publish the Board Newsletter.

Receipts from membership dues had surpassed the budgeted amount for 1990 by June 1, 1990.

Armstrong requested input from the Board in regard to some possibilities for new recordings, including some Pat Shaw and English dances. The consensus was that Armstrong should proceed with these recordings and that we should also produce some traditional Western hoedown music.

The Dance Center has netted a surplus each month, resulting in a sizable emergency fund. Caruso noted that depreciation should be built into the evaluation of this financial report.

(continued on next page)

A motion that the Board commend the Director, Cal Campbell, and all the assistants of this year's Leadership Institute and assure our commitment for 1991 was seconded and passed.

The regular annual meeting of the Board of Directors was called to order at 2:50 PM on July 5, 1990. Present were board members Enid Cocke, Don Armstrong, Bill Fuller, Al Davis, Rusty Wright, Hank Caruso, Onie Senyk, Gil Russell, Linda Bradford, Diane Burton, and interested parties.

The Sales Division keeps a balance on hand for the purpose of taking care of immediate needs rather than returning funds to the general LSF budget. A motion was made and accepted that when that balance exceeds \$11,000, any amount over \$10,000 be remitted to the LSF treasury.

After discussion, it was decided that the Director of the Leadership Institute be given the difference between his ending balance and \$1000 as seed money for the coming year. Also discussed were requests from the Director in regard to scholarship money and staff expenses.

An Ad Hoc Computer Needs Assessment Committee was established to look into LSF requirements. The committee, with chairman Bradford, was asked to report to the Board by the end of the calendar year.

The Board consensus was that the director of each LSF function be part of the decision making body regarding who gets scholarships, along with Armstrong and Cocke. They agreed that there are too many variables to be able to set a specific amount for scholarships for each event, and the amount should remain flexible.

The Board discussed compensation and travel expenses for staff members at LSF events. Our

(continued on next page)

current policy is not to have reimbursement. The Executive Committee, along with members that they choose to appoint, will serve as an Ad Hoc committee to discuss financial matters, staffing, and leadership policies for LSF events.

The Executive Committee authorized Litchman to pilot an LSF Chapter in New Mexico. Privileges and responsibilities of such a chapter were discussed. Instructions will be prepared to tell individuals how they can establish a Chapter.

The current office holders were nominated and elected to serve an additional term.

Armstrong received the approval of the board to continue his plans for a camp to reciprocate the hospitality for approximately 20 Belgians who plan to come to the US sometime in July, 1991.

Armstrong reported that Carole Howard is using a customized cassette package consisting of parts of three existing LSF curriculum kits. She would like to market these materials at her workshops. The manuals would be available to the LSF.

Knapp suggested a possibility for future distribution of kits when our current contract lapses.

Marie Armstrong has agreed to handle the distribution of information for LSF workshops.

After discussion, the Board consensus was to base the continuance of live music at RMDR on the results of a poll of musicians and dancers. Burton will find an underwriter for the necessary funds if music is approved for the 1991 camp.

Fuller suggested that a questionnaire be sent out with each record order from the Sales Division in order to gain useful information. Armstrong agreed to prepare such a questionnaire.

Respectfully submitted,

Linda M. Bradford
Secretary

SILVER BOOT AWARD TO BILL LITCHMAN

The Foundation has an award that is given at times to those who have contributed many years of time and talent to further Foundation goals. The award consists of a silver boot (in the form of a bolo for a man). It is modeled after the silver boot pin that Lloyd Shaw gave to his Cheyenne Mountain dancers, with one piece of turquoise to represent each year that they had performed on the team.

This year the award was presented at the Granby dance week to Bill Litchman. Bill came to the Foundation with his young family in the summer of 1969. As an undergraduate he had danced with Calico and Boots square dance club at the University of Colorado, and as a graduate student he had called square dances at the University of Utah. By 1969 he was forming an active square dance group at the University of New Mexico.

Bill promptly became involved in the work of the Foundation. He taught at LSF workshops, he served on the Educational Guidance Committee, he took an interest in the Archives, and he served as treasurer for a number of years. When Dorothy Shaw was no longer able to work for the Foundation, Bill took over the Archives branch with great energy and dedication. He began collecting materials from all over the country, and he corresponded with all who sent inquiries. When the LSF holdings grew beyond the point where he could accommodate them in his own home, he began a series of moves to keep the archives in temporary quarters. Finally, when Rus Acton offered to help the Foundation buy a building, if we could find one, Bill located a dance studio in Albuquerque. That building is now our dance center and the home of the LSF Archives.

(continued on next page)

Bill did more than find a home for the Archives. He marshalled an army of local volunteers (and even people from farther afield) who spent many days changing the building from a ballet studio (with unbelievable colors of chartreuse and lavender) into our beautiful dance center. He also lined up renters of the dance space so that the building could be self supporting.

Bill's work with the Archives has been recognized by the Library of Congress, which has designated the LSF as the central clearing house for folk dance archives in the country. This recognition is a major honor for the Foundation, and it is solely because of Bill's tireless work and his expertise in the field. (This expertise has been acquired on the side, as Bill also works full-time as a professor of chemistry at the University of New Mexico).

The silver boot is simply a small token of the love and gratitude that Foundation members feel for those who dedicate their talents and great chunks of their time to the Foundation. There is no way to thank Bill adequately for all he has contributed. We hope that the silver boot will serve as a reminder of our deep love and gratitude.

When Bill was given the award, he tried to persuade his wife Kris to stand up with him. We would like to acknowledge Kris's many contributions to the Foundation and her support for Bill at every step of the way. If she had not been running the household and supporting Bill's activities, he would not have been able to do all that he has done. Together they have been a fantastic team. It is hard to imagine the Foundation without them. Their contributions are enormous and gratefully acknowledged.

FROM THE ARCHIVES

This summer has been an active time for me and the experiences that I have had have been marvelous. Kristin and I have travelled to Germany, Belgium, and England to conduct dances and see friends and family. What a wonderful trip.

Hugh Macy of Grenn Records contacted the Archives last spring and offered to donate some of the non-Grenn recordings in his stock--over 3000 titles, mostly 45 rpm. We have been making arrangements to accept this wonderful donation, which was announced at the membership meeting. Hugh has now found it necessary to postpone his offer for another year; nevertheless, we are very appreciative of the generosity of his proposal.

In our travels, Mr. Malcolm Taylor, the librarian at Cecil Sharp House, was able to take some time from his very busy schedule to speak with me. The Vaughan Williams Memorial Library there is a very large and important collection of dance and music materials and is housed in a wonderful room. While there have been some difficulties of late in the operations of the English Folk Dance and Song Society and the very existence of Cecil Sharp House has been in question, the library is in capable hands. Most people in and around the Society recognize the fantastic value of the library.

In speaking with a number of people in England, I found more unanimity of feeling about the EFDSS in general than has been the case over the recent few years. It appears that decisions have been made which will chart its path over the next few years. Cecil Sharp House will remain in the loving hands of dancers and singers. As important (to me), the Library will continue to
(continued next page)

have a place in this historic building and will remain accessible to all of us.

We have been away so much of this summer that I haven't spent very much time in the Archives. On the other hand, I wouldn't want you to lose track of one of the important functions of the Foundation. The Archives has benefitted from donations and help from a number of people, as always, and I certainly wish to thank all of you who have given time, efforts, material goods, or donations of any kind.

A reminder: Don't forget Christmas. The Archives has three books by the Shaws to offer as Christmas presents. "Christmas Poems" and "Selected Poems" by Dorothy Shaw and "The Littlest Wiseman" by Lloyd Shaw. All three of these books can be purchased as a set for \$20 plus postage of \$2.00 or for \$8.00 plus \$1 postage for each book individually. Take advantage of this offer so you will be in time for Christmas and benefit the Archives at the same time.

LEGACY COORDINATES DINNER MEETING

Stan and Cathie Burdick, the present chairmen of LEGACY, met for dinner with leaders from other national organizations during the National Convention in Memphis in June. Attending were leaders from the United Square Dancers of America, Contra-lab, Callerlab, the National Executive Committee of the National Convention, the National Square Dance Campers Association, Roundalab, and Single Square Dancers USA. Each representative reported on current projects, some involving co-operation between the organizations, sharing of ideas and working on projects jointly. The leaders shared the viewpoint that square dancing continues to be an attractive hobby. "Things are looking good!"

ARCHIVES ANNUAL REPORT FOR 1989-1990

Approximately 150 people have made enquiries at the Archives this year, including an individual from the Library of Congress who spent over 2 weeks in the collection. She is writing a social history of contemporary square dancing and during her visit prepared a listing of the periodical titles held by the Archives. This list will be published with the dance and movement section newsletter of the American Folklore Society.

Thank you for the many donations received by the Archives. Many individuals are responsible for improving the content of the collection. There are several donations which have not yet been received, including one from Jimmy Clossin in Florida. That material is now in the hands of an individual who is preparing it for shipment to Albuquerque.

The books have been entered into the computer catalog and the magazines are currently in process.

This year is the first year since 1978 in which no budget allocation for the Archives has been made from the Foundation. It was an experiment to see if operations could be continued at the same level without the "outside help" of the general fund. The financial report shows that the level of operations is very similar to that of 1988-89, and no budget request is being made for the 1990-91 fiscal year.

Good progress has been made by the endowment fund this year, as it has risen from nearly \$4,300 to exactly \$6,300, a 46.5% increase. Nevertheless, it is only 11.2% of the way to its goal of \$50,000. At this rate, our goal will be reached in 2012!

LSF DANCE CENTER -- REPORT FOR 1989-1990

The Lloyd Shaw Foundation Dance Center is enjoying a busy schedule. All of the groups are staying through the summer except for the folk dance group, which will continue in the fall. The main reason that the groups are staying is that there is a waiting list of groups wanting certain evenings. For example, the Budokan karate group would like to schedule the center for Wednesday evening, and so would a square dance group. Beginning Saturday, September 8th, a University of New Mexico Continuing Education group will be scheduling an afternoon session for eight weeks.

Continuing events include:

Sunday evening: Folkmad (third Sunday)
Monday evening: Budokan Karate
Tuesday evening: Karate/UNM Continuing Education
Wednesday evening: Scandinavian Dancers
Thursday evening: Karate/LSF Exhibition Dancers
Friday evening: Budokan Karate/UNM Ballroom
Saturday morning: Karate/Budokan Karate
Saturday afternoon: Private Ballroom Lessons
Saturday evening: Plus Square Dancing (2, 4, 5)
Saturday evening: Playford Dance (third Saturday)

Upcoming events include:

ALBUQUERQUE STAMPEDE SQUARE DANCE

LSF DANCE CENTER, 5506 Coal, SE
Albuquerque, New Mexico

featuring

Tom Roper and Dave Teller

Friday evening & all day Saturday
August 3 and 4, 1990

CANON CITY LEADERSHIP TRAINING INSTITUTE

The 1990 LSF Leadership Training Institute was held during the last week of June. Twenty four students spent over four days learning how to call/prompt/cue a variety of dances. Sessions were held on square dancing, contra dancing, round dancing and folk dancing. The staff this year included Don and Marie Armstrong, Cal and Judy Campbell, Dena and Elwyn Fresh, and Bill and Kris Litchman. The international flavor was carried through again with Bernard Chalk attending as a guest lecturer from England.

This year's class included a broad range of backgrounds including school teachers, recreation leaders, recreational square dance callers, round dance prompters and others. A school district in Illinois sent three elementary school teachers. Don't you wish more school districts would have the foresight to invest in their teachers this way? One caller even came from as far away as Hawaii.

Next year's plans are on the way. The Institute will start on the evening of July 8th and continue through the morning of July 13th at St. Scholastica Academy in Canon City, CO. The change in scheduling will give us access to better facilities and air conditioning during daytime sessions.

Over the past two years the Institute has kept track of the source where students hear about the course. We have found that the recommendations of individual LSF members are consistently the best means of locating quality applicants. If you are one of the people who recommended a student, we thank you. We have had some very exciting individuals come to the Institute over the last two years. Once again we encourage the rest of you to search your memory for someone who might benefit from the Leadership Training Institute and encourage them to apply for attendance in 1991.



Announcing Two New Recordings!

LS 349/350 Fletcher's Folly

A contra written by Roger Whynot. A double-progression, smoothly flowing contra with a cross-trail leading naturally into a corner swing.

LS E-48 The Waltz Collection

Blue Pacific Waltz

A revival of a beautiful dance written by Buzz Glass and played by Gordon Terry and the AudioLoft Musicians.

St. Bernard's Waltz

The traditional old time waltz set to music recorded in Germany and made available to the Foundation through the generosity of Tanz Records.

Westwind Waltz

A Sicilian circle dance written by Don Armstrong, using a challenging star progression. Beautifully set to "Larry's Waltz", played by Vivian Williams, Phil Williams, and Pat Spaeth of Voyager Recordings.

LS 349/350	\$4.20
E-48	\$5.50

Order from: LSF Sales Division, PO Box 11,
Mack's Creek, Missouri 65786

The Rocky Mountain Dance Roundup
presented by the Lloyd Shaw
Foundation -- July 1-7, 1991



Activities

Square Dancing, Contra Dancing, Folk Dancing, Round Dancing, Fellowship and Fun.

Location

Snow Mountain Ranch near Winter Park, Colorado, about 75 northwest of Denver, deep in the Rocky Mountains.

Meals & Lodging

Rooms are available in two lodges and fees include all meals. Housekeeping cabins and camping can be arranged directly with Snow Mountain Ranch. Rates listed are per person and may be adjusted for 1991.



	Pinewoods	Aspenbrook
Private Room	\$315	\$340
Two in a room	252	296
Three in a room	208	246
Four in a room	183	233
Children under 15	99	99

Dance Roundup Tuition

LSF Members staying in lodges	\$50.00
LSF members in cabins or camping	53.50
Non-members staying in lodges	60.00
Non-members in cabins or camping	63.50

**1991 Rocky Mountain Dance Roundup
 Registration**

Name(s) _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Deposit Enclosed \$ _____

(TUITION PAID BEFORE 2/1/91 -- TAKE \$20 OFF AMOUNT LISTED ABOVE)

Accommodations desired: Pinewoods () Aspenbrook ()

Single () Double () Triple () Quad ()

I will make my own arrangements ()

Make check payable to: Lloyd Shaw Foundation

Send reservations to: Diane Burton, 20 NE 47th Street, Kansas

City, MO 64116 Telephone (816) 453-0157

**The Lloyd Shaw Foundation presents
Thanksgiving Weekend in New Mexico!
November 22-25, 1990**

Join Rudy Ulibarri, Rusty and Lovetta Wright, and Kris and Bill Litchman for three delightful days of squares, contras, rounds, folk dances, and a few surprises at Ghost Ranch, about 50 miles north of Santa Fe. The weekend begins on Thanksgiving evening and continues until Sunday noon. The per person cost includes all workshops and evening dances, **11** meals from Friday morning through Sunday noon, snacks, and housing.  Directions for Ghost Ranch will be sent upon registration.

Cost per person: \$130 for Foundation members
\$150 for non-members

Dance fee only: \$35 for Foundation members
\$55 for non-members

Mail \$25 per person deposit to:

Kris Litchman, 1620 Los Alamos, SW,

Albuquerque, NM 87104  (505) 247-3921

 ----- Clip and Mail ----- 

Name(s) _____

Address: _____

Telephone: _____

Amount Enclosed: _____

**THE LLOYD SHAW FOUNDATION
Membership Form**

This is a renewal _____ or new _____ membership
for:

Name(s) _____

Address _____

_____ Zip _____

Check the category of membership desired:

____ Individual (\$20) ____ Sustaining (\$50)**

____ Couple (\$30)** ____ Patron (\$100)**

____ Supporting (\$35)** ____ Life(\$1,000)**

____ Club (\$35)

**Membership in these categories entitles any two people living at the same address to full voting privileges. They will receive one joint-use copy of each Foundation mailing.

All dues and donations to the Lloyd Shaw Foundation are tax deductible

If this is a new membership, please indicate how you first learned about the Lloyd Shaw Foundation:

Send the completed form and accompanying donation (in US dollars or equivalent), to:

Ruth Ann Knapp, Membership Chair
2124 Passolt
Saginaw, Michigan 48603

Checks should be made payable to:
the Lloyd Shaw Foundation.

ROCKY MOUNTAIN DANCE ROUNDUP, '90

A compatible crowd of approximately 100 helped to celebrate the 100th birthday of Lloyd Shaw at the 13th annual July dance week in the Rocky Mountains. A highlight of the week was the session of reminiscences of Lloyd Shaw by the three people present who knew him personally: his granddaughter, Enid Cocke, Don Armstrong, and Bob Howell.

Good music and good dancing were the order of the week with live music for some sessions and the best of recorded music for others. Modern and traditional squares, classic and traditional rounds, lots of contras, and Balkan, Scottish, Israeli, and English dances made for a full schedule.

Between dancing sessions that were stimulating and fun (several people are still wondering what happened in the Dutch Crossing) were sandwiched delightful evening dance parties and after-parties in which we learned what YAGOF meant and discovered our greatest name droppers. Congratulations to Kathy Moss, the newest member of the Order of Different Drummers and to all the others who recognized the acronym for 'You're a Grand Old Flag' and to Rusty Wright and Judy Campbell for learning, in just two days, the names that went with 21 and 20 out of 35 new faces!

There were four people in attendance who had also attended the first dance week in 1978, and two of them, Ruth Ann Knapp and Don Armstrong, have attended every session of the July dance week! Plan now to start or continue your own tradition by marking your calendar for July 1-7, 1991!

DANCE PARTIES FOR BEGINNERS--A New Book

Dance Parties for Beginners is a new book by Ed Butenhof of Rochester, New York. Ed has called for beginners across the U. S. and in Europe for over 35 years. Ed says that this book is a distillation of his experiences. He further states that it is especially good for introducing variety into a dance program without taxing the dancer's memories. The following paragraphs are taken from the forward of the book and were written by Enid Cocke, Lloyd Shaw Foundation president.

"Ed Butenhof is the ideal person to write such a book as this. He comes from a rich background of experience in international folk dance and American folk dance in all its forms. In addition to being an expert dancer, he has taught dance for all sorts of groups for many years. His choice of dances and his knowledge of working with inexperienced dancers are presented in this book.

"This book is designed for leaders who want to extend the rewards of dancing to occasional participants in the activity. It gives the leader a wealth of material to choose from and also guidance on how to prepare for and conduct a dance for inexperienced dancers. If as we hope, people have such a good time that they would like to have another dance, the leader will find more than enough material here to keep a group going for a long time."

DANCE PARTIES FOR BEGINNERS by Ed Butenhof
136 pages--over 100 squares, contras, mixers,
no-partner dances for any social occasion

\$15 (postpaid)--Order from:

LSF Sales Divisions

PO Box 11

Mack's Creek, MO 65786

LIABILITY INSURANCE FOR DANCE LEADERS

The Lloyd Shaw Foundation has recently become an Affiliated Association of Callerlab, which makes it possible for Lloyd Shaw callers and dance leaders to take advantage of Callerlab's liability insurance program at extremely favorable rates.

The Callerlab insurance is underwritten by AIG Life Insurance, and provides coverage with a one million dollar per occurrence limit (\$100.00 deductible) for legal liability, bodily injury and property damage, and insures activities related to square dancing, workshops, classes, one-night stands, clogging, contras, traditional dancing and round dancing. While Callerlab has advised us that they make it a policy not to send out copies of their insurance policy, they will be sending a summary of benefits, and we will provide you with additional information when it is received.

Coverage is on a calendar year basis beginning April 1 of each year. Lloyd Shaw Foundation members may subscribe from April 1st through December 31st of each year. So that we may verify to Callerlab that each subscriber is a Lloyd Shaw Foundation member in good standing, please send your check for the annual insurance premium of \$30.00, payable to Callerlab, to membership chair, Ruth Ann Knapp, at 2124 Passolt, Saginaw, Michigan 48603. Ruth Ann will then send a check on to Callerlab, with a verification of your current Lloyd Shaw Foundation membership status. Callerlab insurance is not currently available to Lloyd Shaw Foundation members residing outside the United States.

LINES ABOUT SQUARES

As expected, the March, 1990, edition of this column generated some very interesting mail. The article focused on the very loose and erroneous use of the term "eastern square dancing" and the desirability of selecting a term that could and should be used universally to denote the one-night stand type of square dance for people with little or no square dancing experience.

Because of that interest, we have chosen to continue the discussion of that topic, covering in this issue a brief synopsis of some of the mail, comments on some of the terms suggested in the correspondence and some others now in use, suggested guidelines to help in focusing on the search for a suitable term, and methods that we might use in order to approach that search in an organized manner.

As indicated in the March issue, I have heard a great variety of definitions of the term "eastern square dancing" and have not yet heard one that I feel could be accepted to justify its use as a designation for the one-night stand.

First the mail.

Frances McCandless wrote that when she was dancing in the Washington, D. C. area in the forties, she thought that a program that was composed of only singing calls was called "eastern square dancing" and that only patter calls were used in the western style club dancing programs. During that period, some groups did only the "eastern" style, some only the western, and others did Appalachian circle dances. She said that the first square dance she ever attended took place in a barn, and she still considers a "barn dance" to be one that actually takes place in a barn.

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During the forties, many western club callers did indeed use very few if any singing calls. By the same token, many dances used singing calls almost exclusively. As the fifties approached, however, many club callers began to use more singing calls in their programs. During the early fifties, a typical club tip in some areas often consisted of a patten dance sandwiched between two singing calls.

Frances' use of the term "eastern square dancing" in the forties is understandable based on the calling practices of that period, but is entirely inappropriate at this time.

Bill Johnston, whose letter was printed in its entirety (Lines about Square Revisited) in the June issue of the ADC, wrote to say that he too has long been upset with the designations "western" vs. "eastern" dancing. Bill said that the phrase "one-night stand" does not cover the overall category of the type of activity that we are trying to name. Bill said that the term "barn dance" might be confused with the British use of the term.

Bill said further that Frieda Gratzon prefers the term "community dance", but that he's not too happy with that because according to Frieda, it suggests little tots dancing with parents and grandparents. Bill suggested the term "American country dance." He mentioned that we have "English country dance" and "Scottish country dance", so why not "American country dance".

In order to arrive at an agreement on a name and a valid definition of that name, we should set some guidelines. Here are some that might possibly be used, perhaps with some refining:

The name should:

1. be, at least in general, descriptive of the activity

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2. be acceptable to the majority of the square dance community, both to the neophyte and the experienced dancer
3. create a favorable image to the general public
4. be catchy - have some pizzazz
5. lend itself to relatively easy definability in terms of square dancing and related activities geared to the neophyte
6. be reasonably concise

We can accept and perhaps refine all or some of these and perhaps deal with guidelines for the definition in a future article. We may even devise a rating scale and have readers rate each term according to the criteria finally selected.

I can see merit in each of the names suggested and some others in common use, but I do have some reservations about each. For instance:

Callerlab has a well-defined program now in quite extensive use called the "community dance program."

"Country dancing" has been used as an umbrella term for square, folk, contra, and Appalachian circle dancing as well as clogging and Kentucky running set and, more recently, country western dancing. And, as former ADC editor John Forbes pointed out, the term "American country dance" is used to refer to contra dances done in the United States early in its development.

As mentioned above, Bill Johnston mentioned the use of the term "barn dance" by the British. "Barn dance" or perhaps "hoedown", both of which would probably come under some fire because of the strong country flavor they suggest (I say, "Why not?"), would have to be well-defined in terms of beginner party-type square dancing as

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opposed to western club dancing in order to gain general acceptance.

When all is said and done, we may decide that we should simply continue to use the words square dance to denote all types and levels of the activity, including those of the rank beginner. I would suggest that if we do follow that course, we discourage the use of erroneous and confusing adjectives such as "eastern" but recommend more accurately descriptive words and phrases such as "novice square dance," "father and daughter square dance," "square dance (plus level)", or even "barn dance type of square dance." Many beginner dances are called "western hoedowns" by their sponsors. Usually the callers and all others involved know that they don't mean western club dancing, and that name adds a little of the aforementioned pizzazz. We might suggest that the sponsoring groups call their affairs "western hoedown square dances."

What we call the dance for the beginner is not nearly as important as developing a universal understanding of what various related terms actually do mean. I've had more than one club square dancer tell me that a "barn dance" cannot be called a square dance "because that's what we do." Those dancers have to be apprised of the fact that square dancing was around long before club dancing was created and that the term "square dance" refers to the basic formation, not the type of figures we do within the context of that formation.

I hope that several of you will write to me with comments and/or suggestions on any aspect of what I've presented here, perhaps a preference for a term now in use or a suggestion for a new one. My address is:

Dick Pasvolsky
Box 722, RD #6
Branchville, New Jersey 07826.

AL SCHEER -- A MEMORIAM

It wasn't more than a year ago that Al Scheer said to me, "Guess that I'm the last leaf left on the branch", referring to the fact that most of the old time callers in the Colorado area had passed away. Well, on the 15th of May, Al joined their ranks, and so it is that a long time friendship has come to an end.

Many years ago Al had been deeply involved with various facets of the square dance activity. He did his first calling as a teenager when the caller failed to show up for a dance and Al filled in for him. In those early years he picked up a lot of patter that was to benefit him in later life. He called many a dance camp and while living in the Detroit area was a hot-shot club caller getting involved with the latest moves and rubbing elbows with Les Gotcher and others who were thought to be "mavericks" at that time.

As the years rolled on, Al returned to the basic level of square dancing and did much in the Denver and central Colorado area to promote family square dancing and worked with the "seniors", providing them with much happiness. The fact that Al had the command of the German language certainly made him popular while calling in that part of the world.

When it came to the English language, Al was no slouch. He was a linguist. He also possessed a powerful voice with great command. There were many times that I wondered why he used a microphone.

When it was time to square up he'd ring that big old cowbell and away he'd go. Well, the bell tolls now for a great caller who I'm certain has all of heaven moving to a good hoedown. He has left us a fine legacy. He will be missed by many.

At the German-American Dance Holiday in Trossingen, Germany, in June, 1989, Al Scheer 'taught' a square dance class by way of a tape that Eric Fritz had made of his calling. What fun! It was almost as if Al was there. When he stopped the call, backed up and started over, commenting that someone seemed to be having a little trouble with one particular part, we all looked around to see who it was that Al was talking to! Through such tapes, but even more so through the memories of those who knew him, Al will live.

--Editor

!! SILVER BUCKLES NOW AVAILABLE !!

To commemorate the twenty-fifth anniversary of the LLOYD Shaw Foundation, a limited and numbered edition of 25 silver buckles has been produced.

Artisan Agua Das of Golden, Colorado, using the ancient lost wax method, has cast and individually crafted each buckle using 3 1/2 oz. of solid sterling silver.

The design features the Foundation logo and measures about 3 1/8" by 2 1/4". The cost of each buckle is \$120, of which \$20 is a donation to the LSF.

Send your check to Linda Bradford, 16185 W. 14th Place, Golden, CO 80401 to acquire one of these beautiful and exclusive buckles.

DANCE A ROUND

At the 1990 Rocky Mountain Dance Roundup, the emphasis in round dancing was on 'Classic Rounds'. "Mexicali Rose", "Dancing Shadows", "Frenchy Brown", and "King of the Road" were among the dances taught and reviewed by the leaders present. To some of the people present, these dances were so familiar that it was, at times, eye-opening to see them taught for the first time in years.

Dick and Elizabeth Haile taught the lovely "Blue Pacific Waltz". The basic dance instructions are given on the next page. However, differences in interpretation of these simple instructions abound! Is the step-swing in part IA and IB to be described as a canter? It depends on whether the instructor interprets it as 'step step hold' or as 'step draw step'. And what is the man's part in the walk around in part IIB? Dick Haile taught it as a smooth foot-crossing and pivot. Do others teach it differently?

Whenever a dance has been popular for so long that it approaches the status of being a 'classic', even in Round Dancing, the 'folk process' has undoubtedly begun its work. Everyone remembers the way they originally learned the dance and this, to them, often becomes **THE WAY**. But others have, inevitably, introduced new interpretations of these dances over the years.

Just as 'Marching to Pretoria' becomes a slightly different contra when performed to 'Colonel Bogey March', so does 'Dancing Shadows' change when performed to 'Blame it on the Bossa Nova'. Is this interpretation different? Yes! Is it wrong? Only the original author of the dance
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has the right to make that call. On the other hand, a dance or a dance interpretation will never become a classic if it feels wrong to the dancers, so the dancer has the final say!

Music: BLUE PACIFIC WALTZ Composer: HENRY 'BUZZ' GLASS
Gordon Terry
LS E-48

Measures

- 4 Introduction: Balance Forward and Back
- IA. 4 Step-swing and Change Places
- IB. 4 Step-swing and Waltz

- IIA. 4 Hesitation, Twinkle Step.
- IIB. 4 Walk Around.

- Repeat the dance 4 times.

- 2 Ending. Bow.

A 100th BIRTHDAY PRESENT FOR LLOYD SHAW

In celebration of the centennial of Lloyd Shaw's birth (1890), the Lloyd Shaw Foundation would like to have you consider sending a tax deductible donation designated for a specific project of interest to you. Send the donation to LSF President, Enid Cocke, and indicate on it if you have a specific purpose for which you would like to have it used. Some suggested projects are:

*Dance Center Fund Archives Endowment Fund
Scholarship Fund General Fund*

Note that money sent to the Scholarship Fund can be general or earmarked for a specific person, a specific event, or a category (i.e.: live music).

MUSIC BOX DANCER QUADRILLE

Rusty Wright's Music Box Dancer Quadrille has been a favorite for several years, and he has finally consented to share it through our pages. Note that a little extra study is needed for this dance because a somewhat a-symmetrical sequence is necessary in order to fit the figure to this beautiful music.

The music for Music Box Dancer consists of a 16 beat introduction, 3 part A's, 4 part B's, and a 16 beat ending. The part A's consist of 64 beats of music while the part B's are 48 beats long. The arrangement of the parts is: Intro, A, B, A, B, A, B, B, Ending.

Note: When the man swings his corner position person in Figure B, he is halfway between his corner position and home. There are 8 beats of music to complete the swing and to maneuver back to the home position. The call is "*SWING YOUR CORNER AND TWIRL HER HOME*"; however, Rusty teaches it as "*SWING AND GET BACK HOME*", and he emphasizes to the dancers that they have 8 beats of music to get back home *however they feel comfortable doing it*.

To add variety to the break figure (Part A):

- First time use "Sides Face Grand Square"
- Second time use "Heads Face Grand Square"
- Third (final) time start with "Sides Face Grand Square" and replace the ladies chain with "Heads Face Grand Square".

Rusty says that like any good meal, this dance is to be ENJOYED!

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MUSIC BOX DANCER QUADRILLE

Music: <u>Music Box Dancer</u> Frank Mills Polydor 14517	Dance: Rusty Wright 3022 Siringo Rondo, S. Santa Fe, NM 87505
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INTRO:

1 - 8: _____	_____	_____	_____
_____	_____	_____	_____
9 - 16: _____	_____	_____	_____
SIDES	FACE	GRAND	SQUARE

PART A:

1 - 8: _____	_____	_____	_____
_____	_____	_____	_____
9 - 16: _____	_____	_____	_____
_____	_____	_____	_____
17 - 24: _____	_____	_____	_____
_____	_____	_____	_____
25 - 32: _____	_____	_____	_____
FOUR	LADIES	CHAIN	ACROSS
33 - 40: _____	_____	_____	_____
FOUR	LADIES	CHAIN	BACK
41 - 48: _____	_____	_____	_____
_____	_____	_____	PROMENADE
49 - 56: _____	_____	_____	_____
_____	_____	_____	_____
57 - 64: _____	_____	_____	_____
HEAD	COUPLES	LEAD	RIGHT

PART B:

1 - 8: _____	_____	SPLIT	TWO
SEPARATE	AROUND 1	DOWN THE	MIDDLE
9 - 16: _____	RIGHT &	LEFT	THRU
_____	_____	_____	_____
17 - 24: SIDE	COUPLES	LEAD	RIGHT
_____	_____	SPLIT	TWO
25 - 32: SEPARATE	AROUND 1	DOWN THE	MIDDLE
_____	RIGHT &	LEFT	THRU
33 - 40: _____	_____	_____	_____
SWING YOUR	CORNER &	TWIRL HER	HOME
41 - 48: _____	_____	_____	_____
HEADS	FACE	GRAND	SQUARE

A - LIVE AND WELL!

Over the last several years, the program at the Rocky Mountain Dance Roundup has utilized both live music and records. What started out as a novelty, when the Missouri Town Dancers performed with their regular musicians, Dale Sullivan on fiddle and Holly Baker on guitar, became a more accepted program as these same musicians performed for a session of English Country Dance and then began to play for some of the contras on the evening programs.

Monetary support given to explore further use of live music in the program led to invitations to recognized dance musicians in 1988 and 1989. After the 1989 dance week, several decisions were made about the live music program. It was decided that in the future emphasis would be placed on the development of the excellent musicians within the group rather than 'importing' people who sometimes did not thoroughly understand the Foundation's philosophy in regard to live music, and it was decided that the caller/cuer would be the person to decide, in all cases, whether the goals of his instruction would be best met through the use of live or recorded music.

At the 1990 Rocky Mountain Dance Roundup, one day was designated as 'all live music day'. There were three daytime sessions: traditional rounds, traditional squares, and contras. The evening dance was titled the 'London Barn Dance'. The RMDR band played for each leader during the day.

Aside from the 'all live music day', the band played for a session of Danish folk dance and a session of English Country Dance. It was also used during the evening programs whenever a leader requested and arranged for it with the musicians.

(continued next page)

On Saturday, at the direction of the Board of Directors, a poll was taken of the dancers to assess their reaction to the program of live music as carried out during the week. The musicians were pleased to learn that, of the dancers who chose to vote, 75% were in favor of continuing to have live music in the current format.

Lew Cocke has again agreed to co-ordinate the music program in 1991, and with his continued leadership and the return of a core group of musicians, the camp should begin to feel the benefits of a musical group that has played together for several years. The musicians are ambitious. They see the potential, in the future, for sessions with aspiring dance musicians that would give them the opportunity to learn the skills needed to play for dancing. They also see the need for sessions in which callers could practice and become comfortable with the skills needed to call to live music!

This live music program is unique in that no tuition money goes to defray the expenses. Any money spent for music, amplification equipment, etc., must be paid for out of donations. Your contribution for that purpose, sent to Enid Cocke with a notation that it is for the benefit of the live music program at the Rocky Mountain Dance Roundup, will be most gratefully accepted!

Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1990. A limited number of copies of the 1988 syllabus are also available. Send \$5 per syllabus (includes postage) to Diane Burton, 20 NE 47th St., Kansas City, MO 64116 and indicate which syllabus you want.

STIR THE BUCKET

The 1990 Belgian/American Dance Holiday was a rousing success according to the participants. It was followed by numerous additional treks by individuals or couples who extended their stays. Libba Grey took in the Passion Play in Oberammergau; Barbara William's brother joined her to travel through England and Scotland. Don Armstrong taught a weekend workshop in Antwerp. Ed and Barbara Butenhof's travels included some calling dates, as did Rusty and Lovetta Wright's.

Las and Ruth Woodard were sorely missed at the Rocky Mountain Dance Roundup this year. Las has not been able to dance because of a hip problem. We hope that problem will be cleared up very soon!

LSF President and her family are moving to a new home. Notice Enid Cocke's new address inside the cover and correct your address books accordingly.

John Forbes, past American Dance Circle editor and LSF board member, is recovering from surgery at his home in Baldwin, Kansas. We hope that he is 'better than ever' by now! Praises must go to his wife, Sylvia, for handling the details for a successful tour for their Danish dance group guests.

Those of you who attended RMDR in 1987 will remember David Watson, the advocate of Welsh dance who introduced me to Ffarwel Marian which has since been enjoyed all around the United States. David recently had a stroke and is confined to Truman Medical Center, 2301 Holmes, Kansas City, MO. Why not send him a card to encourage him at this difficult time.

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