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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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Full page -- \$100 Half page -- \$ 50

LETTER FROM THE PRESIDENT

In March, Diane Ortner and I put on an LSF workshop in conjunction with the Friends of Missouri Town, the historical dance group that she directs in Kansas City. We were aided by the Missouri Town Band, which is headed by Dale Sullivan. This band is remarkable not only for their good music and tempos but also for their breadth. Diane and I plan a varied program, and they are always game to learn the music we need whether it is an 18th century minuet, a 19th century Danish quadrille, or the tango.

Diane's teaching of the tango was one of the highlights of the day. She gave everyone both the steps and the flavor of the dance. Some friends of mine who attended and who live in the country south of Manhattan reported later that they practiced their tango steps out on the prairie in front of their house. This may be a first for the tango--a new venue altogether.

Another highlight of the day was the attendance of Mary Jo and Harry Brearley from Ames, Iowa. Mary Jo and her brother John Bradford attended Lloyd Shaw's summer classes with their mother back in the 50's when they were teenagers. They had the good fortune to learn directly from "Pappy" and also to dance among his Cheyenne dancers. These exhibition dancers were Lloyd Shaw's ideal of the American dance made real in very human high school students. You will see Mary Jo's recollections of one of these dancers, Shirley Woolard, elsewhere in these pages. It was an honor and a pleasure to have Mary Jo and Harry with us for the day.

Those of us who work in academia are tied into the cycle of the seasons. At the moment we are headed for the end of the semester and are winding

(continued on next page)

up many activities for the year. For my husband Lew and me it includes our last night of dancing with our local dance group. It goes under the guise of a contra dance group, but I do mixers, rounds, and Scottish and English dances as well with them. (As I write this letter, Lew is in the other room learning to play Walpole Cottage on the accordian for our dance this week.)

It has been gratifying to see the way people have responded to contras in a town where they have had no other exposure to them. People who haven't danced since they took a class in high school or college have come out and had a good time. There have also been some wonderful contra dancers who have come from other towns where contra dancing is readily available. They have been glad to find any contra dancing at all in our little college town, and they have helped enormously to initiate the new dancers and to give them the feel of the dance. Interestingly enough, our group includes many good singers, so our dance nights have been augmented by some get-together-and-sing nights. It is not surprising of course that contra dancers would be good singers. The music for contra dancing is so great that it attracts musical people, and musical people in turn are born dancers, so we have a happy marriage of music and dance in our group.

In August, before the next issue of the *ADC* reaches you, Lew and I will have moved to Frankfurt, Germany, for a sabbatical year there. We are looking forward to all the new experiences that await us there, including dance experiences. We will certainly visit our Belgian friends Philippe Callens and Luc Blancke and Frieda van Vlanderen and dance at last with their dancers, but we will be looking for German dance experiences as
(continued next page)

well. I'll look forward to reporting to you on our experiences there. In the meantime, don't forget to send your correspondence to Diane Ortner after July 1 and not to me in Manhattan. July includes a trip to Australia for us, so between traveling and moving, I won't be a very faithful correspondent in July.

DEALING WITH BMI AND ASCAP

by *Enid Cocke*

A number of our members have contacted us with questions about BMI (Broadcast Music Inc.) and ASCAP (American Society of Composers, Authors, and Publishers). These two associations are permitted by law to request royalty payments from any group that uses copyrighted music at their dance events. It doesn't matter whether the music is live or recorded. As we understand it, a single dance event is liable for a charge of \$22 to \$30. It would not matter whether it was a large, profitable dance or a free event for a few friends held in a church basement. The point is that if you use people's copyrighted tunes, you owe them a payment for this use.

It is not clear how your royalty payment reaches the rightful recipient. As we understand it, composers pay dues to these associations and they in turn receive payment in proportion to the popularity of their tunes. It is easy to see how big name people are paid in accordance with the number of times their tunes are played on the radio, but it is not so certain that the writer of a contra dance tune receives a royalty.

CALLERLAB and **Roundalab** have concluded a legal agreement with BMI/ASCAP to cover all members who choose to pay an annual fee of \$96 per year. (For
(continued next page)

those who call fewer than 50 dances a year, the rate is \$52.50.) Indeed this coverage is mandatory now for all who are members of CALLERLAB and Roundalab. Unlike the liability insurance which is available to members of the LSF because it is an affiliate organization of CALLERLAB, this coverage is available only to people who qualify individually to be members of CALLERLAB or Roundalab. CALLERLAB negotiated this agreement with BMI/ASCAP because they recognized that the law is on the side of the copyright holders. BMI/ASCAP cannot be aware of all users of copyrighted music, much less take them all to court, but the bottom line is that when they do take people to court, they win, for they have the law on their side.

For those who use contemporary singing calls and round dances, there is no question that they are using copyrighted music. For those who use traditional music, it is possible with some research to find out which tunes are in the public domain. We have heard of some callers who have simply stopped using any copyrighted music. In a future issue we will try to give information on how to find out if a tune is in the public domain.

If you would like to contact CALLERLAB about becoming a member, their address is: Box 679, Pocono Pines, PA 18350.

We were truly saddened to hear of the death on April 8th of Risse Ramsay. Risse's cheerful, positive approach to life has been an inspiration to many these last few years. Risse's husband John, known to many ADC readers, is head of Recreation Extension at Berea, the program that handles Christmas Dance School, Mountain Folk Festival, and the Berea Country Dancer program.

THE CONTRA CORNER

by *Bill Litchman*

Having gotten my say about choreographers in the March issue of the *ADC*, I appreciate the mail that has come in. I didn't get any letters written by those who said they agree with me, but I hope that there are some out there who do. I did get letters from some who talked about the performance of Dan Pearl's dance, and I got a nice note from Dan himself.

In that regard, it is apparent that I have fouled up in not giving credit to *Zesty Contras* and its author, Larry Jennings, for publishing "The Rendezvous" by Dan Pearl.

Here is a contra for you that I obtained from a small booklet of dances written by Philippe Callens from Belgium. The booklet is photocopied and doesn't have a title or title page, but I would like to give you a sample of what it contains.

PHILIPPE'S STAR CAST CONTRA

Music: 32 bar reel/hornpipe Dance: Philippe Callens
Formation: Alternate duple, single progression

1 - 8: With the couple below, Right Hand Star
9 - 16: Ladies change Left Hand Star, 3/4 round
17 - 24: Half Promenade your neighbor across
25 - 32: Same four, Right and Left Thru
33 - 40: Turn a quarter more, Promenade
41 - 48: Wheel Turn and Promenade back
49 - 56: Back to your partner, Do Sa Do
57 - 64: With your partner, Swing and whirl.

(continued next page)

In the right hand star, the motion should take the star full around in about six steps. This will allow about two counts for the two ladies to change places with each other by pulling across the star with their joined hands, turn around, and prepare to star with their left hand. This will have to be a rather quick movement, but is fun to do.

Note that the left hand star is only three-quarter around, which will provide the progression. The men should promenade the woman in front of him in the left hand star, so that the promenade movement is in the same direction as the movement in the star.

After the right and left through, the couple should turn one-quarter more (to the left) so that the active man with his neighbor will be facing down (away from the music) and the others will be facing up. The promenade goes that direction. Be sure to wheel as a couple before coming back to face the couple with your partner in it.

After the swing, the active couples should face down toward the new couple and the inactives will face up.

Philippe says of this contra, "Written on January 20, 1988. I wanted a contra in which I could easily teach the star cast movement (the first star) originated by the late Rod Linnell, but, since all other dances with that movement I knew were pretty difficult, I decided to write my own."

Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1990. Send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th St., Kansas City, MO 64116.

THE MYSTERY SOLVED

from *Diane Ortner*

Identification of the mystery contra published in the March *ADC* was swift and contained some interesting twists that might possibly reflect the background of many of our favorite contras. Thanks to all who called or wrote. Dan Pearl called on April 7th, about the same time I received my copy of the *ADC*! Frank Pearson followed with a letter dated April 8, David Smukler (April 10), Larry Jennings (April 12), and later Gerry Werth called to say that his friend Peter Stix identified the contra after Gerry called it at a Michigan dance. Finally, a letter was received from Margot Gunzenhauser in Holland!

First, the mystery is solved by simply stating that you can find this contra, titled "Balance the Line," on p. 35 of *Zesty Contras*, Larry Jennings's highly regarded collection of contras. But there is more to the story than that.

David states that he learned the dance from Tony Saletton years ago at Brimmer and May. It was called "Cincinnati," and he assumed that it was a traditional dance written to be used with the tune of the same name.

Larry says that in addition to the history given in *Zesty Contras*, he recalls that Lou Shapiro called the dance "Cincinnati Hornpipe" and used that tune. He thinks that Ricky Holden used an adaptation of a Herbie Gaudreau dance, possibly for notes to go with a Folkcraft record.

Margot says that in the version she learned from Ricky Holden a half promenade is used in place of the Right and Left back. Gaudreau's original dance was quite different from the adaptation, using four allemande lefts and three balances in the first half of the dance. The important thing,

(continued next page)

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*****SPECIAL NOTE*****

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|--|---|

HEARTH AND HOME

by *Randy Barnes*

This tune was inspired by the strength of spirit of the family and friends separated by the Persian Gulf War.

HEARTH AND HOME

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BY RANDY BARNES

The musical score consists of six staves of music in a treble clef with a key signature of one sharp (F#). The chords are written above the notes. The sequence of chords across the staves is: D, A, G, A, D; A, G, A, Em, A; Bm, F#m, Em, G, Em, A; D, F#m, G, A, D; A, E, A, Em, A, Bm; F#m, Em, G, Em, A, D. The word 'FINE' is written above the final chord (D).

THINKING ABOUT DANCE

by *John Forbes*

I am intrigued by Tom Cook's expression: "Dance is Music Made Visible." I first encountered this idea during a week at Halsway Manor in western England during the summer of 1984. Tom Cook is one of England's finest dance scholars, a remarkable "thinker" (I wish I could come up with a better term) about dance whose workshops in English dance always fill up quickly. Tom feels his knowledge and expertise in music for dance (considerable) is not as complete as he would like. He was one of the first to use what might be called a "music consultant" in his work. A number of dance scholars who come from the movement side of the discipline are adopting this approach.

Halsway Manor is the dance center for the English Folk Dance and Song Society. On weekdays it is used for various conferences and workshops in the business world. On weekends and in the summer for a few weeks, dancers come and enjoy the scenery, the old manor house (the 'newest' part, we were told, was built about 1608), and the fellowship and joy that only dancers can know and share.

Like many ideas that have helped me define my life, "Dance is Music Made Visible" got off to a slow start. My relationship with the concept is still evolving. Here is where I am at the present.

At a dance week in 1987, I noticed slight differences in my dancing of New England contras when the musical accompaniment changed. The traditional, disciplined New England sound of piano, violin, flute, etc., was wonderful to dance to as the discipline and controlled energy of clean, neat musical performance caused me to dance that way. The southern, more relaxed style of accompaniment--

(continued next page)

especially good for late night parties--brought about an equally enjoyable relaxed style in my dancing. This dancing was usually to "strings only," meaning fiddle (as opposed to violin), banjo, guitar, string bass, maybe even a drummer now and then.

Finally I went to a wedding of some dance friends. For music they had, of all things, a klezmer band. If you haven't heard one or come across the term, you are in for a treat. I can only suggest that the sound is wonderfully wild Jewish Dixieland music with more importance in what the clarinet player does. I danced the contras here with an open, eastern European abandon unknown before. And the dances worked beautifully with that music, too. (I now realize that Don Armstrong likes to use records with lots of different musical styles just to keep us dancing a little bit differently through the evening.)

But I think Tom Cook doesn't carry his idea quite far enough. I believe that dancing is the melody made visible. Everything a folk or square dancer needs is in a well-played melody. Indeed, we have documentation for thousands of occasions when a violin or flute (perhaps one of their cousins or ancestors instead) was the only music available. In terms of the elements of music (melody, rhythm, harmony, form, and tone color), a good dance tune by itself has them all. Many tunes, especially earlier ones, appear to be written as if no accompaniment or additional instrument(s) would be used.

The shape of the melody will usually outline or strongly imply the chords needed to accompany the tune. If a performer has a reasonable amount of experience in playing for dancing and a good background in music history, s/he can shape the

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harmony, the chord changes, to the period of the music. Rhythm comes from the way the melody is constructed of short and long notes while the musician leaves plenty of space between those notes to define the rhythm and energize the dancers. Form is what divides the music into, usually, multiple eight measure sections repeated for a total of 32 measures (64 counts) for contras and fox trots, etc., or 32 bars for waltzes. The tone color is partly shaped by the rhythmic (or smooth) playing of the performer and by the different registers of the instrument at hand (high, low or middle), a major contributor to the emotional essence of the music itself.

I am also intrigued by those dancers, modern square and contemporary pop, who often dance to music without melody ("Can you have dance music without melody?" is an issue for another time and place). The essence of melody in dancing is so important, so overwhelming to me, I often wonder if they know what they are missing.

If you are interested in the FLEMISH-AMERICAN WESTERN TOUR AND DANCE HOLIDAY in southern Colorado, write to Marie Armstrong, PO Box 1060, Canon City, CO 81215. This holiday includes local attractions, a rodeo, river rafting, barbeques, etc., in addition to dance sessions with Flemish teachers and LSF leaders beginning on July 18 and lasting for one week.

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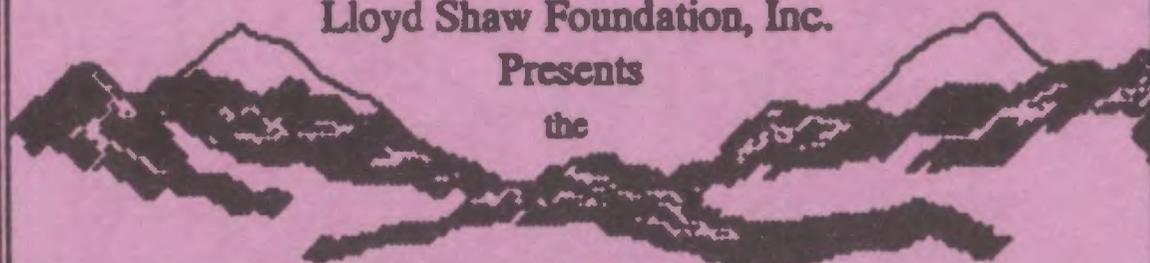
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Staff: to be announced.

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For details, call or write: Ron Houston,
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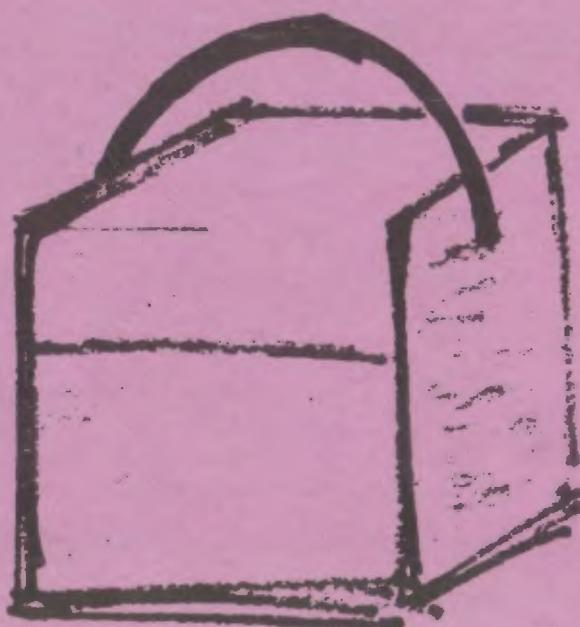
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For more information, write Marie Armstrong
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presented by the Lloyd Shaw Foundation -- July 1-7, 1991



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

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

I DON'T KNOW WHY

from *Don Armstrong*

Here is a nice additional routine to either of the Shaw records as sent to me by Ron Beeson of North Devon, England.

Note that if you use the E-37 record, you'll find it only plays for 5 x 32 bars, so the routine should be Figure for first then second couples, break, figure for third then fourth couples. For the LS 510 record, use the standard routine.

Music: LS E-37 or LS 510 Composer: RON BEESON
Formation: Square

Break:

All four ladies star right, once around the ring,
Go home and swing your own, everybody swing,
All four fellas star left, now you swing again,
I don't know why, you just do.
Allesande left your corner, allesande right at home,
Allesande left your corner again, promenade your own,
I don't know why I love you like I do,
I don't know why, I just do.

Figure:

First couple, ladies chain with the couple on your right,
Keep that girl and chain across the set,
Now chain this lady left, it won't take all nite,
All four ladies chain across, you're not thru yet,
Now dosado your own, she's behind you, (original partner),
Swing and promenade her, she's glad to find you (original
partner)
I don't know why I love you like I do,
I don't know why, I just do.

MUSICIANS: THE OTHER SIDE OF THE COIN

by *Don Armstrong*

This past winter I was conducting one of several workshops for callers and leaders and, as a part of the resource material I usually distribute at these seminars, I handed out copies of an article I had prepared for the March, 1988, *ADC* entitled "Working with Live Music." Those attending the LSF Leadership Training Institutes in Canon City, CO, also took home a copy.

For those of you who have never seen the article, or may not remember it too well, it contained ten suggestions as to how a caller may be prepared to communicate more fully with a live band and, therefore, help to provide a better evening of dancing.

This particular workshop just happened to be unique because a couple of the caller participants were also musicians, and four of the callers present recalled rather poor experiences with bands at fairly recent dances. This naturally led into a discussion as to what a caller or a group of dancers should expect from a band. Fortunately, my experience as a musician as well as a caller/teacher enabled me to moderate a lively hour or so. Listed below are some of the results, not necessarily in the order we discussed.

Generally speaking, any dance band is playing to provide, to the best of its ability, the best possible music for the dancer's enjoyment. While doing so it is hoped that the musicians will also enjoy their evening. However, it should be remembered that if the musicians are being paid, the needs of the leader and the pleasures of the dancers take precedence over how much fun the musicians should expect to have! To illustrate, I

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recall a truly competent band I was working with one evening objecting to being asked to play a certain specific tune because "it was no fun anymore . . . we've played it a million times." Because that particular tune was the only tune they could play in that exact style, I considered their objection invalid and simply told them so, had them play it, and continued with my program. They momentarily overlooked the fact that they were professionals and were being paid to play what the leader felt was best for the dancers at that moment. After the dance they said they felt badly about their oversight, and we all laughed about how many times either a musician OR a caller must subjugate personal feelings for a better overall program.

I think the thing that annoys me most as a caller is the complacency that some musicians display with their extremely limited repertoires. They simply do not have enough variety in the tunes they can play comfortably and use the same tunes each week while being unwilling to rehearse and learn different ones. These bands are simply lazy and don't care enough to try to improve their music or their ability to give the dancers more fun. Yet, if the caller used exactly the same dances and program time after time, these same musicians would probably complain . . . and justifiably so! If there is any truly dominating reason why many leaders/dancers actually prefer recordings to live music, I personally feel this is it!

In addition to the two general observations above, I was asked to list some fundamental things that dance bands should be able to handle if they feel capable of playing for dance groups:

1. A tune-library or repertory consisting of some reels, jigs, hornpipes, hoedowns, waltzes,
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polkas, two-steps, and a few singing calls as requested by the caller(s).

2. The practiced ability to hold the tempo selected by the caller (NOT as selected by the band).

3. A definite, positive, known-ahead-of-time musical introduction to each and every tune they are capable of playing, so they and the caller can start each dance with confidence. I must add that I find this sadly lacking in far too many bands!

4. A well-rehearsed, and totally familiar to every band member, method of "going out" or ending every tune they play. It is a terrible let-down to the dancers (and the caller) when the band "sort of fades out" or not all of the musicians end at the same time and in the same way. These endings must be rehearsed, and one musician should always lead the others when ending in the middle of a hoedown . . . and please, go out at the end of a phrase!

I feel very strongly that any group of musicians should be able to handle the six items covered above before they consider themselves worthy of being paid for playing for dance groups. Amateur groups striving to learn and seriously trying to get good enough to play professionally are a completely different situation. Both the caller and the dancers should support their efforts and assist in every way to encourage them to continue to improve.

After achieving a basic competency, there are several things a dance band should strive to improve or develop.

1. Increase variety (repertory). Learn to play other regional music and styles such as Western, French-Canadian, Appalachian, English, Scottish, traditional New England, etc. Learn to play whatever couple dances, rounds, free waltzes,
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polkas, hambos, etc., are popular in the local area.

2. Add one or more lead instruments so that, for example, a fiddle is not always the lead instrument all the way through each tune.

3. Learn to go from 6/8 into 2/4 in the same contra dance, to play medleys for contras and squares (or even free waltzes), to provide variety in the rhythm-sounds such as changing from bass to wood blocks, etc. In other words provide variety not just in the number of tunes but in the way any specific tune is played.

4. And finally, here's an item which most bands overlook. When permitting less experienced musicians who are not regular band members to "sit in," make sure that they understand that they are NOT to join in the first time through the tune, and also that they MUST drop out the moment the "going out" signal is given so as not to disrupt the regular ending the band will use.

If you are a musician please do not take any of these comments as anything but constructive suggestions. They are all things I have learned in fifty years of calling and playing in dance bands. These are all things that will enhance what you do and will make live music more and more accepted and desired by dancers and leaders everywhere. Just as a caller/teacher always needs to try to improve his or her technique, repertory, and variety, so does a dance band and a participating musician.

Applicable to caller/teachers and musicians is something I heard Bunny Berrigan (band leader, trumpet player of my teen years) say, "If you don't want to keep trying to improve, get the heck out of the way and make room for someone who does. You've got to work at it, mister, or be a nobody. You choose." I can only add, "Ain't it the truth?"
HAPPY DANCING!

SOME THOUGHTS FOR ROUND DANCE CHOREOGRAPHERS AND TEACHERS

by *Enid Cocke*

The word that comes to mind for so many contemporary rounds is "forgettable." It is pleasant enough to learn the routine and then dance with the help of a cuer, but a week later there is little left but the vague recollection of having done the dance. There are, however, some classic rounds that dance themselves; that is, the music and choreography are so perfectly wedded that a dancer who learns this dance will have it forever. What then are the elements that set a classic round apart from the zillion other rounds that come and quickly go? Here is a hypothetical check list.

MUSIC. Bill Johnston of Skippack, PA, has been heard to say that 80% of a dance is the music. Find good music and you are well on your way to having a good dance. Of course, it is still possible to put uninspired choreography to great music and have a losing dance. But the greatest choreography cannot survive if the music cannot carry it. Taste in tunes is subjective, of course, but someone choosing music to choreograph or a round to teach should at least ask whether the tune is eminently singable. Is it the kind of tune that sticks in your head after you go home from the dance? If so, it is probably a good candidate for a round dance.

IS THE MOVEMENT APPROPRIATE FOR THE MUSIC? A round dance should tell a story. It may be about a man and a woman in love or about a special kind of character like Frenchy Brown. The music may have an ethnic flavor, in which case the chore-ographer will try to design movements that are appropriate for that particular national style.

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The dance should enable the two dancers to share a special experience together.

DOES THE DANCE FLOW? So many contemporary rounds are very static with innumerable half boxes and cut steps, but they don't go anywhere. Flow can't be measured just by distance traveled down the floor, but that simple measure is an indicator. Flow can also describe the way movements connect from one to the next. Is it comfortable for both dancers to go from one movement to the next? It is useful in this context to consider that dance is not a series of positions. It may appear to be just that if you read a description or look at a series of pictures of a dance, but the pictures are a distortion of the actual dance experience. Dance is the movement from one position to the next. Indeed, the positions simply describe the movements as they are frozen at arbitrary moments.

DON'T BE AFRAID OF SIMPLICITY. Some of the loveliest dances are the simplest ones. They give the dancer time for a moment of suspension or a turn of the head between movements. In truth, good round dancers are co-choreographers, for they feel their way through the dance and find the places where they can insert their own interpretation of the movement and make the dance uniquely theirs.

DOES THE DANCE HAVE A ZINGER? This word refers to a special movement that makes this dance different from every other one. If it is a good dance, people will remember it by its zinger even if they can't remember the name--"Can we do the one with the wrap and wheel movement in it?" It is easy to put together dance steps to fill 32 bars, but can you put them together in a way that no one, to your knowledge, has done before? That would make an exciting dance.

FROM THE ARCHIVES

by *Bill Litchman*

Over the past few months, we have been more and more involved with projects in other areas of our lives than the Archives. I won't go into them because that is really not of interest to you who may be involved with archives or with dance history. I only mention it because it has impinged on my completing some of the projects which are still under way.

We have received the wonderful collection from Jimmy Clossin. It has not yet been indexed or cataloged, but there are a number of great things there. For example, he had a collection of copies of his little book, *Texas Square Dances*, written with Carl Hertzog. The first edition of this book has always eluded me, and I haven't even seen a copy of it. Until now, that is. There was an example of that first edition (quite worn with reading) plus several other editions of the book after it assumed its more familiar format (much larger, though still thin). It is nice to have this important bibliographic information as a part of his own collection of materials.

Recently, Chris Kermit came down from Denver with the first installment of a great donation of square dance recordings. He brought with him about 1100 records (all 45 RPM), most of which have never been played. He also said that there are another 1500 waiting in Denver to be transported. His parents, you will remember, were the long-time owners of the Lighted Lantern on Lookout Mountain near Denver and the proprietors of a square dance record store in Denver for many years. This collection is what remains of their stock of materials.

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It is so difficult to get those who have 45 RPM records to relinquish their hold on them, because they feel that there still might be some use for them. Of course, there may be some use for them, but as a result more often than not, the records sit in a box in a basement not being used and gradually getting older and more warped!

We have received lots of donations of 78 RPM recordings because there are very few contemporary machines that can still play them. As time goes on, of course, there will be fewer and fewer machines that will be able to play any kind of disc recording other than a CD. Donations of equipment that can play all of the popular kinds of disc recordings are always welcome at the Archives because we, too, have the same problems in playing these recordings as you. If anyone has spare needles lying around, particularly those of the right size to play 78 RPM records, please don't hesitate to donate them to the Archives. Even if we don't have the machine that they might fit, we can often work something out.

We have just received a letter from the Library of Congress thanking us for a donation that we made about 18 months ago. We were able to help them complete a set of *Foot and Fiddle* magazine and *Northern Junket*, and we had a couple of other magazines that were not yet in their collections.

I heard from Donna Rodgers the other day, and she described to me some of the things that she is doing with her own collection and with the promotion of archives in general in Illinois. I am amazed at her energy and the dynamism with which she approaches the excitement that is to be found in archives! I hope she will keep up her great work and that others will be stimulated by what she is doing.

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By the way . . . we have quite a collection of duplicate magazines and books that can be made available to those who might be interested. If you have specific needs to help complete gaps in your collections, please contact me. I would rather you list what you need than to ask me to list for you what we have. The reason I don't have a list prepared is because it takes too much time to put it together (it changes all the time), and it costs too much to copy it over and over again. Thus, your want list will get action from me whereas other requests will probably be met with the same sort of incredulity as the question, "Send me all you have about square dancing," does.

Several publications are available from the Archives: "Dance Videos," "American Country Dance Bibliography," and "Dance Dissertations." The cost for each is \$10 plus postage. We also have several video tapes available for those interested.

Because of the other projects in which I have been involved, my response to mail has been slower than usual, and I hope that this has not been a great inconvenience to anyone. If I have not answered a letter you have written, please let me know and I will make a special effort to get to it. I should be back in business again by mid-August.

Michigan music, song, and dance return for a 5th year to Camp Cavell in Lexington, Michigan, September 20-22, 1991. The Michigan Dance Heritage folks and Camp Cavell offer a multitude of workshops from Michigan Ballads to Dance Band Techniques, Couple Dancing to Square Dancing, and Contra Dancing to English Country Dancing. Glen Morningstar tells us that more information and registration forms can be obtained by calling (517) 835-2582 or (616) 894-4583 or (313) 681-1688.

LETTER TO THE EDITOR

Dear Enid,

I was saddened to read in last month's *Dance Circle* of Shirley Woolard Burr's death. I appreciated your words about her dancing, though, for they told me it had not changed from the time when I knew her.

One of the best pictures I snapped forty years ago with my Baby Brownie shows Shirley, and Bobby Jones, coming down a path in the Nature Preserve, laughing--probably at the funny girl backing up to snap their picture. But I have many more images of her, not from photos. Your grandfather used his dancers in the summer classes not just to show the steps but--even more--as models for style in the dances. Shirley was my model, and my brain is indelibly stored with images of her. To this day, I cannot do the balance with which John and I begin to waltz without seeing her left foot lifted just slightly from the floor, with a smooth line all the way down through knee and ankle to the tip of the toe. (In fact, I still see and marvel at her white ankle sock, with the top turned down but clinging closely enough not to interrupt the line. Intellectually at least, I could understand how she could control her muscles. But I always wondered how she controlled the tops of those pure white little socks!)

To Pappy, as you undoubtedly know, dancing was not just beautiful motion, and not done just with our bodies. We dance with our souls, too. Once some of his dancers were doing a solemn, ritual Matlanquinas for the class. Pappy, accompanying them on a drum, leaned over to the mike and whispered, "Watch Shirley's face!" There was no smile there, but a shining -- a glowing,

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spiritual beauty. (Nor did it change, though she must have heard his words.)

Before she was married, she brought her fiance to one of Pappy's summer classes. Not, I suspect, for the dancing, but so that he would hear Pappy's talks. Food for the soul.

I do not know about her later life, but I'm sure it was beautiful, and a joy to all who knew her.

Mary Jo Brearley

Pamela Lynn McKeever (15 Jan 1949 - 22 Feb 1991)

A beautiful, energetic, talented, and entertaining woman, Pam McKeever held degrees in speech communications and became a speech therapist. For as many people as she may have helped in that area, she is best known to us for her talents and personality in the field of dancing.

About 20 years ago, the Foundation created a film called "The Visible Anthem." Pam was in attendance at Fellowship that year, singing, playing, calling, and dancing with jubilation. The people of the Fellowship took to her and brought her into their hearts. They loved her and they enjoyed her humor and personality. She sang "Dem Bones 'Gonna Rise Agin," and other songs, but the "Bones" song was the one everyone asked her to repeat until she tired of doing it.

Pam's calling was crisp and precise; she knew the principles of good leadership and practiced them. Her dancing was graceful and smooth, a perfect example of style.

Pam played the trumpet, fiddle, guitar, banjo, and piano. With other musicians in Albuquerque,
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she promoted the formation of dance activities to provide an outlet for the playing of dance music. These dances have grown, and the musicians have become better, strengthened by her prompting and continual support.

About 1986, Pam left Albuquerque to attempt to make her living just doing dances. She settled in Brooklyn, NY, and participated in the Country Dance and Song Society of America, Pinewoods, and other dance camps and activities. Again, she called, danced, sang, and generally captivated those around her with her vibrant personality.

While not yet on her own as a dance leader, she continued to support herself primarily with her work with speech-handicapped children. She was very good with them, using her singing and playing as well as her dance leadership experience to help them become whole people.

As was said of her at a recent memorial service in Albuquerque, she was a "salt of the earth" person. She was very gifted and talented, often developing her skills to perfection. She also had the ability to appear very cheerful when she was not as happy as she could have been. None of us are happy all of the time; Pam was no exception.

During a time of difficulty, she took her own life. While it might seem more politic not to mention the manner of her death, Pam's story would not be complete without the ending. It doesn't change the love felt for her or diminish the accomplishments she made and the lives she affected. In the minds of those who knew her, she will remain her bright, cheerful, and bouyant self forever.

Bill Litchman

DIZZY DANCES

from *Diane Ortner*

Frank Pearson of Willowdale, Ontario, Canada, has written a very interesting letter analyzing the "dizziness" of the "Mystery Contra" published in the March *ADC*.

". . . If you analyze it line by line, you will find the man turns completely around (360 degrees) not once, but 4 3/4 times, in the first 32 counts. His only break is the 4 count balance after the first Al Lt (allemande left) 1 1/4. It's not quite so bad for the lady, she turns only 3 1/4 times, and this is broken up with the 4 count balance, and 2-4 count stretches as she dances straight across for the chains. We have found the dizziness effect increases with the tempo. Thus at 120 per minute you may not notice it, but at 126 or 128 you likely would. We believe it's even worse if the dancers don't lean back as they turn, as then they must turn on a shorter radius in order to get around in time. In square dance terminology any turn over 360 degrees is considered "screwing the dancer into the floor."

In addition, Frank comments, "We also understand those with any balance problem (inner ear or whatever causes it) find backing up aggravates it. Thus the courtesy turn is as bad or worse for them than the Allemande Left. Mind you, experienced contra dancers aren't so likely to notice it as others."

Frank's analysis fits with the comments heard about this contra, since I danced the woman's part and enjoyed it while a friend dancing the man's part complained about its dizziness. While most contra dancers would not agree with the square dance disparagement of turns, callers and teachers might do well to analyze a dance's "dizziness" in terms of the audience to which they expect to call.

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