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

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



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The American Dance Circle

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Note: Between August, 1991, and August, 1992, while President Enid Cocke is out of the country, general inquiries can be addressed to either Diane Ortner or Vice President Ruth Ann Knapp.

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Advertisements may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

September, December, June issues sent to the LSF Membership only: Full page -- \$ 60 Half page -- \$ 30

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

LETTER FROM THE PRESIDENT

by *Enid Cocke*

Greetings from Frankfurt, Germany! In August Lew and I boarded a plane and in a few hours found ourselves in a different culture, environment, and language, cut off from our family, friends, and the normal activities that filled our lives. We are slowly making the adjustments to living here. Everyone had commented that it would be an "interesting" time to be here, and indeed it is; however, "interesting" in no way connotes "comfortable"! We find ourselves part of a foreign population that has reached 30% here. As the air hub of the country, Frankfurt has the largest foreign population in the country, we are told. The most unpleasant part even for us as temporary visitors has been dealing with a hostile and obstructive immigration bureaucracy. It is indeed interesting to watch as Germany makes the painful transition from a homogeneous to a multicultural population. Much of the terrorism you may have read about against foreign refugees has occurred in the eastern part of the country where people had heretofore been unaccustomed to having foreigners in their midst. An important part of the scene, it is should be remembered, is that there have also been demonstrations against intolerance.

One of the great benefits of being here has been the opportunity to travel. Lew's professional meetings have taken us from the Austrian Alps to Russia to Northern Ireland. All were enjoyable but very different experiences. The trip to Russia was fascinating. The restructuring task facing those people is formidable and makes the problems of Germany or the U.S. seem petty in comparison.

(continued next page)

We have finally found a choir to sing with, but we haven't yet located a German folk dance group. At a city festival we watched a group of young people demonstrating international competition-style ballroom dancing. I couldn't quite picture myself coming back to the U.S. dancing the tango in a vestigial skirt and a sequined bikini top, so our search for a dance group continues.

In just a few weeks we will be in Belgium participating in an English/Scottish dance weekend with our Belgian friends, Frieda Van Vlaenderen, Luc Blancke, and Philippe Callens. These fine leaders have been a welcome addition to many LSF dance events. As you may have noted in the last ADC, Frieda has become a member of the LSF board of directors, making official this trans-Atlantic connection. Luc, Frieda, and Philippe have themselves formed an organization, the Anglo-American Dance Service, dedicated to the promotion of English and American folk dancing. To that end they offer dance materials for sale and organize dance workshops. They produce a bilingual (English/Flemish) quarterly newsletter with news about upcoming dance events and the materials offered in their Sales Division. If you would like to subscribe, you can send a check for \$10, payable to the Anglo-American Dance Service, First National Bank of Canon City, PO Bin 231, Canon City, CO 81215-0231. As you can see, they have an American collaborator! You also read in the last *American Dance Circle* about the Belgians' trip to the U.S. in July. We are looking forward to sharing in this ongoing relationship on this side of the Atlantic.

Frieda

BUFFALO GALS

from *Don Armstrong*

Buffalo Gals Trio is a 32 bar dance that I wrote for one-night dance parties. For live music, either a 16 or 32 bar version of Buffalo Gals is usable. For a record, use Tracie's Two Step, side 2 track 5 or Brahms Polka, side 1, track 3 of "We Love Contra Dances" album, VRLP 333.

This dance begins with three in a line, all facing line of dance. It is best done with Woman, Man, Woman, but can be done with any mix of dancers with the taller dancer in the center. Hands should be joined at about shoulder height with a slight bend at the elbows.

BUFFALO GALS

The musical notation is handwritten and consists of the following parts:

- Intro:** A treble clef staff with notes and a bass clef staff with chords: C, C, G7, C.
- Section A:** A treble clef staff with notes and a bass clef staff with chords: C, C, G7, C.
- Section B:** A treble clef staff with notes and a bass clef staff with chords: C, C, G7, C.

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Buffalo Gals
Formation: Trio

Composer: DON ARMSTRONG

- (8) 3's Forward and Back
- (8) 3's Forward 4, then Right-lady high, Left-lady under and, without releasing hands, centers turn so all face RLOD
- (8) 3's Forward and Back (in RLOD)
- (8) 3's Forward 4, then Left-lady high, Right-lady under, centers turn, and all face LOD
- (8) Centers face L-hand partner and each clap own hands, others R hand, own hands, others L hand, own hands, others both, own hands three times (fast)
- (8) Centers turn and repeat clapping sequence with R-hand partner
- (8) With joined hands extended in a wide circle of 3, trios circle left once around so that on the 8th count the center dancer is facing LOD and the outside dancers are facing RLOD
- (8) Outsides arch and pop the centers under in LOD to the next outside pair to create new trios. All face LOD, join hands, and on counts 7-8 stamp 3 times (fast) in place.

STIR THE BUCKET

When living in Bowling Green, OH, I traveled to Michigan to take some music to the Cobblestone Country Dancers. David Park Williams writes to say that the group has grown and flourished since then and in 1987 they ran the centennial Victorian Ball at the Grand Hotel on Mackinac Island and returned the following year. The Dodsworth Saxhorn Reserve Band provided the music using instruments ranging from an 1840 ophicleide to an 1870 piccolo.

The editor has received a letter from Roman Sikuta, Palackeho 192, 697 01 Kyjov, Czechoslovakia. He is the director of a highly-regarded folk dance group, the Kyjov Slovak Ensemble, and would like to make contacts in the U.S. He would also like to receive material about folklore groups and festivals in this country.

Dale Wagner, a long time caller, recalls "The Way It Was" in an article for the S.E. Area Wisconsin Square Dance publication. With fond memories of his experiences with Dr. Shaw in the 40's, he looks back at his square dance activities over the years and reminds people to "Keep it simple -- Keep it Folk!"

Gloria Gibson of Kansas City's Missouri Town Dancers has recently returned home from the hospital and is beginning to make progress toward recovery after months of difficulty in breathing. We hope that she is up and around and ready to dance again soon!

We have just received notice that American Squaredance Magazine is changing ownership as of January 1, 1992. Congratulations to new editors, Jon and Susan Sanborn, 661 Middlefield Rd., Salinas, CA 93906-1004, and many thanks to Stan and Cathie Burdick for the contributions they have made and will continue to make to the square dancing activity.

WELL AND HAPPY ON THE OREGON COAST

by *Bill & Alyce Johnson*

Little in the way of traditional contra and square dance was found by Bill and Alyce Johnson when they moved to Florence, a small town on the Oregon Coast, but that didn't stop them for long. They started their own classes, have progressed to a "Hey for 4", and are working their way toward "Contra Corners".

In addition they have become involved with an excellent Elderhostel program held in a deluxe hotel just 100 yards from the ocean. Pressed into service as a last minute presenter, they taught a program covering the History of the American Folk Dance that included three sessions in basic, traditional squares and contras. This season their program has been expanded to eight sessions, and the folk dance participation was advertised ahead of time, a measure of the success of the first program!

In their presentations, the Johnson's chief references have been Shaw's Cowboy Dances and Round Dance Book, *Sets in Order* materials, Lloyd Shaw recordings, the *American Dance Circle*, and many periodicals and books from the New England area. This season's Elderhostel sessions in Florence include the standard topics of the Oregon dunes and the Oregon coast plus a session entitled "The Western Contra: An American Heritage Dance."

Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1990. Only two copies of the syllabus for 1991 are also available; they will be sent to the first persons who send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th St., Kansas City, MO 64116.

ANNUAL SAN DIEGO CONTRA DANCE WEEKEND

by *Glen Nickerson*

A foot-stomping, hand-clapping dance with music by The Old Twine String Band was the final session of the sixth annual San Diego Contra Dance Weekend on Sunday, August 4, 1991. Dancing started on Friday afternoon with a get-acquainted dance and continued with an evening dance, a Swan Dive dance in the University swimming pool, a Rose Garden Promenade, a Grand March and evening dance on Saturday, a Sunday morning workshop on Lancers, and the final live music dance. After-parties each night allowed the dancers to cool off and relax before retiring. Callers for the weekend were Joe McMenamín, Paul Moore, and Glen Nickerson.

The San Diego Contra Dance weekends are held on the first weekend of August at the University of San Diego overlooking Mission Bay and San Diego. The weekend dancing includes contra dances, round dances, quadrilles and Lancers. The workshops this year included a session on the mescolanza (4 facing 4) formation, a session on four couple dances, a session on traditional contras, and the session on the Loomis Lancers.

The University of San Diego campus includes several gardens, one of which was the setting for the Rose Garden Promenade on Saturday evening. For this event, the dancers promenade around a garden fountain and form two contra lines, end to end but with the fountain between the foot of the lines. As the dancers progress, the actives reach the foot of their line, dance around the fountain and join the other line as inactive couples. This unique dance promises to be an annual event in the future.

See the Dance Calendar elsewhere in this issue for information about the 1992 San Diego Contra Weekend.

SELF PUBLISHING IN DANCE HISTORY

by John Forbes

An Editorial Review

In this elegant little publication, John Forbes includes excellent guidelines as to what expertise should be developed to enter into this field of scholarship. He suggests that emphasis on (1) dance movements (2) dance music or (3) the way that dance and music fit together must be supported by expertise or consultants in almost a dozen other sub-specialty areas. Just a few of the areas suggested are clothing, makeup, dancing masters, rules and regulations for dance occasions, the politics of dancing occasions, and architecture,

Advice is given in regard to the step by step process necessary to arrive at the goal of seeing one's efforts published. By examples and sometimes rather ascerbic comments, John drives toward his goal of assisting the prospective author to ensure that the results of his/her efforts will be a scholarly work that will withstand the scrutiny of others who have attained knowledge in this domain.

John writes, "There are over twenty pages devoted to examples of what to do and what not to do in self publishing situations. I believe that the world of scholarship is guided by a set of principles and standards regardless of the subject matter. Self publishers need to be aware of these and that's why I gathered this material. Self publishers usually work outside the network of commercial publishing with its support and input. This booklet helps you through the lack of that network."

For information about the availability of prints of this 46 page booklet, write to John Forbes, Director of Libraries, Baker University, Baldwin City, KS 66006.

DANCER ABUSE!

by *Don Armstrong*

It seems as though I have recently seen more instances of poor leadership, especially in the past few months, in what I feel is actually "abusing" the dancers. For example, here are a few of the things that stand out like a sore thumb:

1. Walking through the entire dance even though the dancers are totally familiar with many of the basics within the dance. Having the dancers walk through a "circle left and right" or a "forward and back" not only insults the intelligence of the dancers but is a waste of their time.

2. Choosing a dance which will challenge the abilities of the majority of the dancers to the point where more than an abbreviated walk through is required. Choose a dance that the majority can cope with and thereby avoid the frustratingly long presentation. The dancers come to a dance to dance, not to be taught; save the teaching for workshops!

3. Teaching unnecessary basics at one-night-stands, church parties, and other dances of that type. Especially at one-night-stands, a good leader does not keep the participants (they are not "dancers") standing and trying to absorb what the leader is mistakenly trying to get across. The leader should choose material that can be presented in less than one minute or should modify it so that it fits this requirement.

4. Poor, or non-existent, program planning with the result that there is no "design" to the

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evening. So many leaders just choose dances without assembling them in an order that makes the overall program satisfying. Time spent in planning results in more dancer enjoyment.

I realize that there are many new leaders who have not yet polished their presentations to the point where they automatically avoid these errors. I accept the fact that they are giving of themselves and their time and energy to share the pleasures of dance with others. For this they are to be commended, supported, and helped. Theirs is not an intentional "abuse"! I hope that they strive to continually improve their knowledge, dancing experience, and technique.

I also realize that many leaders involved in the contemporary square dance movement feel pressured to present more and more material in less and less time. To them I can only say that I hope they can put themselves in the shoes of the dancers and see if they would rather stand and walk through or dance! Even in classes, dancers need time to turn off their brains, relax, and enjoy dancing!

Nevertheless, for those leaders who do not feel unduly pressured to constantly present more new material and for those who are doing a lot of one-night-stand type presentations, it appears that there is a great deal of room for improvement in the Choice of dances, the actual Presentation of dances, and the growing Awareness of how easy it is to avoid "dancer abuse". Only then will they be recognized not only as professional and competent but also as compassionate leaders.

Editor's note: Sybil Clark of England was one of the best "one night stand" leaders I ever saw. She never stopped to teach anything, only to demonstrate quickly and briefly what next easy movement would be added to those already covered and incorporated.

THINKING ABOUT DANCE:
DANCER BURNOUT, PART 1

by *John Forbes*

Mel and I dance at the same weekly or monthly dances. We both suffer occasional bouts of dancer burnout. When I suffer dancer burnout, Mel works me through it. When burnout strikes him, it's my turn to get him past it and back into the dance of things. We both react to dance burnout in about the same way. Other than that, we have very little dance orientation in common.

We suffer burnout for different, virtually opposite reasons. Mel likes the easier dances with simpler figures. A different caller's one-night-stand tricks each week would suit him just fine. He will cheerfully, nay even eagerly, execute the same basic figures in a variety of formations: contras, circle mixers, sicilian circles, traditional or singing squares, bucksaw formation and so on. Match this up with good music in a variety of styles and Mel is in dance heaven.

We have given up teaching Mel the "hey for 4." When that figure is called I can always hear him cry out "Push me where I need to go!" His voice carries all over the floor. Mel's self-established goals are clear to him. His needs are consistency in simplicity and repetition.

My needs are just the opposite. Once a dance concept is mastered, I want to move up to the next level. If you can challenge me with simplicity through variety, fine. But that only lasts one night. In my many years of dancing, for example, I've only come across one dance in contra formation, a "canon" style dance of Pat Shaw, that I would place in the "difficult" category. The

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rest are nice, and for social reasons they are just great for relating to people. But, as Peggy Lee was wont to sing: "Is that all there is?" My needs are challenge and complexity.

Sometimes we'll get two or three callers in a row who want to take that one-night-stand approach. Mel loves it. I am bored by the first intermission and burnout sets in. When a string of callers try the newest figures or figure patterns, he panics and has an evening of stress and confusion registering as no success or no fun to Mel. Burnout overwhelms Mel's thinking and reacting to calls and music.

We respond to burnout in pretty much the same way: withdrawal, attempting to teach from the floor, or unkind words to anybody who will listen. Mel is basically a happy, bubbly person, who loves to talk with and listen to others. During burnout he withdraws on the floor and between dances, suddenly turning silent. He takes more trips to the water fountain or the restroom than usual, goes outside the building, has wider eyes, exhibits more unconscious, fidgety motions, tries a little harder to laugh. When I experience burnout, I am inclined to react pretty much the same way. At times we must drive callers "up the wall."

Watch for the March, 1992, issue of the American Dance Circle for John's next article, Dancer Burnout, Part 2.

Errata: The editor apologizes for a typographical error in the September, 1991, article entitled 'Lines About Squares'. Mr. Pasvolsky supplied the correct date in the third paragraph--1728--but my fingers changed it to an incorrect date, 1738.



Golden Oldies !

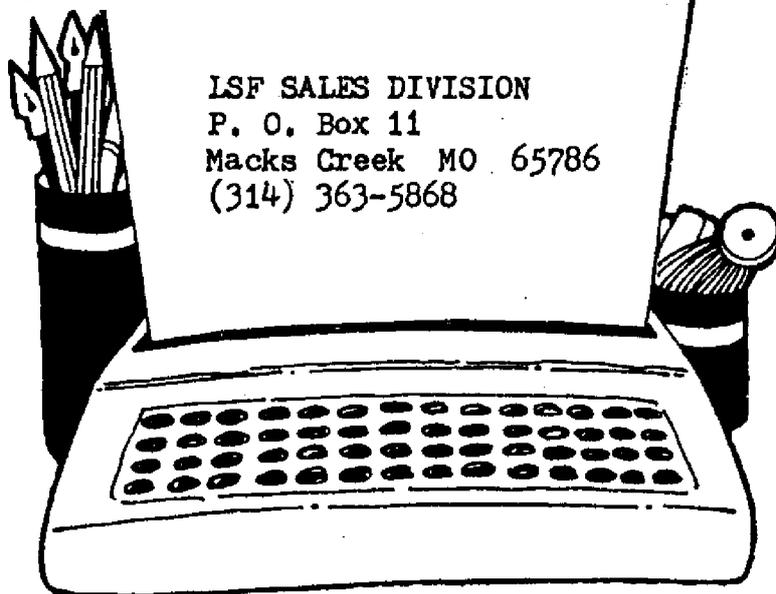
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GOLDEN OLDIES

by Marie Armstrong

The Foundation is constantly researching material for its members to enable them to pass on the fun of dancing. Most of the time it is new material or revised old numbers, but out of the wealth of old standards, we have now three excellent new recordings. Many of you will recall with pleasure these three Golden Oldie square dance singing calls: *Barnacle Bill*, *Swanee River*, and *I'm a Bum*.

The called version is not Al's; he graciously gave us permission to use the music and our own Dick Pasvolsky has very creditably added the original calls. The original music by The Pioneers Band of Al Brundage has been enhanced by our studio. It will not sound like a new synthesized record; instead it has the flavor and authenticity of the original band.

All three records should be in the library of every caller doing one-night-stands, barn dances, church parties, traditional open dances, etc. See the Sales Division advertisement in this issue for details on the Golden Oldies.

!! SILVER BUCKLES NOW AVAILABLE !!

Artisan Agua Das of Golden, Colorado, using the ancient lost wax method, has cast and individually crafted a limited and numbered edition of 25 silver buckles. The design features the Foundation logo and measures about 3 1/8" by 2 1/4". The cost of each buckle is \$120, \$20 being donated to the LSF. Send your check to Linda Bradford, 16185 W. 14th Place, Golden, CO 80401 to acquire one of these exclusive buckles.

DANCE CENTER CALENDAR

by *Donna Bauer*

Mondays -- 7:00 to 9:00 PM--Movement Therapy
Tuesday -- 5:15 to 6:45 PM--Karate
-- 7:00 to 9:00 PM--UNM Cont. Education
Wednesdays-- 7:30 to 10:00 PM--Scandinavian Dance
Thursdays -- 5:15 to 6:45 PM--Karate
-- 7:00 to 9:00 PM--LSF Dancers
Fridays -- 7:30 to 10:30 PM--Ballroom Dancing
Saturday -- 9:00 to 10:30 AM--Karate
-- 7:30 PM 1st--Contra Dancing with music
by the Megaband
-- 7:30 PM 2nd & 4th--Contra Time with
callers Donna Bauer & Caroline Barham
-- 7:30 PM 3rd--English Country Dance
with music by the Boxwood Consort
Sunday -- 5:00 to 7:00 PM--High Desert Dancers
-- 7:30 to 10:00 PM--Georgian Society

EVENTS OF NOTE

Society of Folk Dance Historians Festival de Cuadrillas, January 1-6, 1992. Mainstream square dancing at several levels. Write to Ron Houston, 2100 Rio Grande, Austin, TX 78705-5513.

Universal Round Dance Council Convention, San Antonio, 1992. Write to John and Mary Macuci, 7110 Lansdale St., District Heights, MD 20747.

LEGACY Summit Meeting, Cincinnati, OH, 1992. Write to Kay and Pres Minnick, 6882 Garland St., Arvada, CO 80004.

7th Annual San Diego Contra Dance Weekend, University of San Diego, July 31, August 1 and 2, 1992. Staff: Don & Marie Armstrong, Paul & Mary Moore, Glen & Flo Nickerson. Contact Paul Moore at PO Box 897, Running Springs, CA 92382 or call (714) 867-5366.

THE CONTRA CORNER

by *Bill Litchman*

This month we have two triplets that will challenge even the most expert dancers a bit. I have tried both of these dances on a group of good dancers and they feel that they are difficult, but fun. In addition, both of them have a character all their own and provide some interesting quirks. With that preamble, here are the dances.

First, a dance by Bill Johnston, Skippack, PA. He has made a lively dance with a Scottish flavor and a very interesting ending.

LOCHWOOD HORNPIPE

Music: 3 x 48 bar reel or rant Dance: **Bill Johnston**
music with a bouncy flavor

Formation: Longways for three couples, proper.

- 1 - 8: First couple lead down center through third couple and, crossing at the bottom, begin a full figure of eight around the third couple
- 9 - 16: First couple lead up through the top couple (#2) with a full figure of eight
- 17 - 24: First couple, passing R shoulder with partner, pass second corner with L shoulder for a reel of three (hey for 3) on the opposite side
- 25 - 32: First couple coming in the ends of the set, pass partner R shoulder, pass first corner by R shoulder for second reel of three on own side.
- 33 - 36: First couple cast to R to top/bottom of set while others set and retire
- 37 - 40: First couple cast to R to opposite side while others set and retire
- 41 - 44: First couple cast to R to top/bottom of set while others set and retire
- 45 - 48: First couple cast to R to foot of set while others set and retire (*)

(continued next page)

Notes: The first full figure of eight done with the bottom couple is a bit more hurried than the second one because it is preceded (in the same musical phrase) by the lead down the center. The dancers will soon discover that they need to step out just a bit more during that time in order to be in position to start the second full figure. Understand that the first couples do not go down the center to the foot, cross and come up the outside one place before starting the figure of eight. The second figure of eight ends with active dancers in the middle, proper.

The first reel of three begins with the active dancers in the middle on their own side ready to cross the set (passing right shoulders) to pass the opposite dancer on their left (second corner) by the left shoulder to begin the first reel. The reels are done along the sides of the set, not across. At the end of the first reel, the active dancers will be entering the set from the ends (man at the bottom, woman at the top) at which point they pass each other by right shoulders to work with the opposite corner dancer (top man, bottom woman) and pass them with the right shoulder. At the end of the second reel of three, the active dancers will be in the middle of their own line facing out.

The figure of "others set and retire" is danced by having the four corner dancers (couples 2 and 3) perform two setting steps toward the geometrical center of the set (diagonally toward the center) and then back into place again with four steps. While they are going that, the active couple (facing out after the final reel of three) will cast to the right one position around the group of four corner dancers. It makes a nice flowing action to move that one place and face in

(continued next page)

upon arrival. Then the next cast is begun by turning to the right to cast to the next place. Thus, from the sides of the set at the first, the active couple will move to the ends of the set, always moving to their right (clockwise) around the whole set.

(*) On the last of these four actions, the active couple should end in the foot couple's position and the foot couple on the last retiring action should move to the middle couple's position. This will mean a short travel for the active man and a longer travel for the active woman in eight steps.

The second triplet is from Adolf Weinstock of Rolling Prairie, IN. This is a challenging dance which is lots of fun for the puzzle solvers and flows very nicely. Even after the dance is learned, there is still challenge to keep track of who should be dancing when. There is even something for the dancer whose blood pressure and stress level rises if they get bored. The dance figure is symmetrical about the center of the set and about the center of the music as well. On the other hand, the set is not symmetrical and changes from the first half to the last. This dance is not for beginners.

EBB AND FLOW TRIPLET

Music: 32 bar reel will work; Dance: Adolf Weinstock
music must repeat at least 6 times

Formation: Longways for three couples, top couple improper.

- 1 - 4: Facing the head of the set, dancers advance and retire
- 5 - 8: Top couple cross (passing R shoulders) and cast down below one
- 9 - 16: New middle dancers do contra corners

(continued next page)

- 17 - 20: New top couple half-figure through middle couple
- 21 - 24: Middle figure half-figure through top couple
- 25 - 32: Middle couple go thru bottom couple for mirror hey
- 33 - 36: Facing down, dancers advance and retire
- 37 - 40: Bottom couple cross and cast up above one
- 41 - 48: New middle dancers do contra corners
- 49 - 52: New bottom couple half-figure through middle couple
- 53 - 56: Middle couple half-figure through bottom couple
- 57 - 64: Middle couple go through top couple for mirror hey.

Notes: This dance will be very confusing unless the dancers note certain things about the movements. First of all, the second half of the dance is a mirror image of the first half. Secondly, there are some key signals to watch for so that each dancer will know when it is their turn.

In each case, it is the active dancers who signal what is going to happen. At the end of the first half, the active dancers are finishing the mirror hey moving in the downward direction and this is the way all dancers should face and move during their next forward and back. At the end of the second half, the active dancers are finishing the mirror hey moving up and that signals the direction of the beginning forward and back.

During the first half, it is the top couple which is active, performing the cross and cast to move to the center. During the second half, the bottom couple is active and moves to the center. Whoever leads the forward and back (whoever is in front) is the couple to cross and begin the action.

Another confusing part of dancing this sequence is to know which couple is to do the first half-figure action. One way to tell is that the middle couple moves to the end when the active end couple crosses and casts to the center to do the contra corner figure. Once they have finished that figure, whichever couple moved outward is the one

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to do the first half-figure. Then the new middle couple dances with that couple again for the second half-figure, leaving the odd couple with nothing to do for 16 counts. The couple not involved in either of the half-figures can swing for 16 counts as long as they remember which side to go to after the swing! This added swing should only be attempted by type-A personalities!

The man of the active couple can help establish the crossing action in bars 5 - 8 by "handing" his partner across in front of him. This same sort of "handing" action can be done during the last turn of the contra corners by the inactive dancer back to his/her finishing place (at this point it is easier for the inactives to remember than the actives).

Finally, the mirror hey is done on your own side, up and down the set. The actives finish their half-figure of eight and continue the flow of that movement to the other couple (perhaps finishing their swing), leading THROUGH them to begin the hey.

So, you see, it isn't so hard, now, is it????

LIVE MUSIC FUND

For those of you who are interested in the preservation and growth of live music for dance events, please consider the opportunity to contribute to that cause through donations to the Live Music Fund for the Rocky Mountain Dance Roundup. Each year around a dozen participants give major portions of their time to provide this added dancing enjoyment throughout the week. Their only recompense is, frequently, their own enjoyment in the pleasure they provide; however, we like to offer them a small scholarship to pay their tuition and some travel money. This scholarship does not come from the tuition paid by the other participants. Donations to this fund are most welcome. Please send your contribution to Diane Ortner, Director, Rocky Mountain Dance Roundup, 419 NW 40th St., Kansas City, MO 64116.

FROM THE ARCHIVES

by *Bill Litchman*

We have been greatly blessed over the past year or so with generous donations of materials as well as thoughtful considerations on the part of our many members and patrons. We have received a sizeable collection of 45 rpm recordings from the Record Roundup (and Chris Kermeit) of Denver, CO. Roger Knox, of Ithaca, NY, has sent us \$175.00, the second donation from the sale of his book "Square Dances of Ralph Page." This is intended to go to the Archives Endowment Fund which now stands at \$7,800 (15.6% of our goal of \$50,000). Thank you Chris and Roger.

These are only two of the many individuals who have made contributions, large and small, to the collections. All contributions are valuable and the participation of all is welcome and greatly appreciated. Each contributor has received a personal letter of thanks from me, and I hope that is as meaningful to them as a personal mention in this column.

The Lloyd Shaw Dance Archives, declared by the Library of Congress to be the national clearing house for square dance archives in this country, is continuing to amass a very nice collection of dance materials. My hope is that you will take advantage of this collection at some time by coming to Albuquerque to see and use it or by writing to take advantage of the other services of the Archives.

For example, you can obtain photocopies of specific parts of books or magazines by simply writing for them. The usual fee for such a service is \$3.50 plus the cost of the photocopy (about 5 cents per page). If you don't know the reference for what you need, then it may take a bit longer
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and cost a bit more but the fee is still only \$3.50 for any of the services of the Archives. It is from these fees that the Archives obtains its operating budget.

Up to now, the Archives has not been able to purchase books or records or tapes for the collections. This year, the LSF has granted a budget for that purpose. If you know of any new or older publications which you think the Archives should have, please don't hesitate to write. Of course, our budget could be extended further if you were willing to purchase a copy for the Archives. In that case, however, please write in advance to make sure that we don't already have a copy.

The Archives has accumulated some relatively valuable and useful books as duplicate items, and we would like to see if any of you are interested in having some of these items for your personal collections. The money from these sales goes directly to the Archives Endowment Fund. Books are typically in good condition with more noticeable faults noted. Postage is \$2 for the first book and \$1 for each book thereafter. Generally, the first check received will purchase that book as long as postage is included. Write now, as competition may be lively!

Books for Sale

Anonymous, Folk Dances from Near and Far, Volume VI, Millbrae (CA): The National Press, 1951, 52pp, spiral bound, Lloyd Frazee's copy. \$10.00

Anonymous, Let's Dance!, Volume A, 30 Basic Dances, [San Francisco (CA)], 1953, 28pp, paper, scarce. \$10.00

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Anonymous, One Thousand Fiddle Tunes, Chicago: M.M. Cole, 1940, 128pp, paper, foxing, Don Armstrong's copy. \$10.00

Anonymous, Valley of the Sun, Arizona Style of Square Dancing, [Phoenix (AZ)], c 1950, 69pp, paper. \$10.00

Anonymous, Valley of the Sun, Arizona Style of Square Dancing, [Phoenix (AZ)], c 1955, 24pp, paper. \$10.00

Blaker, A. H., ed., Puget Sound Squares and Rounds, [Seattle], 1952, 102pp, index, paper. \$15.00

Bossing, Ed and Elsie, Hand Book of Favorite Dances, Chicago: H. T. FitzSimons Co., 1st printing, 1955, 166pp, paper, new condition; rare in this condition. \$15.00

Boyd, Neva L., and Tressie M. Dunlavy, Old Square Dances of America, Chicago: H. T. Fitzsimons Co., 1925, 96pp, paper, early edition; scarce. \$25.00

Breuer, Katherina, Dances of Austria, New York: Chanticleer Press, 2nd ed., 1950, 39pp, hardback. \$15.00

Golden, Cal, Square Dance Patter Book, More than 500 Changes of Patter, Classified for Easy Reference, Pasadena (CA): McCartney Publications, 1951, 71pp, paper. \$10.00

Golden, Cal, The Newest and Latest Square Dance Singing Calls, {Singing Call Book No. 1}, 1st ed., March, 1953, 58pp, illus., ads, paper. \$10.00

Greggerson, Herb, Herb's Blue Bonnet Calls, El Paso (TX), 4th ed., 1947, 68pp, paper, cover detached, back cover missing, SIGNED BY AUTHOR, Pat Pattison's copy. \$35.00

Greggerson, Herb, Herb's Blue Bonnet Calls, El Paso (TX), 6th ed., 1949, 68pp, paper, water stained. \$10.00

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Grundeen, Frank, Here's to Square Dancing, Los Angeles (CA): Sets in Order, 1st ed., 1950, 63pp, paper, dance cartoons. \$10.00

Harris, Jane A., Anne Pittman, and Marlys S. Waller, Dance A While, Handbook of Folk, Square and Social Dance, Minneapolis (MN): Burgess Publishing Co., 3rd printing, 1965, 351pp, spiral bound, water damage. \$5.00

Holden, Ricky, The Square Dance Caller, San Antonio (TX), 1951, 48pp, paper, *SIGNED BY AUTHOR*, *Pat Pattison's copy*, scarce. \$40.00

Howell, Betty and Homer, Round Dances, [Oklahoma City (OK)], 1950, 30pp, paper, *rare*. \$8.00

Lager, Herbert, Our Austrian Dances, Millbrae (CA): The National Press, 1952, 46pp, spiral bound, *scarce*. \$10.00

[*Lovett, Benjamin*], "Good Morning," After a Sleep of Twenty-five Years, Old-Fashioned Dancing is Being Revived by Mr. and Mrs. Henry Ford, Dearborn: Dearborn Publishing Co., 2nd ed., 1926, 169pp, brown cover, paper, "*Mac*" *McCandless's copy*, *scarce*. \$35.00

[*Lovett, Benjamin*], "Good Morning," Music, Calls, and Directions for Old-Time Dancing as Revived by Mr. and Mrs. Henry Ford, Dearborn: Dearborn Publishing Co., 3rd ed., 1941, 96pp, paper. \$25.00

[*Lukaszewski, Edmund*], *Swinging Threes*, St. Paul (MN): Agricultural Extension Service, c 1955, 63pp, paper, *Lloyd Frazee's copy*, *rare*. \$10.00

Lyman, Frank L., Jr., One Hundred and One Singing Calls, Fort Madison (IA), 1949, 88pp, glossary, discography, bibliography, paper, *SIGNED BY AUTHOR*, *Pat Pattison's copy*. \$40.00

McNair, Ralph J., Western Square Dances, Denver (CO): Oran V. Siler Co., 1941, 125pp, index, music, paper. \$20.00

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Muller, "Allemande" Al, All-American Square Dances, New York: Paull-Pioneer, 1941, 48pp, music (calls), paper, *scarce*. \$20.00

Osgood, Bob, and Jack Hoheisal, Square Dancing, The Newer and Advanced Dances, Los Angeles (CA): Sets in Order, 1964, 103pp, paper. \$6.00

[*Osgood, Bob, ed.*], **Square, Round Dance Year Book**, 1965, Los Angeles (CA): Sets in Order, 1964, 103pp, paper. \$8.00

[*Osgood, Bob, ed.*], **5 Years of Square Dancing, a collection of calls**, Los Angeles (CA): Sets in Order, 1954, 176pp, paper. \$10.00

[*Osgood, Bob, ed.*], **The Caller/Teacher Manual for the Basic Program of American Square Dancing**, Los Angeles (CA): Sets in Order, rev.ed., 1975, 96pp, paper. \$8.00

[*Osgood, Bob, ed.*], **The Caller/Teacher Manual for the Extended Basics Program of American Square Dancing**, Los Angeles (CA): Sets in Order, 1971, 96pp, paper. \$8.00

[*Osgood, Bob, ed.*], **Double Square Dance Year Book - 1980**, Los Angeles (CA): Sets in Order, 1979, 99pp, paper. \$10.00

Owens, Lee, and Viola ["Mom"] Ruth, Advanced Square Dance Figures of the West and Southwest, Palo Alto (CA): Pacific Books, 1950, 143pp, dust cover, hardback, *SIGNED BY AUTHOR, scarce, good condition, valuable copy*. \$75.00

Shacklette, "Stew", Contra Prompting Handbook, Brandenburg (KY): Kentucky Dance Institute, 1982, 48pp, paper. \$5.00

Sumrall, Bob, Do-Si-Do, Fifty-One Square Dance Calls with Explanations, [Abilene (TX)]: 1948, 106pp, paper, *valuable, knowledgeable written comments by Pat Pattison*. \$40.00

A PARTRIDGE IN A SQUARE-THRU

by *David Park Williams*

On the first day of Christmas, my true love sent to me, a partner in a square thru.

On the second day of Christmas, my true love sent to me, two pigeon wings and a partner in a square thru.

On the third day of Christmas, my true love sent to me, three French fours, two pigeon wings, and a partner in a square thru.

On the fourth day of Christmas, my true love sent to me, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

On the fifth day of Christmas, my true love sent to me, five four-hand rings, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

On the sixth day of Christmas, my true love sent to me, six Thady-you-ganders, five four-hand rings, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

On the seventh day of Christmas, my true love sent to me, seven swains a-swinging, six Thady-you-ganders, five four-hand rings, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

On the eighth day of Christmas, my true love sent to me, eight maids in pumprooms, seven swains a-swinging, six Thady-you-ganders, five four-hand rings, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

On the ninth day of Christmas, my true love sent to me, nine Lady Walpoles, eight maids in pumprooms, seven swains a-swinging, six Thady-you-ganders, five four-hand rings, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

On the tenth day of Christmas, my true love sent to me, ten Portland Fancies, nine Lady Walpoles, eight maids in pumprooms, seven swains a-swinging, six Thady-you-ganders, five four-hand rings, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

On the eleventh day of Christmas, my true love sent to me, eleven Galway Pipers, ten Portland Fancies, nine Lady Walpoles, eight maids in pumprooms, seven swains a-swinging, six Thady-you-ganders, five four-hand rings, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

On the twelfth day of Christmas, my true love sent to me, twelve Dumbarton Drummers, eleven Galway Pipers, ten Portland Fancies, nine Lady Walpoles, eight maids in pumprooms, seven swains a-swinging, six Thady-you-ganders, five four-hand rings, four Caller's Wives, three French fours, two pigeon wings, and a partner in a square thru.

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