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



A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

JUNE 1992

## PUBLICATION INFORMATION

The American Dance Circle is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is the first day of the month prior to publication. Articles may be submitted to either co-editor:

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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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## TABLE OF CONTENTS

Letter from the President . . . . .	2
Enid Cocke	
From the Archives . . . . .	4
Bill Litchman	
Thinking About Dance: Good Musicians .	6
John Forbes	
Barnacle Bill . . . . .	10
Don Armstrong/Dick Pasvolsky	
The Contra Corner . . . . .	18
Bill Litchman	
Dance Center Calendar . . . . .	21
Donna Bauer	
English Dance Tours . . . . .	22
Kris Litchman	
The Children's Hour . . . . .	25
Diane Ortner	
Stir the Bucket . . . . .	26
Events of Note . . . . .	28

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

1/2 page--4 wide X 3 1/2 tall  
Full page--4 wide X 7 tall

## LETTER FROM THE PRESIDENT

by *Enid Cocke*

The period since the last ADC has been punctuated for us by a fabulous trip to South Africa. I realize that this is not your normal tourist destination, but my brother is living there, serving as head of the US Information Service. For the first time we found ourselves in a place and time where we were able to visit him in one of his farflung diplomatic posts. And what a perfect time it was--to leave the chilly gray European winter and arrive in a sundrenched late summer world in Africa.

Politically, it was an exciting time to be there, just before the referendum vote was to take place. We were thrilled when we got news of the outcome. It means that negotiations will continue with the government and the ANC and other willing parties to frame a new non-racial constitution. We are impressed with President de Klerk's vision and courage. Probably only an Afrikaner and member of the Nationalist Party, the people who created Apartheid, could effect a peaceful transition to a more just system.

We were impressed with what a rich country it is, in every sense of the word. In addition to its natural resources, which are of vital interest to many countries, South Africa has scenic beauty and a superb climate. Especially when we were down in Cape Town, I was struck by South Africa's cultural richness as well. The various African peoples, the East Indians, the Malays, the English, the Dutch, and the French Huguenots have created a wonderful rainbow of humanity. In one afternoon we saw Zulus performing tribal dances and heard a little concert band playing English country dance tunes.

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We learned about one form of dance that has taken on political overtones. You have probably seen it in the news clips--the rhythmic jogging movement done by groups of Africans together. It's called toitoi-ing, and it really is a dance, but the security police view it as threatening behavior. Our niece learned this a couple of years ago and had her first experience with tear gas as a result. She was returning from her job at an orphanage in a township when she encountered a group of toitoi-ing students. The police responded with tear gas.

We even experienced a form of dance at a choir concert. We went to a concert of the Soweto Singers, a group that was soon to go on a trip to perform in Atlanta, Georgia. They sang classical choral pieces and arrangements of African tunes, in a variety of languages--including Xhosa with its "clicks." But the exciting part was the more spontaneous African songs in which the different voices sing back and forth to each other. Each group accompanies its singing with movements to fit the words. Even the director was dancing back and forth in front of the singers. It was a thrilling, moving experience to watch them.

Best wishes,

*S. Smith*

## FROM THE ARCHIVES

by *Bill Litchman*

I have heard again from Roger Knox who mentions that his book about Ralph Page is entitled Contras: As Ralph Page Called Them. I was only intending to give a reference to the work, not the exact title, but that's not the way it came across, unfortunately. No offense intended!

The computer used by the Archives has been sick but is now well. To bring you up to date, the books are all cataloged and the periodicals are still in process. We suffered a slight setback when the hard disc failed and some of the data stored on it was lost, but it has now been replaced and the cataloging is beginning again.

Recently, I had an opportunity to see an Edison disc recording of the Henry Ford Orchestra playing the Varsouviana. This is the first Edison recording of this music that I have seen. For those of you who are unfamiliar with the Edison technique, the discs are quite thick because of the method of making the recording. Instead of making the groove on the record move left and right to make the vibrations necessary for producing the sound, the groove bottom undulates up and down and the needle follows that to make the sound. A large number of these recordings were made but the idea never really caught on and so the technique was eventually dropped.

Unfortunately, the Archives does not own that particular Edison recording. It is highly unlikely that the current owner will relinquish his hold on it for anything less than the fortune he currently believes it is worth, and so we will just have to be happy with the knowledge that such recordings do exist and continue our search for available ones.

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This discussion brings up the thought that some of you may be fans of country western music and may have the habit of looking around for old recordings of such music. I heard a record recently of Bob Wills and his orchestra playing and teaching a schottische! Bob's voice is heard on the record giving instructions on how to do the two walks and a step-hop sequence repeated over and over. Then his voice gives a cadence cue for the sequence over the music being played by his orchestra. The instructions never get to the four step-hop part of the dance, and so the dancers continually repeat the first part over and over again through the whole record.

As you go about your travels, you might be interested to look through second-hand stores, bookstores, and record stores which have been in business in the same place for a large number of years. Such businesses sometimes have very interesting old material related to dancing which might interest the Archives. Let me know if you find anything.

The magazine section of the Archives has been undergoing a complete renovation under the direction of Kristin Litchman. She has moved and expanded the collection, organizing as she goes, so that now there is ample room for the magazines, and all are accessible to the public. She and other volunteers who have spent time in the Archives are to be thanked for their hard work.

Be sure to keep the Archives in mind when going through old material or when you have the chance to speak of historical preservation to others. It is helpful to make sure that dancers know of the Archives and other depositories for dance material. Let's all help preserve our own history.

## THINKING ABOUT DANCE: GOOD MUSICIANS

by *John Forbes*

When a good dance caller gets together with good dance musicians a great dance event is sure to follow. In my twenty-plus years of making dance music, I have had the privilege of playing with some fine musicians. Since they tend to be a relatively rare species, here are some of their characteristics, the better to recognize them when encountered "in the wild".

Good dance musicians are really good musicians who can perform competently in a number of different situations. At the moment they just happen to be playing dance music for you. They are here, playing for you, by choice. After all, they could be dancing. These good folk like to play this sort of music with other talented musicians. While callers set the pattern for the dance and teach it, musicians know they control the style and actually do the leading. Good musicians cherish the joy of that power, relish the interaction between music, musicians, and dancers.

Good dance musicians bring lots of experience to their task. They learned long ago that the best way to learn to play for dances is to play for dances. They have "paid their dues" by standing at the back of the band in earlier times, listening carefully to patterns, melodies, styles, chords, forms. They have spent a great deal of time dancing themselves and watching other dancers. Their personal resources have gone into developing a collection of useful music, in their heads and on paper.

Good dance musicians can play in a variety of styles as the dances change through an event. They

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can handle, for example, the many subtle (and not so subtle) differences between New England Contras, Early English "Playford," the "relaxed" styles of the southern United States, hornpipes, rags, the different kinds of waltzes (19th century, southwestern, European, etc.). And if you are not sure of a tune for a particular contra, they'll watch as you teach the dance and pick out the right music.

Good dance musicians play musically. Perhaps this is the key to the whole picture. But they know about such subtleties as leaving spaces between notes for articulation and energy, taking the musical energy to the beginning of the barline. They know how to round out a phrase and how to decorate a melody to keep it from being boring and how to play a jig correctly.

These good folks know how to medley a dance. That is, they will select two or three tunes to accompany a dance. After playing one a certain number of times they will turn completely to the next one for awhile. This can give a terrific lift to the dancers. When working with a large group, a contra may need 12 to 15 repetitions so everybody gets a chance to be a No. 1 couple and/or meet and dance with everyone in the set. The same tune for that long can be dull, dull, dull--for the musicians and the dancers, too. Good musicians accommodate that very nicely, thank you, through the art of "medley-ing."

Good dance musicians have a "bag of tricks" at their command. Piano players know how to play different accompaniment patterns, how to use the different registers of the instrument, how to play melody and accompany it, how to accompany other musicians. Melody instruments, flute, fiddle, recorder, etc., know how to develop a counter melody or interesting, attractive harmony to a

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given dance melody. These musicians know how to formulate "an arrangement" where everybody does not play all the time. They see to it that all play on the first and last times through and perhaps the beginning of a new tune in a medley for a longer dance.

Good dance musicians know how to listen outside of themselves, to other musicians, to the caller, their own music leader, and even to the dancers on the floor. Sometimes when you make music, for dancing or whatever, a rather strange phenomenon takes place. Part of you plays the music while another part of you monitors yourself playing the music. It is this second part I'm referring to whereby musicians can communicate while playing. Experience is the key factor here. When it's time to change tunes, part of the ear perks up for the call "Next time!", and we all jump to the new tune. The same with closing. A good caller will tell the designated leader that this is the last time. The leader, in turn, calls out the pre-arranged signal, and the dance ends gracefully. Nowadays, some callers will say, in effect, "This time and one more." The band has plenty of time to get all players going on the last time through for a powerful, closing effect.

And, finally, good dance musicians have a sense of humor. It is reflected in their playing, their getting along with the caller, their meeting with dancers during breaks. A good sense of humor will often lead to additional playing opportunities. Dance musicians also need a sense of humor because they rarely get paid enough to do this work full time. There are a few in this country, but they are very rare and lead a relatively simple life style.

Next issue, we'll take a look at some specific examples of good musicians and how they operate.

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## BARNACLE BILL

from *Don Armstrong and Dick Pasvolsky*

Dick Pasvolsky notes that the most popular of the three records recently re-pressed by the Lloyd Shaw Foundation was "Swanee River" (see March ADC), but "Barnacle Bill" was almost as popular.

Swanee River                      Music: Al Brundage's "Pioneers"  
LS 519/520                      Calls: Dick Pasvolsky

Formation: Square

Intro: 4 measures

Beginning--Part A Music (fast 6/8 time):

Join your hands and circle left  
Said Barnacle Bill the sailor  
Reverse, go back the other way 'round  
Said Barnacle Bill the sailor  
Get along home and swing your own  
Everybody swing -  
Bow to your partner, square your sets  
For Barnacle Bill the sailor

Figure--Part B Music (slow 3/4 time):

Head two ladies waltz across  
Side girls just do the same  
Bow to the girl across the way  
Now to your own sweet little Jane.

O-o-o-oh--Part A Music (fast 6/8 time)

Swing your corner lady 'round  
Said Barnacle Bill the sailor  
Promenade this lady around  
Said Barnacle Bill the sailor  
Promenade and around you go  
Right foot up and the left one low  
Get on home and bow to your own  
For Barnacle Bill the sailor.

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Ending--Part B Music (slow 3/4 time):

Bow to your own sweet pretty doll  
Bow to your corners one and all  
Bow to the lady across the hall  
Now face your own sweet lady.

O-o-o-o-oh--Part A Music (fast 6/8 time)

Swing your partner 'round and 'round  
Said Barnacle Bill the sailor  
Promenade 'er go 'round the town  
Said Barnacle Bill the sailor  
Promenade eight and promenade all  
Take your lady around the hall  
Bow to your partner, that's the call  
Said Barnacle Bill the sailor.

Notes: The figure is repeated four times with the lady waltzing across and then four times with the men waltzing across. When the ladies waltz across they stand on the right of the opposite man. When the men waltz across, they stand to the left of the opposite lady.

"Barnacle Bill" was easily adapted to programs for beginners and was, therefore, very popular with both adult and children's groups. However, since very young children (ages 4-6, perhaps 7) find changing partners confusing, it is best used in the classroom setting for that age group, when more time can be spent to teach the dance and get the children used to changing partners.

This dance, along with "Swanee River" and "I'm A Bum", was made available to the Lloyd Shaw Foundation by Dad, Mom, Al, and Bob Brundage. The thanks of the Foundation go to them for this gift and for their many contributions to the American Square Dance movement over the years. For enjoyable alternate patter by Al Brundage, write to Dick Pasvolsky at RD 6, Box 722, Branchville, NJ 07826.

BARNACLE BILL

INTRO: G



PART A:

FAST



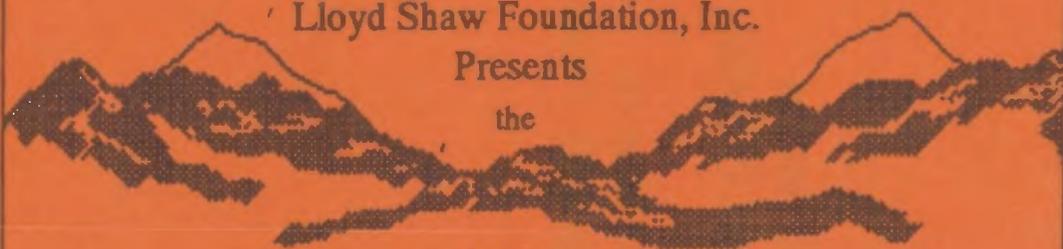
PART B:

SLOW



SEQUENCE: INTRO, A, (B,A) RECORD: LS 520

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Lloyd Shaw Foundation, Inc.  
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the



1992

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Ends with breakfast on  
Saturday, August 8, 1992



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---

\* Copecrest is in North Carolina, but their mailing address is:  
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Single room -- \$265      Double room -- \$220 each  
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### Rocky Mountain Dance Roundup Registration for 1992

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City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Phone: \_\_\_\_\_

Housing request:                      Single ( )                      Double ( )  
Children staying with parents ( )      No housing required ( )

Amount Enclosed: \_\_\_\_\_

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## THE CONTRA CORNER

by *Bill Litchman*

There are new publications in contra dancing on a regular basis, and one new book which might be of interest to you is "Contra\*butions" by Peter Stix. Peter has described 60 contra dances written by northern midwesterners and himself. His notations and descriptions are not standard relative to the current terminology of contra dancing but understandable. There should be no trouble in constructing the dances for your use should you want to do so. There are 9 pieces of music presented as well. You can obtain this book from the author at: 3328 47th Avenue South, Minneapolis, MN 55406-2345.

Last year, Chris Kermeit of Denver, Colorado, came to Albuquerque and Santa Fe to call dances and presented a dance using the old traditional square figure "the old side door". I was unfortunately unable to attend the dance and so did not witness the presentation or the figures but was intrigued by the idea of using that figure. The old side door figure is closely related to a series of others such as the half figure (lady 'round the lady, gent 'round the gent) or the lady 'round the lady and the gent follow. There are other similar figures, but the old side door is a clever variant of the older half and full figure moves.

In order to utilize these figures, I thought up a contra on the way south to call a dance in Las Cruces, New Mexico. This dance begins with the old side door figure and then continues with more standard figures in a single-progression, alternate duple dance.

(continued next page)

## THE CRUCES CROSSING

Music: Reel

Dance: Bill Litchman

Formation: Alternate duple (1, 3, 5 active and crossed over)

Intro: Ladies turn for the old side door  
1 - 8: Lady round two and gent fall through,  
Gent take the lead for the old side door  
9 - 16: Gent round two and lady fall through  
17 - 32: Swing your neighbor round and round  
33 - 40: Put her on the right and half promenade  
41 - 48: Two ladies chain across the hall  
49 - 56: Circle to the left once and a quarter,  
57 - 64: Dive through and actives swing  
Follow your partner for the old side door.

Notes: Each half of the old side door figure should take about 8 counts. The first time through the figure ends with the actives on the wrong side; the second time straightens that out.

To begin, active ladies turn in place to face out of the set and, followed by their partner, cast down the out-side and below one dancer to cross the set and cast up one place. The active man follows his partner across the set and casts down one place as she did but instead of following his partner across the set the second time, the active man simply casts up through the center to his partner's original place, facing out of the set. At the end of this first action, the active couple should be standing in their own partner's original place but the active man will be facing out.

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The figure continues without stopping. The active man will lead his partner out of the set, cast down one place, cross the set and cast up the outside to end in his original place. The active woman will follow her partner across the set, cast down one place but instead of crossing over again, will cast up the center to her own original place.

Then, all can swing their neighbor and continue with the sequence of figures indicated until time for the circle once and a quarter. Since all dancers will be beside their partner and across the hall from the man's proper place at the beginning of the circle, a turn and a quarter for the circle will bring all dancers to the proper side and unprogressed. The dive through action progresses the dancers and the actives finish with a swing so that they can prepare to begin the dance again. Actives must be sure to end their swing with the couple facing the inactive man's line and with the active woman in front of the active man.

In calling the last two figures (the circle and dive through to the swing), it is estimated that most dancers will require 12 counts to do the circle, leaving the final 12 counts for the dive through and swing--plenty of time. On the other hand, some dancers will be quick in circling and be ready for the dive through before that half-phrase has passed, so it is left to the caller's judgment as to how to phrase the final two figures. I would recommend that the caller tell the dancers of the timing before the dance begins so that they will be aware of it. If the caller then cautions the dancers to take their time with the circle during the first few repetitions of the dance, the dancers can arrive without having to hurry. Finally, it turns out that all of the dancers can swing after the dive through, not just the active dancers.

(continued on page 24)

DANCE CENTER CALENDAR

from Donna Bauer

Mondays -- 5:30 to 7:00 PM--Dance Movement  
-- 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--UNM Ballroom Dance  
Saturday -- 9:00 to 10:30 AM--Karate  
-- 3:30 to 4:45 PM--UNM Cont. Education  
(8 week class to be held on Saturday  
and Sunday for the month of June)  
3rd Saturday-7:30 to 10:30 PM--English Country  
Dance with the Boxwood Consort

For further information or if you plan to visit Albuquerque and wish to visit the center, feel free to contact Donna prior to your visit. See inside front cover for address and telephone.

\*\*\*\*\*

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*Twentyone songs and poems of the cowboy era researched by Pancho Baird of Santa Fe and performed by Pancho and his wife Marie. Order from the LSF Sales Division. \$13.00 postpaid.*

## ENGLISH DANCE TOURS

by *Kris Litchman*

It's spring, and all over England morris sides and country dance teams are dancing in streets and parking lots, at pubs and market squares and festivals. Many have a full schedule of dance tours during the spring and summer. Over the last two summers, Bill and I have been lucky enough to go along on three dance tours, enjoying a rich experience of dance and music and fun.

To celebrate their 25th anniversary, the Adlington Folk Dance Club, led by Reg and Norma Battle, went on a day-long tour around Cheshire in June, 1991, following the path of their first country-dance tour a quarter of a century ago. We traveled by coach ("bus" to you), starting early in the morning and making several welcome stops en route for eatables and drinkables.

The weather, sunburn-sunny for weeks, reverted to winter on the day of the tour, and the dancers in their colorful skirts and waistcoats shivered in the icy wind and occasional rain. The musicians, a fiddle and accordion, prudently brought plastic sheets and clothespins to protect their music.

Nevertheless, the day was delightful! The team, dancing heys with umbrellas when necessary, was welcomed by small but enthusiastic audiences at all seven stops. The sun smiled on the Cheshire Workshops long enough for a truly joyous performance. And the day closed with a hilarious potluck supper, video-viewing of the day's performances, and much rehashing of old and new successes.

The Beaux of London City Morris Men had better weather for their Thames Valley Tour last summer, a day that started around 9 AM and finished with a  
(continued next page)

seventh performance twelve hours later--when it was still light! They danced for around half an hour at each stop, at pubs and cross-roads, at an arts festival, in a small village park, repeating very few dances the whole day.

There were stick dances and solo jigs, and my favorite, "The Rose," in which a small girl chosen from the audience is lifted high over the morris men's heads at the end of the dance. Each little girl showed a moment of fear and then total bliss. When one of a pair of twins was chosen early in the day, her family asked where the next stop was so that the second twin could also have a chance to be the star.

In between there was plenty of leisure for pub stops, for poking around narrow lanes and intriguing villages, and for watching a lock shuttle river traffic up and down the Thames. Then there was the sound of fiddle and bells, the crowds gathered, and the dancers leaped to work. Crowd size fluctuated wildly, from lavish audiences at the arts festival to two little boys in bathrobes plus a dog later in the evening, but all were enthusiastic.

The Gloucester Morris Men have a vigorous summer schedule, doing small tours of two to four stops each Tuesday evening from May till September, and filling many weekends by dancing at festivals and fetes. We went along on one of the Tuesday evening tours to three pubs. At the first, the leaps were high and the Fool was in swinging form. At the second, the dancing blocked the narrow road through the village, allowing passing cars to more or less cheerfully contribute to the collecting box. By the time we got to the third pub, rain was streaming down. The hardest dancers stuck it out for three dances, and then we spent the rest of the

(continued next page)

evening happily listening to music and song in a snug pub.

Like dancers everywhere, English dancers are wonderfully friendly people, generous in sharing their dance knowledge and enthusiasm. During the summer months, watch for performing teams almost anywhere you go in England.

**THE CONTRA CORNER** by *Bill Litchman*  
(continued from page 20)

This may spice up the dance a bit for the inactives and it still won't change the timing of the dance. The inactives must remember to stop their swing at the right place and time so that the actives have someone to go around in the first figure!

\*\*\*\*

*Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1990 and 1991. Send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th Street, Kansas City, MO 64116.*

**!! 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.

## THE CHILDREN'S HOUR

from *Diane Ortner*

A popular dance for children is the one described below. This is an American singing game primarily suited to first graders, but adults can really 'get into it', too, during an evening fun dance for mixed groups of adults and children. The dance is explained, along with teaching hints, in the Lloyd Shaw Foundation's Elementary Kit. The music is recorded on LSF Record E-4.

### ELEPHANT'S PLAYING

#### SONG

One elephant went out to play,  
On a spider's web one day  
He had such enormous fun  
He called for another elephant to come.

#### FORMATION

Single circle facing leader in the center.

#### ACTIONS

The leader imitates an elephant by leaning forward at the waist and holding arms straight down, hands clasped, to resemble a trunk. The leader's walk is slow and flat-footed, and the 'trunk' is swung in time to the music.

The leader walks around the inside of the circle. When the words "He called for another elephant to come" are sung, the leader points to someone, and that child joins on behind by putting hands on the leader's waist.

Each time through, the first word of the song is changed to indicate the number of 'elephants' that are in line in the center of the set.

## STIR THE BUCKET

Members **Tony and Becky McUmb** will be acting as Directors of the Contra Workshops at the 42nd National Square Dance Convention to be held in St. Louis, Missouri, in June, 1993. LSF members who are experienced contra callers are invited to participate in these workshops. If you can be in St. Louis, write to the McUmbers at 1601 36th St., Hannibal, Missouri 63401.

Remember that the Lloyd Shaw Foundation welcomes applications for Scholarships to Foundation events. If you are interested in a scholarship, you may write to the director of the dance event in which you are interested, or, while president Enid Cocke is out of the country, applications can be submitted to Vice President, **Ruth Ann Knapp**.

The editors were saddened to hear of the recent death of Janis Johnston. Her Contra Dance Holiday and other friends will miss her. Bill's address is: P. O. Box 138, Skippack, PA 19474.

**Milly Riley** writes that her book of syllabus notes from the Lloyd Shaw Fellowship meetings held in Colorado Springs during the 60's and 70's has had an excellent reception from archives and historical libraries around the country. One has been sent to the Kennedy Performing Arts library and another to the Country Music Foundation in Nashville. She is about sold out, so if you are interested in a copy, write to her at 910 West State, Jacksonville, IL 62652.

Don't forget that the modest \$30 fee for the comprehensive CALLERLAB liability insurance for dance leader activities was due April 1. Foundation membership must be verified by **Ruth Ann Knapp**. Look for her address inside the cover of this issue.

(continued next page)

From Roger Knox, we have received the following note. "It is sad to lose a friend and doubly sad to have to tell someone else about it, but here is a list of our dancing friends, recently departed . . ." **Mary Ann Herman**, died on March 24, 1992. She had already prepared the announcement for the 1992 Maine Folk Dance Camp. Michael sent it out a few weeks later accompanied by a beautiful tribute to his wife. The Camp will be held this year as planned, but it will never be the same without her. Michael's address is: Folk Dance House, P. O. Box 2305, North Babylon, NY 11703.

**June Merritt**, died March 16, 1992. For many years she was, with Bruce, editor of the "Pioneer Press" at Maine Folk Dance Camp. She was also a familiar face to all who attended the Contra Dance Holiday in York. Bruce's address is: 3315 Evergreen Drive, Murrysville, PA 15668.

**MayDonna Gilmore** died March 1, 1992. She and Howard have been members of the Lloyd Shaw Foundation for many years. They also have been active in CALLERLAB, LEGACY, and Wisconsin square dance organizations. Howard's address is: N6203 Old B Road, Rio, WI 53960.

#### 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.*

## EVENTS OF NOTE

- Oglebay Folk Dance Fall Camp, Wheeling, West Virginia, September 4-7, 1992. Staff: Bill Alkire, Morrey Gilman, and Mary Lea Bailey. Contact Fred Wade, RD #1, Box 416, Wellsburg, WV 26070 for more information.
- Lake Cumberland Leaders Lab, July 12-18, 1992. T. Auxier, PO Box 4128, Frankfort, KY 40604 or call (502) 695-5218 (evenings only).
- Great Lakes Recreation Leader's Fall Dance Weekend, September 18-20, 1992. Contact Bea Russell, 2830 Electric, Port Huron, MI 48060. (313) 987-7686.
- 7th Annual San Diego Contra Dance Weekend, University of San Diego, July 31, August 1 and 2, 1992. Staff: Don Armstrong, Paul Moore, Glen Nickerson. Contact Paul Moore at PO Box 897, Running Springs, CA 92382 or call (714) 867-5366.
- Kentucky Summer Dance School, June 21-June 27, 1992, sponsored by Kentucky Heritage Institute for the Traditional Arts, PO Box 4128, Frankfort, KY 40604, (502) 695-5218 or (502) 227-4466.
- Maine Folk Dance Camp, July 4 through Labor Day. Woods Pond, Bridgton, Maine. Box 100, Bridgton, Maine 04009. (207) 647-3424.
- Montreal International Folk Dance and Music Camp, August 2-7, 1992. For information contact Steve Csillag, 5635 Hudson Avenue, Montreal, Quebec, Canada H4W 2K3. (514) 481-3867 LATE Evenings.
- Vintage Dance Workshop with Richard Powers, June 12-14, 1992. For information contact the International Folk Culture Center, Our Lady of the Lake University, 411 SW 24th Street, San Antonio, TX 78207-4666. (512) 434-6711, X407.
- Country Dance and Song Society at Pinewoods and Buffalo Gap, July 4 through Labor Day. For more information, write to CDSS, 17 New South Street, Northampton, MA 01060.

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