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# The American Dance Circle

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    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*

I am once again back in Kansas, and I am feeling rather like Dorothy in the Wizard of Oz--we're back home, Toto, home where we belong. I am grateful for the exceptional travel opportunities I had in the last year, and for the opportunity to meet so many wonderful people, but I am also more appreciative of the quality of life here at home. I feel ready to send my roots a bit deeper here and to make the most of life in this part of the world.

I want to express my deep appreciation for those who took on extra work this year to keep the Foundation running smoothly, in particular, Diane Ortner and Ruth Ann Knapp. Even when I am in the country, Diane does the vast majority of the work on the American Dance Circle, and this year she did it with the help of our good friend and former editor, John Forbes. Diane also took responsibility for the LSF correspondence forwarded from my address to hers. As Vice President Ruth Ann took over for me and handled the conduct of the annual meetings both last August and this July. My thanks to both of these capable and dedicated people!

My last few weeks in Europe concluded with a swirl of great dance events. At the end of May Lew and I were at the annual American dance weekend held in Silkeborg, Denmark. We were thrilled to meet a large and enthusiastic crowd of expert dancers who couldn't get their fill of squares and contras. When we lived in Denmark 14 years ago, we found many groups doing traditional Danish dances, but we did not encounter anyone who was doing traditional American dances. This transformation has occurred thanks to the work of two Americans,

(continued next page)

Margot Guzenhauser and, more recently, Loren Ramsey.

Margot came from New England to Denmark 18 years ago and brought with her the Ralph Page tradition of New England dance. Thanks to the Danish system of education that sponsors many adult/recreational classes in evening schools, she was able to begin teaching American dance. She has trained many dancers, and now many of the people she originally taught have become dance teachers themselves. One person estimated that there are probably 100 square/contra dance groups in the country, which has a total population of only five million. These people were a joy to dance with. They had a fine sense of musical phrasing and body flow. Would that we could have such a consistently high level of dancing in all our groups here at home! Some of the people I talked with had also done traditional Danish dancing, but they said they found it less interesting. Whereas American dance continues to grow with new choreography, Danish dance consists of a set number of old dances that have been researched and written down.

Our own Bill Litchman was the star of the Silkeborg weekend. People simply couldn't get enough of his traditional western squares. He even had them learning exhibition squares. I was full of admiration for his teaching and for the dancers' ability to learn, very quickly, these complicated figures which were taught in English, a foreign language for them.

There was a very surprising exhibition performed at the big dance on the last evening. We saw four Danes performing authentic native American dances. They had apparently worked with some native Americans and had mastered both the styling and intricate steps of their dances. They had

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taken the same care with their elaborate costumes. The experience made me feel that the world is indeed growing smaller, and that every culture can appreciate every other culture.

Just a few days before leaving Europe, both Bill Litchman and I were on the staff at a Belgian dance weekend, sponsored by our friends Philippe Callens, Luc Blancke, and Frieda van Vlaenderen. There were participants from Belgium, Holland, and Denmark. Interestingly enough, the Danes admired what they considered to be the even more elegant dancing style of the Dutch and Belgians. The latter two groups have done a lot of English country dancing and do indeed have the lovely light style that we associate with English dancing. The weekend highlighted Pat Shaw and Lloyd Shaw, with Bill and me representing Lloyd Shaw, of course. It was fun trying to bring alive for people part of our western American culture.

*Frieda*

SONGS  
of the  
SOUTHWEST  
PANCHO and MARIE BAIRD

ON CASSETTE

*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.*

**MEETING OF THE MEMBERSHIP OF THE LLOYD  
SHAW FOUNDATION**

Condensed Minutes

July 8, 1992

Acting President Ruth Ann Knapp called the meeting to order. A quorum was present. The minutes of the last meeting and the treasurer's reports were approved.

Knapp talked about her year as acting president and made the following recommendations: that the bylaws be updated; that we develop a book of policies and procedures; that the elementary manual be updated to reflect changes in educational thinking regarding learning styles and regarding the correlation between movement education and reading skills.

There was consensus on the desirability of having an LSF anniversary party every fifth year, the next one to be 1994.

Archives Director Bill Litchman reported that all magazines in the Archives have now been organized by Kris Litchman and the recordings are shelved and ready for cataloging. Hank Caruso and Roger Knox masterminded a team of volunteers who organized, listed, packed and shipped 10,000 45rpm recordings very generously donated by Hugh Macey of Grenn Recordings. The Archives endowment fund continues to grow, now consisting of about \$8000; this fund was bolstered by the recent sale of duplicate books.

Recordings/Sales Division Director Don Armstrong announced the release of three new recordings, all classic squares: "Barnacle Bill," "Swanee River," and "I'm a Bum." All feature the music of Al Brundage's Pioneer Band and the voice of Dick Pasvolsky. Lead sheets have been prepared

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by Randy Barnes. The Studio/Sales Division in Macks Creek now has some new telephone extensions and an answering machine, thus improving service. Permission has been received to use some music written and recorded by Colin Hume, of England. A new contract with Marvin Melnyk will be in effect soon. With the re-pressing of a very few records, the inventory at Macks Creek will include 50 Elementary Kits and 78 Recreational Kits. The plastic cases have been replaced by padded canvas cases. Armstrong requests suggestions for new recordings.

Rocky Mountain Dance Roundup Director Diane Ortner reported 114 attendees, of which 38 were new to the dance week. The camp will generate between \$2000 and \$3000 for the LSF. Our new location near Colorado Springs received favorable comments and the camp is planned for the same site, July 4-10, 1993. Ortner requested that the Board allow the expenditure of up to \$500 from the dance week funds each year to support live music. She also solicited recommendations for potential recipients of work scholarships.

Cal Campbell, Director of the Leadership Training Institute, said that 31 students attended from 14 states, plus Japan and Canada, and that all considered that it had met or exceeded their expectations. The next LTI will be held in Canon City, Colorado, July 11-16, 1993. The Institute will offer CEU credits and also college credit through Metropolitan State College in Denver.

Membership Chairman Ruth Ann Knapp reported a current total membership of 608. She suggested that memberships make excellent gifts.

Donna Bauer, Manager of the Dance Center, presented the schedule of groups using the building, which is currently in use every day but

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Sunday, most days by two different groups. Rusty Wright and Hank Caruso served as the Nominating Committee. Incumbents Ed Butenhof, Glen Nickerson, and Rusty Wright have completed their second successive terms and were thus not eligible for re-election. The proposed slate included the following: Henry Thompson (completing his first term), Grant Logan, Elizabeth "Libba" Grey, and Dale Sullivan. It was moved and seconded that the report be accepted and the nominees elected as presented. The motion passed.

The attendees were asked for their recommendations to the Board. These included the following:

Don Armstrong has obtained the index to all the dances (some 3600) taught at the Folk Dance Camp of the Oglebay Institute of Wheeling, West Virginia since the 1940's. Armstrong suggested that the Archives could determine which syllabi are already in the collection, that the membership be polled through the ADC to determine which others can be secured, and that the remainder be purchased from Oglebay. He estimates that the cost to the LSF might be \$500, and recommends that the Board budget that amount and appoint a committee to pursue this project.

Mary Sorensen described the Cheyenne Mountain Heritage Center which is being built under the aegis of Cheyenne Mountain High School in Colorado Springs and which will serve "at risk" students. It will include a kiva, outdoor amphitheater, classroom, archives, and a museum, and is expected to open by 1994.

Don Armstrong proposed that the LSF set up an endowment fund of \$25,000 to be taken from current savings, the proceeds to be used for scholarships.

(continued next page)

This proposal elicited a great deal of discussion, both for and against and about details of the proposal. The matter was referred to the Board for action.

Norma Bowers suggested that we produce a video depicting the history and purposes of the LSF to be used for advertising purposes.

Al Davis suggested that we produce more recordings of folk dance tunes.

Renee LaPerriere asked that we specify the requirements, application procedures and duties for scholarships. The availability of scholarships should be more widely advertised.

Respectfully submitted,

*Linda M. Bradford*

## **HAVE YOU HEARD . . .**

We have a great new TOTE BAG!! It is a roomy 10" x 14" x 4" of sturdy canvas in a deep blue, with the Lloyd Shaw Foundation name and logo in apple green - just about as close to the Foundation's original colors as you can get. Use it for record albums, mikes, shoes, call books, for shopping or traveling - a bag you can be proud of.

\$7.50. Order from the Sales Division.

**MEETING OF THE BOARD OF DIRECTORS OF THE  
LLOYD SHAW FOUNDATION**

Condensed Minutes

July 8, 1992

Acting President Ruth Ann Knapp called the meeting to order. Directors present were Armstrong, Bradford, Campbell, Caruso, Davis, Grey, Jaworski, Knapp, Litchman, Senyk, and Sullivan, constituting a quorum. Officers were elected: President--Enid Cocks; Vice Presidents--Ruth Ann Knapp and Bill Litchman; Secretary--Linda Bradford; Treasurer--Ed Butenhof. The Executive Committee as appointed by Cocks was approved (Enid Cocks, Don Armstrong, Bill Litchman, Frank Plaut).

LSF legal advisor Frank Plaut reminded us that consideration of an endowment fund is typical of a growing healthy organization and that we should concentrate our discussion on the general concept of endowment versus the general concept of using money actively. The Board approved the motions that an endowment fund be established, that the initial amount be \$10,000, and that it be named the Dorothy Stott Shaw Dance Scholarship Fund.

The following committees were set up: Beginner Dance Camp, Folk Music, By-Law Revision, Scholarship Procedures, Policy and Procedure Handbook, Revision of Elementary Kit Manual, Video for Advertising.

A budget was approved and the meeting adjourned.

Respectfully submitted,

*Linda M. Bradford*

## LEADERSHIP TRAINING INSTITUTE, '92

by *Calvin Campbell*

The 1992 Lloyd Shaw Foundation Leadership Training Institute was held from June 29 - July 4 in Canon City, Colorado. Calvin & Judy Campbell served as directors. Don Armstrong and Kris and Bill Litchman rounded out the teaching staff. Marie Armstrong kindly provided several evenings of song, and Ruth Ann Knapp handled record orders and assisted in many other ways. Libba Grey assembled and maintained the LSF display.

Thirty-one people attended this year's session from 14 states, Japan and Canada. The class included college students, square dance callers, folk dance leaders, round dance leaders, contra dance leaders, retired persons embarking on a new career, university professors, recreation professionals and others. Once again, we were fortunate to have several LSF members help as dancers for the practice sessions.

Several sections of the syllabus were redesigned this year. The contra section was revised and the dances placed in a teaching order. The Round Dance section was merged with the old Mixers, Lines and Solo's section. Several dances were moved to different sections to clean up problems.

Kris Litchman edited the syllabus extensively to clean up small errors and inconsistencies. The syllabus also received a new look with heavy duty plastic covers and Wire-O bindings. The finished product was very well accepted by everyone.

The 1993 LTI will be held on July 11-16. We will use the same site at Canon City. If you are interested in coming or know of someone who might benefit from the Leadership Training Institute, write to Calvin Campbell, 343 Turf Lane, Castle Rock, CO, 80104 or call him at 303-790-7921.

## THE CONTRA CORNER

by *Bill Litchman*

Contra dancing is taking another turn. At the recent NEFFA Festival in Boston, the idea of contra medleys raised its head. A contra medley is a series of contras called (without walk-through) to the same or a medley of tunes. One of the points of a medley of contras is to provide the dancers with more challenge by changing the dance in the middle (sometimes without warning) so that there is more variety in the dancing.

The question of variety is an old one and one which has been discussed almost ad nauseam over the years. It is not a new idea; I can remember Ralph Page at a Year End Camp combining contras in this way. Certainly in square dancing, the use of spontaneity is almost synonymous with the dance itself.

I wonder if the matter of challenge in contra dancing has not already been partly met by the creation of more and more difficult material rather than the artificiality of medleys? I'm going to come right out on a limb and suggest that in order to provide variety and challenge to contra dancers, why not use some of the many other kinds of dancing which maintain the "feel" and "style" of the contra but use other formations, other music, and a wider variety of figures. Why not include in the repertoire quadrilles, New England squares, circle dances, and some of the ingenious formations used by Pat Shaw and other inventive choreographers to provide variety. Imagine the tremendous range of music available to us rather than the typical jig, reel, or hornpipe! Some bands are adept at ragtime, marches, and some other types of music, including polkas, schottisches, waltzes, and so on.

(continued next page)

Why not dip into this wonderful barrel of material which is right at our fingertips?

Maybe the idea is too "traditional" or maybe it goes against the grain for contra callers to branch out into other fields to get material. But if they did use this breadth of dance form, maybe we wouldn't need the depth of difficulty when we use only one formation.

Consider what has happened to contemporary square dancing over the years. What a tremendous variety of figure material is available to the square dance caller. However, in order to provide challenge, rather than change the formation (square), the dance leader has continued to depend on more and more complex figures. This has forced the dancer to learn more and more dance terminology and choreography.

One of the advantages of the wealth of material in recreational dance is that variety and challenge (and the resulting satisfaction) need not be provided by overburdening the dancers. By changing the music, the formation, the tempo, the "feel" of the dancing, dancers can be challenged as well as enjoy the variety of material. For a caller or leader used to only one dance form, it does mean learning something new, but on the other hand, who are we serving? Ourselves or the dancers?

\*\*\*\*\*

*Editorial note: Several years ago at Berea, I had the rather dubious honor of being asked to participate in the calling of a 'medley' contra. In addition to changing the contra, the caller also changed. Another caller later informed me of a side-effect that I had not anticipated; we had 'used up' the contras we called, one of them being the one that he had prepared for his chance at the mikel. Besides the fact that I did not like the end result of the 'medley,' I was chagrined to think how 'piggish' we had been in using up four contras.*

## I'M A BUM

from *Don Armstrong and Dick Pasvolsky*

Dick Pasvolsky writes, "For the past 40 years, I have been carrying in my cases 78 RPM recordings (Kismet label) of the three "oldies but goodies" square dances recently re-released by the Lloyd Shaw Foundation. They were scratchy and very cumbersome to haul around, but because they were among the favorites of my one-night stand groups, I continued to use them, albeit sparingly, tuning out as much of the scratch as possible. I kept at least one mint copy of each of the three, intending to record them on a cassette when extreme wear necessitated scrapping the old discs. When I spoke to Don Amrstrong about the possibility of re-releasing those oldies, he said that if I could provide a mint copy of each and get permission from Al Brundage, who recorded the originals with his band, The Pioneers, he would consider having them re-pressed at the Lloyd Shaw Foundation's recording studios in Macks Creek, Missouri.

"I got out my mint copies and contacted Al, who was very gracious and did give us permission to re-record the dances with me doing the calling on the flip side.

"The dances, 'Swanee River' (Lady 'Round the Lady), 'Barnacle Bill,' and 'I'm a Bum,' were released originally in 1952, and for about a year or so were among the most popular dances done by club square dancers all over the country, especially in the East. Al Brundage was considered by many to be the most popular caller in that area if not in the country.

"As many figures were added to the caller's repertoire, popular dances of that period, especially visiting-couple dances such as 'Lady round  
(continued next page)

the Lady,' began to disappear from club programs. Most of the dances of that period, including the most popular of all 'Smoke on the Water' became too easy for club use and a bit too difficult for one-night stand, rank beginner programs. With some modifications, however, many of the early fifties records did lend themselves very well to use for beginners. 'Smoke on the Water' has also made a recent comeback."

The dances, 'Barnacle Bill,' 'Swanee River,' and 'I'm A Bum,' were 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.

I'm A Bum  
LS 523/524

Music: Al Brundage's "Pioneers"  
Calls: Dick Pasvolsky

Formation: Square

Break:

Dosido your corner lady, dosido your own  
Go back and swing your corner lady, swing her up  
and down  
Now leave her alone and swing your own, swing her  
'round and 'round  
Take this lady by the hand and promenade the town.

Figure:

(Couples) one and three go into the middle and  
circle once around  
Reverse and now go back, go back the other way  
'round  
Get along home and swing your own, everybody swing

(continued next page)

Four ladies back to back in the middle, gents go  
'round the ring

Four men you march around, go all the way around  
When you're home you swing your partner, square  
your sets in town

\*Go into the middle and clap your hands with a  
one, two, three, four

Allemande left your corner lady, grand right and  
left around

Go right and left around the ring, go ALL the way  
around

Bow to your partner as you go by, and now you're  
homeward bound

Get along home and swing your own, everybody swing  
Take your lady by the hand and promenade the ring.

Repeat figure for sides

Repeat again for heads and sides having men go into  
the middle back to back while the ladies march  
around.

End Break:

Dosido your corner lady and dosido your own  
Go back and swing your corner lady, swing her up  
and down

Now leave her alone and swing your own, everybody  
swing

Swing her around a couple of times, then circle  
'round the ring

You circle left around the hall, go all the way  
around

Then reverse, go back, go back, go back the other  
way 'round

When you get back home again, everybody swing  
Take your lady by the hand and promenade the ring.

\*Dancers start down low and come up as they clap.

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## THE LSF SEARCHES FOR THOSE GREAT TUNES

by *Calvin Campbell*

Do you have some really good records tucked away in your record case that you can't replace? Have you heard someone else play a record that was so good you really wanted to purchase a copy and then found that it was out of print?

Many of the favorite dances used by dance leaders are performed to recordings they have used for years. In the minds of the dancer, the dance and the music are married to each other to the point that the same dance to a different record just doesn't have the same feel. Other records may have a long term value in elementary, recreational, and community dance programs long after they have lost their popularity elsewhere.

The Lloyd Shaw Foundation needs your help in identifying these exceptional recordings. Many of you have records and dances that have become long time favorites. We wish to assemble a list of these records and dances with information about why they have lasted so long. The LSF will form a committee to screen these recordings and identify which ones are likely to have future sales potential or which just need to be saved for historical value. If the records are no longer available for sale, the Foundation will then contact the producer to see what arrangements can be made to obtain a recording master.

The success of this effort will depend on you. You need to tell us what records you feel are valuable. You need to give us the record names, label and artist. Let us know what you want. Information should be sent to Enid Cocks, 2924 Hickory Court, Manhattan, Kansas 66502.

## STIR THE BUCKET

**Hank Caruso** recently spearheaded a massive effort to package and ship a generous contribution made to the LSF Archives by **Hugh Macey** of Grenn Records. His organization of twelve volunteers plus himself, his wife **Dorothy**, his son **Bob**, and **Don Armstrong** made smooth and pleasant work of the task of pulling, inventorying, packing, and shipping ten thousand records. The thanks of the Foundation go to **Hugh Macey** for the gift and to **Hank** and the others for accomplishing this monumental task. With this gift, the Archives becomes perhaps the largest dance record resource in the country. The Archives, directed by **Bill Litchman**, continues to be an effort of which Foundation members can be justifiably proud.

We have received word of the death on February 3rd of **Dorothea Martin Thompson**. **Dorothea** began her career in square dancing as director of a WPA recreation project in Amarillo, Texas in 1940-41. After a tour in Iceland and Italy, she continued her calling at the New Hampshire Folk and Square Dance Festival, where she popularized the "Texas Star" and introduced the 'western do'. Her husband, **Brownie Thompson**, Box 263, Conway, NH 03818 know that, along with him, many others will miss his 'West Texas caller.'

**Dale and Ruth Wagner** of Wauwatosa, WI, comment that their LSF dues are "An interest payment on the best investment of my life. 10 years of membership in the Lloyd Shaw Foundation."

**Fred Prowse**, one of our Canadian members, is interested in knowing how many of our LSF members would benefit from a copy of the ADC on audio tape. Write to the editors so that we can learn if this sort of service would be valuable.

(continued next page)

Linda Plaut recently sent a copy of a comprehensive and informative article that she submitted to a dance newsletter in the Boulder area. In it she announced the move of the Rocky Mountain Dance Roundup to La Foret and gave a good overview of the event. Our thanks go to Linda; we hope that some of you will follow her example and advertise the Foundation, its purposes, and its events in your part of the country.

Note that the Foundation has three new directors this year: Grant Logan of Willowdale, Ontario; Libba Grey of Canon City, CO; and Dale Sullivan of Lee's Summit, MO. If you wish to contact a board member in your area, look for their addresses inside the back cover of each issue of the ADC.

Members Tony and Becky McUmbert of Hannibal, MO, were hosts for a dinner and contra dance featuring Walt and Louise Cole of Ogden, Utah. The hosts were pleased by the number of new contra dancers in attendance and are planning a similar dance as a Trail-In dance preceding the National Square Dance Convention being held in St. Louis on June 23-26, 1993.

#### 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.*

**SAVE THE FOUNDATION THE COST OF A  
REMINDER MAILING BY SENDING YOUR  
RENEWAL BEFORE THE DUE DATE OF  
JANUARY 1, 1993!**

**THE LLOYD SHAW FOUNDATION  
Membership Form**

**This is a renewal membership for:**

**Name(s)** \_\_\_\_\_

**Address** \_\_\_\_\_

\_\_\_\_\_ **Zip** \_\_\_\_\_

**Check the category of membership desired:**

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

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

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

\_\_\_\_ **Club (\$35)**

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

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

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

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

**The 1993**  
**Rocky Mountain**  
**Dance Roundup**

**Sunday, July 4**  
**through**  
**Saturday, July 10**

**La Foret**  
**near**  
**Colorado Springs, CO**

**Presented by**  
**The Lloyd Shaw Foundation**  
**Staff**

*Don & Marie Armstrong - Contras, Folk*  
*Randy & Carole Barnes - Musicians*  
*Linda Bradford - Rounds*  
*Cal & Judy Campbell - Modern Squares, Rounds*  
*Yona Chock - Children's Program*  
*Lew & Enid Coker - Rounds, Folk -*  
*Gene Dentino - Line Dances, Clogging*  
*Olive Donaldson - Musician*  
*Joe Fairfield - Musician*  
*Elizabeth & Dick Haile - Rounds*  
*Chuck Jaworski - Modern Squares*  
*Jeffrey & Frances Lindsey - Mexican*  
*Bill Litchman - Traditional Squares, Contra*  
*Kris Litchman - Children's Program*  
*Tom Masterson - Folk*  
*Diane Ortner - Contras, English*  
*Pat Ortner - Musician*  
*Bob & Allyn Riggs - Modern Squares, Rounds*  
*Gil Russell - Transitional Squares*  
*George & Onie Senyk - Scottish, Early American*  
*Terry Stanley - Israeli*  
*Dale Sullivan - Musician*  
*Rusty Wright - Modern Squares*

Come to the Rocky Mountain Dance Roundup

**July 4 - July 10, 1993**

Sunday supper - Saturday breakfast  
Check-in after 3 PM on 7/4/93

Enjoy a Colorado Vacation

The Rocky Mountain Dance Roundup is held at La Foret, conveniently located just 15 minutes from Colorado Springs, Co. The altitude is around 7,200 ft., high enough to be cool, but not such a change for dancers used to lower altitudes.

The setting is beautiful, with cabins nestled in the pines and a clear view of Pikes Peak.

Two hardwood dance floors are available and all facilities are within easy walking distance of each other.

Dance with Old and New Friends

The fun begins with dinner at 5:30 pm on Sunday followed by an evening dance party at 7:00. For the next five nights you will enjoy more dance parties organized around different themes and called, cued, and prompted by a world renowned staff. Square dancing, contra dancing, round dancing, folk dancing, and other dance forms are mixed in a smooth blend of fun and excitement designed to provide you with the best in dancing pleasure. Live music is provided for some dances. Following each evening dance, refreshments are served and more entertainment is provided in the form of singing, skits, etc.

Sharpen Your

Daytime opportunity for you to sharpen your dancing skills or learn something new. Instruction is provided in square dancing, round dancing for experienced dancers, and Scottish dancing. A special session is being planned for 1993.

Play in t

The RMDR is open to all dancers with experience and popularity. If you are an experienced dancer, you are invited to participate in the sessions and play with the best of the daily sessions and

RMDR Tuition

Members: Before 2/1	
Regular	\$30
Under 30	15
First Timer	20
Non-members:	
Regular	\$50
Under 30	25
First Timer	40

**Note: Registration is required for all dancers. No partial registrations will be accepted. Late registrations will be placed on a waiting list. Space is limited. To assure a reasonable**

**Dancing Skills**

Sessions provide an opportunity to increase your skills. Perhaps try out some new styles. Daily workshops are available in square, contra, folk, and round dance, both beginning and advanced. Special sessions are available in logging, English, and children's program is available for \$993.

**the Band**

The band is gaining in popularity every year. If you are a new musician, you can join the practice with the band for some afternoon and evening dances.

**is Inexpensive**

Before 2/1/93 After 2/1/93  
 \$50  
 25  
 40  
 \$70  
 35  
 60  
 is limited to 100  
 week registrations  
 late registrants may  
 long list in order to  
 male/female ratio.

**Room and Board**

Cabins are rustic with 2 lower bunks in each of 4 to 6 bedrooms and shared baths. We recommend no more than two to a room except in the case of children staying with parents. Meals are included in the rates listed below, but not the RMDR tuition. Double room rates cannot be guaranteed for persons registering as singles but requesting to share rooms. Tuition plus 50% of the room and board fees must be paid by May 15, 1993, to insure your reservation. No refunds can be given for cancellations after that date.  
 Single room -- \$265  
 Double room -- \$220 each  
 Children ages 3 to 11 -- \$164  
 A \$3 a day use fee is charged for each person using the facilities but not staying in a cabin. Two partial-fee work scholarships are available; write for details.

**Dancer Experience Checklist**

	Beginner	Experienced	Leader
Folk	( )	( )	( )
Contra	( )	( )	( )
Square:			
Modern	( )	{ }	{ }
Traditional	( )	{ }	{ }
Rounds:			
Modern	( )	{ }	{ }
Traditional	( )	{ }	{ }
Musician ( )	( )	( )	( )
Instrument(s)	_____		



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Children staying with parents ( )  
No housing required ( )

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Kansas City, MO 64116

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# *Have you seen*

## THE A.T.T.D. PROGRAM

Customized package prepared by the Lloyd Shaw Foundation especially for "Advanced Techniques of Teaching Dance" seminars.

*Selected dances from the LSF Educational Kits and some good hoedowns. The package includes two cassettes in an indexed book-type cassette folder, a copy of the LSF Elementary School Dance Program manual and instructions for all the dances that are not included in that Manual. Look over the contents; maybe this is the all-round selection that will fill your needs.*

### TAPE 1 - SIDE 1

1. Oats, Peas, Beans & Barley Grow
2. Hippity Hop To The Barber Shop
3. The Muffin Man
4. Loobie Loo
5. Elephants Playing
6. The Thread Follows The Needle
7. Briar Rosebud
8. Pop Goes The Weasel
9. The Swing
10. Pease Porridge Hot
11. Bingo
12. Carrousel

### TAPE 1 - SIDE 2

1. Sisken
2. Ding Dong Daddy
3. Doudlebska Polka
4. Phrase Craze
5. Journeyman Blacksmith
6. Mayim, Mayim
7. Alunelul
8. Cotton Eyed Joe
9. Teton Mountain Stomp
10. Hora

### TAPE 2 - SIDE 1

1. Bongo
2. Carnavallito
3. Noble Duke of York
4. Hokey Pokey
5. Dance Of The Little Birds
6. La Raspa
7. Seven Jumps
8. Yankee Doodle

### TAPE 2 - SIDE 2

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2. Jefferson's Reel
3. Up Jumped The Devil
4. Sherbrooke
5. Growling Old Man
6. Yellow Creek

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- 21 -

## GRAY GORDONS

from *Tom Noonan*

This adaptation of 'Gay Gordons' for beginners, seniors, teenagers, and others was written by Tom Noonan of Manchester, N.H. He recommends the use of any good Gay Gordons music such as Side B, Track 3 of New England Chestnuts II.

### Gray Gordons

**Position:** Open, near hands joined, facing LOD, opposite footwork, start on outside feet.

Walk forward 4 steps, turn individually to face RLOD and back-up 4 steps with other near hands joined.

Repeat starting in RLOD.

Moving in LOD with 4 two-steps, dance away and together twice.

Moving in LOD with LEADING hands joined (M's L, W's R), lace (changing sides) with one two-step and continue forward in LOD with one more two-step.

With other LEADING hands joined (M's R, W's L), lace (changing sides) with one two-step and continue forward in LOD with one more two-step.

Note: During all four of these two-steps the dancers continually move forward in LOD.

"Lace": both dancers change sides with woman moving under the upraised joined, lead hands.

## LTI NEEDS PA EQUIPMENT

by *Calvin Campbell*

The LSF Leadership Training Institute has trained over 100 people in the last four years. Thirty-one people attended this year's class including several people who are novice leaders. These people represent a new generation of dance leaders. Many of them need our help. The initial cost of a record player/PA system, speakers, microphone and records can often determine whether a new leader can afford to enjoy such an expensive hobby. On the other hand, they need to have good equipment to have a successful dancing program. Without good equipment, the dancers can't hear and the leader may endanger his or her voice and ruin their records.

New equipment is often out of the financial reach of most new leaders. The LTI would like to locate sources of second hand equipment that is in good condition. If you have have PA sets, speakers, microphones, etc. that you are no longer using and would be willing to either donate or sell, please let Calvin Campbell know. If you upgrade equipment in the future, consider donating or marketing your old equipment through the LTI to new leaders. Cal will contact the newer leaders and let them know what is available.

The LTI also needs equipment for use at the course each summer. We have one Hilton set-up that is owned by the Lloyd Shaw Foundation. We need a minimum of three PA sets, speakers and microphones so we can break the class up into smaller groups for practice. Up to now, we have been fortunate enough to have callers and leaders volunteer the use of their equipment. It would be

(continued page 32)

**THINKING ABOUT DANCE: A WEEK WITH PHILIP MERRILL**

by *John Forbes*

In the last ADC I wrote about common characteristics shared by good dance musicians. Articles in the next few issues will deal with some of the wonderful people who have shared their dance music abilities with me. For this, I make no apologies. And for each musician I include there will be many who should be mentioned but space does not permit.

In the summer of 1974 I spent a week working with Philip Merrill. To pass through the world of this outstanding dance accompanist is an unforgettable experience for musician and dancer alike. Stan Kramer, a superb violinist now on the west coast, Phil, and I were accompanying a group of dancers at the Asheville, North Carolina, Artists' and Craftsmen's Fair in early August. Phil was "between weeks" at the John C. Campbell Folk School in Brasstown, North Carolina, and was able to come along. We had, I recall, three performances a day: early afternoon, late afternoon, and early evening. Since our repertory was fairly standard through the week, we had a chance to grow in our repeated performances of the tunes involved.

The summer of 1974 was a 'summer off' for me. I had wrapped up my Ph.D. that spring, paper and all. When John Ramsay, leader of the dancers, asked me to go to Asheville, it was a great chance to do something different, have a good time with some good friends, and see a most beautiful, interesting part of the world. I had been working at the string bass for a little more than a year. Three performances a day would certainly help my

(continued next page)

playing. The extra, beautiful bonus was working with Phil Merrill. He gave me the closest thing to a post-graduate experience in music I would ever have.

Phil met all the good qualities of dance musicians I mentioned in the June ADC. He was extremely competent, came from a serious performance background, played musically, could medley beautifully, and had an enormous "bag of tricks" to draw from. And he had a great capacity for suffering musical fools, often badly. He had a great "bark," but almost no bite.

I recall an incident at the Berea Christmas School one year. I was on the floor dancing, and Phil had just arrived, late, for the evening dance. He listened for a moment at the door and didn't like what he heard. Up to the stand he went and politely pushed the piano player aside, taking over in mid-tune. The band members suddenly developed a definite lift to their playing. As the band finished that round of the tune he cried out "I've got it!" Then he proceeded to move the key up a half-step and played "Scatterbrain," just long enough for one round of the dance. In that short space he gave a master demonstration on what playing for dancing was all about. At the end, he quickly modulated back to the key the band was playing their tune in, gave them a sign to show they should resume their tune again, slid off the bench, and let the regular pianist and the band get back to work. Our dance continued without missing a beat. The crowd exploded with a loud roar of approval, but I don't think too many people there knew the name of the tune Phil had used and why. He showed the band members what they needed to do and the music instantly improved. Then, as he

(continued next page)

moved off the band stand, Phil gave his characteristic half smile and a slight wave.

At Asheville, however, Phil taught me by example and through conversations between performances. He had the ability to talk to musicians on their own terms, taking into account their backgrounds and styles. He never talked down to his colleagues. We had a number of discussions about dance music that week and we spoke as one music historian to another. The conclusions we came to, or rather, the concepts he shared with me were given in terms of my musical background and just-completed degree. Most of the ideas were familiar to me. I simply had not bothered to apply them to dance music. I knew the music theory and the system for playing string bass. Phil helped me apply them correctly.

To sum up Phil's ideas: When you think of most English and American dance music and its performance, remember that you are drawing on the music theory and harmonic practices of the Baroque era--essentially from about 1600 to 1750. That means the bass line plays a unique melody just like the regular tune or melody on top. Your melody may be slower, and intervals between notes may be farther apart, but it is a melody just the same. Ideally, when the main melody goes up, your bass line goes down, and the opposite applies, too. In Baroque music, like dance music, it's the middle, the harmony part, that is improvised and subject to the creative "bag of tricks" of various players. Yet all three (bass, harmony, and melody) are dependent on, and extensions of, a series of chords set up in a specific sequence, each chord lasting a specific length of time. The frequency with which these chords change in the sequence is often the same in the "A" and "B" parts of a tune. The tempo

(continued next page)

or speed of a tune can often be determined by how frequently the chords change: more often per phrase of music for slower tunes, less often for faster tunes. This is referred to as the "harmonic rhythm" of a dance tune and it is just as important as the separate rhythms of the melody and the bass line. Keep this in mind as you prepare old tunes for current performance. People dance to the bass line even though their style of dancing will be determined by the tune and its harmony. When the pressure is on and you've got to play a bass note "right now," it is better to hit a wrong note on time than a right note that is late.

Phil's teaching is with me today and it comes out in unusual ways at unexpected moments. I think of his principles when I sit down to do an arrangement. Lately that's likely to be a Playford tune set for four recorders and harpsichord. When I'm on the stand, as another example, I will spend a whole contra dance trying to find the very best bass line for its tune(s), thinking all the while. Sometimes I don't find it until the next-to-last or last time through.

When people ask me how to develop their bass playing (I believe they mean their thinking about bass lines) I give them the answer that Phil Merrill gave to me: Listen to the works of Johann Sebastian Bach. Every bass line he ever wrote is superb. Study them in relation to their chords and melodies and they will give great return for the amount of effort put forth. This is especially true of his dance suite movements.

Phil is gone now, but I still have one of his favorite expressions on a special keepsake shelf in my office. I had it written out by the old-style calligrapher at our local Renaissance Festival: "Some people dance; some people carry groceries."

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## MEETING THE NEEDS OF THE DANCER

by *Calvin Campbell*

Have you ever heard the phrase, "Different Strokes for Different Folks?" It was coined to point out that people have a variety of needs, and we should appreciate and not condemn the fact. In dancing, we encounter a very broad variety of interest levels. It is a part of the great joy of dancing. It is also the source of much discussion over what kind of dancing is best.

Some people want to enjoy an evening of dance with little or no effort on their part. Some people want to become very skilled dancers. Good examples of this can be seen in any western night club in the country. You will find people who are happy to sit on the sidelines, and people who dance across the floor with their own version of the two-step or the waltz. Other people have obviously spent a great deal of time in perfecting their dancing skill. All these groups are enjoying an evening of entertainment or they would not be there, but what constitutes entertainment to each group is different. Some people are very willing to spend time learning how to dance and some people are not interested in taking the first step.

Most people who take up dancing of one form or another want to learn more about their recreation. They want to become better at dancing and the process of becoming better involves education. The education may consist of as little as watching what someone else is doing and then trying to copy the action. It may mean attending lessons and have someone teach you how to dance. If you want to become a skilled dancer you may spend much time learning the fine points.

(continued next page)

How much you need to learn about dancing is left up to you. There are many places where you can find almost any form of dance being enjoyed at a basic level. Examples of this can be found in folk dancing, square dancing, contra dancing, line dances, ballroom dancing, western dancing, etc. These basic level dances are attended by people who do not have the time or do not find enjoyment in learning more or may dance infrequently and cannot remember the dance steps from the last time they attended a dance. The key feature to the success of these programs is that no prior dancing knowledge is required at the start of each dance. The dancers expect everything they need to know to be taught within one session or dance.

This does not mean that the dancers are not required to learn. Terms are introduced, steps are shown, and dances are taught. Hopefully the education process is quick, short and painless. The skill level required is minimal. It is fun and it meets the needs of thousands of people.

On the other hand, contemporary square and round dancing have become specialized activities that require much skill and dedication. Many other forms of dance also attract people who enjoy becoming skilled dancers. Check the ads in any newspaper for the more popular ones. For this level of skill, an extensive set of lessons is needed and desired by the people. After the lessons, very little is taught during any one evening of dance. Much of the enjoyment of the program is derived from being able to just dance and not to have to walk thru each dance before it is performed. It is fun and it meets the needs of thousands of people.

The only real difference between these two extremes is how much the people are expected to

(continued next page)

remember when they return for the next dance. This is the education or skill factor. Any club that dances once a month or more has some education taking place. In some cases, the new dancers are expected to know how to do certain things or must learn them by observation or trial and error. In some clubs each dance is walked thru or taught before it is done. In other clubs an education or teaching session is held just prior to the dance. In still other clubs, a set of lessons, of varying length, is needed for new dancers entering the club.

How many lessons, from none to many, depends on the skill level desired by the majority of the dancers in the club. We should not look upon any particular combination as being the best or even better than any other part of the activity. No matter what program philosophy is used, people who come to a dance or to a class will learn as much as they want to learn, and enjoy the recreation until they run out of time or money or become bored and move on to something else.

Any form of entertainment has its problems. If you demand more expertise at a dance than someone knows, then they won't be back. If you keep the program too simple, then some people will get bored and leave or invent their own entertainment by adding their own special moves to the dance. It is all part of who we are and what we enjoy or don't enjoy.

We sometimes tend to focus on the problems associated with a particular type or style of dancing rather than to realize that different people have different needs. Look how much better it would be to emphasize the good points of each dance level, style, etc. and to help people find

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**MARILEE'S CONTRA**

by *Leif Hetland*

**MARILEE'S CONTRA**

**Music:** The Hamilton Rant      **Dance:** Leif Hetland  
(8 x 48 bars, 120 bpm)  
Scottish Dance Time, Vol. 1, SMT 70-28

**Formation:** Alternate duple (1 & 3 active and  
crossed over); Double Progression

- 1 - 8:      Forward and Back
- 9 - 16:     Allemande Left Below (1 1/2 around)
- 17 - 24:    Ladies Chain
- 25 - 32:    Right and Left Thru
- 33 - 48:    Circle Left 1 1/4 and Pass Thru
- 49 - 56:    Do sa do to an Ocean Wave
- 57 - 64:    Bal & Turn 1/2 by the right  
(Men end facing in center)
- 65 - 80:    Reel of Four (Men lead with L Shoulder)
- 81 - 88:    Swing (Man turns R to swing Lady  
following him)
- 89 - 96:    Forward and Back.

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This contra should be called western style. Traditional callers may be tempted to instruct or cue the dancers to circle 1 and 1/4 in 12 steps and then pass thru in 4 steps. The effect of this interpretation would be to cause the dancers to speed up the circling and then slow down, or pause after, the pass thru thus adversely interrupting the smooth steady execution of the figures. Also note that the Reel-of-Four commences with the man already in motion and passing left shoulders on the first of the 16 steps required to execute the entire figure. This allows the reel to be accomplished in the proscribed 16 steps at the same smooth steady pace characteristic of western contra dancing.

Try this dance with odd numbers of couples in the contra lines. To quote Larry Jennings, "Happiness is a double progression dance with an odd number of couples."

The dance is named for Marilee Luff. Marilee and Gordon Luff are very good friends who have danced with us since we started calling and teaching contras in 1975.

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#### LTI NEEDS PA EQUIPMENT (continued)

much better to have equipment that is owned and maintained by the LSF/LTI. If you have equipment to donate or sell for this use, let Calvin Campbell know (see address inside back cover).

\*\*\*\*\*

*Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1992. Send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th Street, Kansas City, MO 64116.*

## FROM THE ARCHIVES

by *Bill Litchman*

During my travels this summer, I have had the opportunity to visit with a number of people concerning dance archives and how to use them. Someone from the television industry in Japan wrote asking about the presentation of American square dance on Japanese TV. They want to get some information about square dancing which will make a program or program segment for their viewers.

It is an interesting proposal. I told them that in order to utilize the Foundation collection in Albuquerque, they would have to come there. The alternative to this would be to make the materials in the collection available through the mail. If you have strong feelings about this, I would love to hear from you. I have always held the view that since much of the material in the collection is scarce and fragile, we should do our utmost to protect it. Not only does handling diminish its physical integrity but there is every opportunity for loss if parts of the collection are constantly "on the road." How do you feel?

I have had a few requests for more current video material such as round dance lessons on tape, etc. Unfortunately, the Archives doesn't have much of the current square and round dance video material because of the expense of purchasing it. The suggestion was made that I ask the publishers for donations; after all, their donation will be preserved for all time in the collection here, and it would be an honor to be a part of the history of the movement.

Some time past, I wrote letters to the publishers of square dance books enclosing a check for their particular publications but suggesting

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that instead of cashing the check, they tear it up and donate the book to the Archives and take the amount of the check as a tax deduction. The results were very interesting in that, without fail, if the book cost more than \$10, the check was cashed. There seems to be an upper limit over which publishers consider a donation to be a "bad business deal." The same thing will probably be true for videos.

Last winter we had a book sale to raise money for our endowment fund. It was very successful as most of the books were sold, some of them several times over. Thank you for your wonderful support. The endowment fund is now nearly \$9,000 in size. It is very helpful as the interest covers most of the mundane basic operating costs of the Archives such as occasional photocopies, a few stamps, and some of the telephone costs.

Should you feel that the Archives are important, I hope that you will support them by contributing to the endowment fund. Perhaps you have strong feelings about endowment funds or about the Archives endowment in particular. If so, let me hear from you.

Not being at home in Albuquerque, I haven't the opportunity to list those who have supported the Archives with donations, so I will plan to do that in the next article. In the meantime, keep us in mind, particularly in regard to improving the collection.

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#### THINKING ABOUT DANCE (continued)

There is a wonderful, humorous, thoroughly characteristic interview with Phil Merrill in Country Dance and Song #14 (May, 1984), pp. 1-9.

## THE BEST KEPT SECRET

by *Diane Ortner*

At least once a year, I hear the words, "The Lloyd Shaw Foundation is the best kept secret in the dance world!" Sometimes I think that the best kept secret about the Foundation is the kind of activity for which it stands. After this year's Rocky Mountain Dance Roundup, I was fortunate to receive many thoughtful evaluations of the event. Among the other comments were ones such as "There was too much square dance; we wanted more folk dance" and, on the other hand "Why don't you just advertise this as a folk dance week? You didn't have enough square dancing!"

Some people's interests in dance are very specialized. "I square dance" or "I do Balkan dances" or "If you don't have live music, you just shouldn't dance." Dance sometimes seems to become one more example of the modern drive for achieving excellence in one small niche, whether it is for personal satisfaction or for a feeling of power over others who have not reached that 'level' of achievement.

The Foundation stands for excellence; our dance events do not represent the presentation of a collection of One Night Stand material. Foundation events try to present the best (not necessarily the most difficult) in a broad variety of dance forms. Variety is not the end-all of our philosophy; it is a means used to reach our ends. Staff members at our events have shown that they can present programs that challenge the dancers without defeating them. They attempt to select dances that are the best examples of the association of music and movement, searching for the combination that will lift the spirit of the dancers far above their

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present locale and recognizing that the dance that does that for one person is not necessarily the dance that will accomplish it for another.

Style, smooth dancing, improvement of skills so as to improve enjoyment, exposure to new dance forms are all things that our staff members strive for, even though it sometimes may not come through during a teaching session aimed at dancers with a broad variety of skill levels. Because some have found this to be too much of a challenge at the Rocky Mountain Dance Roundup, we are planning a one day 'pre-camp' next year for those who do not feel prepared in any one area of our dance program. If you plan to come to RMDR in '93 or have hesitated to come to RMDR for this reason, write and ask about this new program.

Well, yes, perhaps the Foundation is a well kept secret, but there are solutions to that problem, you know! Each year we place advertisements in dance publications, hoping that they will bring to us even one person who will be moved by our philosophy of dance. Nevertheless, it has been our experience that word of mouth is a better advertisement than anything else. If you have attended one of our events and enjoyed it, be sure to let people know it! Informational brochures about the Foundation are available from either Enid or myself. The centerfold this month is a flyer for next year's RMDR; it can easily be removed and xeroxed. Advertisements for the Leadership Training Institute, the Blue Ridge Mountain Dance Roundup, and other Foundation events will appear in the center pages of the ADC throughout the year. Take this information to your local dance group and express your willingness to answer questions.

Remember back to your Vacation Bible School days where the usual motto was "Each one bring  
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one"? The Foundation has over 600 member/member groups now, worldwide. Wear your Foundation badge to your local dance group, and when the other dancers give it the once over, don't let them get away without telling them what it stands for. If each of our members brought one more member into the group, we wouldn't be a secret for long!

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**DANCE CENTER CALENDAR**

by *Donna Bauer*

Mondays	--	5:30 to	7:00 PM--	Dance Movement
		7:00 to	9:30 PM--	Movement Therapy
Tuesdays	--	5:30 to	6:45 PM--	Karate
		7:15 to	9:00 PM--	UNM Continuing Ed.
Wednesdays	--	6:00 to	7:15 PM--	UNM Ballroom
		7:30 to	10:00 PM--	Scandinavian Dancers
Thursdays	--	5:30 to	6:45 PM--	Karate
		7:00 to	9:00 PM--	LSF Dancers
Fridays	--	7:30 to	10:00 PM--	UNM Ballroom
Saturdays	--	9:00 to	10:30 PM--	Karate
		7:30 to	10:30 PM--	English Country Dance (Every Third Saturday)

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**MEETING THE NEEDS** (continued)

the place where they are the most comfortable. Hopefully, we can then all find where we fit in the best and not fall into the trap of feeling that the way we have chosen is the only way to go.

## ROCKY MOUNTAIN DANCE ROUNDUP, '92

by *Diane Ortner*

The 1992 Rocky Mountain Dance Roundup met for its 15th time July 5-11, 1992. For the first time, the Roundup was held at La Foret, a camp and conference center near Colorado Springs, Colorado. The 114 participants included dancers, leaders, musicians, eight children, and several spouses who just enjoyed their week in a beautiful mountain-and-forest setting. Several guests also came during the week to greet old friends and check out the new facility. Hal and Randy Barnes' parents were on hand to hear Hal call and to enjoy the performance of a new tune and contra by Randy. It is always nice to get a chance to talk to people like Mary Sorensen and Mr. and Mrs. Francis Ware from the Colorado Springs area who have had long-time relationships with the Foundation. Their presence helps to relate our activities to the history of the Foundation, the Fellowship, and 'Pappy' and Dorothy Shaw.

The Foundation dance philosophy was well represented with sessions of traditional and modern squares, traditional and modern rounds, contras, clogging, Scottish, Mexican, international folk, and Early American dance. A particular hit was the teaching by Jeffrey Lindsey of the couple dance version of Cotton Eyed Joe with several variations. Many of us hung in there for the standard version, but some of the variations were indeed challenging! Gean Dentino's hardy group went on and on with clogging and line dances, even in the face of the final call for the silent auction! Where possible, the program planners availed themselves of the abilities of non-staff callers in the group.

The competition for the most innovative guess  
(continued next page)

of the identity of the 'mystery tune' seems to have become even more hotly contested than the competition for the correct guess! "The Band Played On" was much less interesting to some than comments on the political race, medical emergencies, etc., etc. The Silent Auction raised over \$400 for scholarships this year. Perhaps the most unusual item was a sleeveless, quilted jacket brought from Japan by Amy and Steve Turney. Our thanks go to the people who contributed items for the auction, and to those who took part in the spirited bidding. Jeffrey Lindsey amazed us all with his ability to name (almost) every person who was attending for the first time. This was quite a task when you consider that there were almost 40 people in that category!

Bill Litchman directed the RMDR band this year. Most of the musicians have had several years of learning the standard repertoire and playing with each other, but it is always challenging to meet the desires of the callers on the evening programs. Whipping out a version of Korobuska that is true to the ethnic feelings of Russia when you have only been presented with the music four hours ahead of time is a real challenge! Another major challenge, for both musicians and caller, is the need to accommodate the caller who has decided that--for the first time ever--he or she will call to live music on the evening program. Preparing for the 'All Live Music Night' is a real challenge for callers, musicians, and program planners. Those of us who come to dance only may not comprehend the hours and anxieties that are involved in providing live music for our events, but we surely do appreciate the results!

Much attention was given to our new location this year. Having to set up and put down tables in  
(continued on next page)

the combination dining-and-dancing area is a new problem at this site but the task was made easier due to the decision to eat lunch at the picnic tables when the weather was nice, due to the organizational skills of Renee LaPerriere, and due to the efforts of those who voluntarily assisted.

The availability of another dancing area was found to be very advantageous. Modern square dancing filled the room for a period each day, and it also came into play for an after-party or two, for a session on 'rounds' singing led by Sol Weber (we loved the 'watermelon' round!), for some other specialized practices, and for the children's activities. Those with children in attendance found this to be an ideal location because of the children's program, the fact that no other group was sharing the grounds, and the fact that ample room is available for children's play. Our thanks go to Kris Litchman, Yona Chock, Norma Davis and all of the others who helped with the children's activities.

The Rocky Mountain Roundup will be held at La Foret, July 4-10, 1993. The people who attended this year gave us many comments that will help us to make this site a truly pleasant one for all. Since the site is so self-contained and no one who stays at La Foret has to drive from cabin to dancing space, our schedule can be adjusted to allow more sleeping time in the morning and more time for squares at noon. A rejuvenated sound system for the band is one goal for next year, also a 'stage' of some sort for the callers.

Another decision is that, because of the size of the dance floor, we will not accept more than 100 dancing participants for the week. Check your calendar now and use the form elsewhere in this issue of the ADC to register now so that you can be included in that group in 1993!

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