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Articles may be submitted to either co-editor:

Diane Ortner, 419 NW 40th Street, Kansas City, MO 64116. Telephone (816) 453-0157.

Enid Cocke, 2924 Hickory Court, Manhattan, KS 66502. Telephone (913) 539-6306.

IMPORTANT FOUNDATION ADDRESSES

President

Enid Cocke
2924 Hickory Court
Manhattan, KS 66502

Archives

Dr. Wm. Litchman
1620 Los Alamos, SW
Albuquerque, NM 87104

Vice President/Membership - Please note:

Ruth Ann Knapp
2124 Passolt
Saginaw, MI 48603

All changes of address
should be sent to
Ruth Ann Knapp

Treasurer

Ed Butenhof
201 Red Oak Drive
Hendersonville, NC 28739

Secretary

Linda Bradford
16185 W 14th Place
Golden, CO 80401

LSF Sales Division

P. O. Box 11
Mack's Creek, MO 65786
Phone: (314) 363-5432

Dance Center: Donna Bauer

5506 Coal Avenue
Albuquerque, NM 87108
Phone: (505) 255-2661

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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*

In my last letter I wrote about the issue of quality from the perspective of dance leaders. This time I would like to approach the topic from the point of view of the dancer, a perspective that would be instructive to both the dancer and the dance leader.

Dancers come of course in all shapes and ages and degrees of dedication to the activity. At one end of the spectrum would be one-night-stand dancers. They may be parents or children, church members, people at a company party, vacationers at a dude ranch, or college freshmen at orientation week, to name just a few possibilities. They are there simply to have fun and to enjoy the company of the other participants. If the evening's program is well-planned and well presented, they will probably bounce and skip with happy abandon and feel that they had a wonderful time.

The next group of dancers would be recreational dancers who attend a dance on a semi-regular basis throughout the year. As they become familiar with the basics, they will start looking for their pleasure in new areas. They will become aware of how it feels to complete a well-timed movement, and, it is hoped, they will develop their own style as dancers. As certain dances become familiar, they will be appreciative of new material and challenges at the same time that they enjoy the comfort of the familiar.

The third group are those who attend workshops and dance camps. They are more serious students
(continued next page)

who have derived a good deal of pleasure from dance. They come expecting to improve their skills, to learn new and challenging dances, and to enjoy the company of others with this same interest.

I am sure that Lloyd Shaw treated these three groups of dancers in three distinctly different ways. When he lured audiences into an auditorium after watching his Cheyenne Mountain Exhibition Dancers, he showed them a wonderful time. He emphasized that the dance belonged to them and they they could all do it. With his local Swing Club he brought interesting material and helped them to enjoy their increasing skills as dancers.

What impresses me, and what I have the best record of, is the way that he exhorted, lectured, badgered, and inspired the people who came to his summer classes. He saw them as future leaders, so he was determined that they should themselves be examples of excellence as dancers. I will always remember Dale Wagner's tale of learning to waltz under Lloyd Shaw, or Pappy, as many called him. Dale and his wife Florence were waltzing around the floor with all the other couples, and Pappy sat up on the stage calling out instructions and corrections as each couple passed by in front of him. He was particularly critical of those who were doing a two-step (step, close, step) instead of a waltz (step, step, close). Dale and Florence were so fearful of his criticism that they would waltz (or perhaps two-step) three-quarters of the way around the floor, slip out the door beside the stage, walk around that part of the building, and reenter the door at the other end of the stage, having eluded Pappy's scrutiny.

(continued next page)

I marvel that he could have been such a demanding taskmaster in what is a recreational activity, but people remember him with great warmth. They recall that he would bellow out corrections but more people recall his hearty, warm laughter, which must have healed the little pricks to their pride. Above all, he inspired people to bring out the best in themselves and to try to bring it out in others who joined the dance activity.

It is a balancing act for all of us who care about our American dance heritage. As dancers and leaders we can try to set an example of excellence at whatever we do. Part of that excellence is gauging the motivations of our dancers: understanding their reasons for coming to dance but giving them the potential to dance better and better. Since dance is a folk activity, which is by its very nature democratic, there can't be legislated standards, but there can be fine examples. We can be witnesses for good dancing and for the values of kindness and friendliness, which are implicit in good dancing.

Eric

LTI OFFERS ADVANCED CLASSES

by Calvin Campbell

The LSF Leadership Training Institute (LTI) will be offering advanced training for dance leaders in addition to the regular curriculum for 1993. The new topics and practice sessions will be geared toward advancing the knowledge of people who have attended previous classes. They will also provide a means for experienced dance leaders to skip over the beginning material and techniques in dance forms where they feel competent and proceed to material and training with more potential benefit.

The LTI will still emphasize training for new dance leaders. This school is one of the few places where dance leaders are exposed to a broad range of dance forms covering square dancing, round dancing, contras, mixers and folk dances. The expert staff composed of Calvin and Judy Campbell, Don Armstrong, and Bill and Kris Litchman provide in depth training on the aspects of teaching and presenting these dances.

The students are provided with an extensive syllabus of over 150 dances and instruction materials. While no attempt is made to cover all this material during the course, the syllabus does form a firm foundation resource for a long term dance program.

This year, as for the past four years, the LTI will be held in Canon City at the St. Scholastica Academy. The 1993 dates are July 11-14, immediately following the popular Rocky Mountain Dance Roundup held in nearby Colorado Springs. For more information, see the LTI advertisement in this issue.

VARIETY . . . WHAT, HOW, AND WHY

by *Don Armstrong*

"Variety is the spice of life." Who said it first? I haven't the foggiest notion. But it has been said a jillion times since, and it is probably the greatest single axiom applicable to the field of recreational leadership.

Variety is defined as ". . . a number or collection of varied things, . . . a different kind, sort, or form of something of the same general classification, . . . a lack of monotony." On the other hand, monotony is defined as ". . . a wearisome sameness."

Before I go any further, let me set the record straight. I am *not* suggesting that the "specialized" dance leader is wong, missing anything, or should change. But I think it is very sad that many so-called recreational dance leaders do not even offer recreational dancers a reasonable variety of dance opportunities. In my opinion, failure to do so demonstrates not only a lack of professionalism but a lack of caring for others.

WHAT forms of variety are available?

MUSIC: I've written several articles for the ADC and other publications which are available for detailed reference but, in brief, musical variety is obtained from a planned mixture of different tempos, orchestras, time signatures (reels, jigs, hornpipes), and styles of music.

QUESTION: Do you use the same record, the same orchestra, the same sounding hoedowns more than once or twice a program? I hope not.

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DANCE FORM: What a fantastic resource we have here! Squares, contras, simple rounds, circle mixers, couple mixers, trio mixers, no partner line dances, no partner international folk dances, folk quadrilles, folk couple dances, folk mixers, folk trios, play-party games and dances, country/western dances, no pattern ballroom dances. There are over a dozen dance forms listed, and there are more that aren't on my list.

QUESTION: Do you use, on an average recreational dance program, at least seven different dance forms? I surely hope so.

CALLING STYLES: Two calling styles are obvious: patter calls and singing calls. But don't forget prompting, not only in contras, rounds, quadrilles, and mixers, but as a change within a singing call as well. Also, remember that changes in pitch within a patter call enhance the sounds that reach the dancer.

And . . . here's one that I forget to use most of the time . . . the use of the traditional, sometimes funny, rhyming patter verses during grand right and lefts, promenades, swings, etc. There is a great resource book chock full of these entitled **Just One More Dance** that you can order from the author, Carole Howard, by writing to her at 117 Algemah Trail, Mt. Pleasant, MI 48859.

QUESTION: Do you take advantage of at least three of these calling methods? Give all of them a try; you can't lose!

HOW can you provide variety?

PLANNING: I know many recreational dance leaders that I feel sorry for and simply cannot respect
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because they have lots of the talent and skills but won't take the time to plan a good, varied program. Conversely, I admire and respect more than a few leaders whose talents are limited and yet are truly excellent recreational dance leaders because they devote a great deal of time incorporating a beautiful variety in planning their programs. It doesn't take nearly as much inspiration as it does perspiration to plan a good program. It is not easy. It is hard work! But, please believe me, it's really worth every minute of it!

Planning, simply put, is taking the time to analyze the situation requirements (composition and type of the dancers, physical environment, circumstances, time, occasion, etc.), making a list of the "possible" dances suitable for the program, listing the best possible music for each dance, and grouping the dances for the best possible variety and overall effect. It does become easier with practice . . . honest! I've been calling for over fifty years, and I *always*, without exception, plan each and every program I call. Check up on me . . . anytime . . . come up to the stage and ask to see my program. I'll be happy to show it to you.

QUESTION: Are you satisfied with your program planning? I'll bet you can improve upon it, especially in your choice of music and in using additional forms of dance!

Get a pencil and paper, and take a minute to go back over the Music, Dance Forms, and Calling Styles sections above. Jot down the areas in which you feel you could improve. Alongside of each area try to write down a possible way in which you could improve.

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If, for example, you do not know much about specific types of music, ask someone you respect for suggestions as to how to obtain some of that music, get some, and practice with it.

If you feel that you do not know much about folk dancing, resolve to learn to *dance* some folk dances at a beginners folk dance group. Other dance forms are easily absorbed into your repertoire *as you learn to dance them.*

If you think you can improve your calling style, *try it.* Play around with a tape recorder at home. It's fun.

Probably the finest way to enlarge your repertoire, improve your music appreciation and dancing skills, and enhance your calling technique is to attend dance camps that feature great variety and dance forms with which you are not particularly familiar. Caller's schools and institutes, unless they place a very specific and strong emphasis upon several dance forms, and especially those forms least familiar to you, can be of questionable value to you. A good dance camp with a great variety of dance forms and music is a much better value. And, it will be fun!

Unfortunately, the big stumbling block to learning to use variety is complacency. The second is a lack of self-confidence in the fact that you can learn new things and acquire new skills. The third is the unwillingness to admit that you are not the best caller in the world, and then having the guts to do something about it, and that goes right back to number one--complacency. I am never satisfied with what I do. True, most of the time I'm pleased. But I always know there are things I

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could do better, even after a half a century of recreational dance calling.

And now, let's consider the question of WHY you should provide variety. What is gained by using a wide variety of music, dance forms and calling styles in recreational dancing?

Greater variety is more fun! It avoids the bugaboo of "wearisome sameness" (monotony). There are, for example, very few callers that can provide simple, recreational square dancing if just squares are used as the sole dance form. And this is true of almost all of the different dance forms. It takes exceptional and very rare talent to do so.

Consider another very important facet. If only one, two, or even three dance forms are utilized, the most frequently used method to maintain dancer interest is to increase the complexity of the dancing. If it is a regular event, say once a week, the complexity seems to creep ever higher in direct proportion to the frequency of the event. If we accept this theory, it becomes obvious that using more different dance forms slows down the rise of complexity in each individual dance form. Is complexity in any dance form a problem in recreational dancing? It surely is! It's the same old story of "the higher, the fewer"!

In this field of dance two things create smaller groups: Monotony and complexity. A leader can help to alleviate *both* by providing a maximum of variety. All will admit that variety defeats monotony, but how does it defeat complexity?

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It is really quite simple. The same basic recognition, retention, and motor skills are used in almost all forms of dance and to all forms of music. Utilizing the easier dances in many forms of dance permits the dancer to enjoy those moments without having to concentrate on the actual steps or movements because they are directly related to similar steps or movements previously learned in another dance form. The dancers enjoy the variety of different formations, music, and cultural or ethnic backgrounds without having to achieve a higher dancing skill or recognize and retain additional terminology. In recreational dancing, less learning means more time dancing, which adds up to more fun!

The ability of the leader to use many forms of dance enables him/her to entertain groups of every size and composition. If the leader can't confidently handle anything but squares, contras, or mixers, how does he/she cope with a group of seven people, a crowd of 80 men (or women), a floor full of 8-10 year olds, or even a party with 3 or 4 different generations all of whom are expecting to "dance"? I, and many other leaders, face these situations frequently, and handle them easily because of the variety of music, dance forms, and calling styles at our fingertips.

Regularly scheduled recreational dancing events have other serious problems: There are *always* new people, many people attend frequently but not regularly, and some people attend almost every time the door is open. To entertain and please this type of a group time after time means that variety is absolutely essential.

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The skill levels must be held down while keeping the programs interesting and fun. Raise the level of the program and the newcomers or irregular dancers begin to drop out. Doing only two or three forms of dance at a very easy level creates the monotony that turns away the always-there dancers. Variety, using seven, eight, or more forms of dances, means interesting yet danceable programs for most of those who attend. In recreational dancing remember that every increase in skill level reduces the number of people capable or willing to participate.

One last question: Don't you honestly believe that you possess the ability to enhance the variety of your programming? I do, and I hope you'll take a crack at it. The only hard part is making yourself get started. After that, it's fun!

As said many times by Dr. Lloyd Shaw, "Keep it simple. Keep it folk." More variety will help you to do just exactly that.

BEAVER ISLAND REUNION

Plans are now underway for a gala reunion on Beaver Island, Michigan, June 13-18, 1993. Many of the former instructors are re-arranging their summer schedules in order to be there, including Don Armstrong, Bob Howell, Joe Malkiewicz, Glen and Judy Morningstar, and Carol and Jim Urquhardt. Brochures will be sent to former "Beavers," but further information can be obtained from Mickey Maas, Central Michigan University, (517) 774-7137, or you can call the head hooper (Beaver talk for Director) Carole Howard at (517) 772-1166. Credit will be available or just come and dance your days away with some fine folks in a fantastic place.

ROUND DU JOUR

from Sol Weber

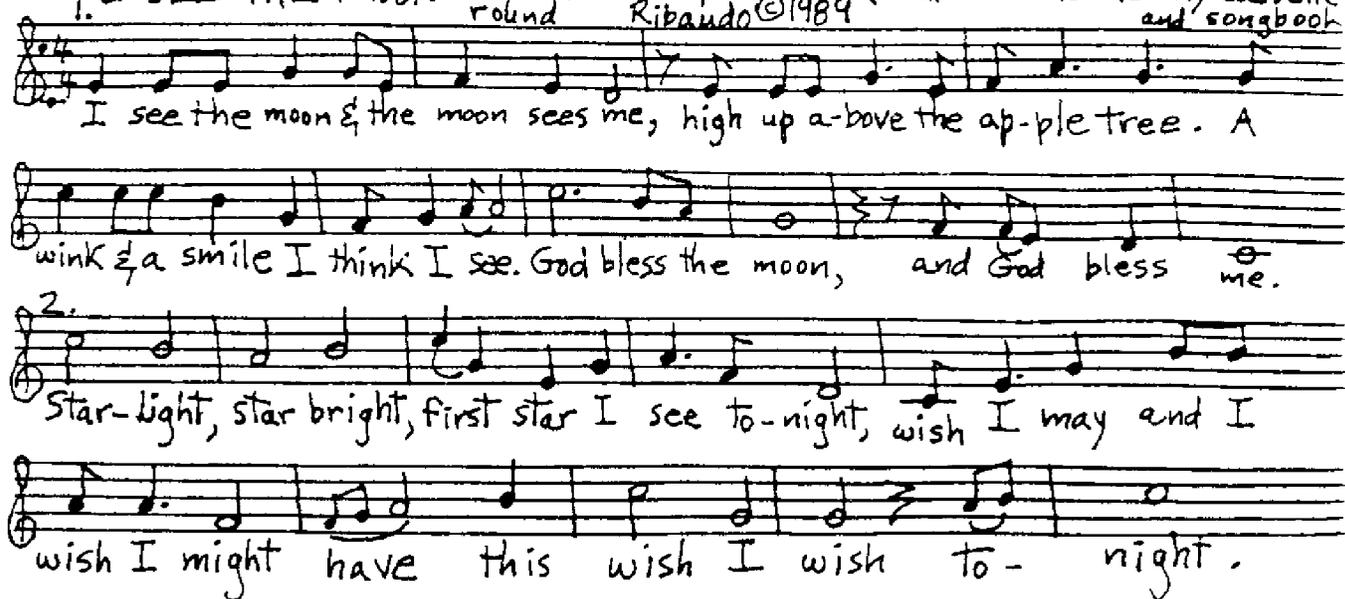
Here's a lovely two-part round by Sue Ribaud, based on traditional words. It's used here with permission. By all means, contact Sue Ribaud for information on the wonderful cassette and songbook, "Reach to the Sky" that includes this and many other gems. The address is:

Ribaud Music
1347 Custer Street
Cincinnati, OH 45208.

Also, write to the following address if you are interested in sharing or trading rounds:

Sol Weber
25-14 37 Street
Astoria, New York 11103.

1. I SEE THE MOON 2-part Music, Sue Ribaud ©1989 (From "Reach to the Sky" cassette and songbook)
round



I see the moon & the moon sees me, high up a-bove the ap-ple tree. A
wink & a smile I think I see. God bless the moon, and God bless me.

2.
Star-light, star bright, first star I see to-night, wish I may and I
wish I might have this wish I wish to- night.

THE CONTRA CORNER

by *Bill Litchman*

Contra dancing continues to grow throughout the country. It is growing independently of the many organizations which have been created to support square dancing and even independently of the contra organizations which are adjunct to square dancing (CONTRALAB, Western Contra, etc.) Thousands of people are dancing and enjoying themselves throughout the country, and there are lots of new and experienced leaders involved in this independent, grass roots movement.

On the computer networks, questions are being asked constantly about WSD (Western Square Dancing) and CONTRALAB, and who they are. Most of the contra dancers know the CDSS and, recently, someone gave a very nice plug to the Lloyd Shaw Foundation when they said that the Foundation was interested in traditional dancing.

The grass-roots contra activity is quite diverse, but it has some universal properties. All of the activity involves live music; this is its *raison d'etre*. Most of the callers have received no training except by experience gained from their dancing of contras. There are so many characteristics of the current contra trends that remind me of the early 'modern square dancing' movement with the exception that things are moving along much faster than they did with square dancing. Contra dances are acquiring complexity very quickly. There are now "levels" in contra dancing, even in groups which would gasp at having any similarity to the contemporary square dancing movement!

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Merle Breeding is a traditional square dance caller living in Little Rock, Arkansas. He sent me a couple of contras he wrote, and I am going to pass them on to you.

DOUBLE TROUBLE

FORMATION: duple improper contra lines

MUSIC: a good reel with moderate tempo

Intro:

- - - -, With the ones below, circle four,

- - - -, - - Swing your neighbor,
- - - -, Two Ladies chain across,
- - - -, Rollaway, Go forward and back,
- - - -, Circle four, all the way around,
- - - -, - - Swing your neighbor (with partner),
- - - -, Two Ladies chain across,
- - - -, Everybody go back to back (do sa do),
- - - -, With the ones below, circle four.

Notes: This dance depends for its surprise on the same sort of action as "Dud's Reel," in that the ladies chain is separated in the figure so that once chained they don't chain back until much later. However, it is simpler because the same set of figures is repeated twice (circle, swing neighbor, chain), and with a little adjustment for timing, the swings can be quite comfortable. Even though this is a busy dance and the tempo shouldn't be very fast, I think you will enjoy this one.

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THE WILD THING

FORMATION: two equal length, duple improper contra lines, side by side.

MUSIC: reel or hornpipe with decidedly different A and B music.

Counts:	Figure
INTRO	- - - -, Circle four with the ones below
1 - 8	- - - -, With the corner dosado,
9 - 16	- - - -, Balance & swing the one below,
17 - 24	- - - -, - - - -
25 - 32	- - - -, Everyone do the Wild Thing*
33 - 56	- - - -, - - - -
57 - 64	- - - -, Circle four with the ones below.

*The Wild Thing: Taking up the whole last half of the dance is a hey for eight, cutting across both contra sets which are standing side by side. Following the Balance and Swing (counts 17-32), the women in each set walk to the center of their set and begin a hey figure by passing right shoulder.

If the couples in the contra sets are aware enough, they will ensure that they are aligned with their compatriots in the other set, because at the beginning of the hey figure, there will actually be a line of eight dancers involving couples from both contra sets. The dancers should notice, eventually, that the actives will always be doing the hey with the same actives from the other set and the inactives will always hey with the inactives from the other set.

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The hey will extend completely across the two sets. As the men begin to move into the hey, the women will either be coming to the outside of the room (passing left shoulders with their partners) or coming to the inside of the room at the center of the space between the two sets. If the dancer is between the two sets, she should just continue straight forward, passing right shoulder with the woman from the other contra set and then left shoulder with the man to continue the hey. All dancers should take 32 counts to complete the whole hey for 8 and finish in their original starting positions where they began the hey. They then can face the next couple in their own set to begin again with the circle four.

Note: This is a gimmick dance which should be used sparingly, but like square dances involving 'Siamese couples', or three in line in each position, or the exploding square idea, its fun to do once in a while. Don't try this dance at a One Night Stand dance party!

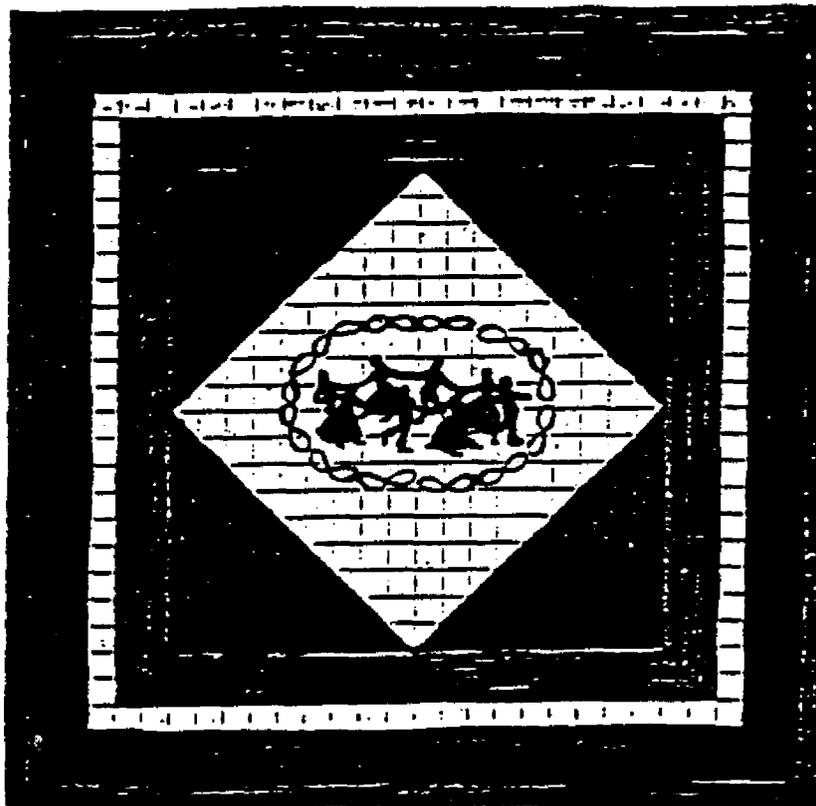
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COMMEMORATING THE LSF 30TH ANNIVERSARY

by Allynn Riggs

At the 1992 Rocky Mountain Dance Roundup, Allynn Riggs announced that she was preparing to make a wall hanging to commemorate the Lloyd Shaw Foundation's 30th Anniversary in 1994. The wall hanging, pictured below, will be made with blue and green and white-on-white prints. The wall hanging will be approximately 45 inches square. The central figure will be an applique of the Foundation logo, and the dance pattern will be quilted in blue and green thread. On the lower border will appear the words "1964 Lloyd Shaw Foundation 1994."



(continued next page)

Those who are interested in the possibility of obtaining this memento may purchase raffle tickets at a cost of \$1 each or 12 for \$10. A drawing will be held in 1994. Donated money will go to the archives in order to ensure the preservation of the collection. Donations should be clearly designated as being for the wall-hanging raffle. Checks should be made out to the Lloyd Shaw Foundation and sent to President Enid Cocke.

!! SILVER BUCKLES NOW AVAILABLE !!

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

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

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

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

THINKING ABOUT DANCE: FIDDLES-PLUS-ONE

by *John M. Forbes*

This is the last in a four-part series about live music and musicians. My regret, again, is that I can only share these few with you. In alphabetical order, here are three more:

Steve Hickman, fiddler, is spending another typical night at the "office," demonstrating incredible creativity and stretching the limits of the possible in his playing, tune selection, and the driving energy he puts into his love of accompanying dancing. The dance at hand is an old English favorite, "The Comical Fellow." After a few rounds of the dance, we hear a familiar "Boop-de-boop, Boop-de-boop. . . ." It's that crazy little tune that signals those old-time movie comics, Laurel and Hardy. What a laugh rises from the crowd. Same dance, a little later, we hear the theme music from the old TV show, Mr. Ed. And it fits. Steve takes the word 'comical' in "The Comical Fellow" and acts accordingly. Later on that evening a leader from England calls for, of all things, an Irish Schottische. None of us have ever heard of one. Steve asks him to sing a little example. It sounds close enough to a hornpipe. Steve creates a new, appropriate tune right on the spot, teaches it to the band (you can tell I'm the string bass player at the back of the group), and off we go. After playing this a couple of times we do, yes indeed, "The Ballad of Davey Crockett." Steve sings the verse. We all join in on 4-part harmony on the chorus--twice for a B section. Then it's into that old Stephen Foster favorite, "Way
(continued next page)

Down Upon the Swanee River." And it all works, beautifully and creatively. The dancers are lifted up, the band has a good time, the caller is delighted because the dance is received so well. It's another night at the office for Steve Hickman of the Washington, D. C. area. Those who dance under Steve's spell know how lucky they are.

In the September, 1992, ADC, I wrote about time spent with Philip Merrill in Asheville, North Carolina. Fiddler Stan Kramer was the third leg of our trio that week, and a fine musician he is. Stan can play in any number of styles. He seems equally at home in English Playford or southern hoedowns. Stan has a good background in instrument making and repair. That week we set a sound post in a string bass, no easy task, using only a length of cord and a coat hanger, Stan doing most of the work. Stan is a fine recorder player, too. I was having trouble performing (then, on an alto recorder; I now use 'penny whistle') the tune for the Berea version of the "Abbott's Bromley" horn dance. There is a top note that doesn't want to play easily on recorders, and I dreaded it each time I worked through the tune. Stan showed me how to play it in a slightly lower key. Easier, same to the dancers, and with no danger of missing the high note. Playing for Morris dancing is another one of Stan's specialties. This past Berea Christmas School we both accompanied a double jig--two dancers doing the same dance. The dance was "Nutting Girl" with one dancer following the Field-town tradition, the other doing the Bampton. Each section of the music is played twice while one and then the other dancer performs the section. Stan

(continued next page)

played for Fieldtown sections (fiddle); I played for Bampton (3-hole pipe and tabor). The whole was a remarkable contrast of dance styles and music colors but it blended into a surprisingly strong, very satisfying unit.

Judi Morningstar plays piano and hammer dulcimer, and she is excellent at both. She has also composed a number of fine dance tunes, several of which have been used on Lloyd Shaw recordings, such as "March of St. Timothy" for the dance "Lighted Sconce." Judi has a great talent for 'medlying' during contra dances, and she is superb at it. One of her published works consists of tunes especially chosen for medlying. Each opening of the book, consisting of left and right hand sides, contains tunes that work well together. They are related by keys, styles, rhythmic patterns, phrasing, and so on. It is a fine work used by many dance bands. Judi is also quite good at teaching dance musicians to play better and develop more repertory. Her work with the dance band or dance band repertory classes is well known. Judi and husband, Glen Morningstar, head up a group of musicians known as the "Ruffwater String Band." Their records are fine examples of what playing for dancing is all about. Many of you met Judi and Glen Morningstar at one of the Rocky Mountain Dance Roundups at Snow Mountain Ranch.

I admire and respect each of these musicians because they sum up, individually, what the business and pleasure of playing for dancing is all about. I have had considerable enjoyment working with each of them and know you will come to appreciate them as fine people and musicians when you meet them.

Attention, Please!

The most effective means of exposing the "best-kept secret" about the Lloyd Shaw Foundation is by word of mouth, or by words in print directed personally to interested dancers. All those on our general mailing list receive the annual Newsletter, an issue of the American Dance Circle in March, and other mailings during the year. BUT, the mailing list needs new names. My sources are limited to the camps we attend and the occasional inquiries we receive.

If you attend a camp or function of dancers with like interests, send me a list of names and addresses, or send it to Roger Knox, 702 N. Tioga, Ithaca, NY 14850. Roger will integrate the new names into our master list. To keep it from becoming too unwieldy, Roger purges the list continually to remove names of people who have not responded to our advertising in a reasonable length of time. So don't worry about sending us a long list.

By a combination of magazine advertising and direct mail, we feel that we can spread the LSF story, but only if YOU respond with names of new people to contact.

Marie Armstrong
Publicity Chairman

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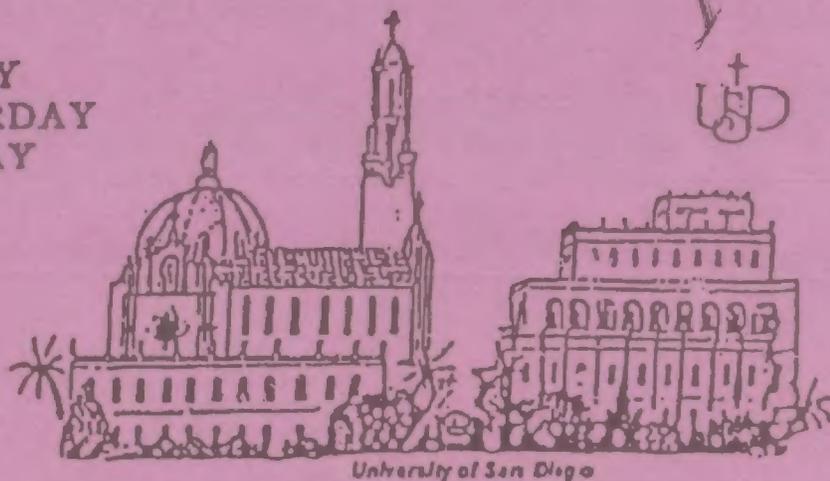
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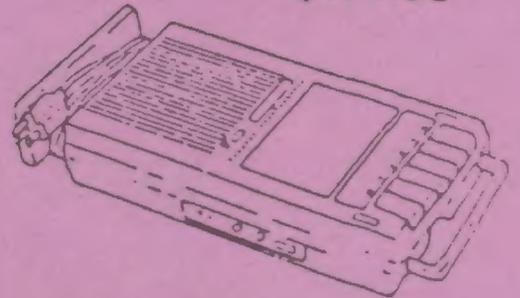
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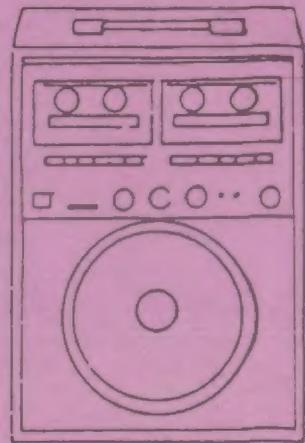
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This book is designed for leaders who want to extend the rewards of dancing to occasional participants in the activity. Its 136 pages of squares, contras, mixers and no-partner dances give the leader a wealth of material to choose from and also guidance on how to prepare and conduct a party for inexperienced dancers. If, as we hope, people have such a good time that they would like to have another dance, the leader will find more than enough material here to keep a group going for a long time.

\$15 postpaid. Order from the LSF Sales Division.

DANCE CENTER CALENDAR

from Donna Bauer

Tuesday -- 5:15 to 6:45 PM--Karate
-- 7:15 to 8:45 PM--UNM Continuing Ed.
(Jan. 26 to March 16)
Wednesdays-- 7:30 to 10:00 PM--Scandinavian Dance
Thursdays -- 5:15 to 6:45 PM--Karate
7:00 to 9:00 PM--Wagon Wheels
Fridays -- 7:30 to 10:00 PM--UNM Ballroom Dance
Saturday -- 9:00 to 10:30 AM--Karate
-- 3:30 to 4:45 PM--UNM Continuing Ed.
(Feb. 20 to April 10)
-- 5:00 to 6:00 PM--UNM Ballroom Dance
2nd Saturday-7:30 to 10:00 PM--English Country
Dance--music by the Boxwood Consort
Sunday -- 2:30 to 4:30 PM--UNM Ballroom
-- 5:00 to 7:00 PM--High Desert Dancers
March 6 Special Event -- International Folk Dancers
Wild West Night -- 5:00 to 11:00 PM.

For further information on the events at the Dance Center, please feel free to contact Donna Bauer if you are planning to visit the dance center in the near future. The address and telephone number for the center are listed on the inside of the front cover of this publication.

LTI NEEDS PA EQUIPMENT

The LSF Leadership Training Institute need PA equipment for their yearly sessions. If you have equipment to donate or sell for this use, let Calvin Campbell know (see address inside back cover).

45 RPM RECORDS NEEDED BY LTI

by Calvin Campbell

New callers and dance leaders attending the LSF Leadership Training Institute (LTI) often have few or no records. While their budgets may permit them to buy a small stock of records, many of them do not have the resources to buy as many records as they need. Students also need to be able to listen to different music to decide what fits them best.

The LTI is asking for donations of 45 RPM records that are no longer used or that may be extra copies. These would include music for square dance, contra dance, round dance, mixers, solo dance, folk dances, etc. Records from any producer or source are welcomed. These records will be made available to the students at the LTI each summer, and the students will be asked to donate \$.50 to \$.75 for each record they keep, depending on the condition of the record. The funds generated will be used to defray the costs of the LTI and will, hopefully, help keep down the cost of tuition in future years.

APRIL FOOLS!

by Ruth Ann Knapp

April Fools Day! What an easy way to remember the due date for your CALLERLAB insurance fee. The liability insurance offered to LSF members runs from April 1 to March 31. Send your \$30 check made out to CALLERLAB to Ruth Ann, and you will receive a confirmation letter stating how you can get a certificate of insurance with just a phone call.

LINES ABOUT SQUARES

by *Dick Pasvolsky*

During the almost fifty years between the end of the War of 1812 and the beginning of the Civil War, three members of the square dance family, the cotillion, the quadrille, and the lancers, each in its own time, were to appear prominently on dance cards in Europe and America. By the time the Civil War had begun, the cotillion had relinquished its position as the most popular of the three to the quadrille, and the lancers had emerged as a very popular dance among those who especially enjoyed elegance and challenge in their dancing.

Before the war, the quadrille, which had been danced in France for many years but was virtually unknown to the rest of the world, was composed of a series of figures or parts, usually five. The cotillion, by far the most universally popular of the two at the time, was danced in the verse-chorus or figure-change format described in the March, 1992, edition of this column.

The quadrille was introduced to English society by Lady Jersey in 1815 and became an instant hit. The dance, composed of five parts, each one a popular cotillion figure, blended the best of the cotillions with the much shorter format of the quadrille. The latter was welcomed enthusiastically by the dancers who were getting a bit tired of the long lasting, repetitious cotillions.

At first, Lady Jersey's dance, called the "French Quadrille" and the "Plain Quadrille" in America, was generally danced as it was introduced

(continued next page)

in London, with an occasional omission of one or two of the figures. As time went on, other figures were substituted or added to the original five. Inevitably, in a short while, entire dances of three to five parts, and occasionally up to eight, were created and given names. No longer did a dance appear on a program as merely "Quadrille." It would be identified as "Flora Quadrille" or "Quadrille ----- Grand Basket", etc.

New Englanders were slow to accept the quadrille. They were reluctant to give up the contras, which they loved dearly. The rest of the country would have little to do with contras, which they considered to be "English dances." Still smarting from the strong anti-British sentiments of the War of 1812, they danced mostly cotillions and quadrilles, which they called "French dances." That is ironic; today quadrilles are often referred to as "New England Quadrilles."

Each figure of the quadrille was generally danced to a different piece of music. Music for the early quadrilles was often a medley of operatic, classical, and current popular melodies. Not until at least the mid-twenties were pieces of music composed for specific quadrilles.

About 1825, another radical change in dress styles, especially women's, helped to perpetuate the formal, elegant styling of the quadrille. Gone was the chemise gown, which had inspired the lively and quite informal style of dancing in the eighteenth century. It was replaced by the waist and skirt, which was very full and often stiffened with a lining of crinoline, a material made of horsehair and linen, to assure their maintaining the desired

(continued next page)

fullness. Multi-layers of petticoats were back, too.

This new mode of dress and the large number of dance masters available in the populated areas were prime factors in the extensive popularity of the quadrille in the larger cities of the Northeast. Easy access to the dance masters was important because the figures and graceful styling, sometimes a bit difficult, had to be learned and the order in which they were danced had to be memorized for each quadrille.

While the quadrille was enjoying its heyday, the cotillion did not disappear. On the contrary, it could still be found occasionally on dance programs in the early twentieth century.

The cotillion of the post-War of 1812 era was very similar to the quadrille. In fact, the two names were considered to be synonymous in some areas. The English had dropped the word "cotillion" almost entirely in favor of "quadrille." Americans continued to use both terms and did, in fact, make some modifications on the cotillion that were very important to the development of present-day square dancing.

While the quadrille in America continued to be danced with elegant formality, the atmosphere and styling of the cotillion was much more informal, especially in rural areas, where dance attire was quite informal and not so restricting. As in the quadrille, the five-figure format was the basis of the dance.

Around 1820, a creative and still unidentified American began to call the cotillion figures. That

(continued next page)

was generally been considered to be America's most important contribution to square dancing.

One of the very important difference between quadrilles and cotillions after the invention of calling was that whereas the fixed sequence of the elegant quadrille had to be memorized, the figures of the cotillion could be arranged in any order in a suite of figures called a "set" (or "sett"), and the dancers needed only to learn the basic figures. The caller would tell them which ones to dance and when.

Music for those dances could also be arranged in any order, but the last figure was always danced to a lively jig or breakdown. Music for the quadrille remained quite stately while traditional folk tunes were most popular for the cotillion. Toward the middle of the century, Stephen Foster tunes became the rage, and as each one was produced, someone created a set for it.

The sets, which were given names such as "La Voudrille Set" and "Grand Military Set," were usually called by a dance master or one of the musicians. The fiddler, who is usually thought of as the early caller, was seldom used in dance orchestras before the 1850's.

The terms quadrille, cotillion, and set co-existed in America through much of the nineteenth century. A comparison of replicas of dance cards that appeared in Elias Howe's Complete Ball-Room Hand Book would indicate that "cotillion" was dropped from common use in the larger cities shortly before or soon after the Civil War began. In the 1858 edition of Howe's book, the sample card lists eight cotillions, two quadrilles, and three
(continued next page)

contras. In the 1862 edition, nine quadrilles, one set, three contras, and no cotillions were listed.

The origin of the lancers can be traced back to 1810, but it did not become popular until 1856. In that year, Empress Eugenie re-introduced the hoop-skirt to conceal her pregnancy and "coincidentally" popularized the lancers which, of course, encouraged the wearing of that very formal attire.

The lancers were more complicated and even more elegant than other quadrilles. One of the distinguishing characteristics of the lancers is that the fifth figure has a military flavor and usually includes a march or a grand square. The lively march music had the same uplifting effect on the dancers as did the jigs and breakdown music used in the last figures of the cotillions.

Large, elaborate social functions did not disappear completely during the Civil War. Dance cards of some of the large balls that were held on both sides of the Mason-Dixon Line, some of them hosted by high ranking military officers, usually listed at least one lancers.

According to research done by Dorothy Shaw, the figures of the "Blonde Lancers" on the recording produced by the Lloyd Shaw Foundation many years ago, are the figures of the dance referred to as the "Original Lancers." I have selected Figure II of that dance to feature here. Note the elegant minuet-type styling of this dance. Retarded notes in the music help to accommodate the slow and very elegant deep bow.

(continued next page)

"THE BLONDE LANCERS"

(The Original Lancers)

FIGURE II

Introduction: A single chord of music.

<u>Pattern</u>	<u>Music</u>
1. <u>FIRST FOUR FORWARD AND BACK</u> As in Pattern 1 of Figure I, the head couples, in minuet position, step twd the center, the gentlemen making a slight bow, and the ladies a little curtsey on count 4; and back up to place again with another bow on count 8.	8 cts
2. <u>PLACE THE LADIES IN THE CENTER, BACK TO BACK</u> The head gentlemen take a short step fwd while the lady starts to rotate her back to the center of the set. She has minuet hand-hold with her partner, and she simply uses this hold as a hinge and describes a small semi-circle, stepping left, right, left, right - 4 cts. On the 2nd 4 counts she makes a deep bow to the gentleman, bending her left knee and slipping her right foot behind. The gentleman bows also (see Glossary), and they change to regular hand-holds at the beginning of the bow, and also <u>change hands</u> , the gentleman taking her right hand in his up-raised right palm.	8 cts
3. <u>FIRST FOUR CHASSEZ TO THE RIGHT (4 cts), AND TO THE LEFT (4 cts)</u> All four chassez (q.v.) to the <u>right</u> 4 cts. Since partners are facing each other, the 1st gentleman and 3rd lady will be moving twd the right side of the hall, and the 1st lady and 3rd gentleman twd the left side of the hall. Chassez <u>left</u> back to place - 4 cts.	8 cts
4. <u>ALL TURN PARTNERS TO LINES OF FOUR AT THE HEADS OF THE HALL</u> Head couples turn partners with a two-hand turn back to place, while the side couples separate, the ladies going out to their right and the gentlemen to their left to form lines of four in the head positions. (the 2nd gentleman and the 4th lady join the 1st couple, and the 4th gentleman and the 2nd lady join the 3rd couple.) Take hands in the lines, holding the hands a little more than shoulder-high, with the elbows comfortably bent.	8 cts
5. <u>THE LINES OF FOUR GO FORWARD AND BACK</u> As in Pattern 1, the lines of four go forward and back, with a little dip on the 4th and 8th counts.	8 cts
6. <u>ALL TURN PARTNERS TO PLACE</u> With the usual two-hand turn, all make a right-face turn back into their positions. The head couples simply turn in place. The side couples will have to rejoin each other as they start the turn.	8 cts

Sequence: Dance the Figure 4 times, alternating heads and sides. the second and fourth times through, the heads go out and join the sides when forming the lines, and the lines are formed along the sides of the hall rather than the heads of the hall.

A GATHERING OF FRIENDS

by *Barbara Williams*

The celebration of Thanksgiving at York, PA, with the Don Armstrong Contra Holiday, was held for the 17th time this year with Don, Bill Johnston, and Dick Leger continuing to provide a full complement of 144 dancers with a tremendous and varied program.

I can remember a few years ago, when I first started dancing, hearing about "York." It was discussed, almost with reverence, as the dance weekend you must someday attend or miss the highest experience of dancing pleasure. I didn't think I would ever get there, but it was something to hope for.

Then in 1991, I did go to York, and I found it to be all that I had heard it would be. York isn't a place you go to, it's an experience you live. It is not just a dance weekend, it is a gathering of friends, many of whom have memories of this special event for all of the seventeen years of its existence, and of many years of dancing together before that. Its appeal is as ageless as the people who return each year to share the magic of this holiday in the elegance of the Yorktowne Hotel.

The program includes not only contras, but Scottish and English dances, squares, rounds, quadrilles, old tyme dances and international folk dances. This variety adds to the success of York because there is dancing for everyone. But it is the quality of leadership and the commitment of those leaders that make this dance weekend what it is. Don, Bill, and Dick's expertise in teaching,
(continued next page)

music and dance selection, and in program coordination makes the weekend flow, seemingly without effort or problems. Behind the scenes of that smooth flow are many hours of preparation which, coupled with their years of experience, make York the "crown jewel" of dance holidays.

There is also time for visiting, wonderful meals, and after-dance entertainment. One of the treasures is the renewal of those deeper friendships where the joys and sorrows of the past year can be shared.

Perhaps the best part of York occurs when the group assembled hears the announcement, "See you next year," and everyone knows the tradition will be carried on, and they can look forward to "York, 1993."

Editors note: For more information about "York", write to Bill Johnston, P. O. Box 138, Skippack, PA 19474. There is usually a waiting list, so write early.

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.

JOHNNY'S DOWN THE RIVER

from *Diane Ortner*

With the aid of Frederick Knorr, a cellist in the Denver Symphony in 1939, Lloyd Shaw composed a little booklet of dance tunes 'to accompany Lloyd Shaw's book COWBOY DANCES.' I was fortunate enough to obtain one of these 24 page booklets many years ago and have had a lot of fun playing them on the piano and, more recently, learning the guitar part. One of the tunes has been particularly enjoyable to me because of the challenging chord changes in the second part. This tune is listed under the name 'Johnny's Down the River.'

As my husband Pat and I have discovered, many of the tunes were known to him by other names or were notated in published 'fake' books under other names. However, we have not yet found this tune in any of the various 'fake' books that we own, so we include it here for your enjoyment.

Shaw notes that these tunes have been scored very simply and that 'the real "fiddler," of course, takes all the liberties and adds all the flourishes that his ear may dictate'(1).

1. Knorr, Frederick, and Lloyd Shaw. **Cowboy Dance Tunes**, The Caxton Printers, LTD., Caldwell, Idaho, 1939.

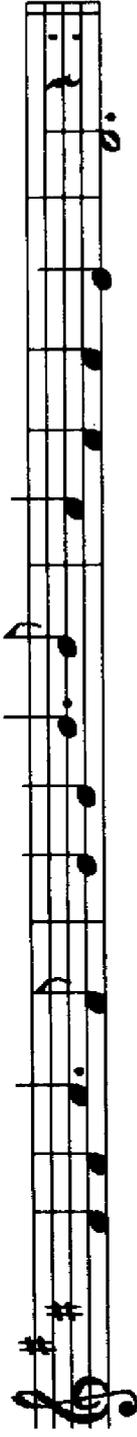
Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1992. Send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th Street, Kansas City, MO 64116.

JOHNNY 'S DOWN THE RIVER

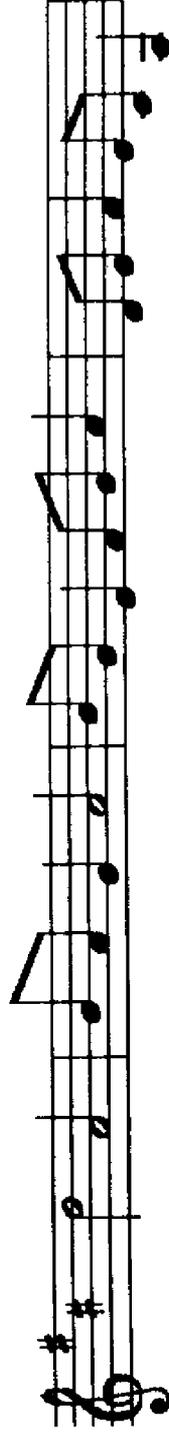
D A7 D A7



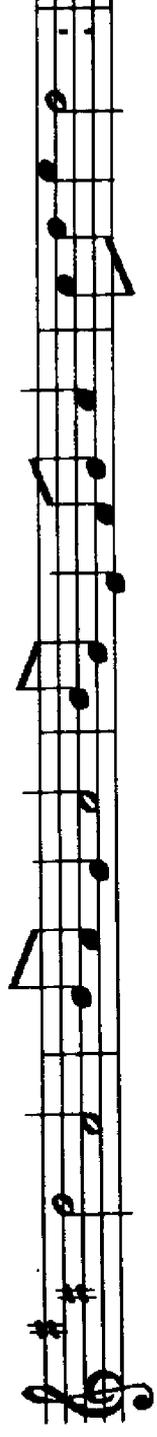
D G A7 D



D G D G D E7 A7



D G D G D A7 D



BYLAWS REVISION

by Dale Sullivan

During last year's Lloyd Shaw Foundation board meeting at the Rocky Mountain Dance Roundup, it was decided that the bylaws of the Foundation should be revised. Rusty Wright, Ruth Ann Knapp, Hank Caruso, and Dale Sullivan were designated as the committee to revise the bylaws. Suggestions on revision of the bylaws have been received, and the following is a condensation of the points for consideration, for which statements both for and against have been received.

1. That the Board should have more of an obligation to carry out the wishes of the membership as expressed at the annual general meeting.

2. That, in addition to the nominations for directors by the nominating committee, nominations should be invited and accepted from the floor.

3. That proxy voting should not be allowed for the election of directors.

4. That terms of new directors commence one week after the annual meeting.

5. That the list of nominees for directorship include two more names than the number of vacancies.

6. That motions by members of the board for changes in designation of funds or expenditures of \$5,000 or more must be in writing and submitted to each member of the board within 60 days, but not less than 30 days, before a regularly scheduled meeting in which the change is to be voted upon by the board.

(continued next page)

7. That rules and regulations be established for the administration of the Dorothy Stott Shaw Scholarship (endowment) Fund's earnings.

8. That a student membership category be established. This would be a 'group' type of membership.

9. That terms of board members coincide with the fiscal year.

10. That provisions be made for voting by board members not physically present at the meeting. That in order to expedite this, rules be established for early submission of business items.

If you have any suggestions in regard to amendments to the bylaws, please send them to Dale P. Sullivan, 3915 NW Ponderosa, Lee's Summit, MO 64064. Shortly after March 1, 1993, a rough draft of the revised bylaws will be submitted to the committee and other interested persons for final comments and suggestions. The target date for completing the final draft to be submitted to the LSF Board of Directors is May 1, 1993.

GIFTS THAT LAST

by Ruth Ann Knapp

Are you 'stuck' for a gift to please someone interested in dance? Try a membership in the Lloyd Shaw Foundation, a donation to the Archives, the Dance Center, and/or the Scholarship Fund. If you know of a young person who likes to dance, they can apply to the president for a scholarship to a dance week or you can bring them to a dance week as a birthday or graduation gift! Tailor your donation to the Foundation to fit your own interests.

K & E

from *Don Armstrong*

K & E is an English double duple minor longways dance composed by Pat Shaw. The dance description by Don Armstrong is based on notes given to him by Bruce Merritt from material supplied by Mae Fraley. Live musicians should use the tune "K & E" composed by Pat Shaw. As this tune is not recorded, leaders may try "Honey Harbour Two-Step," by Graham Townsend, as found on the F & W album of the Fireside String Band.

The unique formation consists of two contra sets, each in Becket formation, i.e. couple facing couple. The "inside couples", back to back with the couple in the other set are designated #1's, while the "outside couples", facing in, are #2's.

	O X	O X	O X	O X	
Head	X O	X O	X O	X O	X = Man
	O X	O X	O X	O X	O = Woman
	X O	X O	X O	X O	

The outside couples (#2's) progress UP the outside of the set until they have no couple with whom to dance. They then change identity and become inside couples (#1's) by moving to the inside of the set and facing out as a couple. The inside couples (#1's) progress DOWN the set until they have no couple with whom to dance. They then change identity and become outside couples (#2's) by moving to the outside of the set and facing in as a couple.

A direction sheet may be obtained by sending a self-addressed envelope with 54 cents postage to Don Armstrong, Box 1011, Canon City, CO 81212.

(continued next page)

K & E

Formation: Becket, Double Contra

- 8 cts. Inside couples (#1's) lead thru the outside couples, separate, and return to starting place.
- 8 cts. Inside couples star right in the center (Just the #1's)
- 8 cts. Outside couples (#2's) lead thru the inside couples, separate, and return to starting place.
- 8 cts. Those four star left -- Two stars! (#1's with #2's)
- 8 cts. Inside couples (#1's) ladies chain and turn the ladies an extra half turn to face the outside couples.
- 8 cts. The inside ladies now chain with the outside ladies.
- 8 cts. Those four circle left $3/4$ around (TWO circles) and the inside couples change hands and face the center.
- 8 cts. As the inside couples (#1's) circle four $3/4$ to the left they move down the set slightly, changing hands to face the next outside couple. At the same time the outside couples swing and move up the set slightly to face the next inside couple.

STIR THE BUCKET

Foundation people have been doing all sorts of novel and interesting things lately. **Bob and Anne Fuller** are well settled in Hawaii, have found a dance group, and are close enough to see **Al and Yona Chock** now and then.

We missed **Bill and Margaret Fuller** at York this year, but it was hard to feel sorry for them when we found that they were off taking a boat trip on the Columbia and Snake Rivers. Meanwhile, **Al and Norma Davis** wrote from Hawaii to say that they had just spent four weeks on a freighter trip through the Tuomoto and Marquesas Islands!

Don Armstrong is writing a book about his experiences as a test pilot during World War II. We'll expect to see them for sale on the table at York next year!?

I was pleased to receive a call from **Margot Gunzenhauser** the other day; she was vacationing with her parents in Pennsylvania. She had read **Leif Hetland's** article about the Norwegian origin of contra dancing in a recent **American Square Dance** and was puzzling about whether or not his comments were in jest.

Last November, **Sylvia and John Forbes** attended the 25th anniversary concert of a choral group that they had founded in Monroe, Michigan. John was invited to write a work for the group and attend the concert to conduct it.

Dick Pasvolsky, author of our series about square dancing, and his wife **JoAnne** have not moved, but have a new address none-the-less: 31 Newton Avenue, Branchville, New Jersey 07826.

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Bill and Kris Litchman have two new grandchildren: Alexander, born to daughter Megan Newberger in October, and Elizabeth born to their other daughter, Bronwen Mantlo in December.

Enid Cocke participated last fall in a folk singing contest at the Kansas State Folk Festival in Lawrence. Her quintet won first prize in the vocal ensemble category.

LuAnna Peck of Wichita, Kansas, sends the following poem written by one of her former students when he was a first grader:

The Snowmen Go Dancing

The snowmen go dancing
when the meadow is clear
The snowmen go dancing
when the people aren't near
The snowmen go dancing
'cause they don't have long to stay
The snowmen go dancing,
dancing all the day.

Israel Gibbs

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FOUNDATION SCHOLARSHIPS

from *Diane Ortner*

A recent issue of the journal of the Michigan Association for Health, Physical Education, Recreation and Dance contained a report of the results of a dance survey carried out in Michigan in April, 1992 (1). How true is this survey of the public school curriculum in your state?

Of the 283 superintendents responding to the survey, only 84 reported that their district implemented a dance program. Of the districts that had a program, the most commonly reported instruction was elementary folk and square dance. One encouraging statistic found in the survey was that 25% of the schools with programs had instituted their program within the last five years; however, another five districts had deleted their program during those same years.

Differences in programs within and between districts are usually a reflection of the comfort level that the individual teacher has in regard to dance. Despite the fact that physical education professionals recognize that basic rhythm is a necessity for good physical performance and that the American Heart Association recognizes dancing as an excellent way of providing the fitness needs that lead to a healthy heart, many physical educators do not feel comfortable with this aspect of the curriculum.

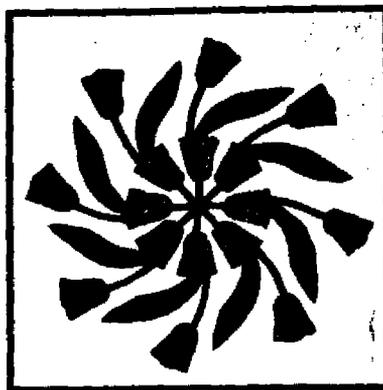
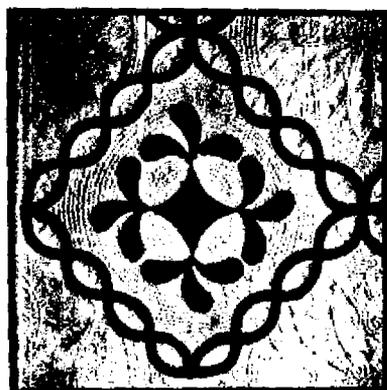
A three-prong attack is necessary to encourage public school teachers to develop the positive comfort level provided by preparation and experience: university programs that emphasize this
(continued next page)

aspect of the curriculum, public school administrators who are aware and interested, and teachers who are willing to work through the problems that arise in instituting a dance program.

Carole Howard, a Foundation member and Central Michigan University Physical Education and Sport professor emerita, has been a positive influence in dance education in Michigan and throughout the country. Nevertheless, she says, "Sometimes I feel like I have been yelling in the wilderness . . ."

With the establishment of the Dorothy Stott Shaw Scholarship Fund, the Foundation has additional resources available to assist teachers who would like to attend the Leadership Training Institute and the two annual dance weeks. The Foundation welcomes inquiries and applications and urges the assistance of ADC readers in making these opportunities known to public school teachers and other promising dance leaders in each area of the country. Applications for scholarships should be sent initially to President Enid Cocke, as scholarship procedures are presently under review.

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1. "Yelling in the Wilderness? A Dance Survey," Ruth A Miller, **MAPHERD Journal**, Fall, 1992, pp. 21-22.



ARCHIVES

by *Bill Litchman*

Greetings again from Albuquerque and the Dance Center. The Archives is housed in this wonderful building. Dances are going on all the time in the Center, so there is a large dance space and there is also space for working with the materials stored here. Most people are quite surprised to know the extent of the collections we have, and if you have an interest in dance history or research, you should make time to come here or to write to find out what might be here for you.

The Archives houses printed manuscript and recorded materials related to dancing, particularly square, round, and contra dancing. We have nearly 2,000 books on dancing, a very large number of magazines, a tremendous collection of records and tapes of dance music and dance evenings, and a sizable video collection.

Access to the materials is best done on site, but it is possible to obtain information by using the US Mail or the phone. The books are completely cataloged and the magazines are in process. The records, unfortunately, are still in a state of complete disorder although they are protectively housed.

For a person who is involved with one sort of American dance, whether it be contra dancing, or square dancing (or whatever it might be), a visit to this collection is an eye-opener because of the incredible breadth of the types of dancing being done in this country. We are familiar with square dancing and, possibly, round dancing and contras.

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There are all varieties of square dancing from the contemporary Western Dance to traditional forms from all over the country, Eastern, Northern, Southern, Western, Mid-western, Southern Mountain, and even square dancing from other countries. The longways dances take on several forms, from New England contras to square dancers' contras, English longways dances, Scottish dances, Welsh, Irish, German, Mexican, and many other forms. Round dances range from the older traditional forms to contemporary international-style rounds, ballroom (in all its variety), and folk couple dances from all over the world. Then there are singing games, play-party dances, circle dances, mixers, line dances, solo dances, and many other dances which don't fit easily into any of the categories mentioned.

You can find all of these things with a visit to the Archives. If you want to know about the ancestors of each of these dances, they are here also. We don't have everything about every kind of dancing, but we have enough to whet your appetite.

There is enough information contained in this collection to provide ammunition for PHD dissertations, masters theses, learned papers, and hours of enjoyable involvement. Callers can find material for dances here, dancers can look up the steps to remind themselves, researchers can support their ideas with material from this collection, and we all can know that what we enjoy is being gathered and saved for future generations to find.

A recent project, funded by the Foundation, is the formation of a complete collection of the syllabi from the Oglebay Folk Dance Camp. Fred

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Wade has indexed all of the syllabi in the Oglebay collection and offered to send that index on a computer disk to the Archives. Our part of this program is to assemble the complete set of the syllabi. We have some of them, but very few at present. For those who may be interested, there is a syllabus issued for each of the camps, two each year (spring and fall), and they contain the directions for the dances presented by the leaders on staff at each camp. A complete collection represents a very nice, rounded set of dance information for those interested in dancing and dance programming.

I would like to ask all of you to search through your miscellaneous materials to see if you have any syllabi from this camp which you wouldn't mind donating to the Archives. They should be complete and uncut, so that we know everything is there. We currently need Spring, 1990, Fall, 1985, Fall, 1978, and Fall earlier syllabi.

Syllabi from other camps are also desired since our collection is quite spotty. One of particular interest is the "Pioneer Press" from the Michael and Marianne Herman Maine Folk Dance Camp. If you have doubts of the value of your syllabi, just contact me.

The Foundation appreciates your support of the Archives, an asset to our Foundation and ourselves. For more information, contact Bill Litchman directly: 1620 Los Alamos, SW, Albuquerque, New Mexico 87104; telephone (505) 247-3921.

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