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

LETTER FROM THE PRESIDENT

by *Enid Cocke*

As we head into our summer of dance activities, I look forward to seeing our dancing friends in the Foundation and to meeting new friends who will be dancing with us for the first time. I would like to use my space in this issue to give public thanks to the wonderful people who will make these fine dance events possible.

The first event will be the Rocky Mountain Dance Roundup under the very able leadership of Diane Ortner. Diane first came into contact with the LSF when she attended one of our university workshops at the University of Albuquerque. She then came to the summer Lloyd Shaw Fellowship weeks in Colorado Springs in the 70's, and she has been a major contributor and participant in Foundation activities ever since. It would be easier to list the positions she hasn't held than all the ones she has taken on! Suffice it to say, we are looking forward to a wonderful week of dancing and fellowship, which will be the result of Diane's thorough and thoughtful preparation.

The LSF Leadership Training Institute will take place the following week in Canon City under the direction of Cal Campbell. Cal first came to the Lloyd Shaw Fellowship in the early 60's after having directed the Aggie Haylofters exhibition dance team at Colorado State University. He and his wife Judy have continued their lifetime association with dance by teaching dance wherever they have lived. They are joined by Don and Marie Armstrong who are national and international dance leaders and worked with Lloyd Shaw in the 50's. The third couple at the LTI are Bill and Kris Litchman, who first came to the Lloyd Shaw Fellowship in 1969. Bill is now in demand to call at dance events in Europe as well as in the U.S.

(continued next page)

These are all old friends of mine, but when I tally their accomplishments and their cumulative years of experience as dance leaders, I am overwhelmed. Anyone who attends this institute will indeed be fortunate.

Then in August will come the LSF dance week at Copecrest under the direction of Ed Butenhof. Ed and his wife Barbara have been coming to LSF events since the late 70's, and Ed has been our treasurer for almost as long. This is a quiet but important job that Ed has capably handled, his reports coming each month without fail. We are in Ed's debt for his many years of service and now for the excellent week that he organizes at Copecrest.

Of course there are other people, the leaders who will contribute their talent and experience at both dance weeks. There are also loyal Foundation members who go to the Leadership Institute to serve as participants and as guinea pigs for those learning to teach. Thank you to all for the gift of yourselves!

ANNUAL MEMBERSHIP MEETING AND ELECTION OF BOARD MEMBERS

The annual meeting of the membership of the Lloyd Shaw Foundation will take place during the Blue Ridge Mountain Dance Roundup at Copecrest, Georgia, on the afternoon of Wednesday, August 11, 1993. All members are welcomed and encouraged to attend.

Board members will be elected at that meeting. If you have suggestion for nominees for the Board, please send those suggestions to President Enid Cocke (address on inside cover) who will convey them to the nominating committee.

A CAREER BEFORE SQUARE DANCING?

Don Armstrong Had One!

contributed by *Elizabeth (Libba) Grey*

A brief statement here, a short mention there, an incidental item in a biographical list of accomplishments: these were the only glimpses into an earlier chapter in Don Armstrong's life.

TEST FLYING

Test pilots, during the Second World War era, were private, professional people who did nothing to exploit their achievements. Also, the civilian test pilot's work, by its experimental nature, was usually highly classified. These men were aptly called "quiet birdmen."

In 1952, Dick Bothwell, in the St. Petersburg, FL, *Times* did tout the flying adventures of one of Florida's leading square dance callers and a nationally-known recording personality. He chronicled a week in Don's life: a Sunday night flight to Washington, D. C., to do dive and pullout tests on an experimental Navy jet fighter, then a Friday return flight "home" to call for the big Saturday night dance with his band, the *Quadrilles*.

Again, in 1980, Don's "other life" was mentioned, this time by Bob Osgood as he introduced Don and presented him with CALLERLAB's prestigious Milestone Award.

"Well, if I remember correctly he flew the first experimental jet for the United States . . . He was a key test pilot here in the U. S. and in Canada . . ."

Though appreciative of these acknowledgements and recognitions, Don's family and close friends were often deeply frustrated that so few knew of his exciting work. If only more people could know about the vital part Don played in the development of military aviation.

(continued next page)

Unlike many of his *confreres* who spent their flying careers with a single company, Don had the privilege to be involved in many test projects. He was an engineering flight test pilot in the RCAF, conducted dive tests at the Curtiss Wright Corporation, supervised test flights for the CAA, joined the Douglas Aircraft test pilots in Navy tests, became the chief engineering test pilot at the Goodyear Aircraft Corporation, and commuted from Florida to Washington to test for Grumman. His checkerboard (painted somewhere on each of the planes he tested) became recognized across the continent.

Recently, thanks to an interesting series of events, Don's name, his portrait and some of his "claims to fame" were put on display for all the world to see.

After his facial surgery in January, 1992, looking for distractions during the very painful recovery, Don idly picked up a directory of U. S. aircraft museums. In the "Index of Airplanes," a particular designation, F2G, caught his eye. The F2G was very special - "His Plane" - and he had not realized that there were any still in existence!

In 1944, the Goodyear Aircraft Corporation was developing a "Super Corsair," the F2G, the most powerful single-engine propeller-driven fighter plane in the world . . . the plane that would be able to defeat the Kamikazes. Don was recruited to be the project's chief engineering test pilot. He had taken the plane through all of its experimental and demonstration test flights. He had designed a vital rudder adaptation for the carrier-based F2G. He had loved this plane. Now, he had found one at the Champlin Fighter Museum in Mesa, Arizona, among the most highly regarded aircraft museums in the world.

An immediate phone call and he was talking to Dave Goss, the shop and restoration manager at Champlin. Questions were asked and answered:

(continued next page)

"What is the BuAir number? Where was the plane found? What condition is it in? Does it have a checkerboard nose?" And from Don: "Yes, it was wonderful to fly; it was a homesick angel. My favorite fighter plane!"

Several weeks later Don was able to make a trip to Mesa to see the F2G and to meet its owner, Doug Champlin. Mr. Champlin has had a long-time love affair with this particular style of Corsair, and he felt privileged to meet and talk to someone who knows the plane inside and out as Don does. By coincidence, Mr. Champlin was in the preliminary stages of creating a Test Pilots' display for his museum. During their conversations Don was asked if he would allow some of his memorabilia to be placed in the new exhibit. In October, 1992, the material was hung on the Test Pilots' Wall. On a recent return visit Don had the opportunity to see the tribute honoring him and his fellow pioneers.

In the excitement at finding the F2G and forming many new friendships with the wonderful people at the Champlin Museum, Don began to realize that he has many stories that others might like to hear. Mr. Champlin has offered his enthusiastic support should Don decide to commit some of his experiences to paper. Hank Caruso, LSF board member from Middleburg Heights, OH, has proved to be invaluable as a research assistant in obtaining facts, figures, and information about people who were connected with the F2G project.

Serendipitously, many doors have since opened: memorabilia thought lost forever have been dug from boxes; old photos and articles have recalled long forgotten people and stories; new facts have added understanding and interest: e.g., Columbus, OH, caller Lannie McQuaide's uncle was the Vice President who supervised Don's tests at Goodyear.

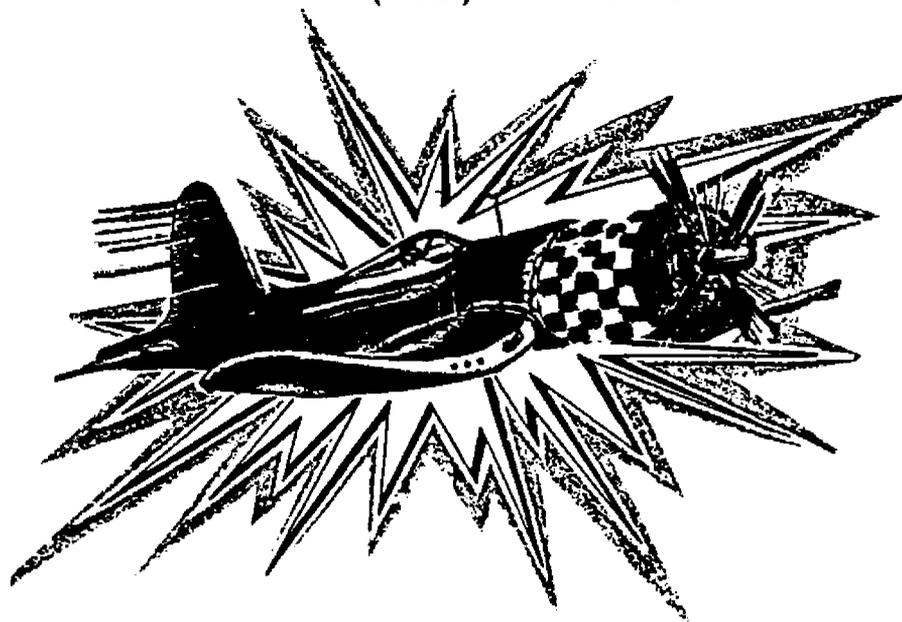
Don told the folks at the museum, "I am like a kid with a new toy; finding each old photo brings back memories of wonderful people, places and
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planes, and even if I can't get all the dates exactly right, the stories, some funny, some sad, should be really fun for people to read. I'm going to give it my best shot. I'm going to try to put it all down on paper. At least my family and friends will have a glimpse of some of the experiences that were so wonderful and unique in the part of my life that I've never talked about very much. It'll be fun."

Rusty and Lovetta Wright were in the Phoenix area recently, visited the museum and thoroughly enjoyed seeing all the planes from both World War I and World War II, the fascinating weapons display, the pictures and biographies of the world's fighter aces, visiting the immaculate restoration shop where Dave Goss and his crew are restoring for the Smithsonian Institute a Japanese "George" aircraft, and seeing the F2G and the display on the Test Pilots' Wall about Don.

The Champlin Fighter Museum is located right on the Mesa Airport, Falcon Field, and is open to the public every day of the week. For more information about the museum, you can contact:

CHAMPLIN FIGHTER MUSEUM
4636 Fighter Aces Drive
Mesa, Arizona 85205
(602) 830-4540



PENDULUMS

from *the Editor*

More and more I realize that everything around me seems to flow in cycles. Fads come and go and come again, and this seems to be true not only in fashion but also in education, in government, in business, in medicine, in child rearing, in recreation, in every facet of life. "The pendulum swings," we say, or "What goes around, comes around," or, by way of explanation, "Variety is the spice of life."

Being a person who rather values an orderly, predictable existence, my life was both upset and enlivened by my assignment to a "team" at work. A whirlwind of team building exercises, encouragement to "welcome ambiguity" and "think outside the box", rapid development (i.e. oceans of overtime trying to meet unrealistic deadlines), and team tenets like "value people's differences", "it's evolving", "it's correctable" became part of my life. After 15 months of this, the tune changed to new slogans such as "Our job is NOT to go Fast to go Wrong" and "If we don't know where we're going, we won't know when we have arrived." Now, after a year and a half, the team is no more, and my reward is a brick - yes, a real brick - with a little lucite plate attached to it praising me for my contribution and a new assignment to a staid, traditional project. I'll always look back on the "team" as one of the most enjoyable experiences of my working life but, for the moment at least, I'm going to appreciate the relief from the constant pressure and anxiety of ambiguous expectations.

The pendulum swings in dance, too, although perhaps not as rapidly as it did at work. Several years ago I received a listing of all of the dance groups in the Washington, D. C., area. This listing was accompanied by the author's analysis of that area's 'dance scene', and in it he expressed

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the thought that people, in that area at least, had moved away from the idea of 'international' folk dance groups (for instance) that sampled the whole to groups that specialized in one aspect, such as Bulgarian dance or kolos. He speculated that, at this time and in this place, people preferred becoming expert in one area of dance to knowing a little bit about many areas of dance.

In my own area, I have worked with a historical dance group for around 15 years now. We started with a specific event in mind: a presentation of mid-1800's dance for a national Living History Museum Director's conference. We had so much fun that we just kept going. About four years ago, we had performances almost every weekend in September and October plus others throughout the year. Last year, for the first time in years, we had no Grand Ball and had only a half a dozen performances. Still we meet once or twice a month for friendship and the joy of dancing together, but the pendulum is on a gentle rebound.

When I first became acquainted with the LSF, it was through a university-sponsored workshop in Albuquerque, New Mexico. Many of these workshops were carried out over the years, spreading the Foundation dance program and the use of its Elementary and Secondary dance kits. The last university 'kit workshop' that I can remember was staffed by Bob Howell and myself at Bowling Green State University in about 1979. Times have changed. University tuition became quite a burden, and universities wanted their own people to be on staff as a condition for sponsoring a workshop. Scheduling workshops in non-university settings, as we did in the Cleveland area one year, placed quite a burden on the local planners and, too, represented quite a financial gamble for the Foundation. So, several years ago, the LSF went to a central-location training institute held once a year in Canon City, CO. The pendulum has swung back to a

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format similar to the workshops held in Colorado Springs many years ago by Dr. Shaw.

Everyone else who works or plays in dance has seen the pendulum swing in significant or not-so-important ways. I remember that for several years my registration for a well-known camp was greeted with a response that said, basically, "Can't you bring a man?" Then came the year when sessions had so many extra men that we were amused to see them dancing as partners. (Somehow men dancing together is greeted as a great show of accommodation and good sportsmanship while women dancing together is taken for granted - but that is another article.)

Dance camps congratulate themselves on their splendid attendance and even establish waiting lists; then when enrollment falls they search to find "what went wrong." Square dancing regularly examines itself to try to discover why dancers have begun to fall away or congratulates itself on the vast number of people who belong to clubs across the country. Analysis inevitably leads to lists of reasons why people do or do not dance, sometimes with very conflicting entries. ADC articles over the years have reflected some of these concerns and conflicting ideas.

When dance groups start to examine themselves, it sometimes seems that the first thing they try to do is to establish 'who' or 'what' is at fault for whatever they consider is ailing them. Then they appoint committees. When our 'team' at work was being reorganized, a visiting consultant gave me the following quote, attributed to Petronius Arbiter, 210 B.C., which now hangs in a place of honor in my cubicle:

" . . . I was to learn later in life that we tend to meet any new situation by reorganizing and a wonderful method it can be for creating the illusion of progress while producing confusion, inefficiency, and demoralization."

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Finally, if the members of the group are wise or have wise leadership, they begin to look at how well they know and are working towards reaching their underlying mission. With a renewed sense of their own identity they are well on the way to weathering any situation. Perhaps, indeed, it gets back to "If you don't know where you are going, you won't know when you get there." Memberships may rise and fall, but as long as the group focus is on the goal, those dedicated to that same goal will be served. Others who join in along the way should be welcomed and enjoyed for the enrichment they add to the experience but not lamented if they pass on to press towards a different goal. By keeping its goal firmly in mind, a group should be able to survive at any point in the pendulum's swing.

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THINKING ABOUT DANCE: USING THE PAST

by John M. Forbes

We are consumers, that is, users of dance history. We enjoy dance figure sequences and their accompanying musics¹ that have been developed in the past. And we expend considerable personal energy, time and financial resources to dwell, nay, luxuriate in the midst of that dance history, whether at an evening, a weekend or a whole week of dance. Think of the personal and shared group joy of, say, "Shadrack's Delight." To dance it is to use it.

Within our larger group, consumers of dance history, we have a smaller "subspecies" we might call "Reporters." Some of us report dance history. We do so by developing (making up), calling or leading dances. Don Armstrong is a master at this. If you haven't had a chance to see him in action, so is Bob Dalsemer, President of the CDSS.

Some of us make music for dancing, another form of reporting past patterns. Bill Litchman's fine group, the Boxwood Consort, is an example that most of us have met in real life. Those fortunate enough to attend the Rocky Mountain Dance Roundup when the Morningstars were there know how important, how enjoyable, this reporting of dance history can be.

Still others report dance information and bring it to us as narrative prose. Dick Pasvolsky has been providing ADC readers with an interesting series on the history of social dance in America. Since no sources are listed for us to follow up on our own, I classify this as another kind of reporting about dance.

A smaller group taken from the above deals with what I call R&S, Research and Scholarship in Dance. Once I felt these were two separate entities and I thought I knew the exact differences between the two. Now I see research as an end in

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itself and as a support, a necessary evil perhaps, of scholarship.

"Research," an Ag professor once told me when I taught at Berea College, "is nothin' more than takin' some bones from one box and puttin' 'em in another."² True, but you must tell what 'boxes' your 'bones' came from. And the 'bones' you choose should form an understandable whole that supports your points. In other words, list sources. Who said what, when, and why. In the history of an art such as dancing, ideas change over the years, more hard information becomes known, we strive for greater understanding of particular historical dance environments. Listing sources of information is critical so that others may follow your footsteps and reach the same conclusions.

Scholarship is based on research (the work of others that you look up and organize useful to the project at hand), and you work with primary materials: original dance manuals, dance techniques, original music, instruments used, etc. Research has immediate goals. You look up stuff to meet a particular deadline, whether an article, a dance you are calling this Saturday, a certain tune you want to use, and so on. Scholarship is more like a garden where you develop a structure, a pattern of organizing dance information. Harvest (use) the information there; much more is left. You may or may not use all of it on any given occasion. Then the problem becomes one of careful editing from the total and using just the necessary information for the particular event.

Let's see if I can provide an example to show you what I mean. Early on I mentioned "Shadrack's Delight," one of my favorite contras. Everybody is moving all the time. The flow from one figure pattern to another is so incredibly smooth. When I dance it, I am a consumer; when I call it or play music for it, I am a reporter; when I mention, in writing or as I call the dance, that "Shadrack" in

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the title is really a teddy bear once owned by Betty McDermid, I am also reporting. I research, however, when I look up the little article about Betty McDermid's passing in our own **American Dance Circle** (Vol. 9/#1 [March 1988] p. 7) that mentions the teddy bear connection and that said bear is now in the Lloyd Shaw Foundation Archives. Finally, I am involved in scholarship when I want to find out all I can about Tony Parkes who composed the original dance, his other contras, and how he came to write them. I will also make it a point to find out from Tony as much information as I can about his life and his early dance influences regarding calling, music, and developing dance patterns. I will even find out more about his appearance on popular TV quiz show, "Jeopardy."³ I will do this whether or not I can ever use all this information in any presentation I give.

¹I have purposely used the plural, "Musics."

²Dr. Robert Johnson is his name.

³During Christmas Week of 1991, Tony was on the staff of Winter In the Woods located in south/central Kentucky. I was "just up the road" on the staff at the Berea Christmas School. As is the custom, visitations between the two events by staff and students alike is not uncommon, especially during the evening dance parties. I went to WitW to visit my daughter who was also on that staff. In a conversation with Tony, the subject of his "Jeopardy" appearance, earlier that fall, came up.

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ROUND DU JOUR

from *Sol Weber*

Here is a simple but very satisfying little gem that I learned at NEFFA (New England Folk Festival). If you know where it comes from, be sure to let me know. As always, do contact me if you are interested in sharing or trading rounds:

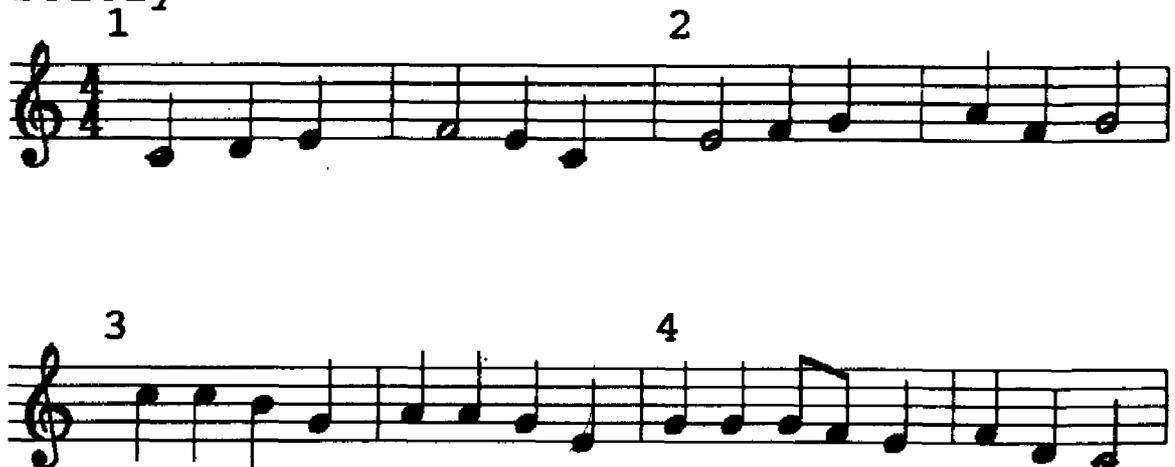
Sol Weber

25-14 37 Street

Astoria, New York 11103.

GENTLE DOVE -- Anon.

Softly



- 1 Peace is the world smiling,
- 2 Peace is a gentle dove.
- 3 Peace is sharing, Peace is caring,
- 4 Peace is filling the world with love.

AT A COWBOY DANCE

by *Heiner Fischle*

From December 1897 until November of 1898, the Dancing Master Melvin B. Gilbert from Portland, Maine, published a monthly magazine, **The Director**. This was probably the first periodical in America dealing exclusively with matters of dancing. In 1988, a good friend had lent me that volume for a thorough reading. There I found in the March issue a poem, "At a Cowboy Dance," with credit given to the Denver Post. This poem intrigued me, because the author obviously had a considerable knowledge of square dancing--maybe he was a caller himself--and I thought it should be possible to figure out those calls.

Only recently, I realized that this same poem was printed in front of the book, **Cowboy Dances**, by Lloyd Shaw. Obviously, when I first read that book, this poem did not carry much meaning to me, and when I later used that book, I went straight to the meat and did not care for the soup. In **Cowboy Dances**, the name of the author is given, but no reference to the age of that poem. Spelling and even some words differ slightly; e.g. "Line up there, you cusses!" vs. "Line up there, you critters!"

Below is the poem in the spelling of **The Director**, and following it is my interpretation of the calls. Most of it is very plain. The interpretation of the 'basket' as a sort of Alamo ring is a bit far-fetched, but this was the most danceable solution of that riddle that I could dream up. The choreography is influenced by the Quadrille and not so much by the Running Set.

I hope that someone will venture to perform this dance, and if they do so or have suggestions for alternate interpretations of the figures, I would greatly like to hear about it.

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AT A COWBOY DANCE
by James Barton Adams
(as published by the Denver Post, 1897)

1. Git yo' little sage hens ready!
 Trot 'em out upon the floor --
 Line up there, you cusses! Steady!
 Lively now! One couple more
 Shorty, shed that old sombrero!
 Brocho, douce that cigarette!
 Stop yer cussing, Casimero,
 'Fore the ladies! Now all set!

2. S'lute yer ladies; all together!
 Ladies opposite the same,
 Hit the lumber with your leather!
 Balance all, an' swing yer dame!
 Bunch the heifers in the middle!
 Circle stags, an' do-se-do --
 Pay attention to the fiddle!
 Swing her 'round an' off you go!

3. First four forward! Back to places!
 Second foller! Shuffle back!
 Now you got it down to cases!
 Swing 'em till their trotters crack!
 Gents all right a heel and toein'!
 Swing 'em; kiss 'em if yer kin!
 On to next, an' keep a goin'
 Till yo' hit yer pards again!

4. Gents to center; ladies 'round 'em,
 Form a basket; balance all!
 Whirl yer gals to where yo' found 'em!
 Promenade around the hall!
 Balance to yer pards, an' trot 'em
 'Round the circle double quick!
 Grab an' kiss 'em while you've got 'em,
 Hold 'em to it if they kick!

5. Ladies, left hand to your sonnies!
 Alaman! Grand right and left!
 Balance all an' swing yer honies --
 Pick 'em up an' feel their heft!
 Promenade like skeery cattle!
 Balance all, an' swing yer sweets!
 Shake yer spurs an' make 'em rattle!
 Keno! Promenade to seats.

(continued next page)

My interpretation begins with the second stanza.

2. Bow to your partner
Bow to your opposite
Heel and toe balance
Swing partner
Ladies center, back to back
Men circle right around them
Do Pa So
Roll Promenade.
3. Head couples forward and back
Side couples forward and back
Swing partner
Men lead right, heel and toe balance
Swing the right hand lady
(Repeat three more times).
4. Men center, back to back
Ladies circle left around them
Alamo ring, right hand to partner
Box the gnat twice
Promenade once around
Balance to partner
Promenade once again
Squeeze partner.
5. Allemande left corner
Grand right and left
Balance and swing partner
Lift the ladies
Promenade partner
Balance and swing partner
Promenade off the floor.

Editor's note: Heiner is a modern square dance caller from Germany who has danced with us several times at the Rocky Mountain Dance Roundup. If you would like to write to him about this poem and dance, his address is Meierwiesen 34, 3000 Hannover 51, Germany.

SEVENTH SAN DIEGO CONTRA DANCE WEEKEND
by Glen Nickerson

A "full house" of enthusiastic contra dancers enjoyed the music of The Old Twine String band for the final dance session of the weekend. This is the second year the weekend has featured live music by this band, and it is planned to continue their participation in future years. Dancers came from as far away as Pennsylvania and one dancer from Japan included the weekend as the final event on his tour of the USA.

The dance program began on Friday, July 31, with a get-acquainted session and continued with an evening dance following supper and a relaxation period. Workshop sessions and then a Swan Dive dance in the University swimming pool followed during the day on Saturday, and the evening featured a Rose Garden Promenade in one of the garden areas, a Grand March to start the evening and a mixture of contras, rounds, quadrilles, English country dances and folk dances on the program. One of the Saturday workshop sessions featured two-couple-only dances including a new dance choreographed by Paul Moore. After party skits were provided by the dancers following the evening dance. Sunday morning featured more dancing to the staff callers with the music provided by the band for the last session. Staff callers included Don Armstrong, Paul Moore, and Glen Nickerson.

Special recognition was given to Joe and Barbara McMenamin who were instrumental in starting the weekend and continuing it through the first six years and were part of the staff until 'retiring' at the end of the sixth weekend.

The Eighth San Diego Contra Dance Weekend is scheduled for July 30, 31, and August 1, 1993. Information and registration forms can be obtained from Paul and Mary Moore, P. O. Box 897, Running Springs, CA 92382, telephone (714) 867-5366.

COUNTRY DANCES OF COLONIAL AMERICA

by *John Fitzhugh Millar*

A book review by *Glen Nickerson*

This book is subtitled "History, directions & tunes for 203 longways dances and 47 square dances of early America, Canada & the Caribbean; plus clothing patterns."

Recently published in 1990 by the Thirteen Colonies Press in Williamsburg, Virginia, this book provides a rather detailed look at the dances of the colonial period. The author admits that defining "colonial" was not easy: it could mean prior to 1776, or prior to 1783 (the end of the War of Independence), or even 1790 when the last of the original 13 states ratified the Constitution. He chose the latter date, but even so several dances published between 1790 and 1800 were included in the book on the assumption they were composed and danced earlier.

Aside from the acknowledgements, the book is divided into seven sections: Historical Background, Dance Steps and Figures, Period Clothing, Illustrations, Facsimile of John Griffiths' 1788 Dance Book, the Dances: Longways (in alphabetical order), the Dances: Cotillions (in alphabetical order). Each section essentially stands alone, except that bibliographical notes are found between the section on clothing and the section on illustrations and are not included in the table of contents.

The Historical Background section includes some information not normally found in similar publications although the basic history is much the same. The author makes several interesting points: for example, most Morris dances were not a carry-over from ancient ritual dances (a few may have been) - they were both country dancing and entertainment between acts of stage plays. The

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triple minor progressive longways was a relative newcomer to the dance scene in the 18th century; he examined early illustrations and practically none show the third couple standing. Of the 203 longways dances, 107 are duple minor or set dances, 40 are listed as either triple or duple minor, leaving 56 as triple minor only. Of the 40 and 56, most are dated to the mid to late 1700's. Even the dances with only the top couple active were a rarity - an early sketch shows King George III dancing at the top of the set, and all dancers are in motion.

After a discussion of Cecil Sharp's efforts, Millar states that Scottish country dances were once indistinguishable from English dances, but inadequate research by Jean Milligan led to Scottish dancing being totally different today. Irish dancing has been even more distorted by Irish "experts", but he states the independence movement may have been a factor.

The popularity of evening dances in homes was attributed to inefficient fireplaces: dancing was a means of 'heating up the hall.' Illustrations from this period show men wearing hats while dancing as a way to conserve body heat (the ladies have fontange hairstyles, perhaps for the same purpose). English delftware tiles ca. 1700 showing the earliest known illustration of a square dance have the men wearing hats; a dish ca. 1786 has the earliest known picture of dancing in America and, again, the men wear hats.

A good portion of this section is devoted to activities of early dancing masters, their attempts at including complex steps, and to descriptions of houses and halls including ball rooms and their current status (destroyed, modified, etc.). Too much detail is involved to include here: read the book for an interesting review of the colonial social scene. One author of a dance book told me that this is the most interesting historical review

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of which she is aware. One statement about early dancing masters could be applicable today in square dancing - "Perhaps the instructors felt that trying to invent a demand for complicated and exotic steps was the best way to ensure that they would have relatively steady employment."

The section on Dance Steps and Figures is straightforward. In the discussion of Heys, no mention is made of the Hey (or Reel) for Four, although several ways of doing the Hey (for 3) are discussed. The Hey for Four is evidently a late addition, and the date of its inception would be an item for further research. He describes 'overhead allemandes' as similar to 'box the gnat/swat the flea' in modern usage and states that the term 'allemande' covered a variety of turning figures.

The section on Period Clothing basically describes the clothing worn by "the better sort" and by "the meaner sort" for both women and men. Reduced size patterns are included from which an expert seamstress/tailor could make an acceptable colonial outfit. Several references are given for those interested in further reading on period clothing.

Fourteen pages are devoted to illustrations, not counting others scattered through the other sections, ranging from early artist's sketches of dancing in different venues to photographs of some of the dance halls discussed in the background section. The sketches show a variety of clothing styles as well as dance postures.

It is said that all copies of John Griffith's first book of 1786 have been lost and that only one original copy of his second book (1788) exists at the Rhode Island Historical Society. The author obtained permission to reproduce that copy in this book; it lists 29 country dances and 13 cotillions, all in short narrative form without tune incipits.

The sections containing The Dances, both long-ways and cotillions, are the major part of the
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book. Each is shown by type, degree of difficulty, reference sources for both the dance and the tune, the suggested tune incipit, and the dance choreography. Where appropriate, Millar includes remarks about the history of the dance or the occasion that resulted in the dance being developed. He states that many dances were Virginia Reels and that Virginia Reel was a generic term for dances of the period. The Virginia Reel of 1809 is included, and the choreography is totally unlike the version derived from Sir Roger de Coverly (a variation of the 16th century dance 'Trenchmore').

I have only one minor complaint in regard to the book: in the bibliographical notes, Millar lists references in a narrative format. For example, Thompson is credited with 16 editions from 1757 to 1800, without further elaboration. In the dances sections, one dance is shown as 'Thompson', another as 'Thompson III' (without a date), and another as 'Thompson 1769'. This could make it difficult to trace a particular dance. There are several typographical omissions of the bar counts for movements. Otherwise the book is well written and edited.

This is a good reference book for those interested in, or studying, the dance activities of early America. Millar has written other books on the colonial and Elizabethan periods on several subjects from shipbuilding to architecture to dance. It is suggested that you review a library copy and then decide if you want to add this book to your personal library.

Reviewer's note: *Leland and Gail Ticknor, Lloyd Shaw Foundation members, are mentioned in the credits to the book. They founded the Williamsburg Heritage Dancers, and Gail did much of the work reconstructing the tune incipits.*

DANCE VIDEOTAPES

by *David Lewis*

At this time last year, Leslie and I reported our interest in videotaping the old dances and preserving the dance heritage in this way. Additionally we have felt that the neophyte who begins dancing and dance instruction would probably benefit from taped sequences of the dance.

Along this line we have acquired a Hi8 video camera, 3 high quality editing decks, and a Panasonic AVE5 editor. Titling is done by a card and software purchased for our computer. We have been very pleased with the results. Our first completed production is edited from Bob Howell teaching dances "live" at last year's Bluegrass Dance Holiday held at the dance barn on our farm.

With Bob's help we have selected four trios and seven couple dances from the weekend. The video includes instructions for doing the dancing as well as examples of dancing each dance. All of the dances fit into the "quick teach" category. I think the tape could be described as semi-professional, something in-between home video and broadcast quality.

Hugh Macey of Grenn Records has given us valuable suggestions on production of the tape and will help market it. Our next production will feature the Kentucky Running Set. For further information on the tapes, contact Stew Shacklette, 460 Long Needle Road, Brandenburg, KY 40108.

30th ANNIVERSARY WALL HANGING

Don't forget to purchase your tickets for the raffle of the 45 inch square quilted commemorative wall hanging being prepared and donated by Allyn Riggs. Tickets cost \$1 each of you may have 12 for \$10. Send your money to President Enid Cocke (address inside front cover).

STIR THE BUCKET

Joe Fairfield writes to tell us that if you are planning to travel and make music abroad, you should be aware that instruments made with Brazilian Rosewood will be confiscated because of an international treaty signed by 115 countries making it an 'endangered material'. You can send for a permit to take your instrument out of the country, but allow several months for it to be processed. Most fretted instruments contain at least some Brazilian Rosewood.

Eddie and Biddy Cammack of Ontario, Canada, write to say that they have personal memories of 'K & E', a dance published in the March ADC. They note that Pat Shaw almost never composed a dance without a reason, and "K & E" was written to mark the retirement of two members of the English Folk Dance and Song Society staff. Being members of that society for 35 years, they "recall dancing 'K & E' many times back in England with much pleasure."

Marianne Alkire has sent a copy of a marvelous dance article published in the Cleveland Plain Dealer on January 19, 1993. Included is a picture of one of our favorite people, Bob Howell, looking as dapper as ever as he demonstrates "Boot Scootin' Boogie."

Contributions from Hank Caruso and Gean Dentino to the Live Music Fund for the Rocky Mountain Dance Roundup are most gratefully acknowledged!

LIVE MUSIC FUND

Each year around a dozen participants give major portions of their time to provide live music at the Rocky Mountain Dance Roundup. 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 Ortnier, Director, Rocky Mountain Dance Roundup, 419 NW 40th St., Kansas City, MO 64116.

EVENTS OF NOTE

Contra Trail-In Dance and Dinner; at the Hannibal Holiday Inn, Hannibal, Missouri, on June 20, 1993, with Walt and Louise Cole and Tony and Becky McUmbert. Reservations are required before June 12, so call Tony or Becky at (314) 221-6199 to register.

Kentucky Summer Dance School, June 20-26, 1993. Music and dance workshops, singing, crafts, children's program. For information, call (502) 223-8367 or (502) 747-5700.

Montreal International, August 3-8, 1993, with Bianca DeJong, Ahmet Luleci, George Tomov, Tineke Van Geel, Pierre Gingras, Steve Csillag. For information contact: MIFDC, 5635 Hudson Avenue, Montreal, QUE, Canada H4W 2K3 or call (514) 481-3867 late at night.

Eighth Annual San Diego Contra Dance Weekend, July 30, 31, and August 1, 1993. Contra, quadrilles, English country, folk and round dancing with Don Armstrong, Paul Moore, and Glen Nickerson. For information, contact Paul Moore, P. O. Box 897, Running Springs, CA 92382. (714) 867-5366.

Schools for Modern Western Square Dance Callers; June, July, September, October, December - 5 days each. For locations and dates, contact Stan Burdick, 216 Williams Street, Huron, Ohio 44839.

Contradance Trip to Czech Republic, October 3-18, 1993. Bob Dalsemer and Fiddlestyx. Contact Sarah or Sam Stulberg at (703) 527-8998, or write S & S Festival Tours, 2001 Merrimac Drive, Stafford, VA 22554.

International Folk Culture Center, 411 SW 24th Street, San Antonio, TX 78207-4689, encourages you to write for a list of their continuing events.

KARL BOEHM 1924-1993

from *Marie Armstrong*

Karl Boehm was born in Austria but came to this country in the late 30's with his family to avoid living under Hitler's regime. He served with distinction in the 10th Mountain Division and later in Germany with the Army of Occupation. But he had fallen in love with Colorado during his training at Camp Hale, and in 1953 he and Mabel purchased Peaceful Valley and began a tradition that has lasted for 40 years.

I must borrow from the eulogy given by his daughter Kathy to help express some of my regard for Karl, the excitement with which he greeted life, and the joy of sharing with him his never-ending quest to provide wholesome entertainment for his guests in his beloved West. "No and impossible were not in his vocabulary. He loved life more than anyone I ever knew. He tried to meet every challenge. I will remember him when I see the view from a mountain top or feel a Rocky Mountain breeze upon my face. I will think of him when I see a field of wildflowers, or a Ponderosa pine, or an aspen golden in the autumn. I will never sing 'This Little Candlelight of Mine' without remembering him."

Peaceful Valley has held a place in my heart since 1959, and I know that it has meaning for many of you. So many Lloyd Shaw Foundation folks have served on the recreation staff or on the lodge staff, that Peaceful Valley is really an extension of the Foundation's fun and fellowship philosophy. And many of you went there as guests.

Don and I went for the first time, and for several years thereafter, as square and round dance staff. But as the square dance picture there changed and became more a family-type activity, supplemented by Karl's program of back country
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tours, mountain hikes, and horseback riding, I went alone.

Karl was an institution unto himself. He WAS Peaceful Valley. But behind the scenes there was Mabel, always supporting, always helping, always ready to change meal plans, or cook the bacon at Tuesday morning breakfast-on-the-mountain, or drive the suburban, or produce ice cream at unlikely hours. Peaceful Valley will survive because she and Kathy and Paul and Debbie and their families will find the strength to keep Karl's dream alive.

JANE FARWELL 1916-1993

Jane Farwell, a leader in the promotion of international folk dance in America, died on April 6, 1993, after a long struggle with cancer. She began her career with ethnic folk dance in New York in the 1940's and subsequently helped in the creation of a number of folk dance camps and recreation laboratories.

In 1967 she returned to her family's farm in Wisconsin and established Folklore Village, a folk arts center. The events and festivals that she staged there included not only dance but also music, crafts, games, and ethnic food. Anyone who attended one of these festivals has stories about the loving and careful attention to detail in such things as the food and the decorations created to give the event the proper atmosphere. People will also remember her warmth and enthusiasm which made dancers of even the most awkward beginners.

Folklore Village Farm will live on through the efforts of those who worked with Jane Farwell and learned from her.

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