

Welcome!

Issues of the *The American Dance Circle*, a publication of the Lloyd Shaw Foundation, are made available on-line by the Lloyd Shaw Foundation.

Articles in these publications not specifically copyrighted or taken from another source may be reprinted without obtaining permission as long as credit is given to "*The American Dance Circle* quarterly publication of the Lloyd Shaw Foundation". The publications themselves are Copyright (C) The Lloyd Shaw Foundation and all rights except as stated above are reserved.

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

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



A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

SEPTEMBER 1993

## **THE LLOYD SHAW FOUNDATION**

The Lloyd Shaw Foundation is a non-profit organization dedicated to recalling, restoring, and teaching the folk dances of the American people.

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a vast array of activities, including:

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

Membership in the Foundation is open to all who are interested in these goals.

## **PUBLICATION INFORMATION**

The American Dance Circle is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is the first day of the month prior to publication. Ads and 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.

Articles in this publication that are not taken from another source may be reprinted without obtaining permission as long as credit is given to the Lloyd Shaw Foundation's American Dance Circle.

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

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

March issue sent to the complete LSF mailing list:

Full page -- \$100      Half page -- \$ 50

Full page = 4 wide X 7 tall      Half page = 4 wide X 3 1/2 tall

## TABLE OF CONTENTS

Letter from the President . . . . .	2
Enid Cocke	
Minutes of the Annual Meeting of the Lloyd Shaw Foundation Membership . .	4
Henry Caruso	
Minutes of the Annual Meeting of the Lloyd Shaw Foundation Board of Directors . . . . .	6
Henry Caruso	
Winter in the Woods . . . . .	9
Kentucky Heritage Institute	
Lines About Squares . . . . .	10
Dick Pasvolsky	
First Annual Western Contra Dance Weekend . . . . .	15
Leif Hetland	
Membership Form . . . . .	16
Ruth Ann Knapp	
The A. T. T. D. Program . . . . .	17
Carole Howard	
Round Du Jour . . . . .	18
Sol Weber	
Membership for the Board of Directors .	19
Diane Ortner	
Thinking About Dance: A Guru for Your Thoughts . . . . .	20
John Forbes	
Waves of Tory . . . . .	23
Don Armstrong	
The Contra Corner . . . . .	24
Bill Litchman	
Dance Center Calendar . . . . .	27
Donna Bauer	
Welcome . . . . .	28
Diane Ortner	
Stir the Bucket . . . . .	30
Events of Note . . . . .	31

**LETTER FROM THE PRESIDENT**  
by *Enid Cocke*

This whole year has been a homecoming for my husband Lew and me after the previous year spent on sabbatical in Germany. The Rocky Mountain Dance Roundup, held in July, was a homecoming for us several times over. It was wonderful to enter into the fellowship of our dancing and music-making friends once again. In addition I found myself home again in Colorado Springs. Although I lived there only in my early years, Colorado Springs is my home town. More important, it was the home since his youth of my grandfather Lloyd Shaw. It was here that he went to high school, went through Colorado College, served as superintendent of Cheyenne Mountain School, and learned and taught others about American dance.

The location for the dance week is a church camp called La Foret. It is located in a forested area northeast of the city called the Black Forest. From many locations in the camp and especially from the windows of the dance hall, we could look out on Pike's Peak, a mountain that my grandparents loved and admired all their lives. An essential part of the summer classes and subsequent summer fellowship weeks that my grandparents conducted was a picnic held on Austin's Bluffs, also on the east side of the city. My grandfather wanted people to see the glorious sweep of mountains across the valley from them, and my grandmother would recite her poem telling the story of Zebulon Pike who came through the area early in the 19th century. He left his name on the mountain although he never managed to climb it.

So we were home again, gazing out the window to the peak, and sharing in the beauty of dance and fellowship. The decision had been made with some trepidation two years ago to move from the larger dancing space and more luxurious accommodations

(continued next page)

(luxury being a relative term, mind you) at the YMCA camp near Granby. In every way the move has been a success. We benefit from the lower elevation and yet enjoy temperatures that are cooler than those in Colorado Springs. The proximity to the Colorado Springs airport saves many of our participants both time and money. We found that the reduced dancing space brought us closer together psychologically as well as physically. At Granby it had been nice to have room even for large Scottish dancing sets, but the price was that we rattled around in the large cavernous space. At La Foret we enjoyed the luxury of having the entire camp to ourselves and to be close enough to everything that no one needed to use a car. A special benefit was Ponderosa, the beautiful log lodge, which was once the summer home on what used to be a private estate. We used Ponderosa for simultaneous dance sessions and for our evening afterparties. As we walked each night up the path to this elegant structure with its colored lights shining inside, we felt that something special would take place inside and that we would be fortunate to be a part of it. And it was true.

The warmth and gentleness that characterized the week was intensified by our thoughts about Diane and Pat Ortner. Diane had done all the work and planning for the week and then was not able to come because her husband Pat was nearing the end of his struggle with cancer. Her careful, thoughtful planning became evident in the fact that she could send instructions for others to carry out, and the week rolled smoothly from beginning to end. Our thoughts were with Diane and Pat all week, and we were reminded again and again of all she had done throughout the previous year to make the week a success.

In trying to respond to comments a year ago, Diane has instituted a beginners' camp, a day and a half of dance basics for people who wanted to come

(continued page 15)

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

Copecrest, Georgia -- August 11, 1993  
Condensed Minutes

The annual meeting of the membership of the Lloyd Shaw Foundation was called to order by President Enid Cocke at 1:00 PM. Henry Caruso accepted the secretarial duties in the absence of Linda Bradford. A quorum was declared by the president and membership chair, Ruth Ann Knapp.

Ed Butenhof, Treasurer, reported that the net worth of the Foundation is approximately \$57,000. As director of the Foundation's eastern dance camp, Ed reported that 46 people were present at Copecrest this year. Ed's recommendation that the eastern camp not be held in 1994 was discussed and approved. Ed agreed to make the arrangements so that the camp could be reinstated in 1995, asking for the help of members in locating a less expensive site.

Diane Ortner, director of the Foundation's western camp, reported on this year's Rocky Mtn. Dance Roundup, held at La Foret near Colorado Springs, CO. 84 people took part. She thanked the leaders who made possible a smooth running camp in her absence and reflected the positive comments she had received about the camp and the success of the pre-camp. The camp should be able to contribute about \$3,000 to the treasury. Diane also reported on the *American Dance Circle*, inviting the membership to send her material, suggestions for articles, comments, and items for the 'Stir the Bucket' column.

Enid reported that the Dance Center in Albuquerque is doing well, giving the membership a description of the Center's use for both dancing and archives and praising the work of Donna Bauer and Bill Litchman in making it a self-sustaining operation.

(continued next page)

Ruth Ann Knapp reported that the membership number is remaining quite stable. A member's suggestion in regard to publishing a roster of members was discussed.

Enid reported on the Archives in the absence of director, Bill Litchman. A request for \$10,000 to pay for data entry for cataloging was discussed favorably.

Enid reported on proposed 30th Anniversary plans and mentioned the quilted wall hanging raffle to raise money for the Archives.

Don Armstrong reported on the Recordings Division and gave the figures for the last quarterly report, indicating that the Division is doing well and praising the efforts of our Audio Loft distributors.

Ruth Ann reported on the Committee for updating the elementary kit. Dances which will represent various ethnic groups are being researched and some deletions are being planned. The revision will be timed so that existing inventory of kits is not adversely impacted.

Hank Caruso reported for the Bylaws Committee, and discussion ensued on the changes in the proposed revision. Proxy voting was discussed, the consensus being that a greater voice should be given to the membership.

The activities of the Publicity Committee were presented by Marie Armstrong. The free ads and listings given us by American Squares and CDSS News were acknowledged.

The Nominating Committee presented their slate of nominees for the Board of Directors. Nominations were also accepted from the floor, and the final slate was voted upon by secret ballot.

Directions to the board from the membership were entertained, including comments and discussion about the future of the eastern camp and LSF participation in the Showcase of Ideas at the National Square Dance Convention.

(continued next page)

A motion was approved to accept the results of the election with the following elected to the board: Don Armstrong, Rusty Wright, Onie Senyk, Ed Butenhof, and Diane Ortner. The meeting was adjourned at 2:35 PM.

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

Condensed Minutes  
Copecrest, Georgia -- August 11, 1993

The meeting was called to order by the President at 2:45 PM with the following board members in attendance: Don Armstrong, Marie Armstrong, Ed Butenhof, Elizabeth Grey, Ruth Ann Knapp, Grant Logan, Diane Ortner, Onie Senyk, and Rusty Wright. Cal Campbell also was in attendance by way of telephone conference call.

Election of officers resulted in the following: President--Enid Cocke; Vice Presidents--Henry Caruso and Bill Litchman; Secretary--Diane Ortner; Treasurer--Ed Butenhof. After discussion of a proposal in regard to the makeup of the Executive Committee, the committee was appointed by the president and approved by the board to consist of Enid Cocke, Frank Plaut, Don Armstrong, and Bill Litchman. It was noted that the Executive Committee needs to meet regularly to carry out the between-board-meeting business of the Foundation.

A nominating committee consisting of Rusty Wright and Ed Butenhof was appointed, and new procedures for making the process more open to the membership were outlined and discussed.

The budget was presented by Ed Butenhof and several changes were discussed and approved, including a request by the Archives for funds for cataloging assistance, a suggestion for a larger contingency fund to cover RMDR prepayments, and a  
(continued next page)

suggestion for transcription funds for the secretary. A project to tape certain LP records for archival use and/or possible LSF pressing will be considered by Don and Bill with a possible request for funds coming to the board at a later date.

A 1993-94 budget showing approximately \$23,000 expenses and \$13,000 income was approved unanimously by the board.

A proposal from Cal and Diane regarding the time and location of the 1994 Leadership Training Institute was discussed and approved by the board. Implementation is dependent on being able to hold the LTI at La Foret immediately before the RMDR. Diane, as the contracting agent, will keep the board informed as to the success of this request. Cal will continue to investigate other sites in case La Foret cannot offer us a contract for that time slot. Questions about the LTI finances were answered by Cal. Emphasis was again placed on the fact that dance camp reports, as well as all other communications, should be sent to all board members.

The conference call involving Cal in the deliberations of the board ended after he was queried and responded favorably in regard to the effectiveness of conference calling as a method of involvement for those who cannot attend the board meeting in person.

Discussion of the proposed bylaws followed. After several clarifications, the bylaws were approved as presented by more than a majority of the board members present.

Committee reports followed. The Folk Music Committee and Beginner Camp Committee have terminated their deliberations with no suggestions requiring board action. The Procedure Committee has successfully completed most of its task. A  
(continued next page)

new scholarship form has been developed, and procedures for granting scholarships have been formulated by the Scholarship Committee.

Don Armstrong was authorized to use Recordings Division funds to train Bill and Rusty in the operation of that division.

The 1994 eastern dance camp was formally cancelled, and a discussion of alternate sites ensued.

The board requested that the president arrange the 30th anniversary celebration for the weekend following the RMDR, holding it in Colorado Springs as a separate event. The board authorized the president to make all logistic and financial decisions in that regard. The meeting was adjourned at 5:09 PM.

Recorded by

*Henry Caruso*

### **THE LLOYD SHAW FOUNDATION 30TH ANNIVERSARY CELEBRATION**

The summer of 1994 will mark the Foundation's 30th Anniversary. At its annual meeting in August, the Board of Directors voted to schedule special reunion/anniversary activities in Colorado Springs on the weekend of Saturday and Sunday, July 9-10, with a visit to Coombe-Corrie, the Shaw Family cabin, for those who can stay over on Monday.

Earlier planning had scheduled the gathering for Memorial Day weekend, but some people had conflicts with this date. Furthermore, there were many who wanted to attend both this event and the dance week at La Foret but could not manage the logistics of getting to Colorado Springs twice in six weeks.

Mark your calendars now and watch for the December issue of the ADC for further details.

## **WHAT DO YOU WANT IN A DANCE CAMP?**

### ***IF YOU LIKE A PROGRAM THAT..***

Is well rounded with classes in English, Contras, Appalachian and Squares, plus side offerings in Ancient Ritual Dances, International, Line and Novelty, Clogging; Welcomes beginners (teaches basics), intermediate and experienced dancers -- both couples and singles, with and without partners; Is loaded with live music, bands, workshops and singing; Teaches you to call dances and/or play in a dance band; Offers a great fiddle walk; Open stage nightly for anyone who wants to call and/or play as late as you want (new callers debut at every event).

Welcomes you and your family, your kids, your grandkids -- Is affordable and offers scholarships; Relaxed, friendly and informal -- welcomes you and staff to mix it up and become fast friends; Is unsurpassed for the warmth and fellowship generated at every event; Is built on the deep belief that every enrollee has many talents and that our job is to help open doors for all attending; Invites you to perform, lead others, and present talent specials of any kind in a lively stream of surprises all week long..

*...THEN JOIN US AT BEAUTIFUL LAKE CUMBERLAND  
IN SOUTHERN KENTUCKY FOR..*

### ***Winter in the Woods***

**December 26, 1993 - January 1, 1994**

and

### ***Kentucky Summer Dance School***

**June 26 - July 2, 1994**

**For information: Kentucky Heritage Institute  
PO Box 4128, Frankfort, KY 40604**

**Phone 502/223-8367 or 502/747-5700.**

*..or ask anyone who's already been there...*

## LINES ABOUT SQUARES

by Dick Pasvolsky

Highlighted by the invention of calling, the years between 1820 and 1850 may very appropriately be termed, as Ralph Page called them, "the 'building years' of square dancing" in America. During that period, the stage was set for the large number of very interesting changes that were to be made in the latter half of the nineteenth century, a most important period in the history of square dancing.

Just after mid-century, many of the dance masters were replacing the complicated and difficult to perform figures with simpler ones such as ladies chain, right and left, promenade, grand right and left, and an occasional grand square. Dos a dos, chasse, and hand turns, staples of the quadrilles and cotillions for many years, continued to be sprinkled generously into the dance choreography. That simplification of figures facilitated further many modifications in the square dance activity in America, which developed quite differently in different parts of the country.

People migrated to the West in large numbers. They were lured initially by the discovery of gold in California in 1849 and later by the promise of "the good life" and fortunes to be made through oil, lumbering, farming, cattle ranching, fur trapping, silver, and more gold discovered in Colorado and other areas outside of California.

As those pioneers moved to the West, they brought with them a wide variety of ethnic and regional cultural customs. The blending of the dance styles and choreographic patterns from the variety of regions, without the strong influence of the dance masters, most of whom remained in the Northeast, created an international/inter-regional dance atmosphere that was spiced heavily with a western U. S. A. (in those days, still the Wild West) flavor.\*

(continued next page)

Meanwhile, in the Northeast, many important and very exciting changes were made during that latter half of the century that quite dramatically altered the square dance picture in that area of the country, especially in the rural sector.

Perhaps the most important innovation was the buzz step swing, which was invented by an anonymous New Englander. Social taboos of the day dictated that a couple must leave a "proper" amount of space between them while dancing. Clergy were very nervous about what some of them termed the "wicked waltz" because of the possibility that while dancing a couple might accidentally - or otherwise - cause parts of their bodies to touch. In large cities, where women wore hooped skirts when they attended a ball, the swing consisted of an arms-length two-hand turn once around. In rural areas, where clothing was less formal, dancers did manage to turn twice while executing the two-hand swing.

By the 1870's, the hoops were replaced by bustles, allowing the gentleman to hold his partner somewhat closer. Rules of deportment, however, still dictated that body contact while dancing was not to be allowed. So, our ingenious Yankee devised a method of swinging whereby the partners were fairly close to each other but could not easily make body contact. S. Foster Damon, in his The History of Square Dancing, offers this excellent description of that early buzz step swing:

"Left hands were joined (thus keeping a fist between the couple); right hands were placed on opposite right shoulders (thus strong-arming the partner away); and the two leaned away from each other, to get

---

\*Because of space constraints and because western square dancing of the Lloyd Shaw era was the topic of a previous edition of this column, further description of early western dancing will be treated more fully in a later edition.

(continued next page)

the full advantage of centrifugal force. (Later, in many places, the waltz position was used.) Meanwhile the right feet were placed outside each other, the little toes almost touching; then one revolved on the right foot, using the left to propel one, much like a kid on a scooter."\*

The buzz step became an instantaneous sensation. The choreography of nearly all square dances except the formal quadrilles included that new swing. In many instances, the swing was the main figure of the dance. "Spanish Cavaliero" (music composed in 1878) is one of those. The popularity of that dance, later called "Honolulu Baby" by some callers, lasted well into the twentieth century. (It was the first square dance that this writer ever called, way back in 1948.) "Spanish Cavaliero" appeared in Henry Ford's book, Good Morning, 1941 edition, as follows:

"Head two ladies lead to the gentlemen on  
the right  
And swing and you swing with your hero  
After you have swung, go back where you begun  
And swing with your Spanish Cavaliero  
Same two ladies lead to the gentleman across  
the way  
And swing and you swing with your hero  
After you have swung, go back where you begun  
And swing with your Spanish Cavaliero  
Same two ladies lead to the gentlemen on the  
left, continuing movement"\*\*\*

Fiddlers did not attain the important position in country music that they enjoy today until the latter half of the nineteenth century. Violins had been used in large dance orchestras, but were overshadowed by the trumpets, clarinets, trombones,

---

\*Damon, S. Foster, The History of Square Dancing, 1957.

\*\*Ford, Mr. and Mrs. Henry, Good Morning, 1941 ed.

(continued next page)

and oboes. They were not practical for carrying the melody line or to be used as solo instruments. The noise of the large crowds (often 400 or more people milling about and/or dancing) would drown out the sound of the violin.

The fiddle was, however, ideally suited to carry the melody line for the small country orchestra and even more suited as an instrument to be carried by the itinerant dance musician. Many of the fiddlers learned to call the dance figures and so became very much in demand as caller/musicians for the very popular "junkets" or impromptu dances.

The country people of the Northeast, especially New England, would use any of a variety of excuses to organize a junket. They might hold one after a sleigh ride, a barn raising, a quilting bee, a corn husking, or as part of a sugaring-off party during the maple sap-gathering period.

Kitchens, if they were large enough, were popular sites for holding those junkets. Often the fiddler would perch himself on a stool set in the sink so that he would not have to use valuable dancing space and so that he could be seen and heard better by the dancers. Other rooms in the house, barns (the fiddler sometimes sat in the hay loft) and, when the weather would permit, the outdoors were also used as settings for the junkets.

When a caller/musician would drop in unexpectedly, the children of the neighborhood would spread the word from house to house and/or someone would announce from the front of the local country store that "fiddler Ted Burns is visitin' from down country and the Buswells are havin' a junket in their barn tonight at 7 o'clock."

Calling became more interesting. Callers began to insert colorful and entertaining phrases into their calls. Thus our patter style of calling was created.

(continued next page)

In the 1870's, callers began to sing the calls to some of their dances, using some of the popular folk tunes of the period. Tunes that had been composed by Stephen Foster from the late 1840's through the early 1860's were still very popular and used quite extensively for the new style singing calls. The dancers chiming in on the chorus with the caller added much to the enjoyment of the dance.

The term "square dance" began to appear in common usage during the late 1860's. With the many radical changes described above, causing the new dances to resemble very little the quadrilles and cotillions from which they were spawned, "square dances" began to be used as their somewhat "official" designation, a most important development to support the claim by some that the square dance is an American creation. •

While the country folk were enjoying their new styles of swinging and calling and the dance patterns that were simplified to accommodate the new relaxed mode of dancing, many of the city dancers were still under the leadership of professional dance masters, who were quite reluctant to relinquish their control (and source of income). They were slow to give up their formal quadrilles and embrace the new country style of square dancing. But the young people of the cities were growing weary of the formal quadrilles and were pressing for some changes. More on that aspect of late eighteenth century square dancing will be featured in a future edition of this column.

\*\*\*\*\*

A new category of membership for students has been included in the newly approved Foundation Bylaws and will be available as soon as details have been finalized. Consider it for a Christmas gift for your favorite child or grandchild!

**FIRST ANNUAL WESTERN CONTRA DANCE WEEKEND**  
by *Leif Hetland*

Fifty-one contra enthusiasts gathered in Idyllwild, California, for a weekend of Western contras and round dancing on the campus of the mile-high Idyllwild School of Music and the Arts in the beautiful San Jacinto mountains, two hours driving from Los Angeles and San Diego, May 21-23. Leaders Leif Hetland, Clark Elliott, and Aillene Elliott also presented sessions on Quadrilles, Traditional Contras, and "Lancers". Special features were a Western barbeque and an after-party on Saturday night emceed by Anna Lee Hetland.

The 'First Annual Western Contra Dance Weekend' was declared a success by participants and leaders alike. Plans for next year are already under way!

**LETTER FROM THE PRESIDENT** (continued)

early to get oriented. The results were phenomenal. By Sunday evening, when the regular week began, people who had never square danced before were handling squares with competence. We carried on the progression with classes for beginners throughout the week. People who reported that they had sat by for years while others waltzed or danced Edelweiss were finally able to experience the sense of accomplishment at being able to get on the floor and share in these dances.

Now as I write in mid-August, I have just returned from a quick trip to Copecrest to attend our eastern dance week and to participate in the annual board and membership meetings, which were scheduled there this year. I found there too the warmth of friendships renewed and the joy of dancing with competent, graceful dancers. In a very different kind of climate and geography I once again felt that I had come home. I feel richly blessed in the beauty of fellowship and dance that the Foundation gives me.

## MEMBERSHIP FORM

This is a renewal \_\_\_ or new \_\_\_ membership for:

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

Address \_\_\_\_\_

Zip \_\_\_\_\_

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

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

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

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



NAME BAR ONLY

\$2.00

BADGE PLUS BAR

\$8.00



BADGE ONLY

\$6.00



DANGLE

\$1.00

Send completed form and check made out to  
the Lloyd Shaw Foundation to RUTH ANN KNAPP,  
2124 PASSOLT, SAGINAW, MICHIGAN 48603.

**The 1994**  
**Rocky Mountain**  
**Dance Roundup**

**Sunday, July 3**  
**through**  
**Saturday, July 9**

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

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

**Staff**

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

**Come to the Rocky Mountain Dance Roundup**

**July 3 - July 9 , 1994**  
Sunday supper - Saturday breakfast  
Check-in after 3 PM on 7/3/94

**Enjoy a Colorado Vacation**

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

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

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

**Dance with Old and New Friends**

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

**Sharpen**

Daytime opportunity for dancing skills something new provided in square round dancing experienced dancers often provided Scottish dancing being planned for

**Play**

The RM experience and you are an expert you are invited sessions and play of the daily session

**RMDR Tuition**

Members: Before  
Regular \$3  
Under 30  
First Timer  
Non-members:  
Regular \$  
Under 30  
First Timer

Note: Registration dancers. No payment will be accepted be placed on a assure a reason

## Your Dancing Skills

Some sessions provide an opportunity for you to increase your skills or perhaps try out a new style. Daily workshops are available in square, contra, folk, and clogging for both beginning and experienced dancers. Special sessions are available in clogging, English, and square dancing. A children's program is available for 1994.

## Play in the Band

The RMDR band is gaining in popularity every year. If you are an experienced or new musician, you are invited to join the practice sessions with the band for some evenings and evening dances.

## Tuition is Inexpensive

Before 2/1/94	After 2/1/94
\$30	\$50
15	25
20	40
\$50	\$70
25	35
40	60

Registration is limited to 100 partial-week registrations. Late registrants may be on a waiting list in order to maintain a desirable male/female ratio.

## Room and Board

Cabins are rustic with 2 lower bunks in each of 4 to 6 bedrooms and shared baths. We recommend no more than two people to a room except in the case of children staying with parents. Meals are included in the rates listed below, but not the RMDR tuition. Double room rates cannot be guaranteed for persons registering as singles but requesting to share rooms. Tuition plus 50% of the room and board fees must be paid by May 15, 1994, to insure your reservation. No refunds can be given for cancellations after that date.

Single room -- \$265

Double room -- \$220 each

Children ages 3 to 11 -- \$200

A \$3 a day use fee is charged for each person using the facilities but not staying in a cabin. Two partial-fee work scholarships are available; write for details.

## Dancer Experience Checklist

	Beginner	Experienced	Leader
<b>Folk</b>	( )	( )	( )
<b>Contra</b>	( )	( )	( )
<b>Square:</b>			
<b>Modern</b> ( )	{ }	{ }	{ }
<b>Traditional</b> ( )	{ }	{ }	{ }
<b>Rounds:</b>			
<b>Modern</b> ( )	{ }	{ }	{ }
<b>Traditional</b> ( )	{ }	{ }	{ }
<b>Musician</b> ( )	( )	( )	( )
<b>Instrument(s)</b>			



NONPROFIT ORGN  
US POSTAGE PAID  
DENVER, COLORADO  
PERMIT NO. 1632

**JOIN US AT LAFORET!**  
6145 Shoup Road,  
Colorado Springs, CO  
80908

**Rocky Mountain Dance Roundup  
Registration for 1994**

**Name** \_\_\_\_\_

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

**City** \_\_\_\_\_

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

**Telephone ( )** \_\_\_\_\_

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

**Amount Enclosed:** \_\_\_\_\_  
**(Make check payable to**  
**Lloyd Shaw Foundation)**

**Mail to: Diane E. Ortner**  
**419 NW 40th Street**  
**Kansas City, MO 64116**

**Diane Ortner**  
**419 NW 40th Street**  
**Kansas City, MO 64116**

# *Have you seen*

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

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

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

### TAPE 1 - SIDE 1

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

### TAPE 1 - SIDE 2

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

### TAPE 2 - SIDE 1

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

### TAPE 2 - SIDE 2

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

\$65.00

POSTPAID

ORDER FROM:  
Tel:  
517/772-1166

Carole Howard  
117 Algemah Trail  
Mt. Pleasant, MI 48859

**ROUND DU JOUR**

from *Sol Weber*

Ding, Dong is a lively little 3-part round that really rings out! I learned it from Joanne McLean. Be sure to contact me if you are interested in sharing or trading rounds:

Sol Weber

25-14 37 Street

Astoria, New York 11103.

DING DONG- learned from Joanne McLean

1



2



3



1 Ding dong, ding dong, ding dong bell.

2 Ding dong bell, ding dong bell,  
Ding dong ding dong bell.

3 Fa la la la, la la-la la la,  
la la la-la la la.

## **MEMBERSHIP FOR THE BOARD OF DIRECTORS**

by Diane Ortner

At the recent meeting of the Board of Directors of the Lloyd Shaw Foundation, a nominating committee for board members for next year's election was appointed. Your suggestions to the nominating committee are very welcome, so their names and addresses are printed below. It is anticipated that the names of the nominees will be printed in the March 1994 edition of this publication, which will give the membership time to get the agreement of any person whom they might wish to nominate from the floor at the annual meeting.

See the inside back cover of this publication for a list of the current board members. Next year the following board members will be completing their terms, but all will be eligible for re-election:

Cal Campbell  
Frieda Van Vlaenderen  
Ruth Ann Knapp  
Chuck Jaworski  
Bill Litchman

The names and addresses of the nominating committee are: Rusty Wright, 3022 Siringo Rondo, S., Santa Fe, New Mexico 87505 and Ed Butenhof, 201 Red Oak Drive, Hendersonville, North Carolina 28739. Please share your thoughts with them as to who would give us a good cross-section of dancing interests, location within our dancing community (not just the United States), and male-female viewpoints.

### **30th ANNIVERSARY WALL HANGING**

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

## THINKING ABOUT DANCE: A GURU FOR YOUR THOUGHTS

by *John M. Forbes*

Random notes from an imaginary audience --

Dressed in flowing robes, the Guru From Afar made his way through the group. Stroking his long hair and whiskers, he began to answer the initial question as he strode toward a stool set in the middle of the throng: "Yes, you are absolutely correct. The first great commandment for performing before the public is, indeed, 'Do not bore your audience.' You will undoubtedly do just that if you commit movements, words, or music that are boring. . . . By this, I mean the dances you do. To love them, love the music, love doing them with one another, this is the required beginning but it is truly not enough. The real gift is in the choosing. For these public performances you, as leaders, invariably choose those dances where you look into the set as you dance. Squares do this, as do contra dances and circles. For public performances you must choose dances that look out, away from one another. Look at your audience with your eyes, not your backs. . . . I see ethnic or heritage dance groups from Holland, Germany, and many other countries. How beautifully they perform their national heritage social dances for themselves. Then they will put them on in front of an audience and seem surprised when the crowd fidgets, yawns, and strolls away. A public performance is theater without scenery, for a brief, precious moment. Do not waste it. . . . You also bore your audience with unthinking acts of distraction. Remember well that you are "on" and in performance from the moment you approach the performing area until you leave it. Those not dancing at the moment are performing, too. Don't fidget, but assume a mask of hopeful optimism. Make no  
(continued next page)

reactions to mistakes in performance. Blend into the background by your immobility. . . . Look for ways to have a smooth presentation. After every dance it is not necessary for the performers to leave the performing area, regroup, and troop on again. That is boring. Do two or three in a row as a medley with only a moment or two to rearrange as needed between dances. In this day of fast-paced TV, movies, and so on, we must present ideas more closely to the style in which our public usually receives them. . . . For example, those who introduce dances talk way too much. Without exception. If you speak ten words after your dancers are in place to dance, you have spoken at least five too many. You are presenting a performance, not a lecture. Tell your audience what they are going to see, perform it, then tell them what they saw. Interested audience members will come to you afterwards for information. . . . If you seek new members, put up a sign that tells about your meeting times. Do not bore your audience by telling them this. . . . Use live music whenever you can. A long lead-in time on tapes, or dropping the needle in the right spot on a record is not a theatrical way to start the dance. Make performance tapes with this in mind. A smooth flow from one dance to another is absolutely necessary.

"Now I must remind you of the second law of dance performances: Do not bore your dancers. Choose dances all enjoy, prepare them oh so carefully, and then complete the task, at a practice, of running your program without interruption, no matter what. Your dancers must learn to dance through, recover from, the many minor performance slips or mistakes. . . . You can easily bore your dancers by performing the same dances over and over. If you perform twice at an event, yes, you can do the same exact program each time. Thus you prepare only once. If you do three or four, mix up

(continued next page)

the order, have a performance-and-a-half worth of dances from which to choose. Change partners for some of the well-known dances. If you do more than four performances, have at least two whole programs worth of dances. How well I remember seeing a dance group at a Renaissance Festival, about the fourth weekend of seven. They were doing the same dances in the same order, about a twenty-five minute program, over and over again, seven or eight times a day, every festival day. They looked bored, danced bored. The audience sensed it in an instant--and kept on moving by. They destroyed the potential audience for every other dance group at the Festival.

"Perhaps there is a third law of dance performance for leaders only. Learning a dance does not equal mastery. Good dances are worth re-practicing so you may finally arrive at the standard of performance you desire. Boring dances reveal themselves almost at once. . . . Do not take your dancers, musicians, performances for granted. Each performance is a chance to make a beautiful statement about something you believe, an opportunity to bring new converts to your cause. They will not be attracted by boredom."

The Guru From Afar, wiping beads of perspiration from his brow, slowly made his way through the throng to the exit.

\*\*\*\*\*

### **RMDR SYLLABUS FOR '93**

*A limited number of copies of the Rocky Mountain Dance Roundup Syllabus for 1993 are available. Included are directions for a new mescolanza by Don Armstrong, a waltz mixer from the Netherlands for which music is available on tape, and the latest country western craze "Cowboy Cha Cha." Send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th Street, Kansas City, MO 64116.*

## WAVES OF TORY

from *Don Armstrong*

Record: VDCV JEP 128, Side A, Track 2  
Formation: Lines of 5 men facing 5 women in a  
contra set

- 8 Lines forward and back
- 8 Right hand stars (two 4-hand stars from; the top; bottom couple R-hand turn)
- 8 Lines forward and back
- 8 Left hand stars
- 8 Top couple gallop down the center
- 8 Back
- 8 Top couple cast out and down; others follow
- 8 Top couple arch at foot; others under and up
- 32 Dip and Dive (complete circuit). Bottom cpl faces up, others face down, all take inside hands with partner. Progressive under and over arches, led by bottom couple going under. On reaching end of set, couples turn toward each other and return under and over.

Note: instead of the right-hand stars, men may join hands in line and make arches under which the ladies duck, as all change sides (passing right shoulders) and turn alone. Instead of left-hand stars, ladies may arch and men duck under as above.

A Musicians' Scholarship Fund tape was made under dance conditions at the Rocky Mountain Dance Roundup at La Foret, CO, in July, 1993, under the direction of Don Armstrong. On one side the tape has two tunes: a waltz round dance called "Two Cousins" and a tune suitable for "Waves of Tory". The other side is blank so that you can record the directions for the dances or re-record the music with cues. The musicians were: Leader, Bill Litchman, clarinet; Carole Barnes, guitar; Randy Barnes, hammer dulcimer; Lew Cocke, accordion; John

(continued page 26)

## THE CONTRA CORNER

by *Bill Litchman*

An interesting point has been raised recently about the word traditional in association with contra dancing. What is traditional dance relative to contras? Are there any traditional contras? Is contra dancing a folk dance? How do traditional and folk relate to each other, especially in the context of contra dancing?

Usually a folk dance is a dance derived from the people, one which has grown up through constant usage without the help of professionals in any way. Thus, the dances published by Playford, from which much of the English country dance form comes, are not folk dances but dances of the court.

Traditional dances are those which have been done over a long period of time, handed down from the past by those who practice the dance. In this sense, it is difficult to sustain the idea that much of what we do in recreational dance is traditional. On the other hand, our recreational dances are taught, often by professionals. These dances are passed on by those who do them to others who don't do them. In this sense, all of our dancing is traditional. But this is not really the intent of the word traditional.

It appears that the word "folk" as applied to a dance is a much more restrictive word, very narrow in its meaning and one which has been bent greatly by misuse over the years. For example, many dances which are commonly used in the international dance world are called folk dances (in fact, essentially all of them), and yet, by the definition above, there are very few which are really folk in the true sense of the term.

The word traditional can be applied to a much wider variety of dances, including those which may not be very old but which fit into a wider flow of style or format which has "tradition" behind it.

(continued next page)

Dances which might fit into this category include many styles of square and contra dancing.

How long does the practice of a dance genre have to go on before it can be called traditional? Would a leader have to have been instructed in this field by his/her parents in order to be labeled a traditional leader for a particular genre?

Some types of square dancing could certainly be labeled traditional and there are contra dances which have a performance history of many years behind them. Both types of dance have traditional forms. Are they also folk dances?

Are any American dances folk dances?

\*\*\*\*\*

Here is a contra dance for square dancers. Coy Cowan developed this dance for use as a training contra for a square dance class.

#### **WHEEL 'N DEAL AND TRADE-BY JIG**

**FORMATION:** duple improper contra lines

**MUSIC:** a jig, such as Callison Hall Jig

**Intro:**

- - - -, With the one below do sa do,  
- - - -, All the men run to the right,  
When you're there wheel and deal,  
with the next ba-lance,  
- - Star Through, Straight across ladies chain,  
- - - -, -- Chain back,  
- - - -, Same two Right and Left Thru,  
- - - -, Same two half Square Thru,  
- - Trade by, new ones below do sa do.

**Notes:** This is a double progression dance if you hadn't noticed, and it would be a good idea to warn  
(continued next page)

your dancers that such is the case. Of course, this wouldn't be the first contra that your square dancers would do. They need to understand fully the meaning of 'progression' and how the dancers relate to the formation so that there is no confusion about where new neighbors are, etc.

In connection with the second progression (on the trade-by), those at the top end of the set should cross (pass their partner) on the trade by and be prepared to begin the dance without waiting out one sequence.

### **WAVES OF TORY** (continued)

Coover, bass; Joe Fairfield, piano; and Dale Sullivan, fiddle. In past years the "empty chair" had been filled by friend and mandolin player Pat Ortner, to whose memory this tape is fondly dedicated. Proceeds from the sale of the tape will be placed in the Fred Bergin Music Scholarship Fund in Pat's memory. A minimum donation of \$10 is kindly requested.

Contributions this year from two sources have enabled the purchase of much improved sound equipment for the Rocky Mountain Dance Roundup Band. All reports say that the band made good use of that equipment and of the time they had to practice together at the pre-camp in order to present a lively and co-ordinated program of music this year.

Each year the band members give major portions of their time to provide music for the week. Their primary recompense is 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. Donations to the music fund are more than welcome at any time, as they are our only source of income for this purpose. Please help us to promote this important aspect of our program by ordering your tape from Don Armstrong or sending your contribution to Diane Ortner (addresses inside back cover of this issue).

## DANCE CENTER CALENDAR

from *Donna Bauer*

Monday -- 6 to 9 PM --UNM Ballroom Dance  
Tuesday -- 5:15 to 6:45 PM--Karate  
-- 7:15 to 8:45 PM--UNM Continuing Ed.  
Wednesdays-- 6 to 7:15 --UNM Ballroom  
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  
-- 2:30 to 4:45 PM--UNM Continuing Ed.  
(August 28 to October 16)  
-- 5:00 to 6:00 PM--UNM Ballroom Dance  
(July 17 to November 20)  
2nd Saturday-7:30 to 10:00 PM--English Country  
Dance--music by the Boxwood Consort  
Sunday -- 2:00 to 4:15 PM--UNM Ballroom Dance  
-- 5:00 to 7:00 PM--High Desert Dancers

For further information on the events at the Dance Center, please feel free to contact Donna Bauer at the phone number listed inside the back cover of this publication. Visitors are welcomed to the dance center and the archives, but it is best to contact the manager prior to your visit.

\*\*\*\*\*

### LTI NEEDS RECORDS AND PA EQUIPMENT

The LSF Leadership Training Institute is asking for donations of 45 RPM records including music for square dance, contra dance, round dance, mixers, solo dance, folk dances, etc., from any producer or source. These records will be made available to the students at the LTI each summer for a minimal cost of \$.50 to \$.75 so that they can begin to build their record library. Also, the LTI needs PA equipment so that they can give students more practice time by running concurrent sessions. Contact Calvin Campbell (see address inside back cover) if you have records or equipment to donate.

## WELCOME

by *Diane Ortner*

It had come to my attention that too many people do not know just what we are trying to accomplish in the Lloyd Shaw Foundation. For that reason, I asked several of our leaders to give a little speech at the Rocky Mountain Dance Roundup. Since I was not able to attend, Libba Grey filled in by reading my 'address' to the participants, and our president requested that I include it in this publication. Although it probably falls mostly into the category of 'what the LSF means to me', I see it also as a welcome and, perhaps, a challenge to anyone else who is willing to give of themselves in order to find the same kinds of things that I have found through my involvement with the LSF.

"Many of you are familiar with the Lloyd Shaw Foundation and its goals; some of you are not. Some of you are here for the first time; some of you have been here many times. For some of you, this will be a one-time experience. Others, we hope, will find something here that will keep them coming back again and again, making new friends and bringing friends from home to share the experience with them.

About 20 years ago, I attended the first event that acquainted me with the LSF. Since then no year has been complete for me unless I have had the opportunity to spend some time with my LSF friends at least once and, if possible, many times during the year.

What is it that I have found with the LSF that I have found nowhere else? What is it that I hope you will find here, too?

First, I have been introduced to a wide variety of dance forms. Square dance was my original entrée. Foundation experiences taught me the variety and joy of contra, folk dance, round dance, Scottish, and English in addition.

(continued next page)

Second, LSF experiences have taught me to look beyond the immediate goal of skill acquisition to the joy of dance that comes from aiming toward a style of performance that stretches my abilities to the utmost. Performing with style and grace, being in exactly the right place at the right time, allowing the music to become a part of me and my movement, being a full partner in the teamwork that allows a dance to be fully enjoyed by everyone dancing with me - these are goals that are ever to be reached for whether the dance is familiar or new, difficult or easy. Dancing with others who are always striving for these same goals will always make LSF experiences, for me, new and exciting, familiar and cherished.

Third, I have found a broadening of my physical dance horizons. The LSF is an international organization, and I have made friends, visited, and danced in Germany and Belgium because of it. I have also danced with or corresponded with people from Switzerland, Denmark, New Zealand, and all parts of the USA, including Hawaii and Alaska. I have danced at Maine Folk Dance Camp, Ralph Page Weekends, Buffalo Gap, Asilomar, Berea Christmas Dance School - all as a result of my LSF training and acquaintances.

Fourth, I have found a sense of continuity, a sense of family. How many of you have shared with me at least five years of LSF experiences? Ten? I have lived in 8 different states, 11 different towns, 16 different houses since I graduated from college. My family lives in California, Montana, Nebraska, Michigan. Sometimes I see my family members fewer times in a year than I see my friends here. When I am at home, I know that there are others who are concerned for me. When I am traveling, I know that everywhere I go there will be someone who knows me or knows one of my LSF friends. This just reinforces for me the family feeling that makes dance - and especially the LSF - such an important part of my life."

## STIR THE BUCKET

A recent article by Gail Pitts published in the Pueblo (Colorado) *Chieftain* will have special meaning for those of you who attended the Flemish-American Dance Holiday at St. Scholastica in Canon City, CO, in 1991. An 11 year old student from a local elementary school found a bottle floating in the Pueblo reservoir. Discovering that it had a note and address in it, she began a conversation-by-letter with a couple that had put the bottle with note in the river while attending the dance holiday, Srecko and Hilde Zobot.

The recent Legacy meeting in Toronto was graced by several Foundation members. The theme of "Hands Across the Border" was carried out through fun songs and stunts led by Bob Howell. Cal and Judy Campbell were elected to the board, and Bob and Phyllis Howell were honored with a certificate for their 20 years of membership in Legacy. For more information on Legacy, write to Al and Vera Schreiner, 1100 Revere Drive, Oconomowoc, Wisconsin 53066.

I'm told that I must make a new basket for Darlene Sullivan, who contributed her previous one to the scholarship auction at the Rocky Mountain Dance Roundup this year. She says it brought a fair price. Many thanks go to all who participated in the auction, which raises money for participant and musician scholarships for RMDR.

Janet Hull from Baltimore, MD, camper at the LSF's eastern camp at Copecrest and at the '93 Kentucky Dance Institute, recently qualified to participate and subsequently placed 5th in the 1993 U.S. National Senior Sports Classic held in Baton Rouge, LA, when she long-jumped 5'9 1/2". Janet regularly plays tennis and organized softball, and also takes part in Maryland's Senior Olympics in tennis, running long jump, standing jump, discus,  
(continued next page)

javelin, and softball throw. Her dancing experience includes international folk and square dance. This fall she plans to continue advancing her square dancing level to "C-2".

Prior to their adventures as pioneers this summer, **Bob and Gladys Howe** headed for the National Square Dance Convention in St. Louis. They attended pre-convention contra dances and danced contra at the convention itself. The following week they visited Gladys' home town, Kansas City, and the Oregon Trail trailhead in Independence, MO. With the flood water always in mind, they followed the Oregon Trail as closely as possible on today's roads, through Kansas and Nebraska. Inclement weather provided a constant reminder of the many problems and hardships that those hardy pioneers endured 150 years ago. It was an exhilarating experience, graphically illustrating that impossible goals can be accomplished when the needed effort is given to the resolve. The trip was climaxed by a week of dancing at the LSF eastern dance camp at Copecrest.

We were saddened to hear of the death of Bob Jones on June 9. Bob and Sara came to us 'out of the blue' at the 1989 Rocky Mountain Dance Roundup being held at Snow Mountain Ranch, and we enjoyed their smiling faces and enthusiasm each year.

Pat Ortner died on July 7, 1993. He will be greatly missed by his wife and family and by all those who enjoyed his outstanding musical skills. Many thanks go to all who wrote and called to express their condolences and to those who gave in his name to the new live music scholarship fund that has been established in the name of LSF musical pioneer, Fred Bergin. Contributions in Pat's name have also been received by the LSF for new sound equipment for the Rocky Mountain Dance Roundup musicians, by the Friends of Missouri Town for improvements to their meeting place, Woods Chapel, and by the Hospice of Kansas City, MO.

## **EVENTS OF NOTE -- Start Planning Now!**

**Winter in the Woods**, Lake Cumberland, KY, December 26 - January 1, 1993. Don Armstrong is on staff this year! Phone T. Auxier at (502) 223-8367 for details.

**LSF Leadership Training Institute** -- tentatively scheduled for June 28 (overnight only) - July 3, lunch. Contact Cal Campbell, 343 Turf Lane, Castle Rock, CO 80104 for details.

**LSF Rocky Mountain Dance Roundup**, see registration form in center of this issue. Pre-camp -- July 1 (overnight only) - July 3, lunch. Regular camp -- July 3 (dinner) - July 9, breakfast. La Foret, Colorado Springs, CO.

**LSF Thirtieth Anniversary Celebration** -- tentatively scheduled for July 9 - 11 in Colorado Springs, CO. More details in the next issue.

**Ninth Annual San Diego Contra Dance Weekend**, July 22-24, 1994. Contra, quadrilles, English country, folk and round dancing with Don Armstrong, Paul Moore, 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.

**Czechoslovakian Adventure**, August 2-18, 1994. 16 days of sightseeing and dancing with Don Armstrong, Jason and Frantisek Bonus. For information write Jason Bonus, Spanielova 38/1275, 163 00 Prague 6, Czech Republic.

### IMPORTANT FOUNDATION INFORMATION

- Don and Marie Armstrong, P. O. Box 1060, Canon City, CO 81215 (719) 275-8755. (Board of Directors; Don: Executive Committee; Director of Recordings Division)
- Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28739 (Treasurer; Board of Directors)
- Calvin Campbell, 343 Turf Lane, Castle Rock, CO 80104 (Director of Leadership Training Institute; Board of Directors)
- Hank Caruso, 7245 Grant Blvd., Middleburg Heights, OH 44130 (216) 243-1207 (Vice President)
- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66502 (President; Executive Committee; Co-editor of American Dance Circle)
- Elizabeth 'Libba' Grey, P. O. Box 2167, Canon City, CO 81215 (Board of Directors)
- Chuck Jaworski, 4716 W. Berenice, Chicago, IL 60641 (Board of Directors)
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603 (Membership Chairman; Board of Directors)
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104 (Archives Director; Member of Board of Directors and Executive Committee; Vice President)
- LSF Dance Center, X Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108 (505) 255-2661
- LSF Legal Address, Suite C-400, 12600 West Colfax, Lakewood, CO 80125
- LSF Mailings List, X Roger Knox, 702 N. Tioga, Ithaca NY 14850 (all changes of address should go to Roger)
- LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 (314) 363-5432
- Grant Logan, 205 Finch Avenue East, Willowdale, Ontario, Canada M2N 4S1 (Board of Directors)
- Diane Ortner, 419 NW 40th St., Kansas City, MO 64116 (816) 453-0157 (Board of Directors; Director of Rocky Mountain Dance Roundup; Co-editor of American Dance Circle)
- Frank Plaut, Suite C-400, 12600 West Colfax, Lakewood, CO 80125 (Foundation Attorney; Executive Committee)
- Onie Senyk, Box 134, Sharpes, FL 32959; (407) 636-2209 (Board of Directors)
- Dale Sullivan, 3915 NW Ponderosa, Lee's Summit, MO 64064 (816) 373-4095 (Board of Directors)
- Henry Thompson, 5462 Beechnut Street, Houston, TX 77096 (Board of Directors)
- Frieda Van Vlaenderen, Resedastraat 8, 9920 Lovendegem, Belgium +32 91 729635 (Board of Directors)
- Rusty Wright, 3022 Siringo Rondo, S, Santa Fe, NM 87505 (Board of Directors).



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM

LSF SALES DIVISION  
P.O. BOX 11  
MACKS CREEK, MO 65786

TELEPHONE: 314/363-5868

(All orders should be sent to this address.)



The Lloyd Shaw Foundation, Inc.  
Box 19525  
Denver, Colorado 80219

NONPROFIT ORGN  
U S POSTAGE PAID  
DENVER, COLORADO  
Permit No. 1632