

Welcome!

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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

DECEMBER 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.

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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

**Lloyd Shaw Foundation Dues for
1994 are due on January 1, 1994!**

**Don't miss out on any of your membership
privileges by allowing your membership to
go unpaid -- this includes such things as
your Callerlab insurance, your American
Dance Circle, and special tuition breaks
for Foundation Dance Weeks!**

MEMBERSHIP FORM

**This is a renewal _____ or new _____
membership for:**

Name(s) _____

Address _____

_____ **Zip** _____

Check the category of membership desired:

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

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

___ **Club (\$35)**

****Membership in these categories entitles any two people
living at the same address to full voting privileges. They
will receive one joint-use copy of each Foundation mailing.**

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

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

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LETTER FROM THE PRESIDENT

by *Enid Cocke*

When I think of square dancing, two kinds stand out in my list of favorites. One is singing calls. This pattern is a clear descendent of the older quadrilles. I think with great pleasure of the many wonderful singing calls that have continued to come out over the years, such as "Put a Light in the Window," "Riverboat", "Gentle on My Mind," and "New Orleans." With this selection I realize I am dating myself with older calls and also showing my preference for the more lyrical tunes. But a highlight from this summer's dancing at LSF weeks was Rusty Wright's calling of "Pink Cadillac." "Lyrical" and "old fashioned" are hardly apt descriptors for this dance. Watch out when Rusty puts on his yellow shades and pink beret. You are in for a trip.

The second kind of square dancing that excites me is traditional western patter calling, the highlight of which is the docey-do hoedown. This was the grand finale of Lloyd Shaw's Cheyenne Mountain Dancer Exhibitions, the number that brought down the house. I still find it a joy to dance. The two-couple docey-do, not to be confused with the dos-a-dos (back to back), is a continuing source of pleasure when danced with knowledgeable dancers. It is fun to dance and a beautiful thing to watch.

Although my view of the national dance scene is limited, I have gotten some indications that there is a resurgence of interest in traditional western square dancing. This summer at the Rocky Mountain Dance Roundup we had an entire square of dancers from Texas who specialize in exhibition and competition dance of traditional western figures. Under the direction of Nancy Biehler from Austin, Texas, this group dances a great many traditional figures that Nancy has researched and rediscovered.

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Their exhibitions, danced with precision and polish, are a pleasure to watch.

Here at home a friend of mine named Pete Cohen is choreographing "new" traditional squares. Pete danced back in the fifties in Laramie, Wyoming, and remembers dancing to Lloyd Shaw when he came up from Colorado Springs as a guest caller. As a dancer, he remembers the pleasures of these old dances with their flowing figures. As a writer, he is intrigued with the poetry that is a part of these dances. This fall Pete and I are putting on an "old time" dance with him teaching his square dances and me teaching traditional round dances such as the "Varsouvienne" and "Black Hawk Waltz."

I know that others on the East Coast and in New England are also choreographing and teaching enjoyable new combinations of traditional square dance figures. I concur with Lloyd Shaw who believed that dance forms must keep growing, that a dance is dead when we dance only a cannon of historical dances that have been duly researched and recorded. At the same time I think that modern hash calling has lost the flow and danceability of the traditional figures. So I welcome this renewed interest in dancing the older square dances and in taking new choreographic interest in them. If you know of new traditional style dances, please write to let me know about them or send them to this magazine for possible publication.



FROM THE ARCHIVES

by *Bill Litchman*

The summer months have come and gone and with them the turmoil of travel, dancing engagements, and festivals. Getting back to Albuquerque brings us back to the challenges of the Archives. The collection is still growing with gifts from many people.

We have been the recipient of copies of the Oglebay syllabi which we requested in the last edition of this column. However, we have a long way to go. We still need the following issues: Spring, 1990; Fall, 1985; Fall, 1978; everything between 1962 and 1976 inclusive; Spring, 1961; Spring and Fall, 1960; Spring, 1959; Spring, 1958; and anything before Spring, 1956. Please look into your collections and see if you have any of these issues. We really would like to make these dances available to people and to ensure that this material will not get lost in the interim.

Over the past months, Roger Knox has been sending his collection of the syllabi from Maine Folk Dance Camp, "Pioneer Press," which were put together by Michael and Maryann Herman with the help of the dance leaders on staff there. There are lots of dances in these issues, and only enough copies were made for those in attendance each week. Thus, these may be very scarce items. Again, if you attended the Maine camp, please look through your library to see if you have copies of these syllabi. We would love to be able to collect a complete set.

I'm sure that you will know of other camps, both old and new, which have issued syllabi through the years and for which you might have copies. If you would like to share this material with the Archives, we would greatly appreciate having it. We do have copies of some syllabi but there are a lot of camps of which we might be unaware and which

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only distributed among a very small group of people.

Along those same lines, we are particularly anxious to build our collection of dance books, particularly books from before 1950. If you know of someone with vintage dance books, please make them aware of the Archives so that they consider giving us their support.

Believe me when I say to you all how much I appreciate your continuing support for the Archives. It is a treasure that belongs to us all and which is irreplaceable. Yes, there are other archives around and that is wonderful, but each collection has its own strong points, and we need at least one National Collection. In my own mind, the Lloyd Shaw Dance Archives should be that collection.

During the most recent meeting of the Board of Directors of the Lloyd Shaw Foundation, a request from the Archives was honored asking for \$10,000 for the purpose of getting help in cataloging the collections. We are going to make a large effort to get the magazines cataloged within the next year. That means a lot of effort on the part of a number of people. It would be best if we had several (say, 10) people entering data at the same time. This could be done on the computer in the Archives, but data entry could be done on other home computers at the same time and the data files merged. In that way, we might be able to make it by the end of the calendar year.

Any people in the Albuquerque area who might be interested in this project are requested, please, to contact me.



**THINKING ABOUT DANCE: FROM CLEANING
GUTTERS TO A WHOLE NEW ROOF**

by *John M. Forbes*

Here is a column by request. It relates to various inquiries about material that appeared in the June, 1993, ADC "Thinking About Dance" column. I enjoy digging around in dance history, but I'm not far enough into this particular mountain of information to talk much about it yet.

Late last spring we began a project at our house designed to clean various leaves and other trash out of the gutters along the edge of our roof. One thing led to another; one problem seemed to feed another. The beast grew out of control. Two months later, after the dust literally cleared, we had a whole new roof and new gutters and downspouts. Much more money and time than originally anticipated. Sound familiar?

Grubbing about in dance history is sometimes like that. You start what appears to be a simple, straight-forward project, self-contained and inherently limited. Next thing you know, one step leading to another, you create an ongoing monster that runs out of control, and you can't stop it if you're really going to do it right. To those who so kindly asked, here's my example:

When you work in the field of English/American social dance (contras, squares, circles, etc.), sooner or later you must confront a series of English dance collections, the Dancing Master series. What first appeared to be a straightforward project with defined limits continues to grow, and grow, and grow some more. In general terms, here's what happened.

My first task was to get copies of all the collections and their contents. Thanks to our LSF Archives, Bill Litchman, and a number of other fine librarians, I was able to obtain and personally
(continued next page)

analyze each dance in terms of information I wanted to know.

Looking over the whole, the project seemed fairly sensible. There were eighteen editions available in the first part, four in the second, and one in the third. The time-span runs from mid-17th century to about 1730. Oops! The twenty-three separate collections are really twenty-eight in all plus some extra odds and ends. There are more than 6500 separate dance entries, including those with two distinct titles plus many duplicates since a given dance may appear in more than one collection. My first miscalculation; this was much bigger than I thought.

What I wanted to know about a given dance was 1) the collection, year, and page of each dance's appearances, 2) the exact title of each entry in each collection, spelling variants and all. Then I wanted to know 3) the mode or unique scale used in each dance entry, 4) the time signature, 5) how many sections of music, 6) number of measures in each section, and 7) formation of the dance, such as circles, contras (expressed as "Longways for as Many as Will"), squares, or some hybrid such as circles of three couples, or longways for four couples. Then I wanted to know 8) what specific dances Cecil Sharp used in his Country Dance Book, parts 2, 3, 4, and 6. I was in search of raw data.

"Simple," I optimistically said to myself. With computer help I could get all of this information about a single dance on one line of printout, 16 characters per inch, 90 characters maximum to a line. Then I could use the computer to crunch around a number of lists: Alphabetical by title (all dances), each collection in numerical order, each collection in alphabetical order, comparing two or three collections for shared titles, extract the specific Sharp dances, and a few other options, too. Thanks to some excellent computer folks at my school, I was able to swing
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into this first part of the project with minimum difficulty. As I went sailing merrily along, however, some nagging questions ("What shape are the roof shingles in?" kinds of inquiries) kept bubbling up to the surface. Here are just a few: Did Sharp change these dances at all when he put them in his Country Dance Book? What non-dance sources did these tunes appear in, during the period of the dances or before? Did the dance figures and their sequence change over the course of a dance's separate appearances? If so, how? If the modes were different between appearances of a dance, was this an incorrect key signature? Who/what were the many individuals and places mentioned in the titles? Were there any available secondary sources that could give some insight to any of this? If so, did I dare trust these secondary sources? With these collections, I was working from primary materials; what other primary materials from the period, dance or music, could I get for comparison's sake? How far, really, would I have to carry this kind of search? These questions and countless others could not be answered by simply re-arranging lines of information on a computer printout. The race for damage control was on.

Then there is the matter of social and artistic context for the dances. Did any contemporary diaries or letters discuss music or dance? What about the changing politics of the period: England's Civil war and Restoration? What instruments were called for by the original printed music, what period arrangements or current arrangements were available for two or more instruments? Are any current recordings based on period music practices? What clothes were worn? I know that clothes and makeup affected early American dance; did that apply here, too? Were fancy steps really used, as taught by the period dancing masters (as some current scholars advocate)? Or was this, as

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Sharp tried to re-create, an opportunity for period social dancers to skip the fancy foot work for a change and do them with walking, skipping, and (Sharp's term) running steps? In all fairness, I can report I have some preliminary answers to some questions.

Yet I have never asked the question, "Does this have any relevance today?" That doesn't matter yet. Perhaps it never will. For now, I just want to know as much as possible. I'll break out any necessary, useful facts and conclusions later. But I am in no hurry to do so. The ultimate limits of this project are in sight, but dim and far in the distance. For now, I'm drowning in a tidal wave of unorganized information and enjoying every minute of it!

NOMINATIONS WANTED!

by *Ed Butenhof*

The Lloyd Shaw Foundation board of directors is responsible for directing the growth and the continued effectiveness of the organization. Each member is elected for a three year term, and, if re-elected, can serve an additional three year term. After six years, that person cannot serve on the board again for one year. Elections are held at the annual meetings, generally held in July or August. Directors are expected to attend the annual board meetings if at all possible.

We are always looking for people to serve on the board who can bring a new viewpoint and different experiences to our discussions and our decision-making. If you, or someone you know, should be considered for this responsibility, please send nominations to either Ed Butenhof or Rusty Wright (addresses inside back cover). Either can discuss the responsibilities of the position with you further, if that would be helpful.

PASS-IT-ON

by *Cal Campbell*

The motto for the Lloyd Shaw Foundation is "To Recall, Restore, and Teach the Folk Rhythms of the American People." It encourages the preservation of all American Folk Rhythms and has been interpreted to include a wide variety of dance forms.

The words recall, restore and teach can mean many things. Among the multitude of meanings, for me, has been the obligation to pass-it-on. I first met Mrs. Shaw over 30 years ago. I was the leader of the Colorado State University Aggie Haylofters exhibition team. Mrs. Shaw wanted us to help research and then perform a dance popular in the 1880's called the Royal Lancers. The dance was to be performed at the Denver Centennial celebration which included a pageant on the history of dance in the United States. She felt a strong obligation to see that this piece of dance history was recorded so that it could be passed on to other generations.

The impact of the pageant and working with Mrs. Shaw was enormous for many of the young people who took part. She introduced us to a whole new world of dancing we didn't even know existed. She introduced us to our roots, and we started to learn.

Several years later, Mrs. Shaw began inviting some young people to the Lloyd Shaw Fellowship. Not many, just a few experimental people to see how well they were able to fit in with the older, more experienced dancers and leaders. Mrs. Shaw felt that if the American Folk Dance was to be saved for future generations the Fellowship needed to start educating new, young leaders. My wife, Judy, and I were among the first experiments and were privileged for many years to dance with and learn from some of the great leaders in square dancing, round dancing, and contra dancing. These people

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passed-on a great wealth of knowledge to us. This knowledge soon became our obligation to pass-on.

We have tried to do this every day since, and you need to understand why. We were young, and there was so much to learn. The people belonging to the Fellowship opened up their hearts and, with great care and loving patience, molded dancers out of us. Mrs. Shaw guided our enthusiasm with gentle words and molded leaders out of us. We received gifts that we can never repay, we can only give away.

Now we are all at another decision point. The popularity of square dancing and round dancing is fading. The children in most schools never learn to dance. The dance floors are being covered by carpeting or pushed back into noisy bars. The members of the Lloyd Shaw Foundation are graying, and every year we learn of more people who have dropped out.

Soon, who is going to be left to pass-it-on? Is there an obligation on our part? Do we need to do anything more than dance the dances until we finally turn out the lights after the last couple waltzes off the floor? I believe we do. I believe we have an obligation to see that new young leaders are found to pass-it-on.

Where will we find them? The same place the members of the old Lloyd Shaw Fellowship found us. In the colleges where people still dance. At the country western clubs where they are currently dancing or teaching. In the recreation department dance programs. At the dances we attend. In our churches, and among our friends.

There are plenty of sources if we are willing to make the effort to look. Americans want to dance, and anyplace dancing can be found there are potential leaders eager to find out more about this new and wonderful recreation. All we need to do is to find them and channel them to our dance camps and to the LSF Leadership Training Institute. Only then can we pass-it-on.

BROADSTAIRS FOLK WEEK

by Kristin Litchman

The Wagon Wheels dance exhibition team from Albuquerque, New Mexico, spent a week this past August performing at Broadstairs Folk Week on England's southeast coast. We took along 13 dancers and danced to the music of Bayou Seco, a New Mexico band that specializes in Cajun and old-time southwestern music.

Broadstairs is a cosy, friendly seaside holiday town with plenty of wide sandy beaches; the temperature of the ocean is invigorating, to say the least! Each year the Folk Week attracts hundreds and hundreds of visitors, who take part in all kinds of dance and music workshops or who just enjoy listening to and watching informal busking performances or concerts in pubs, schools, the arts center, and the arena.

For Wagon Wheels, performing at the Folk Festival was an unexpectedly varied experience. We danced waltzes during a church service; presented old-time squares and quadrilles in the garden of the Royal Albion; and went busking twice, dancing along the seaside parade accompanied by Festival volunteers who collected money from our audience.

Twice we took part in torchlight processions, doing Salty Dog Rag for a mile down the High Street and along the wide seaside Promenade. The second procession was a highlight of our visit; we turned into the High Street right behind the parade leaders, Jack Hamilton, to meet a well-lit double-decker bus coming up the street just as we began to dance down. Not a whit daunted, Jack marched firmly toward the bus and brought it to a halt with a wave of his white-gloved hand while the watching crowds cheered. Eventually he let the disconcerted driver proceed on his way, and we danced on down toward the sea, savoring every scrap of applause.

Most of our performances were on a wide wooden
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stage at the outdoor arena in Pierremont Park, where we shared billing with a magician or two; morris, northern clog, and Mexican dance teams; and a thrilling all-male team of East Indian dancers who came from Birmingham (England, of course) with an acrobatic and excitingly choreographed show.

Our own Lloyd Shaw square dances also made a hit, including old-time visiting-couple figures danced docey-doe hoedown style and exhibition figures such as Oxbow Loop, Garden Gate, and the aeriels Backwards Birds and Flying Vane. We wore costumes similar to the old Shaw long dresses and fringed shirts and were soon recognized around town; it was fun to enjoy a little fame! And after our friendly reception, the group is already asking, "When can we go back again?"

COMMEMORATIVE WALL HANGING

by Allynn Riggs

Allynn Riggs is putting the finishing touches on a wall hanging designed to commemorate the 30th Anniversary of the Lloyd Shaw Foundation. This blue, green, and white-on-white quilt will be approximately 45 inches square. It will feature the Lloyd Shaw Foundation logo and the words "1964 Lloyd Shaw Foundation 1994".

For a chance to obtain this memento, send \$1 for one raffle ticket or \$10 for 12 tickets to Enid Cocke (address inside back cover). Checks should be made out to the Lloyd Shaw Foundation and should be clearly designated as being for the wall hanging raffle. Proceeds from the raffle will go to the LSF Archives to enable purchase of materials necessary to ensure the preservation of the collection. The drawing for the wall hanging will be held in 1994.

A NEW TIME AND PLACE FOR THE LTI
by Cal Campbell

The LSF Leadership Training Institute is moving to La Foret near Colorado Springs in 1994. The Institute will start on the evening of June 28th and end at noon on July 3rd just prior to the start of the Rocky Mountain Roundup. Full time staff will include Ruth Ann Knapp, Bill and Kris Litchman, and Don Armstrong. Guest speakers will also be utilized.

The move to La Foret provides several advantages. Transportation from the Colorado Springs airpost is available. There are limited on-site camping facilities. The weather will be cooler. The dates could possibly permit taking advantage of airfare savings.

We need your help. The largest single source of students for the LTI has always been through recommendations by LSF members and people who have attended prior Leadership Training Institutes. Most of these people make their plans many months in advance. If you know of anyone who might be interested in attending the LTI, please xerox the centerfold ad in this issue and give it to them directly or contact Calvin Campbell, and he will send them a brochure and other information.

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.

Plan now to attend the

1994

Leadership Training

Institute



June 28th (Evening) to July 3rd (Noon)

La Foret, Colorado Springs, CO

For Information;

Calvin or Judy Campbell

343 Turf Ln.

Castle Rock, CO 80104

Tel: 303-790-7921

The Lloyd Shaw Foundation, Inc.

1994 Leadership Training Institute

The Leadership Training Institute (LTI) started in 1989 and is sponsored by the Lloyd Shaw Foundation. The LTI prepares both new and experienced dance leaders to lead recreational dance programs for a variety of age groups. Leaders have the opportunity to gain experience in teaching methods for square dancing, contra dancing, quadrilles, round dancing, mixers, line dances and folk dances. No prior experience is needed in any of the dance forms used.

Extensive practice time and hands-on experience is available. Advanced sessions are offered for those who desire additional training in a particular dance form. Emphasis is placed on using skills learned in one dance form to teach skills needed in other dance forms. The resulting blend of these dances produces a entertaining and satisfying dance program.

Major Objectives

1) To give new and experienced dance leaders extensive *instruction* and *practice* on how to start, teach and maintain an easy level dance program. The course materials available include a comprehensive syllabus with dance instructions, teaching tips and record references. Corresponding records are available for student practice.

2) To educate dance leaders on an integrated approach to recreational dancing that combines square dancing, contra dancing, round dancing, line dances, mixers and folk dancing. The leaders learn how these elements can be used to enhance each other to produce an outstanding long term dance program.

Square Dances

The leaders learn how to dance and teach a limited set of square dance basics and how to use them in combination with the other dance forms to enhance their programs. No prior experience in square dancing is necessary for new leaders. Emphasis is placed on using the correct choice of words to teach rapidly and accurately.

The dance leaders *learn* and *practice* several techniques for calling square dances. They learn how to choreograph square dances using a limited set of terminology. The syllabus provides numerous complete square dance routines using these terms. The dances include both modern and traditional square dances and singing calls. The sessions include discussions on how to evaluate singing calls and adapt them for use in a limited basics program.

Special sessions for callers wishing to learn more about specific square dance calling techniques are available on request.

Contra Dances and Quadrilles

New and experienced dance leaders *learn* and *practice* techniques for prompting contra dances and quadrilles. Emphasis is placed on understanding the relationship of the timing of the dance actions, the accompanying portion of the music, and dancer reaction time as well as concise and succinct instructional methods. Several contra dances suitable for beginning dancers and for inclusion as part of a community dance program are taught during the LTI and many additional dances provided in the syllabus. Dances include both traditional and contemporary contra dances as well as those in many of the eight basic contra formations. Students will learn to recognize, use and appreciate contra dances and quadrilles in 2/4, 4/4, 6/8 and 3/4 rhythms.

Couple & No-Partner Dances

The dance leaders *learn* and *practice* techniques for cueing and teaching round dances, mixers and line dances suitable for inclusion as part of a community dance program. Emphasis is placed on the relation of the cueing instructions to the music and the dance action. Mixers, couple dances and line dances using numerous rhythms and music styles are used to illustrate teaching principles. Many dances that require little or no previous dance experience are included in the syllabus.

More advanced leaders learn how to teach the basic two-step, the basic waltz and other dance rhythms. Basic dance positions are demonstrated and practiced. Emphasis is placed on styling and correct dancing manners.

Folk Dancing

The students *learn* and *practice* techniques for teaching simple folk dances. The students learn several folk dances appropriate for use with beginning dancers and inclusion in a community dance program. Dances from several nationalities will be included utilizing couple, no-partner, trio, and other basic formations.

Additional Topics

Special instruction is included on PA equipment, Voice Care, Ethics, Leadership, History/Heritage/Tradition, Showmanship, MC Duties, Promotion/Communications, Partners and Program Planning.

Note: All dances and records used are available from either the Lloyd Shaw Foundation or other vendors and can be ordered on site.

1994 Leadership Training Institute Pre-Registration Application

Tuition: \$80.00/person staying at La Foret

Tuition \$85.00/person not staying at La Foret

**A \$3 per day use fee is charged for each person using
the facilities, but not staying at La Foret.**

Syllabus \$10.00

**Room & Board: \$210/person dbl occupancy. \$250 Single
occupancy. Includes breakfast, lunch & dinner**

**Cabins have 2 lower bunks in each of 4 to 6 bedrooms.
Some camp sites are available.**

**Initial tuition deposit is \$40.00. Remaining tuition plus 50% of
the room and board fees must be paid by May 1st, 1994. No
refund can be given for cancellations after that date**

**For more information contact:
Calvin Campbell, Director
LSF Leadership Training Institute
343 Turf Lane
Castle Rock, CO 80104
(303) 790-7921**

Name

Address

City

St

Zip Code

Telephone Number

Directors/Staff

Calvin & Judy Campbell

Bill & Kris Litchman

Don Armstrong

LSF EASTERN DANCE CAMP

by *Ed Butenhof*

The tradition of a Lloyd Shaw dance camp at Copecrest has come to an end. Because of steadily increasing costs, the dance camp attendance this year was down considerably. While those who came had a great time, a number of those attending indicated that financially they would not be able to come back next year. Reluctantly, the Foundation's Board of Directors agreed to cancel the scheduled dates at Copecrest for 1994. The western dance camp at La Foret in Colorado will, of course, continue, and it is hoped that some of those who would otherwise have come to North Carolina will attend that camp.

Because of the lead time required to secure a site and plan a camp like ours, there will be no eastern Lloyd Shaw dance camp in 1994, but we do hope to secure a new site and begin a new tradition in 1995. Ed Butenhof, who has directed the Copecrest camp for the last several years, would like your help in finding a new site somewhere east of the Mississippi. If you have any suggestions, please write him (address inside back cover) or telephone him at (704) 697-9773. In addition to whatever you know about your suggested site, please find out and tell him who to contact about the facilities and, as possible, get information about food, cost, and availability. The preferred time period for such a camp is late summer or early fall and, of course, when we find a satisfactory site, we would plan to return on a continuing basis from year to year.

RMDR SYLLABUS FOR '93

The 1993 Rocky Mountain Dance Roundup Syllabus includes 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 (address inside back cover).

THE CONTRA CORNER

by *Bill Litchman*

Not having received any responses to my leading comments about folk and traditional dancing in a recent column, I'll just get to the dance.

The dances presented this time come from a master-hand. Don Armstrong has a name and reputation in the contra field which is well deserved and which has been earned over a long period of time. His example of teaching excellence and informed leadership is unexcelled.

As more and more contra calling is being done to live music, it is important for callers to understand how to utilize the special virtues of having live musicians to work with. Be careful; the music for this first contra must be a 40 bar tune. Try these dances with your live musicians.

THE TAVERN REEL

BY: Don Armstrong

FORMATION: 4 couple proper contra set

MUSIC: There is a Tavern in the Town - 40 bar tune

RECORDING: Look at your Scottish records for a 40-bar tune such as Scottish Ramble, Jimmy Shand, band A1, 8 x 40 bars, twice through the dance

Introduction:

- - - -, All join hands, get ready, go, (see notes)

- - - -, - - Do it again

- - - -, - - Two hand turn,

- - - -, - - Top couple slide down,

- - - -, Right to your own, and reel up the set,

Once and a half - -, - - Now a left to #4,

- - And a right to your own, - - Now a left to #3,

- - And a right to your own, - - Now a left to #2,

- - Box the gnat with your own, follow the leader,

- - - -, Make an arch, and the others dance up.

(continued next page)

Alternate ending:

In place of the last two lines, you can substitute the following two lines:

- - Box the gnat with your own, active couple
 sashay down center,
- - - -, All two hand turn (or swing) your own.

Notes: On the first measures of the dance, the command to "all join hands, get ready, go" means for all dancers to join both hands and perform a "La Raspa" dance action. Hop on L and point R to right front, heel on the floor (2 counts), then hop on R and point L to left front (2 counts), and then do three hop-and-point actions quickly (3 counts), waiting on the last (8th) count. During the second 8 counts, the sequence is repeated beginning with hopping on the R foot.

Don suggests that, except for the top couple, the two hand turn should be performed in 6 counts, backing into place on counts 7 and 8. Meanwhile the top couple slides down the center with six quick slips, past the fourth couple, and then comes (slips) up the set in the last two counts of the phrase to stand just below the fourth couple.

The reel of the set should begin with active couple taking right hands in a pigeon wing hold and then alternate hands with outside dancer (L) and partner (R) until they are at the top again facing their partner to do the box the gnat figure.

At the end of the dance, two alternative sequences are available. In the first, all dancers face up and, following the top couple, march down the outside in a line, top couple making an arch at the bottom and the others going past them, through the arch and up the set to put a new couple at the top.

In the second, alternative ending, the top couple slides down the center to the foot and all turn partners two hands.

(continued next page)

There is a second contra for this month which also utilizes an unusual length of music. Be sure that you find a 48 bar tune for this dance.

MIRROLINE CONTRA

BY: Don Armstrong -

based on an idea by Glen Morningstar

FORMATION: 5 couple proper contra set

MUSIC: 48 bar music such as Johnson's Hornpipe or Brandywine Quickstep.

RECORDING: English or Scottish music such as The Pride of Lancashire, the Hoghton Band, band B6, Hoghton Rapper Team, 5 x 48 bar; the Square Crows Band, band B2, Hot Punch, 5 x 48 bar; English Folk Danced by Jimmy Shand, band B5, Shandon Bells, 5 x 48 bar.

Introduction:

- - - -, All the men go forward and back.

- - - -, All the ladies go forward and back,

- - - -, Top couple do sa do,

- - - -, - Top couple swing,

- - - -, With the one below mirror allemande,

Once and a half around, to the next with a mirror
turn,

Once and a half around, to the next with a mirror
turn,

Once and a half around, to the next with a mirror
turn,

Once and a half around, to the bottom and swing
your own,

- - - -, Active come up the center and cast,

- - Everyone follow, - - Down the outside,

Arch at the bottom, - - march up to place.

Notes: Don mentions that this dance can be done with all combinations of dancers. That is, one doesn't need to have the traditional man-woman couple. In addition, most children can master this

(continued next page)

dance; just make the swings into two-hand turns. He also suggests that for more energetic dancers, the 1 1/2 pigeon-wing mirror turns on the sides can be replaced with a "swing the next and progress" action.

Remember that only one couple is active throughout this dance, and this may be a factor in determining whether you should use this dance in certain situations. On the other hand, there should be plenty of occasions where this dance might be just the thing.

The mirror allemande is begun with the active dancers finishing their swing facing down (man on the women's side) and doing a turn by the "handy hand." That is, the man turns the second woman with his left (pigeon wing) while the woman turns the second man with her right once and a half around to progress to couple three. This action is continued, alternating hands, until the active dancers reach the bottom where they swing with each other in the center.

LIVE MUSIC AT RMDR

Each year band members at the Rocky Mountain Dance Roundup 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 sending your contribution to Diane Ortner, Director, Rocky Mountain Dance Roundup. Make your check payable to the Lloyd Shaw Foundation, and mark it with the notation, "Fred Bergin Music Scholarship Fund."

THE TWO COUSINS

by *Enid Cocke*

This waltz mixer was composed by Wil van den Berg, The Netherlands, and is printed here with her permission.

Formation: couples facing in a big circle, men's backs to COH.

BARS

- 1-2 SIDING TO R, "HOOK" LEFT-FACE TO BRING R SHOULDERS TOGETHER
Partners move diagonally to their right, keeping eye contact, in a siding motion; on the second bar they hook around to end with R shoulders together, M facing toward COH and W to wall. Footwork for both: R, L, R; pivot L-face on L, touch R, hold on 6.
- 3-4 GYPSY AROUND TO TRADE PLACES IN 6 STEPS
They do a modified gypsy, moving CW with their R shoulder blades kept close, right arms extended behind partner's back; then they step into partner's place and face.
- 5-8 BALANCE FORWARD AND BACK; TURN SINGLE R-FACE
- 9-16 REPEAT THE FIRST 8 BARS, RETURNING TO ORIGINAL PLACES
- 17-20 WALTZ FORWARD IN RLOD 3 BARS, TURNING TO FACE ON BAR 4
In open position with M's L and W's R hands joined, take 9 running steps forward and turn to face on the three steps of bar 4.
- 21-24 WALTZ FORWARD IN LOD 2 BARS; TURN SINGLE
(continued next page)

In open position with M's R and W's L hands joined, take six running steps forward in LOD; mirror turn single in six steps, W to R and M to L.

25-28 WALTZ FORWARD IN LOD 3 BARS TURNING TO FACE ON BAR 4

Take 9 running steps forward in open position in LOD; turn to face in the three steps of bar 4.

29-32 WALTZ FORWARD IN RLOD 2 BARS; TURN SINGLE TO A NEW PARTNER

As in bars 17-18, take 6 running steps in open position in RLOD; mirror image turn single, W to L and M to R, W going wide to meet the next M in LOD.

Note on footwork: It is a right foot lead for both dancers on bars 1-16. Thereafter, they can shift to outside feet or simply keep the same lead. Wil comments that historically there was probably more freedom in choice of lead foot than is currently the case. The important thing is for the dancers to enjoy the flow of the dance.

If you saw Kenneth Brannagh's wonderful film version of *Much Ado about Nothing*, you saw a few seconds of the dance sequence that inspired this dance. The key movement is in bar 3 where the dancers pass around each other momentarily back to back. The title is a reference to Hero and Beatrice, the two cousins in the play.

At RMDR in July our band made an "unofficial" recording of the tune for this dance. That is to say that the recording was not made under studio conditions. However, the music is highly danceable and features a nice variety of instrumentation. The musicians dedicated their efforts to a musician's scholarship fund for the dance week, to

(continued next page)

THE LSF'S 30TH ANNIVERSARY CELEBRATION --
July 9-10, 1994

by *Enid Cocke*

Save these dates on your calendar. The Foundation's 30th anniversary will be celebrated with a special gathering in Colorado Springs. Tentative plans are to combine the first and last days of the Lloyd Shaw Dance Fellowships that were conducted in Colorado Springs in the sixties and seventies: we will gather Saturday afternoon at the Shaw family cabin west of Divide (a 40-minute drive west of Colorado Springs) for hiking, reminiscing, dinner, and singing. On Sunday we will dance a full day and conclude with a cotillion ball in the evening. As we go to press, negotiations are under way to use the Cheyenne Mountain School gymnasium, the same one where Lloyd Shaw conducted his last summer classes, for the daytime dancing, and the Broadmoor Hotel ballroom for the cotillion. It should be an elegant, memorable weekend.

I hope that you will not only plan to come but will share in the planning. We will put together a comprehensive program, but at this stage we are open to requests. Think back over your experiences dancing with the LSF and remember those dances that you loved most to do. Write them down on a card and send them to me. If you have other ideas for making the weekend special, please pass those on as well. I'll look forward to hearing from you. My address is on the 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

Wednesdays-- 6 to 7:15 --UNM Ballroom Dance
7:30 to 10:00 PM--Scandinavian Dance

Thursdays -- 5:15 to 6:45 PM--Karate

Fridays -- 7:30 to 10:00 PM--UNM Ballroom Dance

Saturday -- 9:00 to 10:30 AM--Karate
-- 5:00 to 6:00 PM--UNM Ballroom Dance

2nd Saturday-7:30 to 10:00 PM--English Country
Dance--music by the Boxwood Consort

Sunday -- 2:00 to 4:15 PM--UNM Ballroom Dance
-- 5:00 to 7:00 PM--High Desert Dancers

At times on Saturday and Sunday, the hall is rented for special workshops or extra team or individual practice.

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

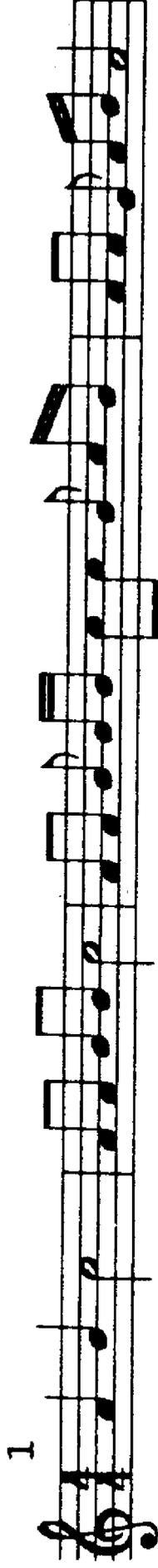
ROUND DU JOUR

by *Sol Weber*

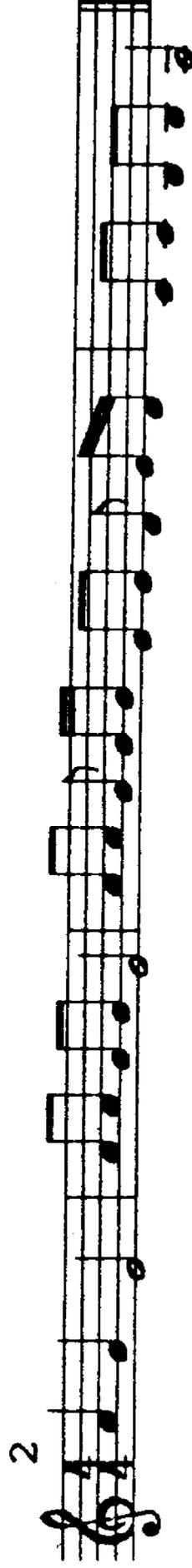
Here's a simple but beautiful round with folk song origins. Pick a comfortable starting note and sing away. As usual, please do share or trade rounds with Sol Weber, 25-14 37th Street, Astoria, New York 11103.

(continued next page)

NIGHT WINDS BLOW
Folk Song Chorus arranged by Sol Weber



1 Night winds blow. Carry me to you. One more night
on the rolling sea, and our journey will be through.



2 Night winds blow. Carry me to you. One more night
on the rolling sea, and our journey will be through.

THE ORIGINAL FOUNDATION DANCE MUSICIAN

by *Enid Cocke*

Fred Bergin was a great musician who spent his life making music for people to dance and skate to. During the big band era he played with the Dorseys and Bix Beiderbeck. He subsequently created his own recording company, Rinx Records, and provided the music for ice and roller skating rinks all around the country. When he saw what Lloyd Shaw was doing with dance, Fred came to him and proposed a partnership to make dance recordings. They produced many recordings, most of them for round dances, which required specific tunes. Fred worked his magic with choreographers like Dena Fresh, Carlotta Hegemann, and the Tuffields to find just the right tune and then to give it just the right feel to suit the character of the dance. Fred worked with piano and organ, creating a mix of sounds. Nowadays most dance music uses different instrumentations, but none of it is more danceable than Fred's music.

Those who attended the Lloyd Shaw Fellowship in the fifties and sixties had the thrill of dancing to Fred. He could sound like an entire orchestra with his piano playing for hash calling, and his playing of Barnacle Bill was full of wit and drama, perhaps drawing on his early days when he played piano in silent movie theaters! In the evenings people loved to gather around the piano and listen to Fred play requests. And they were privileged on a few occasions to hear him give lectures on the structure of dance music or on the trends in popular music.

Fred was a quiet, gentle, decent man who won the affection of all who knew him. He created magic with his music and made us all dance a bit more beautifully because of the lift and inspiration that his music gave us. We remember him with deep gratitude.

STIR THE BUCKET

Bill Litchman writes that his trip to England was very successful. ". . . At Sidmouth we had packed halls for all of the workshops. They were the first activity of the day (9AM) for six days in a row and we concentrated on traditional western square dance with only a few excursions into gimmicks and other things. At the last (review) workshop, we had over 33 squares and it ended with over 5 minutes of stamping and applause. I didn't think that the English would participate in something like that! Broadstairs was a very different experience our time slots on arena programs kept getting longer"

The **Lloyd Shaw Foundation** has several excellent publicity boards maintained in stylish fashion by board member **Libba Grey**. They are easily shipped via UPS and are wonderfully suited for use at conventions. If any reader is planning to attend the **National Square Dance Convention** next summer, we request their assistance in setting up these displays, as we have been invited to participate in the Showcase of Ideas. Write to **Libba** or Publicity Chair **Marie Armstrong** (addresses inside back cover) for details.

Heiner Fischle was one of a group of German friends who spent over three weeks in the USA this summer, square dancing with groups in Mississippi and Tennessee and capping their trip at the National Square Dance Convention. There Heiner taught a French Quadrille, American Style to the elegant music of Offenbach's 'Vie Parisienne'.

We were saddened to hear of the death of a friend, Otto Hegemann, on September 2, 1993. Otto was an engineer, successful as a businessman and as a member of the armed forces and, on the other side of the coin, a painter and a dancer. We knew him best as the perfect dancer for the choreography of his wife, Carlotta. Our sympathy goes out to her at this time.

EVENTS OF NOTE -- Mark your Calendar 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 -- La Foret near Colorado Springs -- June 28 (overnight only) - July 3, lunch. See centerfold registration form in this issue for more details.

LSF Rocky Mountain Dance Roundup, La Foret near Colorado Springs -- Pre-camp -- July 1 (overnight only) - July 3, lunch. Regular camp -- July 3 (dinner) - July 9, breakfast. See registration form in this issue for rates.

LSF Thirtieth Anniversary Celebration -- tentatively scheduled for July 9 - 11 in Colorado Springs, CO. For more details, see article in this 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.

Spring Weekend at Hoepertingen, March 26-28, 1994, Hoepertingen, Belgium. The program will focus on American square and contra dancing. For a brochure, write Anglo-American Dance Service, Resedastraat 8, B-9920 Lovendegem, Belgium.

Country Dance Week and Touring in the Czech Republic, August 2-18, 1994. Don Armstrong, Margot Gunzenhauser of Denmark, Barbara Kinsman of England, and Jasan and Frantisek Bonus of Prague will conduct the dance week at Zdar. Tours before and after in Prague and in the Moravia area bring the holiday to 16 full days. Write Marie Armstrong, PO Box 1060, Canon City, CO 81215 for details.

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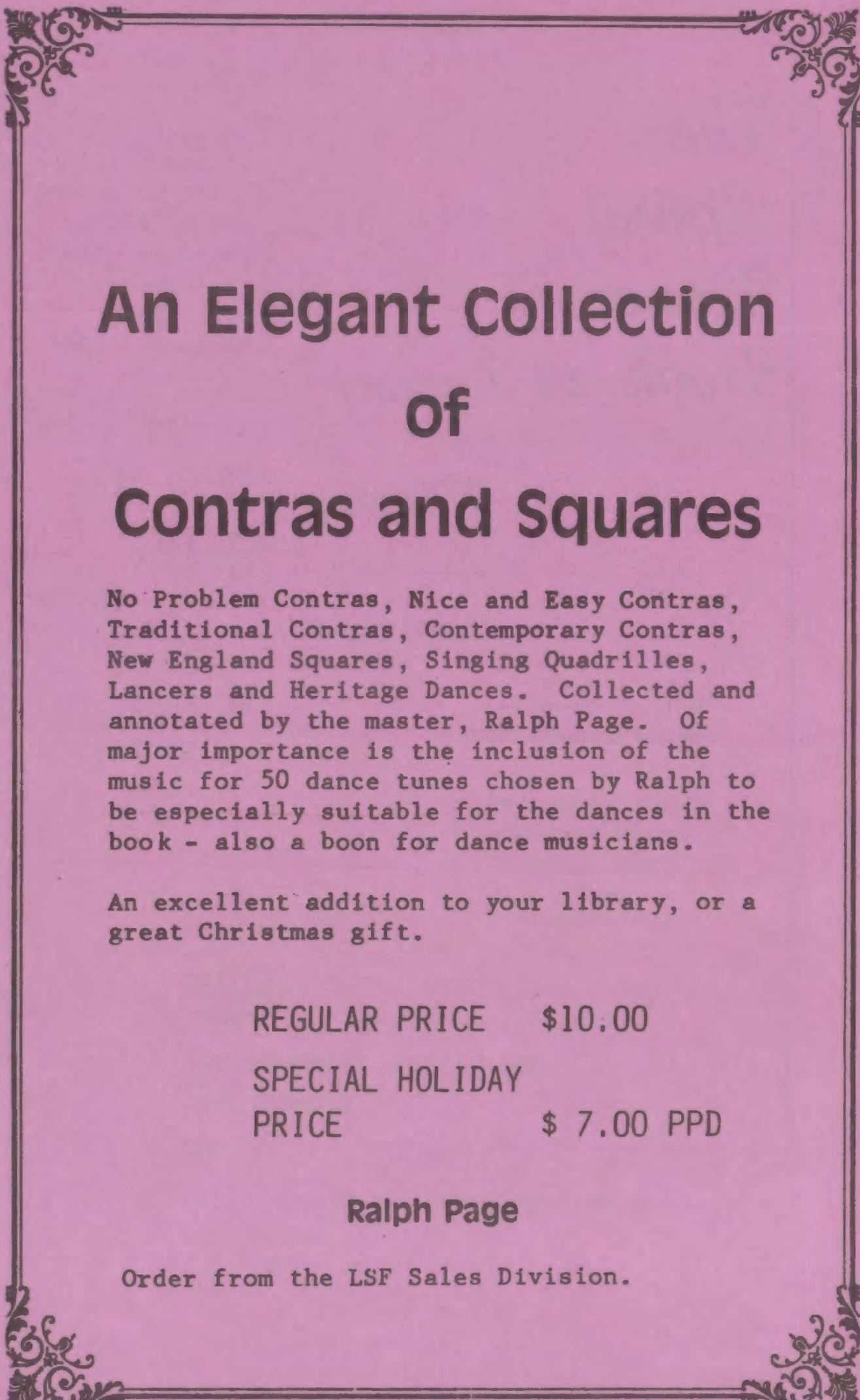
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- Don and Marie Armstrong, P. O. Box 1060, Canon City, CO 81215 (719) 275-8755. (Board of Directors; Don: Executive Committee; Director of Recordings Division)
- Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28739 (Treasurer; Board of Directors)
- 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, % 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, % 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)
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