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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

March 1994

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.

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

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LETTER FROM THE PRESIDENT

by *Enid Cocke*

This summer the Foundation will mark its 30th anniversary. Thirty years is not a remarkable time in the larger scheme of things, but it is a significant portion of my life. Indeed the Foundation has been an integral part of my life since I was a teenager, and what a wonderful part it has been!

For me the Foundation has been, first of all, a nucleus of wonderful teachers and friends. They first taught me how to dance and then tried to impart their leadership skills so that I could also share the joys of dance with others. And now they are my extended family--my aunts, uncles, cousins, and siblings. It is simply impossible to imagine my life without them. My Foundation family welcomed my husband into the circle 26 years ago, and our daughters subsequently grew up in the family, at first watching the dance from the side but soon joining in. The tradition carried on another generation when our daughter Meagan attended the Leadership Training Institute and then called a contra at the next Foundation dance week. I have never been prouder or happier.

The Foundation has carried on beyond the lives of Lloyd and Dorothy Shaw the opportunity to dance our full spectrum of American dances. What a joy it is to be with a group of people who can really waltz, who can dance a docey doe (not to be confused with the simple dos a dos, which they can of course do), who will learn a 19th century lancers quadrille, and who are open to trying everything else under the dancing sun from Scottish to Israeli to English country dancing and (last summer) a French farandole. What a joy it is to dance with people who are trying to dance with grace, who dare to dance beautifully.

The Foundation has also taken its place among dance organizations in the country and put us in touch with these other groups and leaders. Our Archives, under the direction of Bill Litchman, has been recognized as the central clearing house for
(continued next page)

dance archives. Thanks to the particular origins and interests of our individual members, we are connected to the Country Dance and Song Society, to Callerlab, to Legacy, and to the National Folk Organization, to name a few.

Another activity of Lloyd and Dorothy Shaw that the Foundation has carried on is providing recorded music so that people everywhere can dance whether in a big dance hall or a church basement or a home recreation room. Under Don Armstrong's leadership, the Foundation continues to provide music for a wonderful variety of dances.

My life would unquestionably have been much poorer without the Foundation. And, I dare to say, the national dance scene would be less rich without the contributions and resources of the Foundation. Elsewhere in this magazine you will find news of our 30th anniversary celebration, which will follow our dance week at La Foret, near Colorado Springs. Please join us for both events so you too can say Happy birthday and Thank You to the Lloyd Shaw Foundation.

Eric



**30TH ANNIVERSARY REUNION --
COLORADO SPRINGS -- JULY 9-10, 1994**

by *Enid Cocke*

Plans are shaping up for celebrating the Foundation's 30th birthday next summer in Colorado Springs.

We will begin by meeting Saturday (July 9) afternoon at Coombe Corrie, the Shaw family cabin about 45 minutes west of Colorado Springs. There we will hike and reminisce and sing and eat a picnic supper and watch the sun set over the western mountains. Sunday, July 10, we will dance all day in the Cheyenne Junior High School gym where Lloyd Shaw conducted his summer classes. We will dance a selection of our favorites from the Five Part Singing Quadrille and a docey doe hoedown to our more recent favorites.

That evening we will have a cotillion ball. We will wear our best dance clothes (long dresses for the ladies if they have them) and dance a wonderful program of dances from the rich repertoire that has developed over the Foundation's 30 years. We are still hoping to hold the cotillion in the Broadmoor Hotel ballroom, but the hotel will not commit it to us until closer (six to eight weeks) to the date of the event. Otherwise we will dance in the school gym.

A registration form is enclosed on the next page of this issue of the ADC. If there are any dances that you especially want to do at the reunion, please send a list with your registration. If you don't want to tear a page out of your magazine, simply write down all the information requested and send it with your registration fee to Enid Cocke.

PLEASE NOTE: we will not be able to wear street shoes on the gym floor. So plan ahead. Bring your soft leather dance shoes, your ballet slippers, your mocassins--whatever. Of course the school would approve of sneakers or tennis shoes if you can stand to dance in them. But leave your cowboy boots at home.

**CALLING ALL LLOYD SHAW FOUNDATION
MEMBERS TO ATTEND THE 30TH ANNIVERSARY
CELEBRATION JULY 9-10, 1994, IN COLORADO
SPRINGS, COLORADO**

Name (s) _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Please send me motel information: ()

Registration fee enclosed: _____

Optional donation to the 30th Anniversary Endowment
Fund enclosed: _____

Total amount enclosed: _____

Costs: \$25 per participant for LSF members whose
dues are paid through 1994.
\$45 per participant for non-LSF members
(1994 dues included in the fee.)
\$80 per couple for non-LSF members
(couple membership included in the fee.)

The fee covers supper at the cabin and a catered
lunch Sunday noon at the school, in addition to
refreshments, building rental, and incidental
expenses.

* * * * *

Send registration information, fees, and list of dances to:
Enid Cocke, 2924 Hickory Court, Manhattan KS 66502
Questions? Call Enid at (913) 539-6306, evenings.

WHY I ENJOY THE LLOYD SHAW FOUNDATION

by Don Armstrong

I was a founding member and the first President of our foundation. I am now, and have been for many terms since its incorporation, a member of the Board of Directors. Presently, I am the director of the Recordings Division and supervise the Sales Division. I also have served on the staff of nearly every Foundation dance camp or workshop throughout this country and abroad.

Why have I been so totally committed to serving this organization for all of these years? Two very simple and completely inter-related reasons: First, I believe in its purposes and what it is trying to promulgate. And second, I thoroughly enjoy it! I had been calling and teaching square dance quite successfully and for many years before I met Dr. and Mrs Lloyd Shaw. In fact, I was introduced to them when out west on a Square Dance Goodwill Tour for the City of St. Petersburg, Florida, and had the pleasure of interviewing Pappy for the radio show I was doing via mailed-in tapes.

Pappy had an infectious joy which he infused into everything he did - especially dance! Dorothy was a lovely person and was, without question, "the wind beneath his wings." This first visit was the start of a life-long friendship, during which I would discover their commitment to the joy and beauty of dance, the value it had in our society, and the devotion they shared in preserving and developing it for others.

Dance, in any form or from any cultural background, interested Pappy, and he was intrigued by the possibilities of its use with people of all ages. He was a sponge - soaking up dance material from every conceivable source, and like a sponge, could be readily squeezed to express and share what he had collected. Although Western square dancing (Cowboy Dancing) had surfaced as his main love, its place was almost equally shared with round dancing. Ethnic origin made little difference - as did dance form, music, or formation. If it was happy,
(continued next page)

musical, flowing, and fun - he liked it! As he so often said, "KEEP IT SIMPLE - KEEP IT FOLK!"

He would have whooped with joy seeing some of today's enthusiastic Israeli dances, and literally beamed watching our contemporary, beautiful contras! In all truthfulness, I think that he would have frowned at some of the "stop and go dancing" that crops up in Modern square dancing, primarily because he preferred dance movement to flow smoothly - without a pause - from one action into the next. But, if the dancers were smiling, if the dancers were enjoying each other, he might have at least partially accepted it.

He was also an innovator, a man who accepted change within dance - as long as it met with his standards of grace and joy and kept within his high values of acceptable social behavior. He himself created new figures - and welcomed new ideas - always within the guidelines of good taste and good manners. He welcomed new approaches but never accepted things "just because they were new."

This is my picture of the man in whose honor our foundation was named. Because he and I shared so many of the same ideals, values, principles and philosophies of life and dance, I helped create the foundation and, for thirty years, I have believed in what we are trying to preserve and accomplish.

Following my career as a civilian test pilot, one of my goals was to see the Foundation be in the position to share the pleasure of dance with many others. As I have enjoyed sharing what was shared with me, I fervently hope that I have also been able to help the LSF fulfill its purpose. When a man has a goal and is given the opportunity to achieve it, he should be grateful and happy - as I AM! - thanks to the Lloyd Shaw Foundation which has given me the opportunity to watch a dream unfold!



BOARD NOMINATIONS

by *Ed Butenhof*

The Lloyd Shaw Foundation elects members of the board at the annual membership meeting, which will be held on July 3, 1994, at the Rocky Mountain Dance Roundup. Each member is elected for a three year term, and, if re-elected, can serve an additional three year term. Six directors, Cal Campbell, Bill Litchman, Chuck Jaworski, Frieda Van Vlaenderen, Ruth Ann Knapp, and Marie Armstrong are completing a three year term this year. Continuing members of the board, whose terms will not yet be completed, are Don Armstrong, Ed Butenhof, Elizabeth Grey, Grant Logan, Diane Ortner, Onie Senyk, Dale Sullivan, Henry Thompson, and Rusty Wright. Since the maximum membership of the board is set at fifteen, there are six positions to fill this year. The nominating committee of Ed Butenhof and Rusty Wright has suggested the following candidates for three year terms beginning in July, 1994. All have agreed to serve if elected.

Cal Campbell, Castle Rock, CO; current board member and director of the Leadership Training Institute, CALLERLAB and LEGACY affiliation.

Chuck Jaworski, Chicago, IL; current board member, professional caller; CALLERLAB affiliation.

Enid Cocke, Manhattan, KS; Lloyd Shaw Foundation president.

Ruth Ann Knapp, Saginaw, MI; current board member and Lloyd Shaw Foundation membership chair.

Marie Armstrong, Canon City, CO; current board member and Lloyd Shaw Foundation publicity chair.

Henry Caruso, Middleburg Heights, OH; Lloyd Shaw Foundation vice president.

The Foundation is always looking for people to serve on the board who can bring a new viewpoint and different experiences to discussions and decision-making. Nominees should be members of the Foundation and should have first-hand experience of Foundation events and activities. Members of the board of directors are expected to attend the annual board meetings if at all possible. Nominations will be accepted from the floor at the membership meeting; however, the nominee must have been contacted in advance and agreed to serve.

KENTUCKY SUMMER DANCE SCHOOL

June 26 - July 2, 1994

at
Kentucky Leadership Center
near Lake Cumberland at Somerset, KY

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STORYTELLING,
QUILTING, CHILDREN'S
PROGRAM, & MORE
.....

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MUSIC BY:

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REGISTRATION - Information: KSDS, PO Box 4128, Frankfort, KY 40604
.....
(502) 223-8367 or (502) 747-5700 [Answering machines during day]

.....
ENGLISH, APPALACHIAN
CLOGGING, SQUARES,
CONTRAS & MORE
.....

LINES ABOUT SQUARES

by Dick Pasvolsky

During the late nineteenth century, social dancing (which included round dances and quadrilles) in the urban areas of the eastern part of the United States was, in general, quite formal. But, as a large number of people moved to the cities from the less populated areas, they introduced to some of the city dancers the relaxed informal atmosphere and style that had become increasingly more characteristic in the rural areas as the century progressed.

Many, but not all, of the dance masters modified their philosophies of and approaches to their teaching in order to adapt to the new trend. Allen Dodworth perhaps best epitomized the group of dance masters who refused to be swayed by that new trend, which they felt to be quite undignified to say the least. His position is expressed explicitly in the first two sentences of the chapter on the quadrille in his manual, Dancing and its Relations to Education and Social Life, published in 1885.

At no time are the habits of good-breeding so evident as when moving through the figures of this class of dances. This will be readily appreciated by those who have enjoyed the good-fortune of joining a set composed of cultivated persons.

The chapter in which those words appear is headed "Quadrilles and Other Figure Dances (So-called Square Dances.)" That may indicate that although the term "square dances" had been in common usage for about fifteen years, he was still somewhat reluctant to accept it completely into his vocabulary.

Very popular during the latter half of the nineteenth century was the performing of some of the quadrille figures using ballroom dance steps. In some quadrilles, a particular dance step was used as the basic step throughout the dance. In other quadrilles, a waltz or another dance step was used in only one or two figures. Among the many dances described by Elias Howe in his American

(continued next page)

Dancing Master and the Ballroom Prompter, are quadrilles with names such as "Golden Star Waltz Quadrille," "Mayflower Schottische Quadrille," "Military Polka Quadrille," "The Galopade Quadrille," "Polka Redowa Quadrille," and "Mazourka Quadrille."

In order to be able to execute "properly" the steps for each of those ballroom dances, one was obliged to learn the five dance positions (placement of the feet) and precisely how they were to be used in the execution of each of the various steps. The "properly" trained quadrille dancer also had to learn how to move various parts of the body (feet, knees, torso, head, eyes, hands) and to practice the skills required for the precise execution of each of the movements. To execute a bow or "courtesy" (later curtsy), a movement that we consider quite simple, one had to learn and practice a series of intricate foot movements and changes of body positions. In his Art of Dancing (1863), Thomas Hillgrove uses 141 words to describe the bow and many more to explain how the bow should be adapted for dancing the quadrilles. He uses more than 200 words to describe the "courtesy."

The rapid diminishing of the popularity of that very demanding style of dancing is quite understandable. With the advent of calling and the simplification of the execution of the figures, leaders no longer were required to be highly trained dance masters. Many of the figures and steps were modified and dances were written simply as a series of prompts or calls. The group of adherents to the more formal style of dancing was composed largely of members of the upper social and economic classes, many of whom considered that type of dancing to be a status symbol, and those who were exceptionally adept in the skills of dancing and enjoyed the challenges that the demanding style of dancing offered them.

To illustrate the use of the various ballroom dance steps in some of the quadrilles of the late nineteenth century, I have selected "Frankenstine's Prairie Queen Quadrille" as it appeared in Gems of the Ball Room Call Book for the Professional and Amateur Prompter, published by E. T. Root and Sons in 1896. As the title implies, only the calls and

(continued next page)

brief pertinent instructions are written for each of the dances contained in this manual. The figures are not described fully. The book was written for the prompter who was assumed to have learned how to execute the figures included in the dances.

FRANKENSTINE'S PRAIRIE QUEEN QUADRILLE
(Operatic Airs)

Figure 1

Introduction, 8 Bars

First four forward and cross over	4 bars
Lead to the right	4 bars
Forward and Back	4 bars
Circle four hands around	4 bars
Half promenade	4 bars
Half right and left to places	4 bars
All balance to corners	4 bars
Turn corner ladies to partners places	4 bars
All waltz	16 bars

Repeat three times. Play four times.

Figure 2

Introduction, Redowa

First four lead to the right	4 bars
Change partners and swing out in a line	4 bars
Ladies half chain across	4 bars
Ladies half chain in a line	4 bars
Ladies half chain across	4 bars
Ladies half chain in a line	4 bars
Forward all and back	4 bars
Turn partners to places	4 bars

All Redowa. Repeat three times. Play four times.

Alternate with lead to left, etc.

Figure 3

Introduction, Polka

All forward and back	4 bars
Circle half around	4 bars
First four half right and left	4 bars
Side four half right and left	4 bars
First four to the right and salute	2 bars
First four to the left and salute	2 bars

(continued next page)

First four to places and salute 2 bars
 All salute corners 2 bars
 All balance to corners 4 bars
 Swing corner ladies to partners places . . 4 bars
 All polka with new partner twice around . 16 bars
 Repeat three times. Play four times.

Figure 4

Introduction and Salute

Head ladies turn opposite gents with right
 hand 4 bars
 Turn side gents with left hand 4 bars
 Turn opposite gents with right hand 4 bars
 Turn partners with left hands 4 bars
 All join hands ladies face out forward
 and back 4 bars
 Forward again 4 bars
 All chasse 4 bars
 Swing corner ladies (or the lady you
 meet) to partners places 4 bars
 All gallop, last time around the hall.

Repeat three times. Play four times.

Note: The chain sequence in Figure 2 is the one Ricky Holden called "The Route" in the late 1940's.

Glossary:

- Galop (also gallop): An early name for our present two-step.
- Galopade (also gallopade): Couples slide (chasse) eight steps to man's left, followed by a half turn and eight more sliding steps, moving to man's right (all slides in line of direction)
- Polka Redowa (pronounced Red' o wa): Introduced in 1852. The definitions of Howe (1862) and Dodworth (1885) differ slightly. Howe's version is: "Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; recommence the same with the right foot." Dodworth's shortened version is "slide, change, leap, hop"; the leap and hop are done almost simultaneously. I interpret the word "change" to mean a closing step with the free foot.

(continued next page)

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NINTH ANNUAL SAN DIEGO CONTRA DANCE WEEKEND

FRIDAY - SUNDAY

JULY 22, 23, & 24, 1994

CONTRA LEADERS:

Don Armstrong
Glen Nickerson
Paul Moore

*Locale: University of
San Diego*

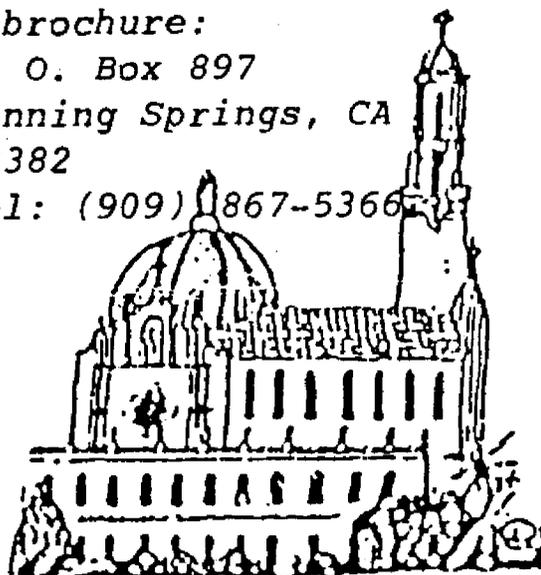
*Some contra experience
is necessary.*

*SPACE IS LIMITED. PRE-
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Running Springs, CA
92382*

Tel: (909) 867-5366



THE ROCKY MOUNTAIN DANCE ROUNDUP, '93

by *Linda Bradford*

As the winds of March and the pale spring sunlight chill us to the bone, it is a great pleasure to think back on the warmth and fun shared last summer at the Rocky Mountain Dance Roundup. Almost eighty people from four different countries (not counting New Mexico) gathered in July for our second visit (but sixteenth RMDR) to La Foret Camp near Colorado Springs.

Farthest to travel were Erich Fritz, Eva Hopfmueller, and Ada Selent from Germany and Anne-Marie Fighiera and Alain from France, who shared some folk dances from their country. Other special guests included Nancy Biehler and her Heritage Exhibition Dancers who came from Texas to learn more about traditional square dancing and to share some Appalachian Big Circle dances.

La Foret is beautifully situated at the foot of Pike's Peak, with rustic but comfortable tree-shaded cabins surrounding a meadow of wildflowers. The dining hall/dance floor overlooks the mountains, with meals and dance breaks affording crystalline air and a breathtaking view. Many of us enjoyed the heated swimming pool and the nature walks on the grounds of the camp.

The pre-camp was an experiment in 1993 but was deemed such a success that it will be repeated this year. During the two days before the regular camp started, attendees who felt the need for extra work in any of the dance areas could have introductory classes. In addition to making those people feel more competent, an added bonus was the special camaraderie which developed.

In fact, the 1993 RMDR was such a resounding success that before they left camp, over 20 participants pre-registered for 1994. Imagine yourself this July in the fragrant Colorado summer, dancing in the warmth of friendships old and new. Look for the registration blank in this issue and send your pre-registration check to Diane Ortner before the camp is filled!



THINKING ABOUT DANCE: A PROMISSORY NOTE

by *John Forbes*

The Foundation pauses to mark its 30th Anniversary, a chance to look back, to savor people and moments of the past. We do this collectively and individually. What a worthwhile, caring activity! Enjoyable, memory-filled, important. That's one way to look at, to use an anniversary. I prefer to regard this anniversary as a promissory note, an indication of things future. The Foundation can bring considerable energy and resources to visualize and understand its past. The presence of that energy today, however, indicates activities of the future will assuredly take place. LSF member or not, you can count on more good dance events to come.

The individual impact will be, well, uh, individual in nature. You will continue to dance the old, friendly, familiar dances that provide a high aesthetic return on your investment. You will dance with dear friends of the past who share your joy. Yet the future will bring you new friends, new wonderful dances that are worth the effort. You will dance in new places to new (to you) musicians and/or records. You have lots of enjoyment to anticipate. You, yourself, will be different. As you grow older, your energy/fatigue mix changes. The calm/stress level sets at a new point on the scale. You will bring a different pattern of background experiences, awareness, and appreciation to what you do on the dance floor.

In the days to come the old constants, the "things-what-brung-ya" in the first place, will always be present: good dances from good callers to good music with good friends, in pleasant surroundings. An unbeatable combination.

Would Lloyd Shaw be proud of the Foundation's directions and services today? I think so. To me, the key to the Foundation is the people, scattered across the country, perhaps the world, who look for joy, fellowship, and a good return on their personal dance investment. Foundation strength comes from all of us. The Foundation thrives on the individual efforts, all the pioneering moves,
(continued next page)

of its members. Lloyd Shaw, the organizer, the pioneer who brought American's dance past into the future, would appreciate the current direction of these traits. He ultimately began the promissory note to the future, and we are taking our vision of his dream to its finest reality. So -- Happy Birthday Lloyd Shaw Foundation, wherever you are!

LSF EASTERN DANCE CAMP

by Ed Butenhof

As noted in the last issue of the *American Dance Circle*, Copecrest will no longer be the site of the Lloyd Shaw Foundation Eastern dance camp due primarily to cost considerations. There will be no eastern camp in 1994, but we have found a new site for 1995, so please put in on your calendar for August 13-19, **1995**.

Beginning with Sunday dinner and extending through Saturday breakfast, we will be enjoying the facilities of the Kentucky Leadership Center on Lake Cumberland near Somerset, Kentucky. It is just two hours driving time from Knoxville, TN, with two fine wooden dance floors, rooms with private baths, and excellent food--all under one roof. We expect the price to be approximately \$250 apiece, double occupancy, for the whole week--substantially less than in the past.

More details will follow, but put it on your calendar now, and plan to join us for our 1995 Cumberland Dance Camp featuring Lloyd Shaw Foundation leaders in a brand-new, exciting setting.



COMMEMORATIVE WALL HANGING

Allynn Rigg's commemorative wall hanging is a blue, green, and white-on-white quilt approximately 45 inches square. Proceeds from a raffle of the quilt will go to the Archives to enable purchase of materials necessary to ensure the preservation of the collection. Send \$1 for one ticket or \$10 for 12 tickets. Checks should be made out to the Lloyd Shaw Foundation, clearly designated as being for the wall hanging raffle, and sent to Enid Cocke before the drawing which will be held at the Rocky Mountain Dance Roundup in July.

THE CONTRA CORNER

by *Bill Litchman*

Once again we are going to present two dances sent by Don Armstrong. These dances will bolster your collection of variety dances which you can pull out for those special situations where you have a need for something different.

Again, live music can be a real plus for this sort of dance because you can use such variety in the rhythm, music pattern, or tempo. Try, for example, asking your musicians to medley a jig with a reel sometime. Just see what that will do for your dancers when they need a "pick-me-up."

MAGIC TIME

Adapted by Onie Senyk with a minor change by Don Armstrong.

FORMATION: 6 couple proper contra set; two 3 couple half sets, top and bottom

MUSIC: 32 bar jig, hornpipe, reel, or your choice.

RECORDING: From Caller's Choice, band A1, Reel of Ballymore by The Ranchers; or Southerner's Plus Two, band B2, Earl Bley's Jig, or band B5, Quigley's Reel; or The Pride of Lancashire, band A6, Farmer's Quadrille by the Hoghton Band.

Introduction:

- - - -, - Clap and ladies dance.

- - - -, Clap and ladies turn back to place,

- - - -, - Clap and men dance.

- - - -, - - Clap and men turn back to place,

- - - -, End couples dance to center and star right

- - - -, Go to the end and cast up two places.

Others move - -, Turn your own by the right,

- - - -, Turn by the left once and a half.

Notes: The first figure (counts 1-8), the women clap once and walk around their partner to again face. Then on counts 9-16, the women clap and do a wide, sweeping turn single (to the right) to place. In the next two phrases (counts 17-32), the men repeat these actions.

(continued next page)

Reel: - - - -, - - - -,
- - - -, - - - -,
- - - -, - - - -,
- - - -, Actives cast out to the foot.

March: - - - -, - - - -,
- - - -, actives arch, others up,
- - - -, - - - -,
- - - -, All do sa do partners.

Notes: Most of the dance instructions are self-explanatory but it is important for the caller to understand that the dance is divided into three parts: jig, reel, and march.

During the jig, the dancers do the do sa do, see saw, right and left turns, and the clapping sequence. During the reel, the active couple does the reel of the set, moving up from the bottom to the top. During the march, the whole set follows the actives in a cast to the foot and a march up the center again through the arch formed by the active couple.

Variations can be made during the clapping sequence. Instead of clapping hands, the caller could tell the dancers to 'give your partner a squeeze,' or 'give the actives a squeeze,' or 'everyone in a group squeeze,' or whatever might come to mind to break the ice however you may.



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. Please help us to promote this important aspect of our program by sending a donation to the Fred Bergin Music Scholarship Fund as this is our only source of income for this purpose. Make your check payable to the Lloyd Shaw Foundation and send it to Diane Ortner, Director, Rocky Mountain Dance Roundup.

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2. Ding Dong Daddy
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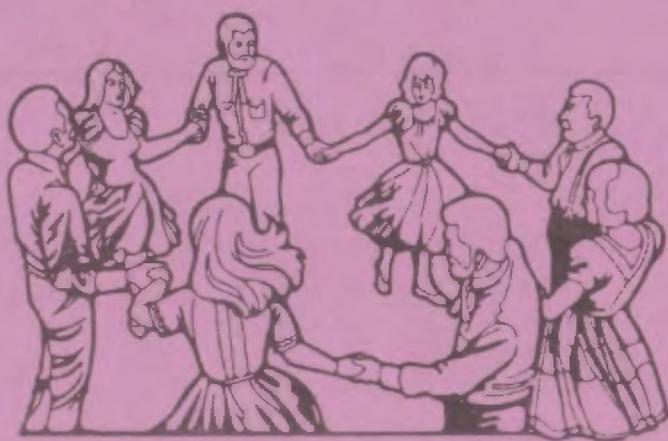
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Band: The Poodles

Music: Kansas City Reel

LS E-53 A EXTENDED CONTRA INSTRUMENTAL 12 x 64

Band: Labradors

Music: Reel de St. Jean/Eddie's
Reel/Seneca Square Dance

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INSTRUMENTAL (Reel) 12 x 64

Band: The Poodles

Music: Granny, Will Your Dog
Bite?

ABOUT THE BANDS:

The Grasshoppers is Denmark's oldest continuously existing bluegrass band; it was formed in 1969 and is still playing; with three of its founding members still in the band. They concentrate mostly on traditional bluegrass, but also play some Western swing and other related music.

Meet the Beat Boys was a Danish oldtime string band, no longer in existence, that was inspired by contemporary American groups such as Plank Road. The "Hawks and Eagles"/"Rock the Cradle, Joe" medley is typical of the material they

New recordings, continued

performed: oldtime fiddle tunes with driving fiddle and clawhammer banjo and an energetic bass line.

The Poodles - an oldtime string band that is something out of the ordinary - not just because all the members are women, but because of the unusual clarity and intensity of their playing. Theirs is music that begs to be danced to, perfect for contras, southern and western squares, and clogging. "Julianne Johnson"/"Grub Springs," "Kansas City Reel" and "Granny, Will Your Dog Bite?" were recorded in Copenhagen in 1992.

Labradors is a Danish band that plays both New England/French-Canadian style music and southern Appalachian fiddle tunes. The band has been together since the mid-1980s but most of the members had years of experience playing for Danish folk dancing before they became involved with North American dance music. These tunes were recorded in 1993.

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DANCE CENTER CALENDAR

from *Donna Bauer*

Monday -- 7:30 to 8:45 PM --UNM Ballroom Dance
Tuesday -- 5:15 to 6:45 PM --Karate
-- 7:30 to 8:45 PM --UNM Continuing Ed.
Wednesdays-- 7:30 to 10:00 PM--Scandinavian Dance
Thursdays -- 5:15 to 6:45 PM--Karate
-- 7:00 to 9:30 PM--Couple Dancing
Fridays -- 7:30 to 10:00 PM--UNM Ballroom Dance
Saturday -- 9:00 to 10:30 AM--Karate
--10:30 to 12:00 PM--African Dance
-- 4:00 to 6:00 PM--UNM Ballroom Dance
2nd Saturday-7:30 to 10:00 PM--English Country
Dance--music by the Boxwood Consort
Sunday -- 5:00 to 7:00 PM--High Desert Dancers

Saturday, March 5 -- 6 PM to 12 AM--Folkdancers
Scholarship Ball.

The dance center has a varied calendar, recently including a wedding reception and a well-attended New Year's Eve Dance that lasted from 8 PM to 2 AM. The hall was decorated in red and gold streamers with gold balloons. Three contra lines danced to three callers and three bands. William DeRagon, Mimi Stewart (wheechair-bound due to foot surgery), and Will McDonald called to 'Half Gypsy', 'The Goatheads', and 'The Megaband'. Attendees from Santa Fe, Socorro, and Las Cruces joined a large group from Albuquerque.

For further information on the events at the Dance Center, please contact Donna Bauer. Check inside the back cover of this publication for addresses and telephone numbers.



CALLERLAB LIABILITY INSURANCE

Callerlab liability insurance payments are due April 1. Send to Membership Chair, Ruth Ann Knapp (address inside back cover), and mark the outside of the envelope "INSURANCE." The cost is \$30, and the check should be made out to CALLERLAB.

AN ELEGANT EVENT

by *Diane Ortner*

For those who can break away from home over the Thanksgiving weekend, the contra dance weekend at the Yorktowne Hotel in York, Pennsylvania, is a truly enjoyable event. Unfortunately some of the dancers who have been present almost every year of the 18 that the event has been held are no longer able to attend. Fortunately, this means that some who have been turned away in the past can now be welcomed to participate.

Beginning with the evening dance on Thanksgiving Thursday and continuing through the next Sunday's lunch, this all-under-one-roof event adds comfortable hotel accommodations, excellent food, and a wooden dance floor to the joy of the dancing.

Don Armstrong presents lots of contras plus his usual enjoyable variety of quadrilles, folk, and rounds. Dick Leger's repertoire ranges from traditional quadrilles to memory-stretching pattern dances to singing calls often accompanied drolly on his guitar. In addition to his dance sessions which emphasize Scottish and contras, Bill Johnston's organizational skills allow everyone to concentrate on dancing instead of logistics. Early risers rush to get a good start on the day with a brisk half hour of Scottish with Bill between breakfast and the first session.

Every dance event has its own character. I've attended the Contra Dance Holiday 13 times now, and I wouldn't miss it lightly for two reasons:

- because of the Eastern friends I would not see otherwise

- because of the consistency of its mostly elegant, sometimes rowdy, but always friendly and comfortable atmosphere.

To inquire about or register for the '94 event, write to Bill Johnston, P. O. Box 138, Skippack, PA 19474.

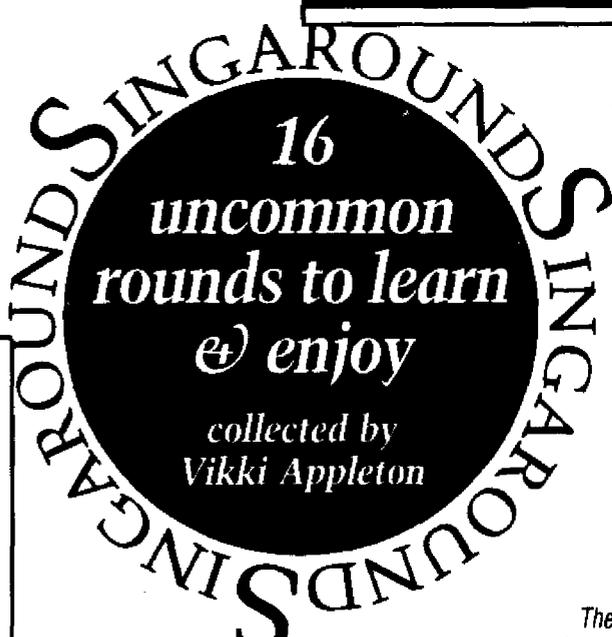


THE LLOYD SHAW FOUNDATION ARCHIVES

by *Bill Litchman*

The Lloyd Shaw Foundation Archives, designated as the Official Clearing House for Square Dance Archives in the United States by the National Library of Congress, is the repository of a wealth of material about dance including books, records, magazines, audio tapes, videotapes, and items such as pictures, clothing, and equipment. All of this material is housed at the LSF Dance Center, 5506 Coal Avenue, SE, Albuquerque, New Mexico.

Cataloging of books and video-tapes is now complete, and Lovetta Wright is midway through the cataloging of the magazines. Requests to visit the Archives can be sent to either Bill Litchman, Archives Director, or Donna Bauer, LSF Dance Center Manager, while requests from persons who wish to do research in the Archives or for Archives research should be sent to Dr. Litchman. There is a .20 per page fee for xeroxing and an hourly fee for research that goes beyond simple questions.



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PADDOCK PARADE

from Don Armstrong

Paddock Parade, a double quadrille for the 1700's was presented by Paul Moore at the 1993 San Diego Contra Holiday. This arrangement has been slightly modified by Don Armstrong.

PADDOCK PARADE

FORMATION: 8 couples in a square, 2 couples in each position.

MUSIC: 6 x 32 bar stately, traditional reel.
Suggestions: "Allemand Swiss" from American Country Dances of the Revolutionary Era, CDIC-1, last six times through; "Johnny Groat's House" from Camp of Pleasure, Cabbage #101, last six times through.

Opener:

- 8 Honor partners and corners
- 12 All 8 ladies grand chain to diagonal opposite, using 8 counts to star and 4 to courtesy turn.
- 12 Grand chain back, same counts as above
- 32 Full Grand Square.

Figure for head couples:

- 8 All forward and back
- 8 Heads join hands with nearest sides, as all go forward and back ending in a line of 4 couples at the heads
- 8 Partners do sa do, ending facing across set
- 8 ACROSS, right and left through
- 8 Diagonally LEFT, right and left through
- 8 ACROSS, right and left through
- 8 Diagonally LEFT, right and left through
- 8 ACROSS, right and left through
- 8 All forward and back
- 8 Diagonally RIGHT, right and left through
- 8 ACROSS, right and left through
- 8 Diagonally RIGHT, right and left through
- 8 Ladies chain across

(continued next page)

- 8 Chain back
- 8 All forward and back
- 8 All forward and return to home positions.

Repeat figure for side couples.

Closer:

- 32 Full Grand Square
- 12 Ladies grand chain exactly as in the 'Opener'
- 12 Ladies grand chain back
- 8 Honor corners and partners.



BULLETIN!

by Libba Grey

When, not even a year ago I asked the question about Don Armstrong - "a career before square dancing?" - little did I realize that, not only would I get an answer, the world would get a book detailing his life as a civilian test pilot.

In a delightful recounting of the events of his earlier life, Don invites the reader into his living room, before a warm and cozy fire, where he "tells it like it was: the good and bad, the happy and sad, the fears and tears . . ." and allows others to vicariously feel what it was like to "fly them first."

Since dancing always coexisted with his flying, Don has also included some wonderful vignettes about the people, places, and events that make up his *second* career.

At a February 10th meeting at Champlin Fighter Museum in Mesa, Arizona, Don, his publisher Doug Champlin, and publisher's assistant Barrett Tillman began working on the particulars about the book - format, time frame, pictures (and there are a lot of them), etc.

In the meantime, Don has also been featured - with a picture - in Nick Veronico's book F4U Corsair, which will be available March 15, 1994, from Motorbooks International. So, aviation and dancing aficionados, pull up a comfortable chair and get ready to enjoy Don's adventures!

ENGLISH COUNTRY DANCES IN AMERICA

by *Lee Ticknor*

Most who read the *American Dance Circle* know that our modern contra dances are the descendants of the country dances brought to America by the English settlers. These colonists thought of themselves as English people; they had relatives in England, some sent their children to England to be educated, and they followed English customs including the dancing of English dances. The colonial dancing masters procured reference books from England which described the dance figures and how they should be done. Other nationalities that emigrated to America, including the French, Dutch, Germans, and Spanish, presumably brought their own native dances with them. But, although there is an 18th century French manuscript dance book in a library in Trois Rivieres, Quebec, there is very little information about dances of other nationalities in America, perhaps because the English were dominant both politically and socially.

So, the dances being done during the colonial period in the English communities in America were the popular English country dances of that day. Some, such as Money Musk and Fisher's Hornpipe, have been danced continually in New England since the late 18th century and are part of the present contra dance repertoire. Others have been revived in recent years.

Fisher's Hornpipe, both dance and tune, was published by James Fishar in London about 1780. It first appears in America in the earliest existing dance book published by John Griffiths in Providence, Rhode Island, in 1788. He may have included it in his 1786 book which is not now extant. Griffiths' description of the dance is quite succinct: "Cast off back - up again - lead down the middle - up again, and cast off one Co. - Hands cross at bottom - Halfway - back again - right and left at Top." This is almost the way it is currently danced. It was, perhaps, the most popular dance of early America; between 1788 and 1810 it appeared in at least 30 dance books. The dance is rather simple, but the tune is marvelous;

(continued next page)

perhaps the continued popularity of the dance owes much to the tune.

Money Musk must have been one of Ralph Page's favorite dances. Having danced several years to his calling in Boston and at dance camps, we can still hear his voice and rhythm as he called: "Actives turn once and a half around, . . ." The tune was composed by a Scottish fiddler named Daniel Dow and published in Edinburgh about 1776. He named the tune for a friend who lived in Monemusk (now spelled Monymusk) near Aberdeen and called it "Sir Archibald Grant of Monemusk's Reel." Directions for the dance were published by a Mr. Werner in London in 1785; it is unknown if they were published earlier. The dance first appears in America in a book published in Stockbridge, Massachusetts, in 1792. In the next 20 years it appeared in about 20 other books. It has been danced ever since in New England and other parts of America.

The figures for Money Musk were described differently in different books but have remained about the same since 1850. One very important change was the length of the dance. Sometime after 1850, New Englanders shortened the music to just 24 bars instead of 32. The figures remained the same, they simply were done in fewer steps. This made the dance a little more difficult but more interesting. For more about Money Musk, watch for the next installment of this column.

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OPEN DANCES, OR CDP LESSONS?

by *Don Armstrong*

The CALLERLAB CDP Journal (Community Dance Program Journal) is a well-put-together publication thoughtfully and ably edited by LSF board member and leader, Calvin Campbell. Cal utilizes a lot of good, usable material and many Callerlab members benefit (I hope) from it.

The CDP program advocates, among other things, a program of a "short series of lessons" as the basis for community dances. On the other hand, however, as many leaders throughout the country realize, community dances have flourished for decades without asking for dancer commitment to classes, and will continue to do so for years to come.

"Open dances" were, and are today, the cornerstone of traditional dance. They have not been unduly influenced by caller's organizations and remain an activity which regularly welcomes newcomers and old-timers alike, week after week. They are NOT "one-night-stands" - they are on-going dance events which repeatedly attract thousands of dancers all over the country.

I, for example, ran an "open" Saturday night dance at the Gulfport Casino in Florida for many years (most people felt it was the most successful dance event in the state). Probably more than seventy percent of those attending were long-time repeaters and no classes were ever needed to develop or sustain the extremely large attendance.

The CDP Program is well intentioned, and useful. But, it is certainly not the only way to approach community dances. Because there has been a considerable amount of discussion about the CDP, I feel that I should share my thoughts through the ADC as well. To do so I am going to directly quote a communication which I sent to the CALLERLAB CDP Journal in December, 1993:

"I have followed, with great interest, Cal's efforts in producing the CDP Journal. I sincerely commend him for presenting the diverse opinions of contributors, and agree with him that this is one of the purposes of the publication."

(continued next page)

In the November, 1993 Journal, both Tom Perry and Walt Cole pointed out what they felt were pitfalls within the CDP. I'm certain many share these concerns.

Tom felt that an attempt to be "all things to all people" was unwise - even unmanageable. I agree. The strongest motivational movement on earth is religion, and no single religion can do it, either!

Walt went two giant steps further: "Our first concern should be for the dancers' enjoyment..." and, "There are no lists or categories within contra dance, no emphasis on regimentation..." He concluded with an excellent quote, "Deliver me from organizers, and above all, reorganizers."

During initial discussions about the CDP I was quoted, correctly, as asking, "Why must we have lessons?" I say again that a six-week or eight-week series of lessons is merely a watered-down version of an existent program, and one which many people find unattractive.

As Walt pointed out, lessons entail commitment and standardization. Neither should be a prerequisite to enjoy an open dance - once-a-week, once-a-month or once-a-year!

Why must we compel people to make a commitment in order to enjoy an informal, and very popular form of dancing? I can think of no logical reason. IF people want to explore dance beyond the "come one, come all" level, existing CALLERLAB programs are already available.

Why must we dictate that leaders should "standardize" dance movements in order for people to enjoy dancing? Terminology is not important - as long as the dancer is given direction. Dancers, at the casual level, quickly associate an action to a call and, within reason, don't give a hoot what that particular action is called - or if it is called by the same name, someplace else.

Recently I called three programs in three different Colorado locations. The only "lessons" the dancers had were "thirty-minute instruction periods" just prior to the dance, and even this was optional! People from other states - some from over a thousand miles distant - were at two of these dances and not one single dancer complained

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that my terminology was different - and it undoubtedly was! Yet, over 250 people danced with, and enjoyed, each other. None had been asked to make a commitment to attend - or to return! But, you can bet your last dollar that many of them will return - to similar programs - dance after dance, year in and year out! Why? Because they enjoyed it!

Just as there is a place for the committed "hobby" dancer within the CALLERLAB, ROUNDALAB or CONTRALAB programs, there should also be a place for those who desire a far more casual approach.

We might do well to reconsider our [CALLERLAB] approach to the CDP. Community dances (kitchen junkets, barn raisers, town hall dances and the traditional contra and square dances that are so very popular in many areas of our country today), are all doing well without the regimentation of a CALLERLAB CDP! Should we, perhaps, follow the axiom of "if it ain't broke, don't fix it," instead of trying to reinvent their wheel?

Instead of lesson plans, standardization of terms/actions, and confining lists of approved basics, let's share with our fellow leaders the things that make regular "open" dances attractive - and have done so for years! Let's disseminate material on easily comprehended, directionally-called square and contra dances, mixers, folk, line and couple dances; suggest records to add musical variety; explain how to use live music and how to keep programs attractive and fun!

Please, give the leader credit for having intelligence enough to plan and execute whatever program will work best in his/her particular situation.

Tom said, "Let each individual caller decide...how best to entertain his particular group of dancers." Walt astutely added, "Most contra prompters (callers) rely on judgment, not levels and phases. Herein lies the greatest cornerstone for dance leadership -- judgment!"

Thank you, Tom, Walt and Cal! Let's all try to remember: most dancers who participate in "community" dances do so because they want to be entertained - not educated!"

ICY TREES AND WARM DANCING

by *Diane Ortner*

At my office, the week after Christmas is a doldrums; the business pace slows down to a crawl. It is a comfortable time to be there for some, but a wonderful time to be away for others. Happily this year I got to be among the 'others', escaping to Winter in the Woods, a week of dancing in Kentucky. A storm hit the area the day after arrival, and the rest of the week we could look out the windows to see the sun shining on or through a forest of ice-coated trees, but the action inside was warm enough to make them only beautiful contrasts to our dancing.

It's impossible to describe all of this event-filled week--no one person could participate in everything. Six class periods a day, some with three and four possible choices of activities, ensure that all can find a variety of experiences suiting their tastes, including the numerous children that took part. Traditional activities such as rapper, bacca pipes, and mummers were mixed with contras, English, and Israeli, and live music for almost all dance sessions was a real treat. Special sessions emphasized music, crafts, and dance leadership. Evening 'concerts' ranged from 'Mozart in Kentucky' to tall tales.

Perhaps the most amusing event of the week was the scholarship auction. When bidding surpassed \$200 for a set of flashing lights shaped like chili peppers, everyone held their breath! Later, the disappointed bidders attained an even greater prize when they were successful in bidding for a tune to be composed by Marnen Laibow-Koser. I anticipate hearing more in regard to that!

The highlights of the last evening, for me, were watching the presentation of a plaque to Don Armstrong in appreciation for his efforts and encouragement in the establishment of the sponsoring group, the Kentucky Heritage Institute, and leading a waltz mixer during the final minutes before midnight, 1993.

As you mark your dance calendars for '94, be sure to keep in mind the last week of the year, and watch for announcements about Winter in the Woods!

THERE'S LIVE MUSIC AND THEN AGAIN THERE'S LIVE MUSIC --

by *Diane Ortner*

Dancing as often as possible during the last 10 years with contra groups in the Kansas City area that use live music and at special events such as Berea's Christmas Dance School, the Ralph Page Weekend and, most recently, the Kentucky Heritage Institute's Winter in the Woods, has given me a personal understanding of the impact of live music on the dancer. Through my involvement with a 'traditional' dance group, the Missouri Town 1855 Dancers, that uses live music whenever fiddler Dale Sullivan can arrange a group for us, I've become familiar with the joys and problems of calling to live music. Attending 'Bluegrass' (traditional/acoustic) festivals and jam sessions over the past three years has brought me to an awareness of some of the considerations at play in several different musical scenes.

Several years ago I did some dance instruction at a Civil War Re-enactor's Ball. It was an elegant event, and they had hired players from the local symphony to provide the music. Unfortunately, these expert, classically-trained musicians had never before played for dancing, and all evening they were worriedly consulting me, "Is this the right tempo? Is this a good tune for dancing?", etc." More recently, I've become aware that taking someone from the 'Bluegrass' world to the dance accompaniment arena involves more than just a change in the music played. When I think of the social dynamics--from the jam session where you give each person in the circle a chance to play the lead, and it is a slight if you skip over someone or play on top of them when it is their turn--to the Winter in the Woods band where three fiddles, the piano, and a hammered dulcimer were all happily pounding out the melody at the same time, producing a wonderful sound for the dancers--I can see the gulf between the two.

Now I've become quite involved in the promotion of live music for the Rocky Mountain Dance Roundup, and I find that each experience

(continued next page)

has had its own impact on my opinions about how this aspect of a camp should be approached. One thing that must be mentioned first, of course, is that a major component of the band's performance is the caller's ability to guide them in their choice of music, tempo, starting, and stopping for the particular dance that is being presented.

I'm sure that different dancers and leaders look for different qualities in a dance band. Some leaders are most content with the comfort that comes from using recordings that give them the quality they want; the assurance of 'no surprises' allows them to know that they will always be able to give the dancers the best that they have to offer. I have a feeling that they probably choose their recording while keeping in mind some of the same qualities that I look for in a good 'live' dance band. What skills would I like to see as the goals of aspiring dance bands? What, in my experience, makes a band one that both the dancers and leaders welcome as part of their dance experience?

1. Attention to detail. As a caller, promptor, and musician, it bothers me when I am dancing and realize that the band just skipped the second time through the B part of the music. The dancer feels lost when the band fades away before the end of the dance sequence or when changing from one tune to another. The band should be able to arrive at a graceful conclusion whenever the caller decides to quit, not insist on finishing the whole sequence while the dancers are walking off the floor.

2. Variety. I don't enjoy the evening as much if the band always sounds the same, has only onetempo, never varies its dynamics, can't handle a jig. A change from jig to reel, a key change in the middle of a dance are wonderful picker-uppers for the dancers!

3. Attention to the caller. This may be the caller's fault as much as the band's, but when the caller is ready to start the dance, the band should be ready, too. Also, as mentioned above, they should be ready to stop playing at any time.

4. A solid beat. Somehow, the dancers have to be given a beat to dance to, even if no piano or bass is available and reliance has to be placed on a

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thrumming guitar or a pair of spoons. The band should be able to keep the beat the caller sets or adjust it if the need to speed up or slow down is indicated. The mark of excellence for performing musicians may be how fast they can play a hoedown; this is not necessarily a mark of excellence for a dance musician. The tempo at which a waltz should be played for enjoyable listening may be entirely different from the tempo at which it should be played for enjoyable dancing.

5. Exuberance. There are a lot of things that contribute to or work against this aspect of live music. Perhaps band members don't realize how much their attitude towards the music is reflected in the dancers' attitudes toward their efforts. The musicians at the Rocky Mountain Dance Roundup only play together for a short time before they are asked to adjust to a wide variety of callers and musical tasks; this sort of situation can make it difficult for the band members to relax enough to really enjoy what they are doing.

When I look back at some of my most memorable memories in regard to dance music, it is often the unexpected moments that I recall, the moments that arose from the leaders' imaginative and joyful approach to music. Some of you will remember the success of a band leader many years ago who recorded what I always thought of as 'jungle music,' complete with bird calls in the background. But have you ever done a contra to that kind of music? I did at Berea several years ago, and though some of the purists may have frowned, the dancers had a ball!

Having struggled through a semester of required woodwind experience on the oboe in college, imagine my delighted response to dancing to an oboe lead when Wild Asparagus visited our town! Our super-talented pianist at Winter in the Wood, Marnen Laibow-Koser, gave us all a laugh when he occasionally threw in a measure or two of total 'dischords' that truthfully followed the beat and the melody that we had by then come to expect. And how Dale's eyes sparkled when I asked for a jig and midway through the dance realized he had switched to 'Pop Goes the Weasel.' These people felt

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confident that the music they played would fulfill points 1-4 above well enough that they could 'play' with the music, and the dancers' response was obvious.

Perhaps all I have outlined here can be summed up by saying that the good dance band will involve itself in the joy of the dancers because it is the merger of the two -- music and movement -- that is what they should be seeking.



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Glen Nickerson, 606 Woodland Way, Kent, WA 98031.

SOME THOUGHTS ON STYLING

by *Enid Cocke*

Lloyd Shaw began the final chapter of his Round Dance Book with the following thoughts:

"And now alas, even if you have learned all the steps in this book and can go through them all quite faultlessly, you may still be a very poor dancer. You may be a master of all the intricacy of the footwork and of the pattern and still have failed to learn to dance. How can you tell?

"If your weight is mainly back on your heels and your seat sticks out behind; if your shoulders stoop forward and your neck sticks out in front like a chicken on the run; if you walk with a heavy tread, coming down on your heels first, and trudge along with bent knees; if, when you lift a foot to swing it across or to point it, the ankle is bent and the toe bends up like a rustic clown's; if your style is sloppy; it would almost be better not to know so many steps, for it would reduce your chances of showing off your faults."

What follows is a paraphrase of his suggestions for dancing with style.

Style is an individual thing, but certain guidelines can help you develop your dancing style.

First of all, stand tall! Try to get the top of your head a little closer to the ceiling, and your whole body will be lighter, straighter. To get your head erect, imagine that you are pushing against a force on the back of your head. This will keep your neck from slumping and your chin from sticking out. Next, think about your shoulders. To avoid hunching them, think of pulling your shoulder blades back and dropping them down. Imagine that they are pinned together in this position. Relax your shoulders and let them drop while keeping that imaginary connection between your shoulder blades.

To keep your torso straight and erect, Lloyd Shaw suggests the device, "Dining room upstairs, sitting room downstairs." Pull your stomach muscles in and up, and pinch your buttocks together and think of tucking them downward. This device

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eliminates, or diminishes, a bulging tummy and prevents your rear from sticking out.

Moving downward, think about keeping your leg straight. Of course it has to bend as you step, but then let it spring back to a straight line that extends from hip to ankle. The point is to avoid dancing with perpetually bent knees. Then let this straight line extend to a pointed toe. The lovely, erect posture you have achieved will be undermined if it ends in a flat-footed or turned up toe. Think about the pointed toe whenever your foot is gesturing, as in a swing or point, rather than supporting your weight. A good example is in a dip before a maneuver. When you dip, one foot is supporting you, but the other one should be pointed and make a straight line clear up to your hip joint. In walking we land on the heel and roll forward to the ball of the foot, but in dancing try to stay on the ball of your foot. This will give a spring and lightness to your step.

Your arms should hang naturally down from the shoulders and can follow the movement of your body. If a woman has a longish skirt, she can hold onto her skirt and swing it to follow the line of the dance. Lloyd Shaw discourages people from putting their hands on their hips, but he recommends that men, if they feel the need to park their hands somewhere, put them with the backs on their hip pockets. He says, "I don't think you can find a neater or more effective place to put your hand, unless you are willing just to let it hang where God hung it."

Now the question is how to put all this fine posture into motion. Hang on to it, and then let your center of weight move forward over the balls of your feet. Imagine a string attached to your breast bone with the other end attached to the ceiling well in front of you. This forward, upward tug gives all your movements a dynamism that is a joy for you to experience and for others to watch. Now the simplest movements, like "walk, 2, 3, point," become a greater pleasure to perform. You are dancing with lightness, grace, and pride. Joy!



STIR THE BUCKET

Hank Caruso is getting back on track after recent open-heart surgery. Hank says that the doctor told him 'No dancing' for a little while, but he hopes to join **George and Onie Senyk** for some Scottish dancing in March. Hank fills a large role in the function of the Foundation; we wish him a full and speedy recovery.

Glen and Flo Nickerson are off to New Zealand for a 45 day trip. The tour is a personal one, traveling on their own itinerary; however, Glen will have several calling engagements. The final one will be two one and one-half hour workshops on contras at the Southern Hemisphere Square and Round Dance Festival.

Bill and Marianne Alkire were on staff at Folk Lore Village Farm's 46th annual Christmas Festival. We're glad to hear that Folklore Village is continuing its long history of dance events.

Donna Bauer finds managing the Dance Center an interesting experience. At the recent wedding reception, guests were asked to bring a favorite dish instead of a gift. Plenty of people danced and enjoyed the four tables of refreshments, but afterwards, one of the dancers was upset to find that she had left behind her cookies and doggie bones! As the dancers were arriving for the New Year's Eve dance, they were greeted by the sight of the previous night's guest rummaging through the garbage sacks looking for her doggie bones. Everyone (including her dog, no doubt) was pleased when the search was successfully concluded.

Board members **Dale Sullivan** on fiddle and **Diane Ortner** on guitar were joined by friends **Jim Armes** on guitar and **Arleta Jackson** on bass for a Civil War Re-enactor's Ball in historic Lexington, Missouri, in December. Imagine our amazement when the attendees did a rousing 'chicken dance' to the first tune we played! However, the ballroom in the restored 1852 mansion was later filled with more familiar sights and sounds with Jim and Diane contributing period songs and Diane leading dances.

In January **Meagan Cocke** returned from a semester
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abroad in Kenya. She studied Swahili, attended lectures, and did an independent study project in a rural village. She had the opportunity to live with Kenyan host families in Nairobi and in two villages. After the term ended, she visited the chimpanzee preserve in Tanzania and the fabled island of Zanzibar.

We would like to remind you again that the **Lloyd Shaw Foundation** has several excellent publicity boards beautifully decorated 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.

We wish to express our sincere sympathies to two of our LSF families who have suffered bereavements -- George and Onie Senyk, whose daughter Janet Heather Senyk died last year after a short illness; B. J. Carnahan, Director of the Sales Division at Mack's Creek, Missouri, whose father, Will Carnahan, died recently.



CZECH ADVENTURES -- August 1-19, 1994

Four days of sightseeing in Prague; Country Dance Week in Zdar; five days of sightseeing and folk culture with the Moravian Folklore Adventure.

Country Dance Week leaders: Don Armstrong, USA; Margot Gunzenhauser, Denmark; Barbara Kinsman, England; Jasan and Frantisek Bonus, Czech Republic.

The cost is most reasonable for the activities in the Czech Republic, as low as \$700 depending upon accommodations. Air transportation can be arranged through S & S Festival Tours, Stafford, VA. Czech Air will be used from New York but connections from your home town will be on a domestic airline; S & S Tours can help you. For all particulars write Marie Armstrong, P. O. Box 1060, Canon City, CO 81215. Phone or Fax (719) 275-8755.

1994 EVENTS OF NOTE -- The Time Is Now!

Second Annual Western Contra Dance Weekend,

Idyllwild, CA, June 3, 4, 5, 1994. Western and traditional contra, rounds, quadrilles, Western BBQ and afterparty with Leif and Anna Lee Hetland, Clark and Aillene Elliott. For information contact Leif Hetland, 9331 Oak Creek Road, Cherry Valley, CA (909) 845-8359.

LSF Leadership Training Institute, La Foret near Colorado Springs -- June 28 (overnight only) - July 3, lunch. See 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.

LSF Thirtieth Anniversary Celebration -- July 9 - 10 in Colorado Springs, CO. See article in this issue for details.

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.

Ninth Canadian National Square and Round Dance Convention, Halifax, Nova Scotia -- July 21-23, 1994. Ken and Delores Fox, P. O. Box 39, Middle Musquodoboit, N. S., Canada B0N 1X0. Hotel Hotline -- 1-800-565-0000.

The Swannanoa Gathering, Asheville, North Carolina, 1994. Celtic Week, July 10-16; Old-Time Music and Dance Week, July 17-23; Contemporary Folk Week, July 24-30; Mountain Dulcimer Week, July 24-30; Blues Week, July 31-August 6. For more information write: Warren Wilson College, PO Box 9000, Asheville, NC 28815-9000.

Don Armstrong Contra Holiday, York, Pennsylvania, November 24-27, 1994. Contrabands, Quadrilles and squares, Scottish, and more. Don Armstrong, Bill Johnston, Dick Leger. Write Bill Johnston, P. O. Box 138, Skippack, PA 19474.

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, % 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)
- 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)
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