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A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

SEPTEMBER 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.

## 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:

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

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

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## LETTER FROM THE PRESIDENT

This summer did not go according to plan. For this letter I had expected to write reminiscences of dancing in Colorado at RMDR and at the 30th Anniversary Celebration. Instead, during that week my husband and I were at home in Kansas taking it easy after he suffered a heart attack a few weeks earlier. For the record, he is doing very well and feels back to normal. The doctors found no coronary blockage, so no treatments were necessary. It is frustrating, to say the least, when someone who exercises, eats in moderation, and doesn't smoke has a heart attack, but those factors also have contributed to his speedy recovery and a good prognosis.

Beyond the shock of the event itself, the strongest impression I have of the last month is the enormous sense of comfort we felt from our various circles of friends. The cards, flowers, phone calls, and visits brought us into connection with friends all over the country and even abroad. As the news of Lew's heart attack spread, we felt buoyed up and embraced by this ever-widening circle of friends.

Many of those wonderful friends came to us through dance. I am filled with gratitude for the bonds of friendship that began on the dance floor. It is a place where we can come together with no concern about social status, profession, religious persuasion, or political opinions. After experiencing our commonality in dance we often find that there are other things we like about each other as well. At the same time we may discover that we have very different opinions on some issues. But the fact that we have learned to accept and care for each other means that we can negotiate those differences and respect those opinions because they are held by people we respect. Thus our dance experience widens our social and intellectual horizons.

I have known people who were so taken with the sense of community engendered by dance that they forgot about the dance, the thing that brought them

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into the magic circle of friendship in the first place. Others have said to me that dancing in itself doesn't matter, that the important thing is simply for people to come together and enjoy each other. I believe that these people are underestimating the power of dance and are depriving themselves of wonderful new experiences. Certainly, we may find other activities that we also enjoy sharing with our dance friends. Lew and I have hiked and skied with some, traveled with others, and shared countless hours of good conversation with many. But it is always a precious experience to join them again on a dance floor.

One of the pleasures in my life is the prospect of all the future hours I will spend on the dance floor, sharing the joy of dance with dear friends and finding new friends there as well. Dance, with its potential for joy and beauty, creates a special environment for bringing people together. I also believe that the experience brings out the best in us, making us more sensitive to our fellow human beings.

Another quality of dance that is important to us right now derives from its very essence: it is life-affirming. As people have done on this planet for millennia, we want to join hands in a circle and celebrate life itself.

*End*

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

**JULY 6, 1994**

**LA FORET CAMP AND CONFERENCE CENTER  
COLORADO SPRINGS, COLORADO**

Vice President Henry Caruso called the meeting to order at 1 PM, and a quorum was declared.

Caruso informed the meeting that the decision has been made to reprint Lloyd Shaw's book, *Cowboy Dances*. Treasurer Ed Butenhof's report was read and showed the Foundation to be in sound financial condition. Leadership Training Institute director, Cal Campbell, reported on the excellent institute just concluded, displaying the syllabus and the cue cards included with the kit. Don Armstrong presented a report on the Eastern Dance Camp to be held at the Kentucky Leadership Institute August 13-18, 1995, and described the facility.

Donna Bauer reported on the activities and maintenance of the Foundation's Center in Albuquerque. Bill Litchman spoke in regard to the finances and expressed the Board's thanks for Donna's continuing management success. He also reported on the Archives, thanking Lovetta Wright for her efforts in regard to the continuing cataloging project. Ruth Ann Knapp reported on membership which stands at about 527. Don Armstrong reported that five extended length records for contras and two instrumentals for traditional squares were produced this year. Dance Parties for Beginners was reprinted, a sizeable number of tapes have been sold, and Marie Armstrong reprinted and reformatted the catalog. A limited number of "Dancer's Waltz" records were produced as part of the 30th Anniversary celebration. Arrangements have been completed to allow the Foundation to use tunes recorded on both Wagon Wheel and Windsor labels.

Marie Armstrong reported on publicity. Ruth Ann Knapp reported on the Elementary Kit update project, stating that a draft should be completed soon. Marie Armstrong reported on the 30th Anniversary Celebration.

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The Nominating Committee presented a slate for the election of Board Members, nominations were accepted from the floor, and voting ensued. While the results were being determined, members were asked for input to the deliberations of the Board. David Lewis spoke in regard to the Rocky Mountain Dance Roundup facilities at La Foret, citing both positive and negative points. Ed Austin spoke in favor of a mail ballot for election of members to the board.

The following were announced as having been elected to the Board of Directors of the Lloyd Shaw Foundation: Marie Armstrong, Randy Barnes, Henry Caruso, Enid Cocke, Chuck Jaworski, and Kris Litchman. The meeting was adjourned at 2:20 PM.

## **MINUTES OF THE ANNUAL MEETING OF THE BOARD OF DIRECTORS OF THE LLOYD SHAW FOUNDATION**

**JULY 6, 1994**

**LA FORET CAMP AND CONFERENCE CENTER  
COLORADO SPRINGS, COLORADO**

Vice President Henry Caruso called the meeting to order at 2:30 PM, and a quorum was declared with the following members of the board in attendance: Don Armstrong, Marie Armstrong, Cal Campbell, Elizabeth Grey, Chuck Jaworski, Ruth Ann Knapp, Bill Litchman, Diane Ortner, Onie Senyk, Dale Sullivan, and Rusty Wright. Members-elect Randy Barnes and Kris Litchman were also in attendance.

The following officers were elected: Enid Cocke, President; Henry Caruso, First Vice President; Bill Litchman, Second Vice President; Cal Campbell, Third Vice President; Ed Butenhof, Treasurer; Linda Bradford, Secretary. The following persons were recommended for the Executive Committee by the president and approved by the Board: Enid Cocke, Bill Litchman, Don Armstrong, Frank Plaut, and Diane Ortner.

Rusty Wright and Onie Senyk will serve as the Nominating Committee for the coming year. Henry Caruso reviewed the proposed budget that he and

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Ruth Ann Knapp had created. After an increase in the amount of an item for sound equipment and discussion of other items, the amended budget was approved by the Board.

Committee reports presented to the membership were reiterated with an opportunity for Board comments, questions, and input. Armstrong requested written suggestions for recordings. Ortner requested Board discussion of proposed changes to the format of the Rocky Mountain Dance Roundup. A motion of support was carried. Campbell announced his decision for a one-year hiatus for the Leadership Training Institute. A letter from Enid thanking Cal for his efforts in regard to the Institute was read.

New business included consideration of a joint advertising effort with the Kentucky Heritage Institute. This proposal was approved by the Board. Knapp spoke about the proposed Student Membership category. Her final proposal will be distributed by postcard for board approval. Publicity Committee and Dance Center reports were distributed. Discussion ensued about the problems involved in getting the Archives catalogued.

Knapp spoke about a possible by-laws amendment to allow balloting for board members by mail. After discussion, a committee of Campbell, D. Armstrong, Knapp, Sullivan, and K. Litchman was appointed to consider the proposition and report to the board. Wright, Campbell, Litchman, Jaworski, and Barnes were appointed to determine the usage of the budget item allocated for sound equipment.

A report on tele-conferencing was presented to the board by Wright. A note from Cocke encouraged the board to use the letterhead and logo designed for the Foundation in all correspondence and materials when they represent the Foundation.

Plaut made several suggestions in regard to certification of members and election of Board Members. Discussion in regard to the budget and the IRS status of the Foundation ensued, and a motion was approved to have Plaut consult a tax accountant and, also, Judy Campbell because of her expertise in this area.

A donation was appropriated to be sent to the local fire department. The meeting was adjourned at 4:35 PM.

## TO THE LLOYD SHAW FOUNDATION

For thirty years of unselfish devotion to the great and wonderful world of square dancing, we would like to add our congratulations for many jobs well done.

America must never lose sight of its dance heritage. The early seeds planted by Lloyd "Pappy" Shaw and so lovingly cared for over many years by Dorothy can only bless the generations ahead with the JOY of the dance.

For the past three decades the Lloyd Shaw Foundation has done much to keep the dreams alive, and all those who have unselfishly devoted their time, energy and ideas to the various programs have been appreciated. We salute you all and say "Thank you." And, in the words "Pappy" used on us one day, "More power to your elbow."

Fondest regards,

Bob and Becky Osgood

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## DON ARMSTRONG'S DANCE WORKBOOK

A collection of 229 of Don's most frequently used dances!

\$15.00 - Post Paid

Send check or money order to:

Don's Armstrong's Dance Workbook  
P. O. Box 1060  
Canon City, CO 81215

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## LLOYD SHAW, THE TEACHER

by *Mary Jo Brearley*

Editor's note: Mary Jo Bradford Brearley is one of the lucky ones who learned to dance under Lloyd Shaw's guidance. She and her brother John came out to the summer classes in the 40's and 50's with their parents, and both have continued their dancing to this day. For the 30th Anniversary Mary Jo shared some reminiscences of her association with Lloyd and Dorothy Shaw. Her comments follow.

For the reunion, I have been thinking mostly about what an irrepressible teacher he was. He taught all the time, with every breath or motion. When we came to study dance, he taught us that, but also more--much more. History (particularly of Colorado and the Pike's Peak region), geology (again, particularly of the region), botany, ecology--a relationship with the earth--a respect for native Americans and their traditions, philosophy of education, and philosophy about life and the universe and its patterns and rhythms. In the case of John and myself, he even introduced us to the stars. He loaned us a copy of a book by H.A. Rey, whose funny pictures would help us to locate stars and find our way around the sky.

Of course he was a completely wonderful teacher of dance, and I feel he is responsible for the great skill square dance callers and teachers, even ones who never knew him, have to this day. It became a tradition which has persevered, being able to teach without getting down from the mike and pushing people around. It accounts for the great growth that took place in square dancing in the late '40s and early '50s, and for the fact that thousands still call themselves square dancers.

Just one example. He came to a state square dance convention in Oklahoma around 1949, and photographers were there from *Life* magazine. In Oklahoma, we were still dancing Six to the Middle, Down the Center and Split the Ring, and even Take a Peek. He taught a new dance. I suspect he invented it as well. For us it was quite different and complicated. The head couples dos-a-dos-ed to

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a line of four, turned 180 degrees, picked up the side couples--who had been doing an elbow turn--and broke in the middle at the same time they picked them up, so that there were "Two lines turning side by side," and then dropped them off and reformed as four, turning, etc.

He had analyzed the dance and devised a teaching sequence for it (as he taught us to do in our own teaching), and he used the sequence, walking them through only once. (Don't keep them standing or walking through long, he used to tell us. They came to dance.) Then he looked around the huge floor, packed with squares as far as the eye could see. "Do you need another walk through or can you do it?" he asked. "How many are ready to do it--hold up your hands." I was down on the floor in a square shaking my head vigorously, hoping he would see me, sure that those Oklahomans--whom I knew from my own teaching experience had at least two left feet apiece--could not do anything so advanced with just one walk through. Be he saw enough hands to satisfy him. "You can do it!" he cried. "Here we go!"

And he called the dance. And they did it. They *all* did it! I looked out in every direction through that sea of squares, and I could not find even one set not doing it. It had been a perfect job of teaching--so beautiful that I burst into tears just from realizing the perfection of it.

\* \* \* \* \*

## **CORRECTION**

Marie Armstrong has sent this correction to the address printed in the March issue for Audioloft Recording Studios. It is in Central Missouri, on US Hwy 54 ten miles west of Lake of the Ozarks and Camdenton, 50 miles north of Springfield, 150 miles SE of Kansas City, and 180 miles SW of St. Louis.

## THE ANNIVERSARY QUILT

by *Enid Cocke*

Ruth Ann Knapp, Saginaw, Michigan, won the quilted wall hanging of the Foundation logo on July 10, 1994, at the 30th Anniversary Celebration in Colorado Springs, Colorado. The quilt hanging was hand done by Allynn Riggs, an award-winning quilter from Colorado. Over 700 tickets were sold with the money donated to the Archives. When Ruth Ann won the quilt, she announced that it would travel with her to dance camps this year, would return to RMDR with her in 1995 and would reside permanently in the Lloyd Shaw Foundation Dance Center in Albuquerque, New Mexico. She will bring it to the Dance Center in October of 1995 for the official hanging. An event will be planned on that occasion.

Editor's note: There is sometimes justice in this world--how very appropriate for Ruth Ann to win the quilt. She had been one of the most active supporters of the quilt project, and as the drawing drew near, she bought more and more tickets to improve her chances of winning it. The report is that the winning number was on one of the last tickets she bought. How serendipitous for the LSF Membership Chair to win the quilt and to promote the LSF by taking it with her to dance events around the country.

\* \* \* \* \*

## DISCLAIMER

Editor's note: In the last issue of the *American Dance Circle*, I printed an article of opinion about dance week quotas. As expected, I received various comments in regard to it. Unexpectedly, however, I received a letter from a young woman who took the article very personally. I had hoped that everyone would realize that the persons portrayed in the article were composites and, also, that I had used some artistic license in writing somewhat tongue in cheek. I did not seek to offend but to educate.

## CUSTOM TAPES

If you are conducting a class or workshop, let us put together for you a tape of the material you are presenting, which can be made available to the participants.

The Lloyd Shaw Foundation has an extensive library of excellent music and our engineer can lift tunes from these masters in any order you request. Choose the dances you teach most frequently and let your **custom tape** serve you for several occasions and many participants.

The minimum order is 100 tapes, and the cost depends upon how many tunes you select, whether the tapes are imprinted, caseliners provided, etc. The end product is a **totally professional, personalized, audio workbook** that you can pass on at a profit in both prestige and dollars.

For information, contact:

Brad Edwards  
LSF Sales Division  
AudioLoft Studios  
P.O. Box 11  
Macks Creek, MO. 65786

Tel: (314) 363-5868      Fax: (314) 363-5820



**ROCKY MOUNTAIN DANCE  
ROUNDUP -- NEW FOR 1995!**

**Sunday, July 2 -- Saturday, July 8**

We're planning new sessions so that people can concentrate more heavily in the area of dance they prefer, a full slate of live music, and a dance and activity program for children. Also keep in mind the popular pre-camp to be held June 30-July 2.

We'll return to La Foret, so you can look forward to its warm and friendly atmosphere with good food and accommodations and two dance floors.

Fees have not been set for 1995, but tuition will stay the same. Send your \$50 deposit to reserve your spot now, as the number of dancers will be limited to fill the floor comfortably.

\*\*\*\*\*

**1995 Rocky Mountain Dance Roundup Registration**

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

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

Housing request:                      Single ( ) Double ( )

    Children staying with parents ( ) Off-site ( )

Mail check payable to Lloyd Shaw Foundation to:

Diane E. Ortner, 929 S. Shore Drive, Lake  
Waukomis, MO 64151. Call (816) 587 - 4337.

## THE MORNING GETS US GOING

7:30	Breakfast
8:30	New England Contras • Southern Dance • Garland Dance
9:45	Squares • Unusual English Dances • Mountain Dulcimer Playing
11:00	Classic Contras • Simple Dances For Everyone • The Fireside Gathering - Songs for Young and Old
12:00	Lunch

## THE AFTERNOON'S DELIGHT

1:00	Ted's Daily Surprises • Israeli Dance Made Simple • Harmonica Playing in D • Rhythm Instruments
2:15	Don's Special Dances • Shake Them Toes (clogging) • Rapper Sword • Playing Piano for Dancing • Recorder
3:30	Challenging Contras • Dance Leadership with Style • Paper Basket Making • Dance Band For Young and Old • Woodcarving
5:30	Dinner

Located at the Kentucky Leadership Center near Somerset, KY. (two hours from Lexington, KY.) walking distance of Lake Cumberland.

## Winter in the Woods 1994

Dec. 26, 1994 - Jan. 1, 1995

**EVENING CONCERT - 7:00**

**NIGHTLY DANCE - 8:00-11:00**

Information: T. Auxier (502) 223-8367

Don Coffey (502) 747-5700

Write: WW PO Box 4128 Frankfort, KY 40604

### WW 94

#### CHILDREN'S PROGRAM

8:30	Paper Basket Making
9:15	Mummers for Kids
10:00	Folk & Line Dances
10:45	Break
11:00	Storytelling & Singing
1:00	Morris & Rapper (9-12) Longsword (6-8)
2:15	Rhythm Activities
3:00	Break
3:15	Daily Craft Project
4:30	Bacca Pipes (9-12) Skits & Plays (6-8)
7:00	Evening Concert
7:30	Evening Program

#### WW 94 STAFF

*Ted Sannella*

*Don Armstrong*

*Terry Stanley*

*Hanny Budnick*

*Leo Blair*

*T. & Rachel Auxier*

*Don & Sylvia Coffey*

*Lindsay Adams*

*Catherine Shreve*

*Lewis & Donna Lamb*

*Chris Bischoff*

*Jenny Flood*

*Marnen Liabow-Koser*

*Bob Pearson*

*George & Rodi Jackson*

*& Others*

*Featured Music*

**Boiled Buzzards - Ohio**

**Finley Tuned - Michigan**



A NEW release commemorating the  
30TH ANNIVERSARY of  
The Lloyd Shaw Foundation

## DANCERS' WALTZ

Choreographed by Dena Fresh, one of Pappy  
Shaw's favorite Cheyenne Mountain Dancers.

Music composed and played by Gordon Terry and  
used by permission of B. J. Carnahan, AudioLoft  
Recording Studios.

This is a beautiful legacy of Lloyd Shaw tradi-  
tion - a delightfully easy waltz in Dena's in-  
imitable flowing style set to a plaintive and  
haunting melody.

This special commemorative recording is avail-  
able only on cassette:

LSF C-1 (Instrumental and cued)

\$6.00 ppd (no discounts apply)

Order from: LSF Sales Division  
AudioLoft Recording Studios  
P. O. Box 11  
Macks Creek, MO 65786

## DANCE CENTER CALENDAR

by *Donna Bauer*

Mondays	-- 8:00 - 9:00 AM	Dance Practice
	-- 6:00 - 7:00 PM	UNM Ballroom Dance
Tuesdays	-- 5:15 - 6:45 PM	Karate
	-- 7:15 - 8:45 PM	UNM Continuing Ed.
Wednesdays	-- 6:00 - 7:00 PM	UNM Ballroom Dance
	-- 7:30 - 10:00 PM	Scandinavian Dancing
Thursdays	-- 5:15 - 6:45 PM	Karate
	-- 7:00 - 9:00 PM	Country Swing Dance Lessons (thru 7/28)
Fridays	-- 8:00 - 9:00 AM	Dance Practice
	-- 7:30 - 11:00 PM	UNM Ballroom Dance
Saturdays	-- 9:00 - 10:30 AM	Karate
	-- 5:00 - 6:00 PM	UNM Ballroom Dance (thru 8/20)
2nd Saturday-	7:30 - 10:00 PM	English Country Dance
4th Saturday-	7:00 - 9:00 PM	Wagon Wheels Exhibition Square Dance Club
Sundays	-- 5:00 - 7:00 PM	High Desert Dancers

During the year special workshops are held at the dance center and usually fill up a Saturday or a Sunday. There are also times during the year that individual couples will rent the center for an hour at a time to practice for competitions.

In the fall the schedule for Mondays will change as the UNM Ballroom Club will be renting the center from 7:30 to 8:45 PM beginning on August 22 and continuing through November 28.

\* \* \* \* \*

## 1994 ROCKY MOUNTAIN DANCE ROUNDUP SYLLABUS

A limited number of copies of the 1994 Rocky Mountain Dance Roundup Syllabus are available. Since this year's syllabus was 75 pages, the cost will be \$7 including postage. Requests should be sent to Diane Ortrner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

## **SITTING IN WITH THE DANCE BAND**

*by Glen and Judy Morningstar*

Don Armstrong thought these tips would be valuable and received permission from the authors, Glen and Judy Morningstar, to reprint them.

Playing for dancing can be an enjoyable experience. Seeing your favorite tunes come to life on the dance floor gives them special magic. A good way to prepare yourself for playing in a dance band is by sitting in with the house band at dances. Since these people are "folk musicians" they are usually happy to have you share their music. Here are some pointers that will help you to be welcome to SIT-IN:

1. ALWAYS ASK. Ask the band leader if you can sit in with the band. Usually, sit-ins are welcome but don't be offended if the answer is "no." Sometimes the house band has a delicate balance that might be thrown off by the addition of certain instruments. Sometimes the leader will allow only certain instruments to join in. Don't be discouraged from trying again at another dance.

2. HANG BACK AND LISTEN. Make sure you know the tune as the house band knows it (or at least be sure your version is compatible) then join in only at the beginning of an A part or a B part, never in the middle of a phrase. Once you join in, it's best if you keep playing and don't have to stop and start up again. It makes the rest of the band nervous.

3. DON'T PLAY IN MY EAR! Please don't stand with your instrument at ear level of other band members. It may not seem loud to you but for the persons trying to hear their own instrument, it may be overwhelming. If most of the other band members are sitting, it's probably a good idea to be seated also.

4. CONCENTRATE ON THE UPBEAT! The most important difference between playing in a dance band and accompanying yourself for singing is the LIFT  
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needed to compliment the dance. The accent is on the upbeat for rhythm and some of the melody instruments. Try dancing to a band accenting the downbeat. It's extremely tiring. The only people who should concentrate on the downbeat are the bass player, the piano player (left hand) or should neither be available, the guitarist. The guitarist then has his work cut out for him as he then has to provide a loud, steady downbeat while still accenting the upbeat.

5. SHHHHH! During the caller's dance instruction, the only noise coming from the band should be tuning noise and then it should be done quietly. Boisterous talking can be very distracting for the caller who is trying to teach a dance to 200 people. This courtesy is probably the most ignored by us musicians (being hyper to begin with) and the most common cause of rifts between the caller and the band. Have a heart! Give the caller a break and be ready to go when the dancers are.

6. HAVE A GOOD TIME. After all these pointers become routine, let yourself go. Melodies, harmonies, singing, orchestration .... there's a variety of styles that you can have fun with to make the same tune a new treat every time you play it.

\* \* \* \* \*

## **MUSICIAN'S ALERT!**

As mentioned in the minutes of the meeting of the Board of Directors of the Lloyd Shaw Foundation, several changes are planned for the format of the Rocky Mountain Dance Roundup starting in 1995. One change is that more dual sessions will be planned with at least one class using live music each session. This means encouragement of the attendance of more musicians who can contribute to the accompaniment for daily sessions. If you are such a musician and might be interested in taking that role at a future RMDR, please contact the director with information about your specialty and qualifications. Write to Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

## **ANOTHER BOOK FROM DON!**

*by Marie Armstrong*

No, I'm not talking about Don's aviation book, *I Flew Them First!* It will be out in early fall, and please believe me when I say you'll love it! But, to my amazement, he has written another fine book this spring - and this one is **all dancing!**

Don wrote the *Caller/Teacher Manual for Contras* in 1973. Now in its sixth printing, literally thousands are in use throughout the dancing world. But, over the years, Don has frequently felt that a more inclusive sequel was indicated. So, he constantly researched and tested a wonderful collection of useful dances and this spring compiled them in one volume entitled *Don Armstrong's Dance Workbook*. None of the dances is a duplicate of any found in the *Caller/Teacher Manual!*

It is a truly amazing collection of the dances he uses most frequently at programs, camps and workshops here and abroad - combined with the "new" ones he introduced this summer. There are a total of 229 dances -- 139 contras and quadrilles, 8 line or novelty dances, 9 Sicilian circles, 12 couple dances, 18 mixers, 3 progressive trios and 40 folk dances from a dozen countries!

But that's not all. Each of the dances includes the record name and number and, in addition, (with the exception of the folk dances) each dance has Don's recommendation for what tunes may be used when calling with live music!

Because Don actually uses it as his "call book," he set it up so he could find a specific dance easily and quickly. Each of the three sections of the book is printed on a different color paper, and each section has its own index in addition to the master index up front. It's printed on 20-pound, letter-size paper and the binding allows the book to be opened flat when in use.

It is truly a wonderful collection and a great resource for every leader. Please see the advertisement on page 7 of this issue for ordering information.

## **MORE ABOUT THE COMMUNITY DANCE PROGRAM AND OPEN DANCES**

Don Armstrong  
P. O. Box 1060  
Canon City, CO 81215-1060

I read your article in the March, 1994, *American Dance Circle* and was surprised by your title and theme. You seem to be saying Open Dances (ODP) and CDP (Community Dance Program) lessons are an either/or proposition, that the two cannot co-exist and we must choose one and drop the other. You make a strong case for the one you prefer to see continued.

You gave several examples of your own successful open dance programs. I think those very successful programs might be more because Don Armstrong, with his tremendous skills and ability to entertain, was leading the program than because of the program label. I know you would be successful regardless of whether you conducted an open dance or a short series of lessons.

One reason that having both the ODP and CDP is a good idea is that leaders and dancers are different! Some are more successful and attracted to the ambiguity and uncommitted freedom of an open dance which includes whatever interests the leader while others are much more comfortable in programs which are structured and which observe some boundaries agreed to in advance by the dancers and the callers. There are dancers who would not attend or enjoy an open dance while others would not attend or enjoy a set of lessons. In both instances, we can serve a number of dancers and callers who enjoy either format plus additional dancers who have a preference for one or the other.

Here is a little background on the CDP Lessons you describe. CALLERLAB formed the CDP Committee and project as a result of member interest in some form of easy to enter program, sharply limited to a few calls. This was sparked by the success of two pioneers, Bob Dawson in Florida and Jerry Helt in Cincinnati. Bob Dawson had a six week repeating  
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series of lessons. Joe Lewis told me that he called for Bob's program one weekend and on Friday he had 20 squares of Mainstream dancers, while on Saturday he had 80 squares of the six week dancers!

Jerry Helt started with a 22 basic call program which was taught in six weeks and has grown from the three daytime clubs per week to five daytime clubs per week at present. He includes many forms of dance in addition to the 22 basic calls and told me a couple of weeks ago he now might go three months before teaching and calling all of the 22 calls.

The success of these programs indicated that a series of lessons lasting a few weeks, and using a drastically reduced call list, could be very popular.

A few years ago, with help from Charlie Baldwin and Ralph Page, I found some of the open dances you describe in New York and New Hampshire. I went expecting to find a lot of older dancers hanging on to the traditions they loved, but I found instead a lot of college aged adults just having fun dancing. The programs we danced there were very different from what we've danced at CDP type programs yet both were wide open to people with little experience you enjoy good dancing.

I read both Tom Perry's and Walt Cole's articles very differently than your interpretation of them. I find both very supportive of the CDP and neither suggests we eliminate it in favor of open dances. My interpretation of both is they don't want it changed, modified, walled in or required. They want it left as adopted and to let any changes be made locally for the purposes of the group involved. The program has always stated it is not intended to progress into any other CALLERLAB program and these authors are saying they like it as is and want to continue to use it without concessions to the ways it might be used elsewhere.

I don't believe there has to be any conflict between these two programs. In fact, I think there is strength in having both types. The CALLERLAB CD Program has introduced a new type of dancing to most of our CALLERLAB members. Before CDP, our programs were all very specialized. As you know,

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CALLERLAB has several different square dance programs, round dance programs, contra programs, etc. but CDP is the first program in which all these dance forms, plus more, are mixed much in the Shaw tradition. Many of our callers and dancers have been introduced to this type of dancing through the publications, local CDP dances and through workshops and panels at our conventions. That has to be a big plus for those who believe in diversified programs.

I might add that the leadership skills for the programs I observed in New York and New Hampshire were quite different from those I've seen at CD Programs. In New Hampshire the dance was one held weekly each summer for 50 years or more. The first dance after intermission was always Money Musk. It takes a special leader to teach the same complex dances each week to a mixed group of veteran dancers and dancers who have never danced before and keep both groups happy. I also found that live music was available at each of the eastern dances-- a nice addition not often found in the west or at most CDP dances. I think we need to encourage all our leaders to accept many different forms of dance opportunities and give support to every format that gently brings new dancers into our programs. Our programs have lots of room for growth.

John Forbes, in his article ("Thinking About Dance: A Promissory Note," p. 16), described what we all want, ". . . good dances, from good callers, to good music, with good friends, in pleasant surroundings. An unbeatable combination." Both Open Dance and CDP Lessons can provide all the above. Let's support **both** Lloyd Shaw Foundation Open Dances and CALLERLAB'S CDP lessons. They will each be stronger and better from that kind of cooperation and leadership.

Best wishes,

*Jack Murtha*



## RESPONSE

Jack Murtha  
Yuba City, CA 95991  
Dear Jack,

June 10, 1994

Thanks for taking time to respond to my article in the March issue. I have suggested that your thoughtful letter, together with this reply, be included in the September issue of the ADC.

I'm sorry, Jack, that you interpreted my comments differently from what they were intended. I hope this letter will clarify my thoughts - to you and any others who might have gotten the same impression.

First, let me unequivocally state that I did **not** mean to infer that "open dances and CDP lessons are an either/or proposition!" I was trying to make a case for the inclusion of an "open dance" philosophy in Callerlab CDP leadership training.

What disturbs me, and many others throughout the country, is the use of the word "Community." It appears that, at this moment, the CDP Committee promulgates **only** the "series of lessons" approach. If that is the case, they are failing to recognize that "Community Dances" (without lessons) are an established tradition, decades old, thriving without organizational assistance from any leadership group. And, even more to the point, the CDP committee appears to make little or no attempt to help Callerlab members acquire the understanding or skills necessary to successfully start and maintain an "open dance" program if that is what a leader chooses to do.

If the CDP committee truly wants to promote "Community Dances" and help equip leaders to do so, I personally feel that they need to learn more about "open dances," acknowledge and accept their values and embrace a far more inclusive philosophy. (I wonder how many of the committee have conducted a series of open dances - not "one-night stands" - or even participated in some as a dancer.) Open dances, as you mention, have been and are an important facet of American dance. I sincerely

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hope to see **both** the "series of lessons" **and** the "open dance approach" included in future Community Dance Programs.

Again I say that I agree with Walt, Tom and you. I do **not** want to "eliminate" the CDP lessons. I recognize their value. However, I do hope that the CDP committee will broaden its horizons, acknowledge the value of traditional open dances and provide "open dance" leadership guidance as well.

Jack, please remember that I speak only for myself. And, that the Lloyd Shaw Foundation has no program or goals which support **only** an "open dance" **or** a "CDP lessons" program. If asked to make a committment, I think Pappy Shaw would have supported both approaches! John Forbes said it well, "...good dances, from good callers, to good music, with good friends, in pleasant surroundings. An unbeatable combination." Although I speak only for myself, I honestly believe that most of the LSF and Callerlab leaders I know would wholeheartedly endorse John's statement.

I most sincerely hope that Callerlab and the LSF (I was a charter member of both) will support **any** approach to the same goal - to have more and more people enjoy the benefits of wholesome dance programs.

Thanks again for your excellent letter.

With warmest personal regards,

*Don Armstrong*

## **STIR THE BUCKET**

I'm sure there are more important items for this column than the fact that I have a new address; especially since I've managed to insert it in numerous spots throughout this issue! However, noone has given me any other important Stir the Bucket news, so I'll repeat it once more -- if you wish to contact me, please check the inside front cover for my new address and telephone number.

Also, be sure to send me your Stir the Bucket items for the next issue!

## 1994/1995 EVENTS OF NOTE -- The Time Is Now!

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

**ContraDance Trip to Bohemia**, October 6-17, 1994. Philippe Callens of Belgium; Franticek Bonus of Prague. Tour Bohemia; dancing with local groups and at the Czech Country Dance Festival in Prague. Visit castles, glassworks, medieval cities and spas. Contact Sara and Sam Stulberg, S & S Festival Tours (703) 527-8998.

**LSF Rocky Mountain Dance Roundup**, La Foret Camp and Conference Center near Colorado Springs, CO. Pre-camp June 30 - July 2. RMDR July 2-8, 1995. Expanded offering of classes, live music, and children's program planned for 1995. Register early! For details or to register, write Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. Telephone: (816) 587 - 4337.

**LSF Cumberland Dance Camp**, Kentucky Leadership Center near Somerset, KY. August 13-19, 1995. For details or to register, write Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28739.



Please keep in mind that the opinions of the members of the Lloyd Shaw Foundation -- YOU! -- are important to the officers and members of the board. Read the minutes and consider the issues discussed. If you have an idea or question or opinion, consult the names and addresses on the inside back cover and call or write to make it known.

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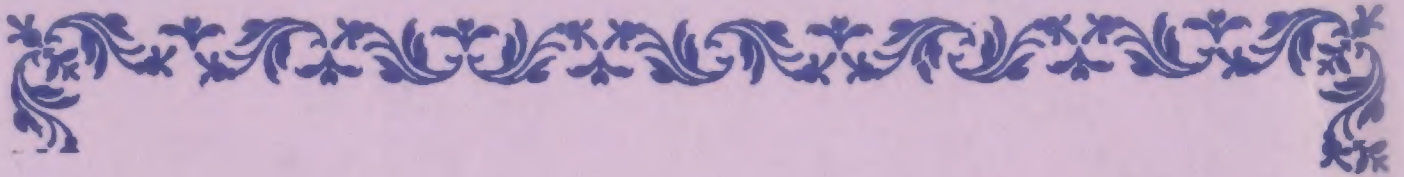
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