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



A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

JUNE 1995

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 perserve 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

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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

by Enid Cocke

It is time to look back and see how far we have come--in this case with the Foundation Archives. When the LSF was founded in 1964 my grandmother wrote in the Lloyd Shaw Fellowship Class Notes for that year about the functions of a foundation. They included teaching, research, service, and "the museum function." About the latter she said:

The library/museum function is instant and present. It consists of the assembling of grassroots material of any kind whatsoever; publications, recordings, manuscripts, music, letters--anything and everything that is likely to get lost where it stands. This function also consists of making such materials available and easily obtained.

Not a great deal happened in the way of archiving for the next five years. My grandmother added occasional materials to the collection of dance books that my grandfather had assembled. Then in 1969 Bill and Kris Litchman came to the Fellowship. Bill is a collector and scholar by nature, so it was only natural for him to take on the archive function and run with it. And run he has!

Bill began acquiring not only books but dance recordings. Many a major caller has donated his/her collection of records to the Archives. And in keeping with the reference above to "grassroots material" and "anything that is likely to get lost where it stands," Bill has gone after local dance newsletters and publications. Some of us might not get excited about local newsletters, but think what a picture of the dance scene they will give the dance historian 50 or 100 years hence. Even now scholars have come to the Archives specifically to read through these small publications.

You probably are aware of some of the story of
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the Archives. Bill and Kris took the growing collection into their home in Albuquerque and kept it there for a number of years. Then it was moved to a vacant building, literally, I am told, a chicken coop! Finally with the help of our friend and benefactor, Rus Acton, the Foundation acquired a dance studio in Albuquerque that had enough space for the Archives and for dance activities.

As I hope you have heard, the LSF Archives has been designated by the Library of Congress as the central clearing house for dance archives. However, I don't think any of us was aware of the national stature that the Archives has achieved. At the Executive Committee meeting in February, Bill shared with us the following information about the Archives in relation to other collections:

--The LSF Archives is much broader than the Ralph Page collection. The latter is of course concentrated on New England dance, and even in this area the LSF Archives probably matches 75% of the Page holdings.

--The CDSS collection has more material on singing and music and on English sources. However, Bill's personal collection has more early English material, so his collection plus the Archives contains more material than the CDSS collection.

--Bill reports that "the Library of Congress collection is vast but not gathered into one place only, and we have a much deeper amount of material related to square dancing."

--The New York Public Library has a broader range, especially including stage dance, but our holdings are comparable in folk and country dancing, and we have greater depth in square dance material.

Given the caliber of the LSF Archives, it should not be surprising that the job of managing and cataloguing the collection has grown beyond Bill and his circle of volunteers. Thus the Executive Committee proposes a major fund-raising campaign to hire professional help and to secure the future of this superb collection. Our plan is
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to set goals for the Archives, educate people about its significance, get financial commitments from members, and then go after major funding beyond the LSF membership.

The most immediate plan is to hire a project director--someone to direct the cataloguing. This person would direct those entering data, write programs to make the data base more accessible, and outline how the recordings might be catalogued.

I hope that many of you will want to have a hand in this undertaking. If you have suggestions, if you see a way in which you could be involved, if you know of funding sources that we might approach, please let me or Bill know. It is downright breathtaking to stop and realize what the Foundation has accomplished in the area of dance Archives. Now is the time to act to ensure that this fine resource lasts well beyond all of us.

Erud

NOTICE!

The annual membership meeting of the Lloyd Shaw Foundation will take place at the Kentucky Leadership Center near Somerset, Kentucky, on Wednesday, August 16, 1995. All members are encouraged to attend, to give direction to the board, and to participate in election of members of the board. If you cannot be present, please feel free to communicate with the current members of the board listed inside the back cover of this issue.

FROM THE ARCHIVES

by Bill Litchman

The Archives is trying out an heroic effort to complete the cataloguing of the collection. We have one woman putting data into the computer, so the periodicals are slowly getting done. However, it is so slow that we need to enhance this process. Therefore, we are hiring a person to coordinate the cataloguing effort. This person will establish the program needed to complete the job and will be known as the cataloguing program director. In addition, we would expect the program director to become familiar enough with the data base program to be able to write access programs for us which will allow us to cruise through the data base finding information about the collection and gathering entries into groups of interest to various people doing research in dance.

In addition, the Archives, with the help of the Board of Directors of the Foundation, will set about establishing means to make the collection permanent and timeless. The purpose of this action is to make the operation of the Archives independent of any single individual or group. By becoming self-supporting and essentially open as far as operation and understanding are concerned, anyone should be able to assume the position of Archives director and continue the operation of the collection without requiring special knowledge. Putting the Archives on a strong financial basis so that it may become self-supporting and having the collection documented to the point that others can access material without having special knowledge of the contents or arrangement of materials will make the Archives independent of special expertise.

At the moment, a prospectus is being developed which will allow us to make the Archives' goals and resources known to others who (once they are aware of the importance of this collection) will want to help support the Foundation in this worthy program.

In the meantime, there are some issues that are needed in order to complete our sets of: *Bow and Swing; Calls 'n' Cues; Cues and Tips; Mike and Monitor*. If you have issues of these periodicals to donate to the Archives, please let us know.

GUEST NIGHT AT THE ROCKY MOUNTAIN DANCE ROUNDUP

by Diane Ortner

The policy of the Rocky Mountain Dance Roundup has always been that no partial week registrations are accepted. That means that if you choose to attend for only part of the week, you must pay the full tuition (\$50 for members at the current time). We also strongly encourage part-timers to come for the first part of the week so that the instructors can expect not to have to adjust to newcomers who come in the middle of their progressive series of classes.

For some time, we have wanted to adopt an additional policy that would allow old and new Foundation friends to visit us when they are in Colorado during the week of RMDR without changing our basic part-timer policy. Now we have it. The Wednesday night dance will be open to all members of the Lloyd Shaw Foundation. If you are in Colorado, we hope that you will plan to join us!

Since our membership and board meetings are always held on Wednesday afternoon, we would like to encourage you to attend them, too. This year the official meetings (at which members of the board are elected) will be held at the Cumberland Dance Camp in Kentucky; however, unofficial membership and board meetings will still be held at RMDR. This is the chance for you to make yourself known and express your opinions about Foundation affairs.

La Foret charges a \$3 user fee for any person using the grounds. If you came only to the meetings, this would be the sole cost of your visit. If you came to the evening dance, your fee would be \$3 for La Foret plus \$5 for the dance -- \$8 per person. If you would like to come for the meetings and then stay for dinner between the meetings and the dance, you must notify the camp director (Diane Ortner--see inside front cover for address) in advance (by June 28). The fee would be \$3 for La Foret plus \$7.25 for the dinner plus \$5 for the dance -- \$15.25 per person.

We hope that many members will take advantage of this opportunity for a great evening of dancing with leaders from around the country!

ROCKY MOUNTAIN SCRAMBLE

by Cal and Judy Campbell

Here's a solo dance written about three years ago that has been quite popular in the Denver area and at several recreational leaders' workshops.

ROCKY MOUNTAIN SCRAMBLE

Authors: Cal and Judy Campbell

Formation: No partners; loose lines; all face the same direction.

Music: *Popp's Hoedown--YR102* or *Wild Man--38-74748*.

- Intro Will vary according to music chosen
- 1- 4 **Vine Right**
Step to right with right foot,
Step behind right foot with left foot,
Step to right with right foot,
Touch left toe beside right foot.
- 5- 8 **Vine Left**
Step to left with left foot,
Step behind left foot with right foot,
Step to left with left foot,
Touch right toe beside left foot.
- 9-12 **Walk Fwd, swing**
Walk three steps forward (R,L,R),
Swing left foot forward.
- 13-16 **Walk Bkwd, touch**
Walk three steps backward (L,R,L),
Touch right toe beside left foot.
- 17-20 **Point, point, point, close**
Touch right toe forward, to side, back.
Close left foot to right, changing weight.
- 21-24 **Point, point, point, touch**
Touch left toe forward, to side, back,
Touch beside right foot.
- 25-28 **Fwd left, fwd right**
Step forward left, hold,
Step forward right, hold.
- 29-32 **Fwd left, right, left**
Step fwd left, right, left turning 1/4
right, hold. Weight should be on left
foot, right knee raised slightly, ready
to begin again.

BOARD NOMINATIONS

Elections for members of the Board of the Lloyd Shaw Foundation are held at the annual membership meeting, which will be held in August, 1995, at the Cumberland Dance Camp. Each board member is elected for a three year term and, if re-elected, can serve an additional three-year term. Three directors, Grant Logan, Elizabeth Grey, and Dale Sullivan, are completing a three year term this summer and are eligible for re-nomination. Continuing members of the board, whose terms will not yet be completed, are Don Armstrong, Randy Barnes, Ed Butenhof, Henry Caruso, Enid Cocke, Chuck Jaworski, Kris Litchman, Diane Ortner, Onie Senyk, and Rusty Wright.

The maximum membership of the board is set at fifteen, so there are five positions to fill this year. Rusty Wright and Onie Senyk, the nominating committee for 1995, are submitting the following slate of candidates: T. Auxier, Frank Gornowich, Jeffery Lindsey, Grant Logan, and Dale Sullivan.

Nominations will also be accepted from the floor at the annual meeting. Persons should not be nominated unless they have been contacted prior to the nomination and have agreed to serve. 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 meeting if at all possible. The annual board meetings are held either at the Rocky Mountain Dance Roundup in Colorado or the Cumberland Dance Camp in Kentucky.

If you are a member of the Foundation and would like to take a more active part in its governance, we urge you to attend Foundation events and become acquainted with the frequent attendees. These are the people who help set policies through their support, through their election of board members, and through their selection as board members. Please also note that your input is appreciated at any time. Feel free to write or call the board members listed inside the back cover of this issue.

THINKING ABOUT DANCE: SO I SAID TO MYSELF..

by John M. Forbes

[Note: For my 20th go at a "Thinking about Dance" type of exercise, here is a request column based upon unanswered inquiries received over the last five years. It is a "self-interview" even though the questions, from a variety of sources, are not original with me.]

Q. Why do you write a column?

A. To help me understand where my thinking is on that particular subject at that given moment. Dance is an important part of my life, and I think and care about it very much. The column challenges me to put down these feelings and attitudes and defines where I am at that point in my dance life. In a way, it's selfish, yet I know it challenges others, too.

Q. Where do you get your column ideas?

A. I don't really "get" column ideas. Rather, they find me and ask to be told.

Q. How do you write your column?

A. The physical act of writing, actually typing it into the computer file, is really a small part of the finished product and comes at the end of a three-part process. First, as I read and think about dance, I will "stub the toe of my mind" on an idea or thought that I need to explore further. It irritates or nudges my thinking, a rose thorn in the thumb--persistent but not too painful. A deadline is a good irritant, too.

Next comes a process of "rumination." As the word implies, it means pulling up the main idea again and again, turning it over, exploring it, developing supporting ideas and rejecting some but keeping others. This may go on as long as a week or more. The concentration is considerable, causing me to miss expressway exits when I'm driving, or keeping me awake well into the night. The right supporting ideas quickly attach to the main subject and stay there. Unusable ideas stay a short time and fall away.

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Finally we get to the "window," that period of time when I must sit down at the keyboard and get the best (I hope) possible result. Often the window will last just a day or two. Other times, it may cover a week or more. Hitting the window just right can make the critical difference. If I write too soon, I tend to be incomplete in my ideas, assuming too much background from my readers. Too late and I tend to sound pompous and over-explanatory. Sometimes the window comes before I can write out the column, and I lose the whole thing. This text, for example, took root during a trip to Denmark last summer with our dance team. Long hours on an airplane in a dance adventure formed a great atmosphere for thinking about dance. I had to force myself not to think about the final result for about six days until I could get to my computer keyboard. The actual writing-down process rarely takes more than about thirty minutes. If deadline distance permits, I let the material sit for a day or two. This is followed by a brutal editing process composed of techniques borrowed from Attila the Hun and the Spanish Inquisition.

Q. What are the dynamics of the column?

A. That's easy. First there are the space limitations of the ADC. Second, writing for a quarterly publication, I can't count on much carryover from one column to another. Each must be fairly self-contained. The available space does not permit a lot of idea-summary from a previous column. Third, I have to try and present the ideas in an interesting context. The recent "Guru from Afar" column on public performance, for example, was simply a laundry list dressed up. The ideas came from a long-past conversation with Karen Utter and some observations gained watching our performing group. December's tribute to Mae Fraley should have been an encyclopedia article--Mae is certainly important enough to merit such treatment. But that tends to be dry and a bit antiseptic, not at all like the real Mae Fraley we know and love. I respect her too much to treat her that way.

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Q. Is there an area you'd like to explore in the column but haven't yet?

A. Yes! The quality of recent dance history writing concerns me. Too much of it, alas, is not very good. It's hard, in a column of this size and infrequency, to explore the process of writing dance history. There's too much scope and complexity in the subject. At this point I haven't found a safe, simple corner where we could start. I'll keep looking.

I can't really say what I think about these writings either, for fear of offending dance world friends. There are only two people I can be absolutely honest with about these unsatisfactory works. One of them is Sylvia, my wife.

Q. What kind of feedback do you get from the column?

A. Most of it is "passive reaction." Silence is a wonderful form of feedback, and I get a lot of that. Perhaps someone will write or call and say they agree with me. That's OK, but it doesn't take much of a reader's energy and involvement to do that. What I really appreciate is someone who takes the time to let me know "I disagree with you and here's why!" That really lifts me up because I know they're thinking about dance, too. And, for them, they are right, and I'm not. That's beautiful.

Q. What is the best part of the column for you?

A. An understanding editor who accepts and supports what I try to do. This is a precious gift from the gods, and I am oh so grateful!

Q. Do you, truly, never think about this stuff when you're dancing?

A. Never. And I don't think about this when I'm playing for dancing either. Both take all the focus I can muster at that moment.



LINES ABOUT SQUARES: THE GERMAN, PART 2

by Dick Pasvolsky

This is the second of three articles dealing with a popular dance party of the nineteenth century called "The German." The first article (ADC, Dec., 1994) dealt with a general description of the facilities and planning of the party program and the responsibilities of the two main leaders of the German: a woman called the hostess and a man called the leader or conductor who was chosen by the hostess to plan and run the party. This article will deal with some of the specifics of those German parties.

Allen Dodworth, probably the best known writer on the subject of nineteenth century social dancing, called the German "an epitome of all there is in private dancing."¹ He pointed to the very social practice of a constant changing of partners throughout a typical German program and the wide variety of activities from which to choose when planning a program. Among those activities were the popular social dances of the period: the waltz, the polka, and the dances performed in a square, circle, or contra formation, and a wide variety of activities programmed to provide variety and mood changes throughout the evening's program. Some were serious, some merry, and others comical. The leader strove to plan a program that was designed to maintain a reasonably high level of interest and enjoyment throughout the duration of the dance and to raise that level to its highest peak just before the party was scheduled to end. Ending the party at the time designated on the announcements was very important. The party was considered very successful (as it would be today) if, when it was over, participants felt that they wanted more.

Procurement and arrangement of the chairs was the responsibility of the hostess, who had the chairs placed well before the guest arrived. Chairs were usually placed around the perimeter of the room so as to allow as much room in the middle as possible for dancing. If the line of chairs extended all the way around the room to form a

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closed circle, the beginning of the line was presumed to be the chair in which the leader sat.

Activities of the typical German were somewhat tightly scheduled, with moderate allowances for variations in time needed to complete each figure. Starting and ending times were, however, adhered to very strictly. Because of that, guests usually arrived just before the first activity was scheduled to begin.

At the appointed hour, eight or sixteen bars of music, usually a waltz, were played by the orchestra to signal every one to be seated. In Paris, a particular melody was universally understood to mean "take seats." The conductor and his partner were seated first. All of the other guests were seated to the left of the conductor, with the lady on the right of the gentleman. Preferably, everyone had a partner, but arrangements were made for singles.

Seating was determined by a variety of methods. One popular form was the drawing of cards, or something more creative, with numbers on them. Guests took the seats bearing the numbers that they had drawn. Sometimes guests would simply take seats not yet occupied, usually starting with the chair immediately to the left of the conductor.

To get the program underway, the conductor often selected a specific number of couples to his immediate left who would waltz with him and his partner for a short time. Then, when the conductor signalled, each of the persons dancing selected another partner from among those still sitting. With new partners, the group would execute the scheduled figure, after which they all sat and the conductor would select another group of guests to waltz and then select new partners to do the same figure. After all had participated in that initial figure, a signal was given for everyone to get up and dance.

Some figures called for men to select other men and/or women to select other women as partners. For some figures, each selected guest was asked to choose two or three partners. After each figure was completed, a short pause in the music gave the participants a chance to chat and relax before the next figure was introduced.

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During the course of an evening's program, many of the figures would require some instruction. The conductor often explained much or all of the directions for a figure to the whole group while they were seated. He would add more specific instructions, when needed, for each sub-group as it got up to execute the figure.

Signalling was a very important aspect of the German. Signals through the middle years of the century were given by clapping hands; one clap to stop dancing, two to start an action, three to stop the music, etc. But the formal dress of the latter part of the 1800's required the wearing of gloves so that the clapping sound would be muffled, and it was replaced by the use of bells, whistles, rattles, castanets, and tambourines. The authors of *The German* preferred the castanets; a predetermined set of strokes to start or stop the music, another to indicate changes in the figure, and a roll to tell the dancers to take their seats. The playing of predetermined passages of music in special situations was also popular, even during the hand clapping years.

Tasteful and imaginative favoring was almost as important to the success of a German as was good, well-played music. A favor might have been almost anything that a pin could support. Criteria used by the conductor when purchasing or creating favors were: novelty, oddity or absurdity, prettiness, brilliancy, and largeness (usually in that order.) They were made of flowers (very popular), toy drums, whistles, bells, rattles, jumping jacks, colored silk cut to fit coat lapels, bead ornaments, gilt charms, small dolls, pewter, and all sorts of other trinkets and toys.

The conductor made sure that plenty of favors were on hand to distribute at specified times throughout the evening. He was watchful to see to it that everyone went home with a good collection of favors pinned to his or her clothing. Although they may have been of little practical or monetary value, favors (the more the better) did tend to put people in a good mood throughout the evening and as they headed for home after the party.

A variety of methods of distributing favors was used. Sometimes they were set out on tables
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or pinned on banners so that dancers could pick them up at specified times. At other times, they were just passed around, a method used often by the conductor as he explained how to execute a figure while the guests were still seated.

Favors were sometimes given to dancers by other dancers, occasionally ladies to ladies and/or gents to gents. Favors were given as prizes in sport or other competitive contests or to one's partner for a particular figure as a remembrance.

The leaders of the German had almost unlimited resources from which to select figures to include in their programs. Most of the men selected by hostesses to be conductors for their Germans had large repertoires of figures which they had used in past programs or had picked up from other leaders. Hundreds of figures were described in published materials. The leader needed only to call upon his ingenuity and creativity to invent new activities or to modify some of the commonly used figures. Some merely changed the names of old standards ("Hunt the Fox" instead of "Chase the Squirrel") or created variety through clever use of favors as part of the figure.

The authors of *The German* categorized the figures used in the German programs under two general headings, "marches" and "games." the "march" category included: "set" dances (in the latter part of the century, the term "square dances" began to be used); contra dances, such as the Virginia Reel; and quadrilles. Figures such as "Jerusalem," similar to our "Marching to Jerusalem;" darts; relay races and other contests; and creative activities used as dance mixers (dance with the person who catches the other end of your streamer, etc.) comprised the games category.

To help ensure the success of a German, the planner must have scheduled a large number and good variety of dance activities and had in reserve some lively figures to insert into the program if the party should begin to drag at any time or to add at the end if time were left over after the planned program had run its course. He should have planned also to have at least 20%, preferably 25%, of the figures be those in which everybody received a

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favor, so that every guest would leave the party with a good number of favors, no matter how he or she fared in the favoring by luck of the draw activities or in contests in which only the winners were awarded favors.

Some figures called for the use of "properties" (we call them props today.) Chairs, broomsticks, strips of ribbon, whips, balls, and various types of containers are examples of the many articles most often used as properties. The more creative leaders contrived properties appropriate for special or unusual figures, thus adding a bit of distinctiveness to the activity.

A very helpful practice, especially in private homes, was using a closet or room adjoining the dance room where favors and properties were stored until they were needed and dance programs and notes were tacked up for instant reference by both the conductor and the guests.

"Tapers," the very simple figure selected to be featured here, includes the use of "properties" and the distribution of favors. The conductor would determine the number of gentlemen to get up, based on the total number of guests attending his German, and put that number in the blank provided. While not completely clear in the description, it appeared that each gentleman selected would bestow a favor on the lady of his choice for that figure. A variation of this figure would have the gentleman dance with the lady whom he favored and the other ladies choose partners from the men still seated, and all would waltz before being signalled to take seats.

THE GERMAN² WITH PROPERTIES

I. TAPER

For this figure will be required small tapers or wax candles, as many as there are ladies.

The leader distributes "tapers" to ladies.

Signal for the ordinary lights to be extinguished and the tapers to be lighted.

_____ gentlemen up.

(continued next page)

Signal to (favor and) blow out tapers of ladies favored. (The growing darkness is impressive.)

Signal for seats.

Favors for ladies.

¹Dodworth, p. 145.

²*The German*, p. 88.

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Dodworth, Allen. *Dancing and its Relations to Education and Social Life*. New York: Harper and Brothers, New York, 1885.

Two Amateur Leaders. *The German*. Chicago: Jansen, McClurg and Company, 1879.



PUBLICITY CHAIR

The Lloyd Shaw Foundation is currently in need of a leader for their publicity efforts. If you would be interested in serving the Foundation in this volunteer position, please write or call our president, Enid Cocke (see inside front cover for address and telephone number.)

Publicity for the Foundation consists primarily of designing and arranging for publication of advertisements in magazines, including the American Dance Circle, answering responses to magazine advertisements, and, when appropriate, making special mailings. These special mailings may consist of notifications of new record or book releases, distributing new pages to add to the catalog, flyers about dance camps, etc. We have, over the years, occasionally had booths at regional and national conventions.

If you have a flair for composition and design, are computer literate, and have some knowledge or ideas about how information about our activities and products might best be distributed, this might be an opportunity for you to get more involved in the workings of the Foundation. The publicity chairman must be aware of all of the activities of the Foundation! If this appeals to you, please consider acquainting Enid with your background and interest in this regard.

*The
Round
Dance
Book A Century
of
Waltzing
by
Lloyd Shaw*

This hardcover,
443-page classic
should be on the
bookshelf of
every LSF member
or adherent.

With a Foreword by
Thomas Hornsby Ferril

With over a hundred
old-time American
Round Dances
and
Circle Mixers



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1948

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P. O. Box 11
Macks Creek, MO 65786

The Eastern LLOYD SHAW DANCE CAMP has moved to Kentucky, and it has a new name! Join us at the beautiful Kentucky Leadership Center near Somerset, KY, on August 13 - 19, 1995, for the Lloyd Shaw Foundation's first annual

CUMBERLAND DANCE CAMP

We'll have the same sharing of skills by LSF leaders that you have enjoyed at Copecrest in the past, a wooden dance floor, as well as **live music** for much of the dancing. We promise great food, and nice rooms (some with a double bed plus 2 additional bunk beds, and some with 4 bunk beds) all with private baths, and everything is under one roof. In addition, we will have special programs (dance, singing, crafts, and nature) for children 6 years and up, child care for younger ones, and your children can be accommodated in your room.

The typical day will go as follows:

9:15	CONTRAS	* Leaders will include:
10:30	COUPLE DANCES	* DON ARMSTRONG
12:00	LUNCH	* T. AUXIER
1:30	SQUARES	* ED BUTENHOF
2:45	FOLK, LINE, SOLO DANCES	* GRANT & ANN LOGAN
4:00	CONTRAS	* DIANE ORTNER
6:00	SUPPER	* GEORGE & ONIE SENYK
7:30	ENTERTAINMENT	* LEE & GAIL TICKNOR
8:00	EVENING DANCE	* LAS & RUTH WOODARD
		* RUSTY WRIGHT
		* & others
		*

The best news is the price! Only \$275 per person, (double occupancy) for the week. (Non-Lloyd Shaw members pay \$300, which includes Foundation membership.) Children in your room (in addition to two adults) pay only \$150 each. Children under 12 pay only \$100, and those under 6, only \$50 for the week. Partial scholarships may be available for older children (or adults) who can help (under supervision) with younger ones part time. Single accommodations may be available at \$310 (\$335 for non-members).

There are no hookups available for RV's on the site, but RV parking is available with access to room(s) for washup. More information on off-site possibilities can be obtained from the camp director. The quoted prices include all meals from Sunday supper thru Saturday breakfast; it is possible to exclude any meals and thereby lower the cost, but only if this is arranged in advance. Special diets can be accommodated also, if so arranged.

The Lloyd Shaw Foundation annual board and membership meetings for 1995 will also take place at this camp, and you'll want to participate in those as well.

Cumberland Dance Camp application

(please print)

Name _____

Roommate(s) _____

Address _____

_____ Telephone # _____

Preferred name(s) for name tags _____

Children's names & ages _____

Deposit (\$50 per person, non-refundable after June 1, 1995- fully refundable prior to that date. Send deposit with completed information to Ed Butenhof.

member of Lloyd Shaw Foundation? yes _____ no _____

Total # attending _____ Deposit amount \$ _____

Signature _____

Completion of this form releases LSF, and/or the officers of said organization, from any and all liability and costs for personal injury incurred during participation at this event.



For any further information, call or write to:

Ed Butenhof, director
201 Red Oak Drive, Hendersonville, NC 28739

telephone : 704/697-9773

Cowboy Dances



At long last Dr. Shaw's famous classic COWBOY DANCES has been reprinted. The new edition is a faithful reproduction of the original "Bible of Square Dancing." In spite of the advance of square dancing since the book's publication in 1939, the calls, diagrams and photographic descriptions are basic to the movement today, and the chapters on the history, styling, and spirit of the American Square Dance make this a book to be treasured.

\$29.95 postpaid

Order from LSF Sales Division, Box 11, Macks Creek, MO 65786

Lloyd Shaw

DANCE CENTER CALENDAR

by *Donna Bauer*

Sundays	-- 5:00- 7:00 PM	High Desert Dancers
Mondays	-- 8:00- 9:00 AM	Private Practice
	-- 6:00- 7:15 PM	UNM Ballroom Dance
Tuesdays	-- 5:15- 6:45 PM	Karate
	-- 6:45- 9:30 PM	Tango Class
Wednesdays	-- 8:00- 9:00 AM	Dance Practice
	-- 6:00- 7:15 PM	UNM Ballroom Dancing
	-- 7:30-10:00 PM	Scandinavian Dancing
Thursdays	-- 8:00- 9:00 AM	Dance Practice
	-- 5:15- 6:45 PM	Karate
	-- 7:00- 9:00 PM	Latin Class
Fridays	-- 8:00- 9:00 AM	Dance Practice
	-- 7:30-11:00 PM	UNM Ballroom Dance
Saturdays	-- 9:00-10:30 AM	Karate

A dance was held at the Dance Center on May 20 with Don Armstrong leading and music by Megaband. The contra dance was sponsored by the FOLKMADS dance group.

For further information on the events at the Dance Center, please feel free to contact Donna Bauer at the phone number listed inside the back cover of this publication.

CONGRATULATIONS

to Calico and Boots

on the occasion of their 50th Anniversary!

ENGLISH COUNTRY DANCES IN AMERICA

by Lee Ticknor

During the 18th century the people living in the English colonies of America thought of themselves as English and followed English social customs. Thus, they did English dances and imported English dance manuals. Until the time of the American revolution there was little need in the colonies for the publication of dance manuals or for hand-written manuscripts of dance directions. On the other hand, in England the publication of books of dances was rampant. The last edition of *The Dancing Master* was published in 1728 in three volumes and contained over 900 dances. Between 1718 and 1736 John Walsh published several editions of his *Complete Country Dancing Master*. John Johnson published eight volumes of *200 Favourite Country Dances* between 1740 and 1755. From 1757 to 1790 the Charles and Samuel Thompson family published *Twenty-four Country Dances* each year and a *Complete Collection of 200 Favourite Country Dances* about every eight years (five of these).

But a few Americans did make hand written notes of tunes or dance directions. In 1721, Ebenezer Parkman of Westborough, Mass., recorded the tunes for ten dances. At least eight of these are from editions of *The Dancing Master* between 1706 and 1721. About 1730, James Alexander of New York recorded the figures for 27 country dances. Of these, about 15 appear to be from various editions of *The Dancing Master*. The others are probably from other dance books published in England in the 1720's. Two of them have the same name as two dances in a book of English country dances published in Dublin in 1726.

I do not know of any American dance manuscripts written between 1730 and 1769, but in the latter year a small manuscript was written, apparently by a dancing master named John Johnson. It is entitled "Newly Corrected a Sett of the Choicest Country Dances most in vogue this present year 1769." He gives directions for 27 dances, all in the style of longways English country dances.

(continued next page)

The directions given are short and cryptic; perhaps Johnson wrote them to remind himself how each dance went. So they are hard to interpret, but many of them appear to be derived from English dance books. Some of them may be of American origin or be an American variation since Johnson says they are newly corrected.

The next manuscript is a tune book written by fifer Aaron Thompson and started in 1777. Most of the book is fife tunes, but he also includes the directions for five country dances. In 1779, another musician, a fiddler named George Bush who was an officer in Washington's army, started a hand-written notebook of songs and tunes that he liked, and he included the figures and tunes for 15 dances. Most were of English origin, but at least two were American and two were Scottish. Bush also included about 13 other dance tunes.

In 1783, Clement Weeks of Greenland, New Hampshire, recorded the figures for 43 country dances. Nine of these have the same name as in Johnson's manuscript, but only one of these (Hunt the Squirrel) has similar figures! Only one of Aaron Thompson's five dances appears in Week's, and only one of Bush's eleven English style country dances is in Week's. A manuscript of 1782 by Jeremiah Brown contains the figures for 22 country dances of which four have the same names as in Week's, but I have not seen this manuscript and cannot say if the figures correspond. It seems to have been the custom in the 18th century to fit new figures to an old dance tune.

There is one more very interesting manuscript in this time period. In 1788, John Turner started a hand written notebook of tunes. After the first tune, the next seventy-one are copied from Vol. III of C. & S. Thompson's *Complete Collection of 200 Favourite Country Dances*, which was published in London in 1773. Furthermore, tunes 5 through 33, with two exceptions, are in the same order as in Thompson with the rest in somewhat random order. This manuscript is pretty good evidence that someone living in the Connecticut area owned a copy

(continued next page)

of Thompson, Vol. III. Turner may have borrowed it so he could copy the tunes in case he was asked to play them at a dance.

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FOUNDATION TOTE BAGS FOR THE MUSIC SCHOLARSHIP FUND

The Rocky Mountain Dance Roundup's fund for music scholarships has been the recipient of a wonderful gift from Marie Armstrong! For a \$5 donation plus \$2 for postage, you can receive a handsome canvas tote-bag in dark blue with the Lloyd Shaw Foundation logo emblazoned in green. It is a roomy 15x14; big enough to carry your favorite English Country Dance LP's! Send your order, donation, and postage to: Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 before this limited supply is gone!

ROCKY MOUNTAIN DANCE ROUNDUP
SUNDAY, JULY 2 — SATURDAY, JULY 8, 1995
LA FORET CAMP AND CONFERENCE CENTER
6145 SHOUP ROAD, COLORADO SPRINGS, CO 80908

WORKSHOPS - THE OLD AND THE NEW
**LIVE MUSIC*

7:30 **BREAKFAST**
8:15 **WARMUPS**
8:30 **CONTRAS* / BEG. MOD. SQUARES**
9:40 **TRADITIONAL SQUARES* / MOD. ROUNDS & COUNTRY WESTERN**
10:50 **FOLK/TRADITIONAL ROUNDS***
12:00 **LUNCH**
1:00 **CONTRAS & QUADRILLES / BASIC BALLROOM***
2:10 **MODERN SQUARES / ENGLISH/EARLY AMERICAN***
3:20 **SCOTTISH*/ CLOGGING & LINE DANCES**
4:30 **SPECIAL EVENTS**
5:30 **DINNER**

PARTY TIME

7:00 **EVERY ONE DANCES (CHILDREN, TOO!)**
7:45 **GUEST CALLERS**
8:30 **STAFF CALLERS**
SUNDAY — WELCOME DANCE
MONDAY — GET ACQUAINTED DANCE
TUESDAY — FOURTH OF JULY DANCE
WEDNESDAY — MYSTERY TUNE DANCE
THURSDAY — ROCKY MOUNTAIN HOEDOWN
FRIDAY — THE CALICO BALL
10:30 **SINGING AND REFRESHMENTS**

Information:
Diane Ortner
RMDR
929 S Shore Drive
Lake Waukomis, Mo.
64151
Phone:
816 587-4337

RMDR '95 STAFF - DON ARMSTRONG • T. & RACHEL AUXIER • LINDA BRADFORD • ED & BARBARA BUTENHOF • CAL CAMPBELL • LEW & ENID COCKE • DIANE ORTNER • GEAN DENTINO • CHUCK JAWORSKI • FRANCES & JEFFERY LINDSEYI • BILL & KRIS LITCHMAN • BOB & ALLYNN RIGGS • FRIEDA VAN VLAENDEREN • ONIE & GEORGE SENYK • RUSTY & LOVETTA WRIGHT • LUC BLANCKE

MUSICIANS - JOHN COOVER • RANDY & CAROLE BARNES • JOE FAIRFIELD • DALE SULLIVAN

CHILDREN'S PROGRAM - A daytime children's program for '95 that includes dance, crafts, storytelling, hiking, nature study, swimming, and more! The program will be adjusted to fit the ages and number of children enrolled. Fees include daytime sitting for children ages 1-5.

RMDR Registration

- Rates for Lloyd Shaw Foundation members are \$10 less than those listed below.
- Scholarships and two partial-fee work scholarships are available; please write for details.
- 50% of the fee must be submitted with your registration to insure reservations. No refunds after May 15, 1995. Registration is limited. No partial-week registrations. Double room rates cannot be guaranteed for persons registering as singles but requesting to share rooms. Late registrants may be placed on a waiting list in order to assure a reasonable male/female ratio.
- No tenting or camping in areas other than in prepared RV sites is permitted. A \$3 a day use fee is charged for each person using the facilities but not staying in a cabin.
- Program Fees -ADULT (single room - \$325); Adult (double room -\$280 each); Child (age 4 - 11- \$260 each); Tot (under 4- \$90 each) NOTE: Reduced price for children in room with parents.

SQUARE DANCE TIMING FOR CALLERS: PART II

by *Dick Leger*

Editor's note: This is the second in a series of articles by Dick Leger on the topic of timing. The article begins with a series of drills; please see Part I in the March, 1995, **ADC** for an introduction to the use of the drills.

(First figure of drill)

	5Heads	Right & Left thru;
1	5	Same ladies chain;
1	5Sides	Right & Left thru ;
1	5	Same ladies chain;
1	5All join hands and	Circle left ;
1	5	Corner Swing ;
1	5Keep this girl and	Promenade ;
1	5	;
1	5 (call for the next figure)	;

(Variation of the above)

	5Heads	Promenade Half ;
1	5	those ladies chain ;
1	5Sides	Promenade Half ;
1	5	those ladies chain ;
1	5All join hands and	Circle left ;
1	5	Corner Swing ;
1	5	Promenade ;
1	5	;
1	5 (call for the next figure)	;

(Second figure of drill)

	5All join hands and	circle half ;
1	5Heads	Right & Left thru ;
1	5All join hands and	circle half ;
1	5Sides	Right & Left thru ;
1	5	All four ladies chain ;
1	5Heads	Promenade half ;
1	5	All four ladies chain ;
1	5Sides	Right & Left thru ;
1	5 (call for the next figure)	;

(continued next page)

Let's analyze why we start off with figures 1 & 2. The first figure is the most important to get the "feel" of the back side of the music. No matter what other figure we learn, we always have them call figure 1 first so they can do the next one with more confidence. The discipline process has begun with the repetition which is our best teaching tool. It doesn't take long, as each caller will be either calling, dancing, pointing, or writing it down. This magnifies the effect felt by everyone as it is continually done throughout the five days. The variation of figure 1 is used just for a back-up to figure 1. It has the same effect although calling something slightly different.

Figure 2 is used to break the habit of watching the dancers to get the timing. As there is continual movement in figure 2, it makes them depend on the music more. This is very important to establish early as the music does not lie. After practice the callers start to realize that they can and should watch the dancers but not depend on them to get the timing. The timing is derived on the basis of the knowledge they develop from using the basics over and over again with the proper number of beats of music that it takes to execute them correctly. The callers must master this concept before they move on to the more difficult routines. The CALLERLAB timing chart is a great reference for them not only so that they can know where they are in the music, but so that they can know where they are in the choreography as well.

It is important for people to realize that with each progression of a figure, the next one becomes that much easier. What seemed very hard at first now begins to make more sense and is not as difficult to do. At this point, the pre-cuing of the calls is starting to become routine. We are now ready to move on to some easy split phrasing figures that will be more challenging. The real trick in that type of going-off-phrase is to not let the dancers off the phrase too long. We find out that we can get the call to use all the musical beats as long as we put them in the proper place to execute that basic.

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We will continue to write each figure down on the sheet of paper that has the 64 beats of music on it. We will put each call where it belongs, how many beats it takes to execute it, and then where the next call must be given. If we analyze this, we get to know that the next call must be put in the space just prior to where it starts, or in other words, just at the end of the previous basic. How many beats it takes to say the next call determines how many spaces we use to write it down. Common sense tells us that some calls take longer to say and yet others will take less time. At any rate one should feel comfortable with the call and not try to squeeze in too many words in too short a time.

With the proper background and figures to practice with, it can be pretty close to perfection, and even sometimes with perfect results. Is it easy? NO. Is it possible? YES.



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.

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LETTER TO THE EDITOR

Dear Diane,

Enclosed is a copy of a letter I recently wrote . . . It deals with an issue that I have very strong feelings about -- the direction of American traditional dance in the years to come.

Many of these feelings are based on the direction that square dancing took in the 50's and 60's. . . . My father, Paul Kermiet, ran a summer dance camp, the Lighted Lantern, for 30 years during the time that I was growing up. The Lighted Lantern was a mecca for square dancers, who came from all over the United States and Canada to spend a week dancing, learning new dances, figures, styling, etc. The square dances in the 50's were still the traditional squares that you would recognize -- the ones that you probably do, at least occasionally, in your local community dance.

During the 60's, all that changed dramatically. There was a confluence of forces that drove the dance form toward greater complexity -- many of which are touched upon in the accompanying letter. Many of these forces and tendencies seem to be affecting our contra dances today. The danger is that we may go the way of the modern square dance -- away from a social community dance and toward a complex activity for a well trained cadre of dance aficionados.

Today, as a result of the complexity of the dances, and the training required even to dance at a "Mainstream" level, modern square dancing is dying. They are not attracting new people to the activity. And the existing dancers, most of whom learned to square dance in the 60's, are now growing old together, and literally dying. We can smugly think that this won't happen to us, that our traditional dances are heartier, and the contra dance movement healthier. But will it be that way 10 years from now . . . or 20? If present trends continue, I don't think so. These concerns are the reason for sharing the accompanying letter with you. . . an open letter to the dance community, because it's not a local problem. These forces and tendencies are nationwide.

Chris Kermiet

AN OPEN LETTER TO THE CONTRA DANCE COMMUNITY

by Chris Kermiet

Advanced Dances

Around the country, members of dance communities are taking it upon themselves to organize "dances for experienced dancers"; dances with a minimum of instruction, short walk throughs, and the assumption that all the dancers present will know all the standard figures, so that no teaching of figures will be necessary. This dance is seen as an attempt to meet the needs and desires of many dancers to have a dance where more challenging dances can be tried. As dance communities mature, and dancers gain more experience, they naturally want more challenging dances. This is a normal tendency; however, some real problems go along with this concept.

First, these dances tend to split the dance community, with the more experienced dancers going to the advanced dance and skipping the regular weekly dance. In communities that have a fairly large number of new dancers every week, these new dancers never get to meet many of the more experienced dancers on a social basis, and that destroys the concept that the dance is still first and foremost a social event where the emphasis should be on the sociability of the evening rather than on its aerobic or intellectual challenges. In addition, the new dancers don't get the valuable experience of dancing with the more experienced dancers, learning to dance with better timing, with graceful and flowing movements, etc. The learning curve of the new dancers is much improved if they have the opportunity to dance with more experienced dancers, and the whole community benefits from these interactions.

Second, and in my opinion, even more important, an advanced dance is less of a community dance. It is, by definition, a dance for an "in crowd." It's a dance for dance aficionados, most of whom know one another, who have favorite partners they want to dance with, who book partners

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several dances in advance, etc. A dance such as this is not welcoming to new people, whether they are experienced or not, who might walk in the door. It is a much more closed community and starts to resemble a modern square dance club, where everyone is a "member" and new dancers are shunted into a "class" where they learn the "basic figures" which enable them to dance at a level equal to that of the rest of the dancers. The danger is that the contra dance community may become a closed "club," with beginner's classes and lessons and "Mainstream," "Plus," "Advanced," and "Challenge" level dances.

A Lesson from the Past; a Look at the Future

A close look at the modern square dance can give an idea of where the contra dance movement might be in 10 or 20 years if present trends continue. For instance, if callers and dance organizers give in to the desires of some of the more experienced dancers for more and more difficult dances, pretty soon some callers will start obliging them by creating new and more difficult figures and more complex dances or borrowing figures from the modern square dance to use in the contra (both of these things are already happening). If this trend continues, dancers will soon have to know more and more figures. Soon there will be an explosion of new figures and new complex dances (exactly what happened to the modern square dance in the 60's).

The western tradition of "hash calling" was one of the factors that drove the modern squares in this direction. Hash calling simply means that the caller improvises the dance from figures or patterns that he knows and the dancers have to listen and execute the figures. This is an exciting intellectual challenge for the dancers and lots of fun if done with moderation. It does, however, de-emphasize dancing with the music. It also de-emphasizes the timing of the figures (getting through them quicker gives you more time to think about what comes next). And it emphasizes the need for all the dancers to have command of a broad range of figures and to be able to execute them

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from a number of positions. There is no walk through.

Our contra dances are already heading in this direction with the "contra medley" where a second or even a third series of figures is started in the middle of a dance, and all the dancers are expected to "get it." It is only a matter of time before some caller will want to try a contra medley of 5 or 6 dances or maybe even a new dance each time through the music. Then the caller's and dancer's skills will be emphasized and the beauty of dancing gracefully with the music and enjoying the music and the flow of the dance will be pretty much gone.

The "Club" and the Program

A historical factor which led to the changes in square dancing that gave rise to the modern square dance movement should be noted. The great explosion of interest in square dancing in the 50's gave rise to a new phenomenon: the square dance "club" -- organized and run by dancers. Previously, community dances had been organized by callers and bands, and in many cases, by granges or churches or other community organizations. They were community dances. The "clubs" organized dances for a more elite dancer. And the dancers, who then hired the callers, started to determine the direction of the dance form.

The organizers of the 'advanced contra' movement are following in that same path. Callers are being told that the organizers want "their dance" to have no mixers, or squares, or circle dances -- just contras and couple dances. And they want dances where everybody is active most of the time. And they want nearly all of the dances to have a partner swing.

Almost none of the modern square dance club dancers has ever seen or done a traditional square. Squares have changed so radically since about 1950 that these two dance forms are now worlds apart. In many traditional dance groups, squares and contras have always co-existed. At the dances 15 years ago, the mix was probably 1/2 and 1/2. Over the years, the contra dance has come to

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predominate, probably because it's easier for most new callers to learn to call a contra dance. But what will happen to the traditional squares if no one calls or dances them? Will they die out entirely? Will they be rediscovered and revived? This is an important part of our dance heritage that many callers do not want to see lost. Every contra dance should have at least one square, be it New England, Western, or Southern, so that they are not lost entirely. Every caller should learn how to call them and should do at least one during a dance evening.

In addition to squares, the mixer is critically important. Especially at an advanced dance which, by definition, is less welcoming to new people. It offers one of the few opportunities to dance, however briefly, with someone new -- someone you may not already know. No one wants to be left sitting on the sidelines. Through the mixer you might actually meet someone new, which is one of the purposes of a social event in the first place. You might even discover that the new person is a good dancer or has a nice smile. You might want to have a dance with that person later on. Or that person who is new to the group might be you, and someone might ask you for the next dance, and suddenly you'll feel more a part of the dance, a part of the group.

The insistence on a partner swing needs some discussion, too. There is great attractiveness in the swing -- the physical contact, the sense of balance and equilibrium with another person that's achieved, along with the mild sense of disequilibrium that's induced by rapid spinning. It's wonderful to swing lots of different people. Each swing gives a sense of connection with another person, and each swing is different, as is each person -- there's connection and variety both. But is a partner swing essential in every dance? Where's the variety in that? A longer, historical look at the contra dance shows many dances with no swings in them at all. In the older dances, more emphasis seems to have been placed on the figures themselves and on the balance. It seems that, over the years, the emphasis has shifted from the figures to the swing. And in the last few years it

(continued next page)

has shifted even more toward the partner swing.

And the charm of swinging with a special partner -- oh-la-la! But is every dance going to be done with that special someone? Is this a singles club or a community dance? Is the object to pick up someone? Or to have a sociable evening? Are the dancers coming to make new acquaintances, or are they just on the make? Are people coming to the dance just to swing their favorite partners and stare intensely into their eyes in mock passion, or are they coming for the sense of community feeling, the natural high that comes from the combination of compelling music and graceful movement? Maybe the waltz should be reserved for that special partner with less emphasis placed on the partner swing.

The Caller

Experienced callers may well object to the idea of the dance organizers, however well meaning they may be, dictating to the caller the contents of the dance evening. Callers with years of experience calling traditional squares and contras often see themselves as one of the Keepers of an important tradition of American dance. They have goals in addition to the enjoyment of the dancers, such as not wanting to see the contra dance go the way of the modern square dance. Or not wanting to see the traditional square dance die out. Or wanting the dance to be a social event.

The caller is not just the dance leader but also the social director of the evening. The caller can do a lot to set the tone. Perhaps by not expecting perfection. Perhaps by letting the dancers know it's O.K. if they make a mistake. (After all, it's just a dance, not a job interview.) By programming dances that are not too unforgiving and by selecting dances that are appropriate for the median skill level of the dancers present. By bringing the new dancers along, slowly introducing new figures and new combinations, and by saving the harder dances for later in the evening. By not berating the dancers for doing something wrong and not singling people out for making mistakes.

I have to come down on the side of the
(continued next page)

community dance where all are made to feel welcome -- young, old, single, married. Where all have a sociable evening. Where dancers are considerate to new people, asking them to dance and trying to make them feel welcome. I like a dance where the caller encourages the new dancers to mix in with the more experienced and vice versa and where there is an occasional mixer to help facilitate this social mixing.

The caller may occasionally like to call a more challenging program; there's a place for such programs and they may help fill the needs of a growing segment of the dance community. But when a person is hired to call a dance, it should be understood that that person will program the dance evening. Probably the reason the caller was contacted was because people in the group had indicated that they enjoyed his/her calling. The caller may include a "zesty" square, a mixer, and one of the older traditional New England contras. Perhaps all of the dances will not have partner swings. If the group dislikes the program, the option is simple: they will hire someone else to call "their" dance.

But the caller has a duty and responsibility to preserve and perpetuate traditional American dance -- contras and squares. At least one of the older traditional contras should be danced during an evening. The same thing is true about the traditional squares. And it's essential to keep the mixer. After all, the traditional American dance is a social community dance, where we dance in sets and squares and circles; not a partner dance like ballroom dance, where you spend the evening just dancing with your partner. If we forget or lose any of these things, we will have lost an important link in our dance heritage. Hopefully, this will remain "our" dance -- our American dance -- and all will be a part of the movement to preserve and transmit this living tradition to future generations.

☒ ☒ ☒ ☒ ☒

Editor's note: How is the traditional/community dance faring in your part of the country? Letters to the Editor are welcome.

STIR THE BUCKET

I had a lovely letter from **LuAnna Peck** in March. Like most of us who are 'regulars' at the Rocky Mountain Dance Roundup, she had a hard time deciding that a study tour to Australia and New Zealand ought to take precedence over RMDR attendance. She said, 'I am thrilled to be making this trip, but I am sad at missing the dance week. It took me so long to get back . . . to be "home" again and to have that one magical week . . . the week that my mother always referred to as the golden link in the chain that held the rest of the year together.' Thank you, LuAnna, for that wonderful quote from your mother -- many of us will find it very meaningful -- we'll miss you at RMDR this summer and look forward to seeing you in '96!

In another letter, **Shari Adams** used a simile that I thought you might enjoy. She said that one of her boys, who likes life to be predictable, favors contras, while the other prefers squares, "the dance world's equivalent of the roller coaster!"

From another letter we learned that two young men, given the choice of RMDR or scout camp, voted rousingly for RMDR! We're pleased to say that we have 11 children between the ages of 2 and 13 enrolled for RMDR this summer.

Dick Pasvolsky, author of our series on the history of square dancing, recently called a Civil War period dance involving hooped skirts, formal programs, period music, and beginning dancers. Quite a challenge finding recordings of period music and adapting traditional dances to the abilities of beginners. In addition to this, he has recently called 50's and Country Western dances and given a talk on the Foundation to his callers' council -- a varied diet of dance activities!

We would like to thank the many organizations around the country that advertise our dance weeks: **CDSS** always mentions them in their *News*, and Val and Tom Medve include them in their yearly publication. For a good look at the great variety of music and dance events that are available every year, the *Summer Planner* can be obtained by sending \$3 to *The Dance Gypsy* at 57 Sleepy Hollow Road, Essex Junction, VT 05452-2721.

1995 EVENTS OF NOTE -- The Time Is Now!

Kentucky Summer Dance School, Kentucky Leadership Center near Somerset, KY. June 25-July 1, 1995. For details or to register, write KSDS, PO Box 4128, Frankfort, KY 40604. Telephone: (502) 223-8367 or (502) 747-5700 evenings.

LSF Rocky Mountain Dance Roundup, La Foret Camp and Conference Center near Colorado Springs, CO., July 2-8, 1995. Pre-camp June 30 - July 2. Write Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (816) 587-4337 evenings.

CDSS Dance and Music Camps, 1995.

Family Week -- Buffalo Gap -- July 8-15
Early Music Week -- Pinewoods -- July 15-22
Eng/Am Week -- Buffalo Gap -- July 15-22
Folk Music Week -- Pinewoods -- July 22-29
Campers Week -- Pinewoods -- July 29-Aug. 5
Family Week -- Pinewoods -- August 5-12
Eng/Am Week -- Pinewoods -- August 12-19
English Week -- Pinewoods -- August 19-26
American Week -- Pinewoods -- Aug. 26-Sept. 2
For information write CDSS, 17 New South St., Northampton, MA 01060. (413) 584-9913.

Tenth Canadian National Square and Round Dance Festival, Convention Center, Edmonton, Alberta, Canada, July 18 - 20, 1996. Contra Coordinator, LSF Board Member, Grant Logan. Registration forms are available from Allan and Norma Serra, Main P. O. Box 502, Edmonton, Alberta, Canada T5J 2K1. Telephone (403) 466-3564 or fax (403) 466-1593.

Tenth San Diego Contra Dance Weekend, University of San Diego, July 28-30, 1995. Contra, folk and round dances, quadrille, English country, and special events. Paul Moore, Don Armstrong, Glen Nickerson. Write Paul Moore, PO Box 897, Running Springs, CA 92382. (909) 867-5366.

(continued next page)

Montreal International Folk Dance Camp, August 6-11, 1995. Nissim Ben-Ami (Israel), Mihai David (Romania), Zeljko Jergan (Croatia), Ahmet Luleci (Turkey), Yves Moreau (Bulgaria). For information: Steve, Csillag, MIFDC, 5635 Hudson Avenue, Montreal, Quebec, CANADA H4W 2K3.

LSF Cumberland Dance Camp, Kentucky Leadership Center near Somerset, KY. August 13-19, 1995. For details see advertisement in centerfold of this issue or write to Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28739. Telephone: (704) 697-9773.

Country Dance Week in Doubi u Trebone, South Bohemia, August 5-12, 1995. Contra and squares, 19th century quadrilles, clogging. Margot Gunzenhauser, Jasan and Jitka Bonus. Write **DVORANA**, Spanielova 38/1275, 163 00 Prague 6, Czech Republic. Call 011 42 2 301 8279 or fax 011 42 2 301 8267.

French Music & Dance Weekend. Dayton Ohio, September 15-17, 1995. Marilyn Wathen, dances of France, *Ad Vielle Que Pourra*, music of France and Canada. For information call Leslie Hyll, (513) 252-0638.

Country Dance Festival, Prague, Czech Republic, October 13-15, 1995. Contra and 19th Century Quadrilles. Don Armstong and Jasan Bonus. Combine with four day stay in Prague and 4 day contra dance trip to South Bohemia. For information, write **DVORANA**, Spanielova 38/1275, 163 00 Prague 6, Czech Republic. Call 011 42 2 301 8279 or fax 011 42 2 301 8267.

Fall Contra Dance Ball. D&D Courtyard Dance Hall, 17 South Main Street, Miamisburg, Ohio, Oct. 29, 1995. Afternoon introductory workshop (2 to 4:30); evening ball (7 to 9:30). Jerry Helt and Bob Howell, callers and prompters.

IMPORTANT FOUNDATION INFORMATION

Don Armstrong, PO Box 874, Canon City, CO 81215. Phone and fax (719) 269-1161. (Board of Directors; Executive Committee; Director of Recordings Division)

Randy Barnes, PO Box 1523, Buena Vista, CO 81211 (Board of Directors) (719) 395-6704

Linda Bradford, 16185 W. 14th Place, Golden, CO, 80401 (Secretary)

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; Vice President)

Hank Caruso, 7245 Grant Blvd., Middleburg Heights, OH 44130 (216) 243-1207 (Vice President; Board of Directors)

Enid Cocke, 2924 Hickory Court, Manhattan, KS 66502. Phone: (913) 539-6306. Email: ECOCKE@KSUVM.KSU.EDU (President; Executive Committee; Board of Directors; 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)

Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. Phone: (505) 247-3921. EMAIL LITCHMAN@NEON.UNM.EDU. (Kris: Board of Directors; Bill: Archives Director; 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) (416) 222 5680

Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (816) 587-4337 (Board of Directors; Executive Committee; 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)

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