

Welcome!

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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

March 1996

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

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

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TABLE OF CONTENTS

Letter from the President	2
<i>Enid Cocke</i>	
Board Nominations	5
A Nice Little Dance	6
<i>Onie Senyk</i>	
Square Dance Timing for Callers: Part V	7
<i>Dick Leger</i>	
How Far to Go	9
<i>Glen Nickerson</i>	
English Country Dances in America	12
<i>Lee Ticknor</i>	
From the Archives	15
<i>Bill Litchman</i>	
Thinking About Dance: Says Who and Why?	18
<i>John M. Forbes</i>	
Square Dance -- The National Folk dance?	21
<i>Yona Chock</i>	
Dance Center Calendar	22
<i>Donna Bauer</i>	
RMDR Guest Night.	22
Cumberland Stardust	24
<i>Grant Logan</i>	
The New Lloyd Shaw Foundation Contra/Square Dance Recordings	25
<i>Don Armstrong</i>	
Kittyhawk Hornpipe	29
<i>Don Armstrong</i>	
Lines About Squares	30
<i>Dick Pasvolsky</i>	
Elementary School Workshops	36
<i>Don Armstrong</i>	
A Third Generation Dance	37
<i>Glen Nickerson</i>	
He Loved the Possibilities: Ted Sannella	39
<i>John Forbes</i>	
Memories of Ted Sannella	40
<i>Glen Nickerson</i>	
Stir the Bucket	41
1996/1997 Events of Note	43

The editors welcome responses to articles published in the American Dance Circle.





 - share your views! -
 






LETTER FROM THE PRESIDENT

by *Enid Cocke*

For a non-profit foundation to exist, it takes two things: an important idea and talented people who are willing to work in support of that idea. The Lloyd Shaw Foundation has been blessed in both areas.

The idea is simply the belief that we should share our beautiful, richly varied American dance heritage with as many people as possible. There is joy in the dances themselves, there is a precious sense of community in dancing them with others, and there is an important connection to our roots as we dance in the footsteps of those who came before us.

When we think of the people who made this idea live, we must begin with my grandparents, Lloyd and Dorothy Shaw. Lloyd Shaw was a wonderful dynamic man who brought great enthusiasm and energy to the promotion of American dance and also an unshakable belief in its importance. He was the missionary who stimulated an interest in the dance through his exhibition dance team, his summer classes for teachers, his books and recordings, and his many appearances around the country.

In her own much quieter way, Dorothy Shaw was an equally inspiring leader. She was a fine poet and was thus able to articulate to us the significance of our efforts for dance. Rather than promote to the general public, she focused on education, spearheading projects to develop dance kits for elementary, secondary, and special education populations. She also continued the work to research earlier dances. As Executive Secretary for the Foundation, she worked nearly fulltime running the recordings and mailings division and coordinating all the other Foundation activities.

Since her passing, the Foundation has relied

(continued next page)

on the efforts of many wonderful volunteers. It is remarkable indeed to consider what has been accomplished. Just look at the report from the Archives in this issue. Dorothy Shaw knew that one function of the Foundation should be as the repository of dance information. But it took Bill Litchman, who has the soul of a scholar and collector, to make it happen. As Bill notes in his report, the Archives has grown beyond the point where a volunteer can manage it. It presents both a challenge and a responsibility but also an opportunity to make an enduring contribution to dance in America. Bill has contributed to the Foundation in many other ways, particularly as a superb dancer, teacher, musician, and caller. He is one of the few people who is keeping alive the excitement of traditional western square dancing, which was the keystone of Lloyd Shaw's dance program.

Another volunteer who has given on a fulltime basis to the Foundation is Don Armstrong. With his varied experience in music, dance, recording, and business, Don has contributed in countless ways. He has managed the recordings division for many years, and his business sense has put the Foundation on its present sound financial footing. Don has also nudged the other volunteers for the Foundation to complete their various tasks. He has also contributed substantially to create what is a hallmark of Foundation leaders and events: succinct, lucid, effective teaching. Don's leadership in developing new teachers is one of his most significant contributions.

A third member who has worn many hats, all of them well, is Diane Ortner. As you are aware, she is editor of this magazine and director of our annual Rocky Mountain Dance Roundup. Over the years she has also been secretary, handled publicity, and organized and taught at university workshops to train new leaders.

It is because this issue goes out to a wider mailing list that I am taking this opportunity to acknowledge some of those who have given so much to this organization. The list is of necessity very incomplete, but I want to take this occasion to thank some others who have supported the Foundation

(continued next page)

for many years: Frank Plaut, a former president of the Colorado Bar Association, who donates his very capable legal services; Cal Campbell, who has run successful leadership training workshops in recent years; Ruth Ann Knapp, who has handled membership; Ed Butenhof, who has been our dependable treasurer and has directed the eastern dance camp; and Roger Knox, who has kept our mailing list updated and provided mailing labels for each issue of the ADC. Roger is experiencing some health problems now and should be in all our thoughts.

It is impossible to thank all of these people adequately for their enormous donations of time, energy, and talent. Because they do such a wonderful job, it is a temptation to turn to them again and again for help. However, I want to take this occasion to invite other members who would like to become more actively involved to let me know. We'll be happy to put you to work promoting this very important and wonderful idea of dance for all.

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The editors welcome responses to articles published in the American Dance Circle.



BOARD NOMINATIONS

It is once again time to consider nominations for the Board of Directors of the Lloyd Shaw Foundation. Elections are held at the annual membership meeting, which will be held in July of 1996 at the Rocky Mountain Dance Roundup. Each board member is elected for a three year term and, if re-elected, can serve an additional three-year term. Four directors, Don Armstrong, Ed Butenhof, Rusty Wright, and Diane Ortner, are completing a three-year term this summer and are eligible for re-nomination. Onie Senyk will not be eligible for re-election. Continuing members of the board, whose terms will not yet be completed, are T. Auxier, Randy Barnes, Henry Caruso, Enid Cocke, Frank Gornowich, Chuck Jaworski, Jeffery Lindsey, Kris Litchman, Grant Logan, and Dale Sullivan.

Since the maximum membership of the board is set at fifteen, there are five positions to fill this year. Kris Litchman and Chuck Jaworski are the nominating committee for 1996. They welcome your suggestions for nominees. 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 meetings, held either at the Rocky Mountain Dance Roundup in Colorado or the Cumberland Dance Camp in Kentucky, if at all possible.

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 communicate with the board members and officers listed inside the back cover of this issue.



A NICE LITTLE DANCE

by *Onie Senyk*

A NICE LITTLE DANCE

Composer: Onie Senyk
Music: "Right of Man" or any other good 4 x 32 bar reel
Formation: Longways, 4 couple set. Couples 2 and 4 are crossed over.

Counts

- 1 - 8 Top 2 couples and bottom 2 couples star right once around.
- 9 - 16 **Snake Path Figure:** 2nd Man followed by 1st Woman, 1st Man and 2nd Woman, dance across down through 3rd Man's position and 4th Woman's position, then across to 4th Man's position, finishing in 3rd Woman's position. **AT THE SAME TIME,** 3rd Man followed by 4th Woman, 4th Man, and 3rd Woman, dance across up through 2nd Woman's position and 1st Man's position then across to 1st Woman's position, finishing in 2nd Man's position.
- 17 - 24 Top 2 couples and bottom 2 couples star left once around.
- 25 - 32 Repeat **Snake Path Figure** from new positions, finishing in original places.
- 33 - 40 1st & 2nd couples dance 1/2 rights and lefts (square through 2) starting across.
- 41 - 48 1st & 3rd couples dance 1/2 rights and lefts starting across.
- 49 - 56 1st & 4th couples dance 1/2 rights and lefts starting across.
- 57 - 64 All turn partner 2 hands once round.

SQUARE DANCE TIMING FOR CALLERS: PART V

by *Dick Leger*

We have completed the first four figures to the point that we feel comfortable with them. Some callers at this point will be doing better than others and that is expected; no one learns at the same degree of confidence. We do expect that, at the very least, they understand what they are shooting for and will only need more practice to obtain the positive results. We are now ready once again to move on to other basics in the progression.

Figure five has dancers leading to the right and circling to a line. If we cue in the "lead to the right," they will be set to "circle to a line" comfortably in 8 counts of music. The next call is "forward and back" so, in reality, if the line wasn't established with perfect results the dancers instinctively will put themselves back on phrase for the next call because it feels right. We then use a "pass thru," "wheel and deal," a "double pass thru," and "first couple left, next one right," etc. These are all 4 count basics adding up to the complete 16 counts, so we are right back on phrase again. The "square thru" does split the phrase but is followed by a "swing" which is the perfect fixer to put them back on phrase for the "promenade."

Figure six is an interesting follow up as we "circle to a line" once more but only allow six counts to make the line and let the dancers put us back on phrase again during the "forward and back" that follows. This helps to prove out the theory that the instincts of the dancer will be such that the line will be back in position for the next call which is "star thru" and then "pass thru." We will follow that with a "swing" and then the call "promenade" which will have to be given on beats 3 and 4 so that the execution of the promenade starts on beat 5, as the dancers are only 3/4 of the way from their home position. This figure adds a new dimension, for the caller must know where the swing takes place so they know the appropriate number of steps to get home from there.

Let's analyse the whole figure to see what
(continued next page)

happens to our phrase dancing. The "head ladies chain" is completely on phrase, the "forward and back" on phrase. We allow 16 beats for the "square thru" and "circle to a line" together so we can cue the "forward and back" knowing that the dancers will be on phrase for the "star thru" and "pass thru." As the "star thru" takes four counts and the "pass thru" two counts, the "swing" will only have six counts. We will then have the necessary twelve counts for the "promenade." In reality, we are running the "star thru," "pass thru," and the "swing" together making twelve counts in all, so the dancers don't really feel that they have gone off phrase temporarily. The heavy beat number five feels very similar to beat number one for the promenade.

While we have completed six figures at this point in the school, we are now at a point whereby each caller will be able to go through all six figures to a different piece of music each time. The reward is to do a simple break for the seventh time through if the first six are done correctly; for instance, "grand square," "ladies chain over and back," and "promenade."

(Fifth figure of drill)

1 _____ 5Heads to the R & circle 4 ;
 1 _____ 5Break to a line; go forward;
 1 _____ and back 5 _____ pass thru ;
 1 _____ Wheel&Deal 5 _____ Double pass thru ;
 1 1st cpl L-next one R 5 _____ Square thru ;
 1 _____ 5 _____ _____ ;
 1 Corner swing _____ 5 _____ Promenade;
 1 _____ 5 _____ _____ ;
 1 _____ 5 (space for the next call) ;

(Sixth figure of drill)

1 _____ 5 _____ Head Ladies Chain ;
 1 _____ 5Heads _____ Go forward;
 1 _____ and back 5 _____ Square thru ;
 1 _____ 5 _____ With the outside pair;
 1 Circle four _____ 5Break to a line; go forward;
 1 _____ and back 5 _____ Star thru ;
 1 _____ Pass thru 5 and swing _____ ;
 1 Keep this 1 & prom. 5 _____ _____ ;
 1 _____ 5 (space for the next call) ;

(concluded on page 10)

HOW FAR TO GO?

by *Glen Nickerson*

Quite a few contra dances, particularly the early and traditional ones, include a sequence where the active dancers either (1) go down the outside, go into the center, then come up the center, or (2) go down the center, go to the outside, then come up the outside. This is more common in triple minor dances but is also found in some duple minor dances.

Dancers frequently raise the question, "How far do we go before we move into the center?" or "How far do we go before we move to the outside?" The answer most callers would give would be to "go below two," as that is a typical distance that one can cover in the time allotted. However, this applies only under ideal conditions and when all dancer are "on their toes."

There are times when the actives must rush to get below two inactive dancers; this can ruin the feeling of the dance and quite often results in bodily contact as the actives move past the inactives. Consider a case where the active ahead of you moves slowly for one reason or another. A general rule is that you never pass another active in this case, so that the actives stay in the proper sequence as they move down or up the set. If the active ahead moves more slowly than the others, you must compensate by staying behind that active in order to keep the sequence. How far then?

A "rule" that I now try to promulgate is, "Stay with the music." If you cannot get below two when the music indicates you should move in/out to reverse direction, then move in/out wherever you might be at that time. This may mean that you get only below one or, in a worst case scenario, you might not have gotten even that far. The "Down the Set" and "Up the Set" moves typically allot four bars of music (eight counts) for each part, or eight bars (sixteen counts) for the down and back combination. At the end of four bars, the actives should make the move to reverse direction with the music regardless of their position in relation to

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the inactive dancers. Again, the inactive dancers can make or break a dance by not keeping the lines spaced both across the set and up/down the set. It is not always feasible to "go below two."

Whether the actives are going down the center and returning up the center or going down the outside and returning up the outside, the dancers should stay with the music. This does not cause so much a problem as the figures outlined above, as the movements are often independent of what the inactives do. However, dancing is movement to music, and keeping with the flow of the dance is more important than moving past a specified number of dancers, especially when that distance may vary considerably. "Go below two" may be a general guideline, but the dancers should keep the music in mind and "Stay with the music."

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SQUARE DANCE TIMING FOR CALLERS (continued)

(Variation of sixth figure:

	5	<u>Four Ladies Chain ;</u>
1	5	<u>Side ladies chain back;</u>
1	5	<u>Heads Square thru ;</u>
1	5	<u>With the outside pair;</u>
1	5	<u>Circle four Break to a line; go forward;</u>
1	5	<u>and back Star thru ;</u>
1	5	<u>Pass thru and swing ;</u>
1	5	<u>Keep this 1 & prom. ;</u>
1	5	<u>(space for the next call) ;</u>

Editor's note: The editor apologizes for the necessity of using abbreviations in order to preserve the eight-beat-line structure. She hopes that it will be obvious that Cpl. = couple; Prom. = promenade; R = right; L = left.

KSDS 1996

June 23rd - June 29th

at the Kentucky Leadership Center

near Lake Cumberland; fifteen miles from Somerset, KY

Like fellow dancers across the nation, we grieve over the loss of a friend, dance leader, and good person. *TED SANNELLA* had been tentatively scheduled to appear on our '96 KSDS staff. Therefore, we dedicate this camp to the joy of fellowship in dancing that he so loved.

KSDS '96 PROGRAM

7:30 - 8:00	Breakfast
8:30 - 9:55	Contras with a Challenge • Helpful Hints for Dancers
10:00 - 10:25	Morning Discussions [Staff]
10:30 - 11:55	* <i>Balance and Swing</i> • Country & Western • Hammered Dulcimer • Mtn. Dulcimer
12:00 - 12:30	Lunch
1:30 - 2:25	Eng. Court • Eng. Country • Clogging • Canvas Crafts
2:30 - 3:25	Traditional Squares • Swing Dance • Fiddle • Dance Composition • Bass • Dance Piano
3:30 - 4:45	* <i>And Balance Some More</i> • Ballroom • KSDS Annual Dance Band
4:50 - 5:25	Power Rockers Sing Along • Calligraphy
5:30 - 6:15	Supper
7:30 - 11:00	<i>Evening Concert & NIGHTLY DANCE</i> * <i>Focus on dances by Ted Sannella</i>

Featuring the Musical Talents of: FROGS IN THE SKILLET from Texas (Mike Head, Gary Graves, Mike Voss, Barry Cooper, & Marilyn Cooper); BLUE ROSE from Ohio (Dan Levinson & Kim Murley); Ruth Levinson, Marnen Laibow-Koser, Donna Baird, David West, and others!

KSDS 96 Leaders - Erna Lynn Bogue • June Burton • Chris Bischoff • Carolyn Milburn • T. Auxier • Deric Owen • and others!

For application/information or: KHI - KSDS • PO Box 578 • Frankfort, KY 40602 or Call (502) [223-8367 or 747-5700]

Program Fee includes room (2-4 people to a room with private bath), board (Sunday dinner through Saturday breakfast), and tuition (all air conditioned facility with three wooden dance floors).

Adults: KHI membe.: \$375 ☐ Non-members \$395.00 ☐ Teens (13-17): \$250.00 ☐ Youth (6-12): \$175.00 ☐ Tots (5 and under): \$50.00
☐ (includes KHI membership & new T-shirt)

• Refer to this add and deduct \$10.00 for each person on the application

• *Dont' forget the FULL CHILDREN'S PROGRAM - just not enough space to list all that we offer!*

ENGLISH COUNTRY DANCES IN AMERICA

by *Lee Ticknor*

"Fools rush in where angels fear to tread!" Not being an angel, I will rush into trying to differentiate between contra dances and English country dances of the longways (for as many as will) variety. By this I refer primarily to the differences in the movements used and/or in the style of dancing.

There are many movements which are essentially the same in contra dancing and in English country dancing. These include "circle left or right," "down the outside and back," "down the center and back," "forward (a double) and back," etc. And there are some essentially identical movements that have different names. These include contra dance movements of "do-si-do (do-sa-do, dos-a-dos)," "allemande right (or left)," "right (or left) hand star," etc. which in English dance are called respectively "back-to-back," "turn by the right (or left) hand," "right (or left) hands across," etc.

But there are significant differences. Whereas English dancers use a quiet setting step, contra dancers usually use a vigorous "step-swing balance" step, sometimes called a "kick-balance." Where the English use a "two-hand turn," contra dancers take a ballroom hold and do a "buzz-step swing" (or sometimes a "walk-around swing").

In the English figure "right-and-left," two couples are involved and dancers walk around a square giving alternately right or left hands to each dancer they pass. This movement may be done in 16 counts, 12 counts, or 8 counts. The dancers may go all the way around (to their original place), three-fourths the way around, or half round (a "half right-and-left"). When English country dancers do this figure without giving hands, it is called a "circular hey." Modern western square dancers use the "right-and-left" figure with hands and call it "square-through." For contra dancers this figure is called "right-and-left through" (or "right-and-left over") and "right-and-left back." Contra dancers usually do not give hands in passing but the major change is a "courtesy turn"

(continued next page)

half round with the dancer beside you. This turn takes the place of passing this dancer with the left hand. In the courtesy turn, the dancer on the left moves backward while the dancer on the right moves forward until they have moved half round. Sometimes hands are given in the courtesy turn but usually they are not. The courtesy turn has been called a "wheel turn" or a "pivot turn."

A figure often used in contra dances is "turn contra corners." When this figure is danced "turn partner by the right, first corner left, partner right, second corner left," it is characteristic of contra dances. But there are a few English dances (such as "Fandango" and "Prince William") where this figure is utilized except it is danced "turn first corner, turn partner, turn second corner, turn partner." Thus, the order of turning partner and corner is reversed. However, there is at least one English dance, "Oldenburgh Bonnet," where the order is the same as in contra dances. Present directions for this dance are an adaptation of an eighteenth century description; I have not seen the original and cannot say which order is given there.

In the figure "down the center, back, and cast off," contra dancers usually use an "assisted" cast off, sometimes joining nearer hands with the #2 dancer on their side but usually not. The active dancer and the #2 dancer essentially do a wheel turn. In English dancing the usual movement is for the second couple to move up the set one place, not doing a turn, as the active dancer casts around them. There are some English dances, such as "Barham Down," "Dublin Bay," and "Mr. Isaac's Maggot," which prior to the cast off involve a line-of-four facing up the set with the first couple in the center. After dancing a double up the set and back, the inactive couple assists the first couple to cast off, using hands. However, the assisted cast off after "down the center" is only typical of contra dances.

When I was first learning contra dancing in the 1950's, as I recall, we did not do a "hey for three," "a hey for four," or a "gypsy." These are somewhat recent additions to contra dancing. Although these are found often in English dances, we can no longer say they are characteristic
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thereof. On the other hand, "ladies chain" is common in contra dances but very seldom found in English dances.

Accordingly, based on the above discussion, I suggest that contra dances are characterized by: (1) the "step-swing balance," (2) the "buzz-step swing," (3) the "courtesy turn" in "right-and-left," (4) the "assisted cast off" (after "down the center and back"), (5) "ladies chain," and (6) "turn contra corners." These movements are seldom, if ever, found in English dances. On the other hand, English country dances are typified by (1) the "setting step," (2) the "right-and-left" giving hands, (3) "circular hey," (4) "figure eight" and "half figure eight," (5) "turn single," (6) "pousette," (7) "allemande" with hands over the head or behind the back, (8) "siding," and (9) "arming."

Although certain figures or movements seem to define a dance as either contra or English country, there are many dances which can easily be converted from one to the other. Where the identifying action in a contra is "right-and-left through," this is easily replaced with the English "right-and-left" giving hands. An assisted cast off can be replaced with the English unassisted cast off. The (kick) "balance and swing" can be replaced with "setting" and "two-hand turn." Or one can convert from English style to contra. There are even some dances for which there are both an English version and a contra version.

There are some differences in the music for contra dances and English country dances. The character of the music is more melodic for English and more brilliant for contra. English dances usually have their own tune while for contras the tunes are quite interchangeable. For contra dances the music is almost always 32 bars in length and consists of four 8-bar phrases with 2 counts (or steps) per bar. The tunes are in jig time (6/8) or reel time (2/4 or 4/4). English dances use these same types of tunes but also use triple time (three counts or steps per bar) with time signatures of 3/2, 3/4, or 9/8. Although English dance music is often 32 bars in length, it may have 24 bars as in "Juice of Barley," or 40 bars as in "Barbarini's"

(concluded on page 17)

FROM THE ARCHIVES: A PROGRESS REPORT

by *Bill Litchman*

The Foundation has decided that it is time to address the valuable collection called the Lloyd Shaw Dance Archives. The Archives has been declared by the Library of Congress to be the national clearing house for square dance collections in the United States. This is an important recognition in that it places a responsibility on the Archives and the Foundation to be the responsible, community-oriented organization that is needed. By being recognized this way, the Archives has an obligation to be the helper, the giver, and the supporter for those interested in dance research in our favorite activity, the American recreational dance.

Over the years, the Archives has accumulated a very valuable collection of dance materials of all kinds, from books to calling equipment. It is now housed in the Lloyd Shaw Dance Center in Albuquerque, which was purchased several years ago for the specific purpose of housing the Archives and promoting its activities. We were able to purchase this entire dance center with money kindly given by Rus Acton.

The collection has several large parts which make up the whole. We have books, of course, and magazines, but that is not all that is found in the Archives. We also have audio and video tapes, films, some wire recordings, dance clothing, pictures, newspaper articles, posters, dance programs, diaries, caller's notes, cue sheets, disc recordings, and as many other things as you can imagine. Over the years, the volume of this material has grown tremendously, from a single film of the Spokane Silver Spurs dance team in 1977 to hundreds of thousands of items now shelved and stored in the dance center. While in the early years, the Archives was of a size to be manageable by a single volunteer, this is no longer the case.

As was expressed to the Board last summer, the collection is no longer that bunch of stuff stored in the chicken coop in the north valley of Albuquerque! It is a massive and magnificent

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collection of dance history from all over the United States and parts of the rest of the world, worth nearly a million dollars. It is a great responsibility to simply own and control such a valuable collection of irreplaceable dance history, much less to make it into a library accessible to thousands of people.

What do we do now? Do we just allow the collection to sit in the dance center accumulating dust, or do we open it as we would open a book, to read, to learn, to teach? In a book, we find a table of contents, an index, and all of the information that the author intended to share. In the Archives, we have the information and a partial table of contents, but we really don't have the constructive tools to make the collection the learning tool that it needs to be. We need a table of contents and an index with mind-expanding suggestions to what is contained in our book. We need the tools to make the Archives multiply in value as a source of inspiration and learning.

The Board of Directors has also seen this vision of increasing the value of the Archives by providing a computerized catalogue of the contents of the collection. This requires quite an investment of resources to make it work as it should. We need computer hardware, a program especially designed for library catalogues, personnel for data input, and someone to oversee the whole operation.

The hardware is easy--that requires only a bit of money. The software is just a small step up from that since all it requires is finding the right software for our requirements. Personnel for data input are not too hard to find if you can pay them for their work. Someone to oversee the whole operation is the real key.

The Board has provided a budget which will allow the Archives to do all of the things which have been listed above. We will be able to purchase the hardware we need and the software that will be suitable for our requirements. These things will be arranged in the near future. Having these assets in hand, then we can begin the real work of converting the existing data base, which has

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already been begun, to the format of the new software and then finishing the work.

The software will need to be compatible with the rest of the library world, accessible from the outside through the internet, and easily expandable to take care of any future needs that we might have in cataloguing and indexing.

I know that you have heard endlessly about cataloguing at the Archives. It seems that there isn't anything else that goes on there and it will never end. Well, believe me, it seems the same to me, too! It will be a decided pleasure to find that this task has finally been finished and the collection is accessible through electronic means. We will all rejoice when that day comes and when we can finally open this book and peer through the pages, leaf through the years, and read, read, read to our heart's content.

With a functioning catalogue program in hand, accessible through the internet, we can expect the usage of the Archives to dramatically increase. I would expect that our catalogue will be routinely scanned by people who are totally unaware of what the Lloyd Shaw Foundation stands for. We will find people wanting to come use the collection whom we don't know and who will be impressed with what we have. We should be prepared for this increased visibility and plan to stand forward with clear statements of what our goals and purposes are.

We aren't there yet, but we will be there soon enough. Your thoughts on how we might enter the information age are solicited. What can we do to provide archival service to all those interested in our dancing?

ENGLISH COUNTRY DANCES (continued)

Tambourine," or some odd number such as 20 bars as in "Mr. Isaac's Maggot," 22 bars as in "Hit and Miss," or 26 bars as in "Trip to Paris," etc. The tune may contain a phrase with 6 bars, 10 bars, or 12 bars instead of the usual 8 bars.

Perhaps in indicating the differences between contras and English dances I have merely pointed out their many similarities. I have grown to appreciate the variety and complexities of English dances and nowadays enjoy them both.

THINKING ABOUT DANCE: SAYS WHO And WHY?

by John M. Forbes

There was a line in the June, 1995, TAD column about quality dance history writing. Apparently it nudged a thought or two for some folks. Thanks to those who took the time to contact me. Let's see if I can expand and explain a little better.

Writing about dance history is, essentially, a combination of scholarly abilities and disciplines and their application. The subject is multifaceted, complex, challenging. Such writing calls for an extension, a moving up to a higher level, of skills we formed writing school term papers or research papers. In this application, a given writer no longer has a teacher looking over her/his shoulder, making suggestions, trying to formulate the best finished product. Here, a letter grade is not the final reward. Each project becomes a block in the pattern of knowledge developed by and for the writer.

Dance history, like any other historical writing, is an area where universal, perhaps seemingly impossible standards apply. The finished product indicates how well a writer perceives and chooses to pursue or apply these standards. To me, these perceptions and the extent of their application usually produce writings that fall into one of three categories.

Reporting (It's related to the kind found in newspapers) is a form of writing about dance history in which no footnotes, endnotes, or bibliography are given. Perhaps an occasional source appears within the text, but that's all. Some of this work is fairly good. The writing style is interesting, and the information may be reasonably accurate. Listing sources, however, would increase credibility and make the work useful to other students of the subject. Thus reporting dance history does not answer either question: "Says who?" or "Why?"

My main difficulty with writings that simply report dance history, however, is that I can't use those works to substantiate any ideas of mine, nor

(continued next page)

support any writing I do. Unless I know where the ideas came from, I can not enjoy the simple luxury of believing them! This has cost me some uniquely creative points-of-view over the years.

I have a need to know how or why the writer arrived at such conclusions or where specific ideas came from. Is material quoted word for word with proper acknowledgment? Are ideas from other sources assumed as one's own without due credit? Has the writer examined lots of primary materials without indicating what they were and how they influenced her/his thinking at this point? If the answer to any of these three questions is "yes," you have committed something referred to in my world as "plagiarism," passing off the work of others as your own: A super-big No-No!

Research is like reporting, but sources are identified. Quotation marks often appear. In my experience, this seems to tighten up the writing. Ideas flow in a more logical order, each idea getting the right amount of space. Most of the time, the writer starts with a specific premise in mind and simply gathers up sources that support it, legitimize it. Research does answer the question "Says who?" but does not fully answer the second part of that inquiry: "Why?"

This approach often produces good writing, but relies too much on secondary sources. These secondary sources are the work of other people. There is a sense of "pre-digested ideas" in secondary sources, and I do not mean that as a negative comment. Newer writers in the field often take a "research" approach. This helps establish their foundation of ideas and precepts about the field. Working through what other people think, right or wrong in your eyes, helps define your directions and gives an accurate picture of quality and scope in dance history writings of the near-to-distant past. The research type of writing tends to be task-specific. You use all that you've looked up in developing this one particular project.

(continued next page)

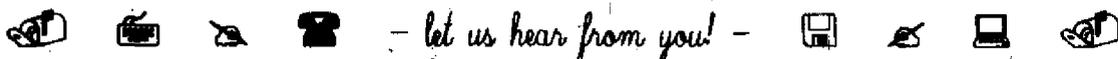
Scholarship takes research to the next level. Conclusions, results, advocacies, are based on the best secondary and primary sources available. By primary sources in dance, I mean original dance and music sources, diaries, journals, records of all kinds that haven't been filtered through the minds and writings of others. In a sense, this is raw data taken on in its unanalyzed state. From my own experience, this can be very powerful. Scholarship answers both questions: "Says who?" and "Why?"

I find that scholarship also relies more on contextual influences. In dance history that means information on correct music performance practices, appropriate clothing, architecture, food, even makeup concepts form the period. Who does these dances? Where, when, and why? How? What does dancing like this tell us about the participants? And so on. It's much more than simply a "How to do" exercise.

I also look upon scholarship as a "garden" from which one harvests some but not all of the available information, only what is needed just now. We select less than the whole for the specific occasion. When that occasion is completed, we can still look over the complete garden of information, ideas, and conclusions. It is still completely intact and usable.

In another sense, you build a system, extract what you need from it, and the system continues to grow and prosper. Scholarship is a long-range activity. Knowing what you accept and, as important, what you reject are keys to building good scholarship.

Note: I apply these three terms, Reporting, Research, and Scholarship, a bit differently than some disciplines might employ them. I use the terms in this way to organize my own thinking and my personal "garden of knowledge" in dance history. In so doing, I am describing the way I gather and structure a wide-ranging, complex set of facts, ideas, and conclusions. It works for me. With a little effort you can develop a system that is unique and useful to you.

 - let us hear from you! -

SQUARE DANCE -- THE NATIONAL FOLK DANCE?

by Yona Chock

I am opposed to the movement to establish square dancing as the *American Folk Dance*. While the new definition of square dancing is broad and inclusive, this is unfortunately largely lip service. The proponents of this state legislation crusade are very limited in their knowledge of other dance forms and dance organizations. The only dances in which they really are active are modern western squares and rounds. The individuals supporting this movement are modern Western square dancers (and perhaps some phased round dancers), who are known as *club dancers* by the so-called traditional dancers. At present this Western group is actually dwindling in numbers, and its average age is increasing.

When my husband, Al, learned to square dance at the Central Union Church in Hawai'i, the program was varied and included squares, rounds, mixers, schottisches, waltzes, polkas, contras, etc. In addition to the caller, there was an accordionist and a fiddle player. Records were used for practice before and after the dance. I learned to square dance in a barn in Maryland which offered the same varied program and used records or live music, depending on who was calling or what was being taught. Al and I are currently actively involved with both the modern Western and traditional square dance programs.

Advocates of the legislation have failed to consult with, and in fact have ignored, those who are active in other aspects of American Folk Dance. The traditional groups, which are not as well organized as the modern square dancers, are growing and have a much lower average age. It behooves more individuals on both sides to be cognizant and appreciative of the different viewpoints. This would be best achieved if Western dancers took the time and trouble to visit their local traditional dances. It usually isn't possible for the traditional dancers to join in the club dancing as the required number of lessons eliminates these "folk" from participating.

DANCE CENTER CALENDAR

by *Donna Bauer*

Sundays	-- 5:00- 6:30 PM	High Desert Dancers
Mondays	-- 8:00- 9:00 AM	Private Practice
	-- 6:00- 7:15 PM	UNM Ballroom Dance
	-- 7:30- 9:00 PM	Tango Class
Tuesdays	-- 5:15- 6:45 PM	Karate
	-- 7:30- 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
	-- 4:00- 6:00 PM	UNM Ballroom Dance
	-- 8:00-11:00 PM	UNM Ballroom (monthly)

* * * * *

RMDR GUEST NIGHT

Lloyd Shaw Foundation members who are not able to attend the Rocky Mountain Dance Roundup are once again invited to join the group for an evening of dancing enjoyment if they are in the area on Wednesday, July 3rd. Our membership and board meetings will also be held on that day, so we encourage you to attend them, too. This is a fine chance for you to make yourself known and express your opinions about Foundation affairs.

There will be a \$3 user fee due to La Foret, and a \$5 fee to attend the dance. If you wish to stay between the meetings and the dance, the charge for dinner is around \$7.25, and the camp director (Diane Ortner) must be notified by June 15. We hope that many of you will plan to attend!

Lloyd Shaw Foundation Membership

Support our work and share in these and other membership privileges - - Callerlab liability insurance, quarterly *American Dance Circle*, and special tuition breaks for Foundation Dance Weeks!

JOIN NOW!

This is a renewal _____ or new _____ membership:

Name(s) _____

Address _____

_____ Zip _____

Check the category of membership desired:

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

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

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

___ Club (\$35)

___ Special gift to support the archives

Send completed form and check made out to the
Lloyd Shaw Foundation to:

**RUTH ANN KNAPP, 2124 PASSOLT,
SAGINAW, MICHIGAN 48603.**

Cowboy
Dances

SHAW

COWBOY DANCES



LLOYD SHAW

At long last we have a new edition, a faithful reproduction of the original "Bible of Square Dancing." In spite of changes in square dancing since 1939, the calls, diagrams, and pictures are basic to the movement today. Chapters on the history, styling, and spirit of the American Square Dance make this a book to be treasured. Order from: LSF Sales Division, Box 11, Mack's Creek, MO 64786. 417 pp. \$29.95 postpaid.

CAXTON

with private baths-- all under one roof. In addition, we will have special programs (dance, singing, crafts, and nature) for children (2 years and up), and they can be accommodated in your room. The dancing will, as usual, include contras, traditional squares, introductory modern squares, folk dancing, couple and round dancing, mixers, and Scottish, English, and Appalachian dancing. The accent will be on variety of dance forms, fun and fellowship, not on precision or difficulty of dances.

The best news is the price! Only \$285 per person, (double occupancy) for the week for LSF members. (The fee for non-members is \$25 higher, but includes membership.) Teenagers in your room (in addition to two adults) pay only \$150 each. Children 12 or under pay \$100, and those 6 or under only \$50 for the week. Single accommodations are available at \$320.

There are no hookups available for RV's, but wash rooms will be available to RV's parked in the parking lot. 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 also be accommodated if you notify us in advance.

Deposit (400 per person, non-refundable)
4. 1996- fully refundable prior to that date. Send deposit with completed information to Ed Butenhof.

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 28791

tele: 704/697-9773

or mail in this application form

ROCKY MOUNTAIN

SUNDAY SUPPER, JUNE 30 THROUGH S
 LA FORET CAMP AND CONFERENCE CENTER, 6145 SH

La Foret - a beautiful setting with cabins nestled in the pines and a clear view of Pike's Peak. The 7,200 ft. altitude assures delightful weather for dancing in the two wood floored dancing areas. Cabins, dining hall, and dancing areas are within easy walking distance of each other. Rustic cabins have four double rooms and two baths. A wide variety of menus is offered, with a fruit and salad bar at each meal and special diets on request. Campers take advantage of the swimming pool and hiking trails and Colorado Springs, just 15 minutes away.

RMDR '96 STAFF

Don Armstrong
 Linda Bradford
 Cal Campbell
 Lew & Enid Cocke
 Gean Dentino
 Chuck Jaworski
 Frances & Jeffery Lindsey
 Bill & Kris Litchman
 Diane Ortner
 Bob & Allynn Riggs
 Onie & George Senyk
 Rusty & Lovetta Wright
 & others

MUSICIANS

Randy & Carole Barnes
 John Coover
 Joe Fairfield
 Dale Sullivan
 Ron Tomocik
 & others

CHILDREN

A daytime children's program is planned for '96 including dance, crafts, storytelling, hiking, nature study, swimming, and more. The program will be adjusted to fit the ages & number of children enrolled. Fees include daytime sitting for children ages 1-4.

FIRST TIME?

Inquire about our pre-camp program: Friday night lodging, June 28; workshops through Sunday noon, June 30.

WORKSHOPS-THE C

-- TENTATIVE

- 7:30 Breakfast
 8:15 Warmups
 8:30 Contras * (Bill, Cal C
 9:40 Traditional Squares *
 Mod. Rounds & Co
 (Bob & Allynn, Lin
 10:50 Folk *(Frances & Je
 Traditional Rounds*
 Beg. Mod. Sq. (Rus

 12:00 Lunch
 1:00 Contras & Quadrille
 2:10 Modern Squares (R
 English/Early Amer
 3:20 Scottish* (Onie/Geo
 Clogging & Lines
 4:30 Special Events
 * Live Music
 5:30 Dinner

PARTY

- 7:00 -- Everyone Dances
 - or -
 Guest Callers

 8:00 -- Staff Callers
 Sunday--Welcome
 Monday--Get Acc
 Tuesday--Rocky
 Wednesday--Gues
 Thursday--Fourth
 Friday--The Calic

 10:00 -- Singing and Re

LLOYD SHAW RECORDINGS -- 1996

CONTRAS GALORE!

**Extended Contra and Square Dance Instrumentals
– each side 12 times through 64 cts –**

- E-55 #A Green Willis/Constitution Hornpipe/Yellow Rose
*B Dinah/Wake Up Susan
- E-56 #A Saratoga Hornpipe/Barlow Knife/Shenandoah Falls
*B Brandywine/Three Forks of Reedy
- E-57 #A Frenchie's Reel/La Ronfluese Gobeil
*B Forked Deer/Doctor, Doctor
- E-58 #A Forrester's Hornpipe/Good for the Tongue/Walker Street
*B Sadie at the Back Door/Waiting for Nancy
- E-59 ^A Deshutes, or Lose It/Stone's Rag
#B Don Tremaine's Reel/The Golden Keyboard
- E-60 ^A Reunion/Farewell to Whiskey/Temperance Reel
#B Vinton's Hornpipe/President Garfields's Hornpipe
- E-61 ^A After the Battle of Aughrim/Red House
#B Haste to the Wedding Jig/Johnny Don't Get Drunk
- E-62 ^A Rose Tree I/ Rose Tree II
#B Moountain Ranger/Old Joe/Red Wing
- E-63 *A Booth Shot Lincoln/Briarpicker Brown
^B Blackthorn Stick Jig/Donnie's Farewell to London
- E-64 *A Bitter Creek/Nixon's Farewell
^B Snouts and Ears of America/Green Mountain Petronella
- E-65 *A Year of Jubilo/Yellow Rose of Texas
^B Knowle Park/Come Dance and Sing
- E-66 *John Brown's March/Waiting for the Federals
^Kesh Jig/Swallowtail Jig

*Boiled Buzzards #New Republic Band ^Boxwood Consort
See article for more information about the bands.

\$5.50 each (plus postage) from LSF Sales Division



CONTRAS GALORE!

The greatest variety of contra dance music
ever made available at one time,
from one source!

12 records -- **24** medleys -- over **50**
different tunes -- the exciting sound and feel
of **3** different bands -- a wide variety of
good contra tempos -- each played **12** times
through the music!

The regular price would be \$66 plus \$4.50
shipping and handling. But, if ordered and
prepaid prior to **July 1, 1996**, you can
get all 12 records, including shipping,
for **\$65** -- and LSF members get an
additional 10% discount, making their
cost only **\$59.95** including shipping!

Send your order and check today to:

LSF Sales Division

P. O. Box 11

Mack's Creek, MO 65786

Practice Leading with Children	1:30	Dancing with new instructors
Review for Day	3:30	Rapper - Men ☆ Garland - Ladies
	4:15	Morris - Men ☆ Baccata Pipes - Ladies
	5:00	Parents pick-up by 5:30
Nightly Dances - These are a critical portion of the program. Participants will lead dances using records and live music during evening dance programs.	7:30	Nightly Dances - Children may attend Tuesday through Friday evening dances with parents permission.
<i>Evening Dances Program includes:</i>		
Sunday - Get Acquainted dinner and Dance	Monday - Evening Dance with Louisville Contra Dancers at Saint Andrews	
Tuesday & Wednesday - Cane Run (Records)	Thursday - Cane Run (Live Music)	
	Friday - Cane Run Dance Party (Records and Live Music)	

Why Attend?

- You will leave with a better understanding of dancing!
- Your children in your class(es) or community will gain from your knowledge.
- You can leave with materials in hand which you can put to
 - Program will be held at Cane Run Elementary in Louisville, KY.
 - Additional LSF materials may be purchased at 25% discount.
 - Prices include Sunday evening Get Acquainted Dinner and Monday evening Contra Dance. Breakfast and lunch provided (Monday - Friday).
 - Dinner (except Sunday evening) not included.
 - Prices do not include rooms - listing of hotels available on request.

Program Notes

Derby City Dance Leadership Institute

is sponsored by:
 Log Cabin Folk Dancers from Cane Run Elementary
 Kentucky Heritage Institute for the Traditional Arts
 Lloyd Shaw Foundation

{to request a application contact and address listed below}

{limited enrollments}
 - 3951 Cane Run Road Louisville, KY 40211
 - T. Auxier 7900 Harp Pike Frankfort, KY 40601 Ph. 502 - 223-8367
 - Diane Ortner 929 South Shore Drive Lake Waukomis, MO. 64151
 Ph. 816 587-4337

DANCE ROUNDUP

SATURDAY, BREAKFAST, JULY 6, 1996
 GROUP ROAD, COLORADO SPRINGS, COLORADO 80908

OLD & THE NEW

Schedule --

George, Randy, Diane)
 * (Bill, Cal)
 Country Western
 (Diane)
 (Jeffery)/
 *Enid & Lew)
 Rusty, Cal, Bob, Chuck)

 (Don)
 Rusty, Bob, Chuck, Cal)
 American* (Diane, George)
 (George)
 Dances (Gean)

THE FINE PRINT

Rates for current Lloyd Shaw Foundation members are \$20 less than those listed below; rates for non-members include membership. Two partial-fee work scholarships and leader's scholarships are available; please write for details. 50% of the fee must be submitted with your registration to insure your reservation. No refunds can be given for cancellations after May 15, 1996. Registration is limited to 100 dancers. Partial-week registrations are not accepted. 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 list of near-by motels and RV sites will be sent on request. A \$3 a day use fee is charged for each person using the facilities but not staying in a cabin. Pick-up from and delivery to the Colorado Springs airport can be provided.

TIME!

(Children, too!)

Dance
 Acquainted Dance
 Mtn. Hoedown
 1st Night
 1st of July Dance
 1st of July Ball

 Refreshments

TO REGISTER, SEND NAME(S), ADDRESS, HOUSING REQUEST and 1/2 total fee to: Diane Ortner
 929 S. Shore Drive,
 Lake Waukomis, MO 64151

Adult (single room)	--	\$335
Adult (dbl room)	--	290 each
Child (age 4 - 11)	--	270 each
Tot (under 4)	--	100 each

(fees lower for over three in a room)
 RV Sites (if available): \$8 per day plus \$3 per day for each person occupying the site plus \$70 tuition each person.



The Eastern LLOYD SHAW DANCE CAMP moved to Kentucky in '95, and it acquired a new name. Join us at the beautiful Kentucky Leadership Center near Somerset, KY, on August 4 - 10, 1996, for the Lloyd Shaw Foundation's second annual CUMBERLAND DANCE CAMP.

We'll have the same sharing of skills by LSF leaders that you have enjoyed in the past including Don Armstrong, the Butenhofs, Bob Tomlinson, the Senyks, the Ticknors, the Woodards, Diane Ortnier, and more.

There'll be great food, and nice rooms (one double bed plus two additional bunk beds or 4 bunk beds) with private baths-- all under one roof. In addition,

YES, I (we) want to attend the LSF Cumberland Dance Camp, August 4-10, 1996.

Name (printed) _____

Roommate (printed) _____

Address _____

Telephone # _____

Preferred name(s) for name tags _____

Children ? _____

Names/Ages? _____

Total # attending _____

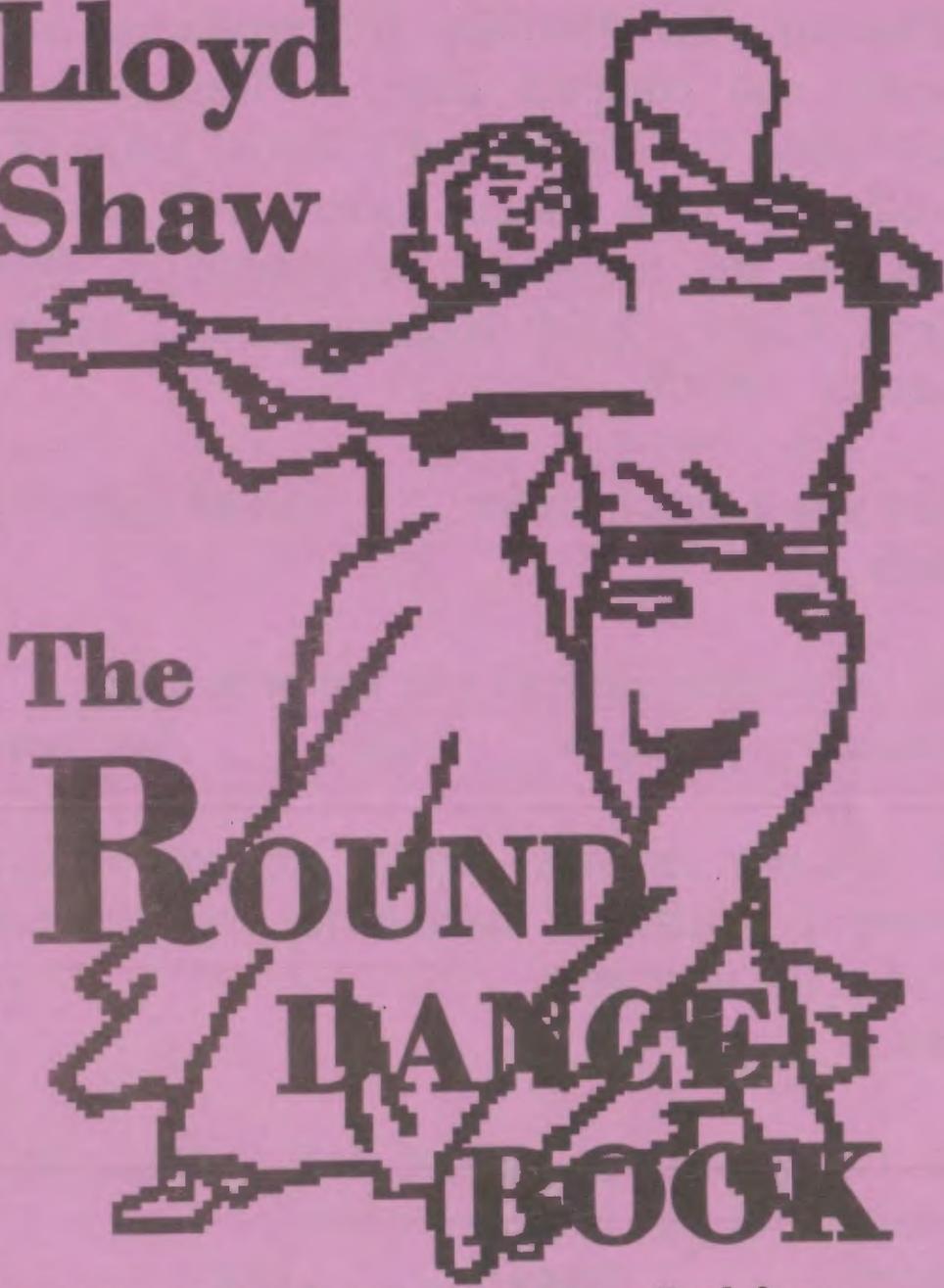
I am ___am not ___ a Lloyd Shaw Foundation member

Deposit (\$50 per person, non-refundable after June 1, 1996. Fully refundable prior to that date. Send

Lloyd
Shaw

THE
ROUND
DANCE
BOOK

**Lloyd
Shaw**



**The
ROUND
DANCE
BOOK**

Order Lloyd Shaw's *The Round Dance Book* from:
LSF Sales Division, Box 11, Mack's Creek, MO 64786

CAXTON

443 pages

\$8.00 postpaid

RECORDS? TAPES? CD'S?

The Lloyd Shaw Foundation's Sales Division at AudioLoft Recording Studios in Macks Creek, Missouri, has facilities for producing records, tapes, and compact disks. Please help us to determine the current and potential usage of these media by both dance leaders and teachers by sending the following information to President Enid Cocke, 2924 Hickory Court, Manhattan, Kansas 66503.

Are you a dance leader ____ school teacher ____
both ____

At the current time do you use primarily:
records ____ tapes ____ CD's ____ live band ____

If you use recorded music, are you planning to
move to a different medium for your dance music
within the next year:

yes ____ no ____

If the preceding answer was "Yes," to what
medium do you intend to move:

records ____ tapes ____ CD's ____

Comments?

"Dancing for Busy People"

A new Community Dance Program book

by

Cal Campbell - Ken Kernan - Bob Howell

Over 300 pages & 400 dances

Hard bound 3 ring notebook

Square Dances

Quadrilles

Contra Dances

Trios

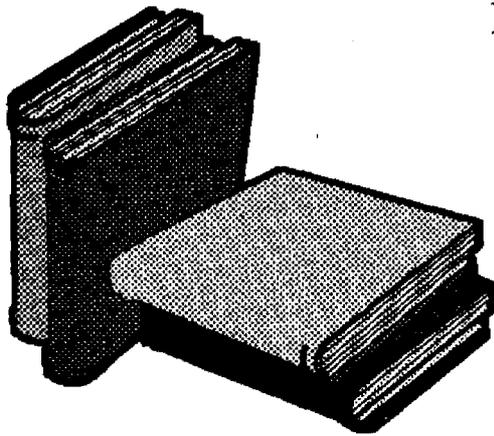
Sicilian Circles

Mescolanzas

Round Dance Mixers

No-Partner Dances

\$30.00 + \$3.50 S&H



Two New Records by Cal Campbell

"Knock Knee'd Susie" - Grenn 12301

A hoedown with easy level patter calls on the flip side of the record.

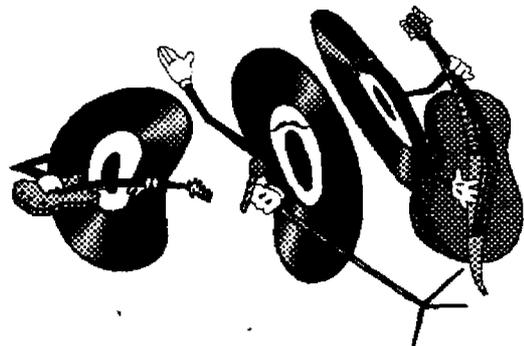
"Lay Some Happiness On Me" - Grenn 12180

An excellent round dance mixer "10 O'Clock Mixer" with a cue band plus an easy level singing call with Cal calling.

\$4.50 per record + \$1.50 S&H

Order From:

Calvin Campbell
343 Turf Lane
Castle Rock, CO
80104



CUMBERLAND STARDUST

by *Grant Logan*

Ann and I had the pleasure of teaching two new rounds at the 1995 LSF Eastern Dance Camp. We named both, of course, for the location of the camp.

CUMBERLAND STARDUST

Choreo: A dance sequence I picked up from Dick Leger while he was visiting us in May, 1995, to call our final club dance of the season.

Music: "Stardust"

Record: Belco 330

Sequence: Intro, A, B, A, B, A, End.

MEAS.

INTRO

1- 2 Wait 2;
3- 4 Apart Point, Pickup to Couple Position facing Line Of Dance;

PART A

1- 4 Two Forward 2-Steps; 2 Progressive Scissors;
5- 6 Hitch 3 in Banjo; Scissors/Hitch to face LOD;
7- 8 Vine 4; Walk 2 slow;
9-16 Repeat Measures 1-8.

PART B

1- 2 Face to Face; Back to Back;
3- 4 Vine Apart 3 & Touch; Vine Together 3 & Touch;
5- 6 Slow Basketball Turn;
7- 8 Hitch 6 in Open Position;
8-16 Repeat Measures 1-8.

END

Last time through Part A, Step Apart on measure 7 and Point on Measure 8.

THE NEW LLOYD SHAW FOUNDATION CONTRA/SQUARE DANCE RECORDINGS

by Don Armstrong

In the center-fold of this issue you'll find an announcement about the release of some great new instrumental records. Let me tell you a little about them.

First, although these instrumentals were recorded primarily for contra dancing, all are, without exception, useful for calling squares - especially traditional squares. And second, this multiple-record collection is undoubtedly the most wonderful variety of contra music ever released by any record producer!

The story behind the release of these records is simply that of "demand necessitates supply." We tested the waters with our first series of Extended Length instrumentals on LS E-51, E-52 & E-53 with music by two bands - the Labradors and the Poodles - recorded twelve times through on each side. We followed that up with E-54, again with two different bands, and the "extended length" demand was born! Now, as with past contra recordings, other labels are "following the leader" and extending their instrumentals as well.

Why are these new records so useful? Each side is a medley - two or three different, but complimentary, tunes - combined to provide the variety that keeps the music fun - never monotonous. There are twelve records, twenty-four sides. But look at this - there are actually fifty-three different tunes for dancers to enjoy!

Each side is played a total of twelve times through 32 measures (64 counts) of music. And this is, as many prompters and callers put it, "long enough so the dancers can learn and then enjoy the dance without having to re-start the darn record!" This is in direct contrast to records that go through the tune only 7, 8 or 9 times. Twelve times through is not only long enough but it fits most contras perfectly - equally good for triple formations (4 x 3) as for the more standard duple formation (6 x 2).

The choice of music is a fine mixture of
(continued next page)

traditional and newer melodies, music that is superb for contras and traditional squares. Many are standards regularly used by live bands but, until now, not available on record. Within each medley, the transition from one tune into the next is sometimes so smooth that the dancer isn't even aware of the change for 15 or 20 seconds, but sometimes the change has (deliberately) been made exciting and gives the dancer an instantaneous lift. In contras, we truly dance to the music, and the music on these records makes any dancer have more fun!

Next, why are these records such a great collection? Because they are not only the right length and the right tempo but they also provide a wonderful variety of instrumental sound - THREE different bands, THREE different styles of music! Let's take a look at each musical group.

The New Republic Band (Dvorana's Contra Band) is a group of fine musicians from Prague in the Czech Republic. The Band's name is derived from the obvious fact that the Czech Republic is truly a "new" republic, and the musicians really celebrate this fact when they play. The recording project itself was a cooperative venture between the LSF and Dvorana, wherein I chose the music, Jason Bonus chose the musicians, and we jointly supervised the recording at a fine studio in Prague. Dvorana (Jason) will release the music in Europe and the LSF will do so on this side of the Atlantic.

A fantastic piano player - who also does keyboards, percussion and bass - Jiri Hosek, led the band in the playing of medleys arranged by Eric Levine of Fort Collins, Colorado. Eva Mayerova plays a superb, toe-tapping fiddle in both the New England and the French Canadian styles while Vaclav Slivansky adds some literally amazing flute and piccolo lead and harmony. Behind all of this, Medard Konopik melodically holds tempo with his acoustic guitar.

But, how well do they play American contra music? First, you need to understand a few things: American music, especially country music, is extremely popular and very well played, throughout their country. Contra dancing has taken the country

(continued next page)

by storm - especially the young people. For example, I had over 350 dancers at a contra dance weekend this fall! The musicians really love to play American music - and contra music - and it shows! What style is their music? I "set" the style - by my choice of music and in the way I asked them to play. To define it, I would have to say it is "American contra music," played in New England style, but with just a little more driving excitement and considerably more variety in lead instruments. For example, many New England bands use primarily, but not exclusively, a fiddle or piano "lead." I had the New Republic Band add some spice to the tunes by using fiddle, piano, flute, piccolo and accordion leads. So, not only does the music have "lift," but it also has a distinctive and inspiring instrumental variety.

Look at the tunes they played: E-55 - "Green Willis," "Constitution Hornpipe" and "Yellow Rose." E-56 - "Saratoga Hornpipe," "Barlow Knife" and "Shenandoah Falls." E-57 - "Frenchie's Reel" and "La RonFleuse Gobiél." E-58 - "Forrester's Hornpipe," "Good for the Tongue" and "Walker Street." E-59 - "Don Tremaine's Reel" and "The Golden Keyboard." E-60 - "Vinton's Hornpipe" and "President Garfield's Hornpipe." E-61 - "Haste to the Wedding" jig into "Johnny, Don't Get Drunk" reel. And E-62 - "Mountain Ranger," "Old Joe" and "Red Wing." You just can't get any more "American" than that!

Then we have the **Boxwood Consort** band. Bill Litchman directed the band, selected the tunes and plays (clarinet) on many of the tunes. The group plays regularly in Albuquerque, New Mexico, and the recordings were done there under the supervision of Bill, Rusty Wright, and myself. The Boxwood Consort style? Probably best described as playing contras with an English Country Dance flavor. Their music is eminently danceable and inspires smooth, flowing dancing. The eight medleys they recorded add a tremendous scope of variety to these records because Bill chose a delightful mix of traditional contra and English tunes, every single one of which will make you want to dance!

Here are their tunes: E-59 - "Deshutes," or
(continued next page)

"Lose It" and "Stone's Rag." E-60 - "Reunion," "Farewell to Whiskey" and "Temperance Reel." E-61 - "After the Battle of Aughrim" and "Red House." E-62 - "Rose Tree I & II." E-63 - "Blackthorn Stick Jig" into the reel, "Donnie's Farewell to London." E-64 - "Snouts and Ears of America" and "Green Mountain Petronella." E-65 - "Knowle Park" and "Come Dance and Sing." E-66 - "Kesh Jig" and "Swallowtail Jig." What a great selection!

The Boxwood Consort group has done considerable touring and has been enjoyed by many dancers that have danced with them in New Mexico and Kentucky. Everywhere they go there have been lots of happy, smiling dancers. You'll thoroughly enjoy their fine music.

And what about the **Boiled Buzzards**? Although this group has played together for many years, I had not had the pleasure of calling to their music until a recent Christmas dance camp - Winter in the Woods. And you guessed it, we had a ball! How would I describe their music? It's contra dance music with a wonderful taste of Bluegrass. You can tell the musicians are having as much fun as the dancers - they put everything they have into each tune. To add even more variety to the pot they use fiddle, two-fiddle, harmonica and banjo leads and you simply cannot keep from tapping your feet to their rolling, happy style. To top it all off, they sweeten the pot even more by playing several tunes by contemporary musician-writers. Dan and Ruth Levenson are professional musicians and fine entertainers and combine with the other Buzzards to make fine music for dancing.

Check out their great combination of tunes: E-55 - "Dinah" and "Wake Up Susan." E-56 - "Brandywine" and "Three Forks of Reedy." E-57 - "Forked Deer" and "Doctor, Doctor." E-58 - "Sadie at the Back Door" and "Waiting for Nancy." E-63 - "Booth Shot Lincoln" and "Briarpicker Brown." E-64 - "Bitter Creek" and "Nixon's Farewell." E-65 - "Year of Jubilo" and "Yellow Rose of Texas." E-66 - "John Brown's March" and "Waiting for the Federals." And let me tell you - their music puts beat-to-your-feet with lots of smiles-per-mile!

Now, a final word about the whole package -
(concluded on page 29)

KITTYHAWK HORNPIPE

by *Don Armstrong*

This dance has a nice variation for the active couple, a Hey for Three within which the two active persons move as one.

KITTYHAWK HORNPIPE

Composer: Don Armstrong
Music: 64 count Hornpipe -- played in 16 count phrases. LS E-316: *Flying Scotsmen Hornpipe.*
Formation: Duple improper contra.

Counts

1 - 16 Actives, as a couple, Hey for Three (across) with the couple below, starting L shoulder with the #2 lady.
17 - 32 Actives in the center, inactives on the ends, down in 4's; centers wheel, ends turn alone, come back, cast off
33 - 48 Actives turn contra corners
49 - 64 Actives balance and swing.

Note: This dance was named after one of Don's favorite World War II fighter planes. The P-40 Kittyhawk, famous for its "shark-tooth" nose-art, saw service in nearly every theater of WW II, from the flying tigers in China/Burma to North Africa.

THE NEW LSF RECORDINGS (continued)

the collection of contra records that every contra caller will want to have in his or her record case. I mastered each of the twelve records to have a different band on each side - four records with the New Republic Band and the Boiled Buzzards, four records with the Boxwood Consort and the New Republic Band and four records with the Boiled Buzzards and the Boxwood Consort. See the ad in the centerfold for exactly how well this all turned out, and check the great deal you get when you order the complete package. It's not only a money saver, but it's probably the best combination of records you've ever seen!

LINES ABOUT SQUARES

by *Dick Pasvolsky*

Callers and dancers have for many years been concerned about the diminishing numbers of people square dancing, especially in the club programs. All sorts of remedies have been suggested: decrease the number of lessons, increase the number of lessons, shorten the number of figures in each of the CALLERLAB lists, lower the price of admission, use more interesting choreography, publicize more, etc. Most of these recommendations are valid but, I feel, do not address the deep-seated reasons for the dropoff.

As I reviewed some of the preliminary notes that I had written to prepare for this article, I began to sense some striking similarities between the square dance situation of the 1890's and those of the 1990's. Parents and teachers have been telling children for ages that we have to study history so that we can be better prepared to deal with circumstances of the present. Perhaps a look at the 1890's situation will give us some clues as to how we might best approach our present predicament.

In spite of the large numbers of people moving into the cities of the Northeast, the numbers of people square dancing diminished considerably during the latter part of the nineteenth century and declined so rapidly through the nineties that by the turn of the century the activity disappeared almost entirely and did not reappear until 1925 when Henry Ford, in his book *Good Morning*, suggested to Americans that square dancing was due to be reawakened from its long slumber.

Ironically, the dance masters of the period bore much of the responsibility for the downswing of square dancing. As noted in the March, 1994, edition of this column, the very demanding and formal style of square dancing, almost exclusively in the form of quadrilles, that was being taught by the dance masters did not appeal to most of the dancers moving in from the country. Styles of dress and dancing were much more casual in the rural setting, and dancers were able to relax and

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have fun, especially when doing the buzz-step swing, by far the favorite square dance figure of the rural Northeast. And, because they had prompters (also called "figure callers" and "caller-offs") to tell them what to do as they danced, they did not have to spend long hours practicing the steps and precise body movements necessary to execute the figures properly and then memorize the order in which the figures were to be danced in every quadrille programmed.

Many of the dance masters refused to alter their collective stand on the formal quadrilles and, in fact, formed an organization in 1893 called the American National Association of Masters of Dancing. In their magazine, *Galop* (1884-1897), they railed against calling, the buzz-step swing, and the informal, rural style of dancing in general.

The one concession that they did make to the "Gay Nineties" atmosphere was the use of ballroom dance steps in the performance of many of their quadrilles (see *American Dance Circle*, March, 1995, pp. 10-14), which probably accounts for the selection of the *Galop*, a lively nineteenth century dance step, as the name of their publication.

Many of the dance masters, unable or unwilling to cope with the new "breed" of dancers, gave up teaching dancing and went back to their former jobs. Some of them remained in the dance business as ballroom dance instructors, and a few others who were able to adapt to the new trends of rural square dancing became itinerant dance masters, travelling through the countryside to instruct and to preside over some of the junkets still being held in the outlying areas.

However, in spite of the enthusiasm that had been generated for that informal and exciting new country style of square dancing, especially with the callers beginning to sing their calls to the popular tunes of the period and to add extra words (patter) to their calls, very little was heard of square dancing after the turn of the century. Perhaps pressure from some clergy who objected to the "obscene" style of dancing in the country and an effort by some of the former country folk to

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shed the country bumpkin image and adopt the sophisticated ways of the city had much to do with the erosion of what little was left of square dancing in the urban areas of the Northeast after the near elimination of professional leadership.

Ballroom dancing, which had been undergoing some changes during the nineties, was becoming the "in thing" as the century came to an end, although the polka, redowa, galop or galopade, mazurka, and the schottische were being used less and less in the quadrilles and dance parties of the nineties. The very popular waltz was joined by the new two-step as the predominant ballroom dances (often called round dances at that time) of the mid-to-late nineties and the first decade of the twentieth century. The two-step was a version of the old galopade that featured a slight lift on the off-beat before the first slide (lift-slide-close-slide or lift-step-together-step) introduced to be danced to the Sousa marches. The Sousa band was organized by John Philip Sousa in 1893.

Dress styles might well have been the factor most responsible for the rise in popularity of ballroom dancing. As people moved into the cities, they became addicted to dressing up in formal wear to attend elaborate dance parties. The many of us Lloyd Shaw Foundation members who have danced in situations reminiscent of those formal parties of the turn of the century can appreciate the atmosphere created by large numbers of couples dressed in formal wear, especially women with long flowing gowns, in spacious large halls, dancing the waltz and, for change of pace, that lilting-type two-step to that rousing Sousa music.

The next major change in dress styles and, inevitably, dance styles, come in the early portion of the second decade of the twentieth century, probably due to unrest caused by the threat of war. That change was to evolve through the euphoria period following World War I. The "Turkey Trot," introduced in 1912, was followed by the "Bunny Hug," "Castle Walk," "Lame Duck," "Fox Trot," "Charleston," "Black Bottom," "Lindy Hop," and others. As the clothing got looser and somewhat skimpier, the dances got wilder.

I can offer here only a few observations based
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on some thoughts over the past several years which recently, as I mentioned earlier, have been reinforced somewhat by the study of the situation of a century ago. Some of the similarities between the social dance scenes (including the square dance aspect) of the two centuries are striking; others are quite subtle.

About fifteen years ago, I began to get reports from students of Ramapo College folk and square dance classes that they had spent a lot of time contra dancing in New England during summer vacations and enjoyed it immensely. The contras that I taught in both courses were well received. During that same period, some students of my ballroom dance course and some interested members of the faculty and staff asked me to organize a ballroom dance club. I did, and it was very successful. Members of the class and the club brought in articles and ads regarding very popular ballroom dance programs already in progress in the area, some of them attracting 200-300 dancers per evening.

Soon afterward, I began to get requests from dancers in my classes and at regular square dances to teach them how to do "Cotton Eyed Joe," the "Ten Step," the "Texas Two-Step," and some of the other country western dances that had been introduced at Gilley's night club in Texas. Not long after that, we began to notice a drop in attendance at square dances. I did, at that time, predict that ballroom, contra, and country western dancing would continue to gain in popularity, although I had no idea that country western dancing would catch on as it has.

A few years later, when square dance attendance was beginning to drop more noticeably than it had over the preceding years, somebody asked me, "Why can't we get the young people out dancing again?" As I pondered that question over the next few days, I began to realize that the key word was "dancing." Young people were dancing. They were finding in these other programs some of the very aspects that had made square dancing so much fun years ago despite lacking many of the advantages that we enjoy in square dancing today.

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We did not have the quality of music that comes out of our high-tech P.A. systems of today, and we certainly did not have the potential for the interesting choreography that we have today. What we did have were the very exciting roll-off figures (to a dopaso, etc.), skirt work, the real dos a dos (as opposed to the folk dance style swing used by many dancers today), the smooth shuffle, dancing more to the musical phrase, and of course, the buzz step. Most of these things do still exist, but they are no longer high on the list of priorities of the caller who must teach many figures in a short period of time.

The quality of the sound of both voice and music has been getting better and better. Much of the music has been geared to younger dancers. Much work has been done by square dance callers, especially through CALLERLAB, to try to maintain levels of dancing to accommodate dancers of all levels of ability. In doing so, we may have created one of the underlying causes for some of the problems in retaining the current dancers and attracting new ones. The Peter Principle comes into play when too many dancers keep trying to move up the level ladder until they reach the level in which they are not competent to dance comfortably. Also, to reach the next level, dancers must take another series of lessons. Many thrive on that kind of program, but many others are put off by having to make that much of a commitment.

Although the dances and the situations of today are quite different from those of the turn of the century, many comparisons can be made which may offer some insight as to what might be done to bring some potential square dancers back into the fold. Some of the obvious ones are:

1. The increased popularity of ballroom dance.
2. The present popularity of country western music, which might be compared to that of the surge of interest in European folk dancing after city athletic director Luther Gulick introduced it to boys (later girls) of the school system of greater New York in 1903. That interest spread very rapidly to other schools and colleges of many of the larger communities.

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3. The growing interest in contras today, which might be compared to the relaxed style of square dancing of the rural areas of the 1890's. Among the characteristics common to both are: the precise timing of the figures, relaxed atmosphere, and the buzz-step swing, still one of the main sources of enjoyment for contra dancers of the 1990's.

Social dancing will continue to exist for a long time. Hopefully, square dancing will continue for many years to enjoy a prominent place in the total social dance picture.

CALLERLAB's Community dance Program has been designed to allow callers and other dance leaders to incorporate all of the presently popular social dances into one program: square, contra, country western, folk, and even ballroom. A smattering of many or all of those can be woven into a very enjoyable program, offering something for almost everybody at every dance. The success of these programs is certainly not guaranteed. The leaders must be well-versed in each of the categories to be represented in the program of every dance. The selection of dances to be used is very important. Adhere to the KISS policy which, I'm sure you all know, means "Keep It Simple, Stupid." Actually, it means, "Don't be stupid;" don't try to show how much you know. Instead, aim for maximum enjoyment in every dance you use in your programs, and keep time spent on instruction to a minimum.

Throughout history, square dance programs have included some type of circle, line, and/or couple dancing. Perhaps the answer to getting dancers, especially the younger ones, back into the fold is to find the right mix and levels of these. The Community Dance Program, at this period of time, might be our best bet.



ELEMENTARY SCHOOL WORKSHOPS

by *Don Armstrong*

On December 10, 1994, Marie and I headed up the staff at a one-day, in-service workshop for teachers from School District Eleven in Colorado Springs. Instituted by Don Wilson, the Physical Education and Health Supervisor, we were joined on the staff by Tony MacCagnan and Chris Conroy. About twenty-five teachers participated. The presentation featured the dances from the LSF Elementary Dance Kit, a few from the Recreational Dance Program and a delightful variety of Folk and Line Dances from Chris and "Tony Mac."

Some interesting observations were made by the participants that can certainly help others in choosing material for similar workshops. The LSF dances that they overwhelmingly deemed "most useful" were a baker's dozen of Elementary Dances ("Bingo," "Children's Polka," "Chimes of Dunkirk," "Ding Dong Daddy," "D'Hammerschmiedsgellen," "Elephants Playing," "Greensleeves," "Noble Duke of York," "Seven Jumps," "Shoemaker's Dance," "Sisken," "Thady You Gander" and a simplified "Virginia Reel," and simple no-partner international folk dances ("Setnja," "Savila se Bela Loza," "Ersko Kolo," "Alunelul" and the basic hora). Their second choices listed mixers ("Sunshine," "Kiwi Ring," "Jiffy") and two simple contras ("Clopten Bridge" and "Tunnel Contra").

On November 18, 1995, I presented a follow-up workshop, and Chris Conroy, Tony MacCagnan and Elizabeth Yund joined me on the staff. This time the participants had requested "more folk and line dances" so I added "Pljeskavac Kolo," "Machar Trio," "Biserka," and "Hora Ca La Caval." Tony Mac did his usual great job with contemporary line dances including "Electric Slide" and "Reggae Cowboy." Chris featured a fun-to-do dance from Brazil, "Si, Senior," and worked with Elizabeth Yund in some wonderful singing and signing presentations. Elizabeth used the music, "A, You're Adorable" and John Denver's "The Music Is You" for the song-signing and added a great, colored-paper-plate routine to the music of "God
(concluded on page 38)

A THIRD GENERATION DANCE

by *Glen Nickerson*

VALERIE'S POLKA

Formation: Duple improper contra.
Music: A lively tune with a polka feeling,
such as *Corn Rigs*.

Counts

- 1 - 8 Two men -- Turn Right 1 1/2 (the active and inactive men change places, crossing the set; end facing partner.)
- 9 - 16 With partner, Dos-a-dos (all dos-a-dos with own partner, ending in butterfly position)
- 17 - 24 With partner, Heel and Toe, and Side Two-step (start M's Left, W Right to M's left; repeat to M's Right)
- 25 - 32 Repeat counts 17-24.
- 33 - 48 With partner, balance and swing.
- 49 - 64 With the couple across, circle L 1 1/4; pass thru to face next couple.

Successful dances quite often spawn similar dances that have only minor differences. "Banjo Contra" by Jerry Helt was an original, so far as I know. A "second generation" offspring was "Mandolin Contra;" the two differ only in the first 8 bars of the music.

On September 9, 1995, Valerie DeLaune, from Juneau, Alaska, danced with the Contrails Club in Seattle. Her partner from Seattle asked that "Mandolin Contra" be on the program for her benefit. In later discussions, it was found that she is a caller in her home area. Although she liked the dance, she indicated that it might not

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"fit" her dancers as they were the energetic type who liked dances with primary interaction between partners. Both "Mandolin" and "Banjo" contras have the main interaction between the active dancer and the "one below" of the opposite gender. This discussion led to an effort to continue the feeling of "Banjo" and "Mandolin" contras but to make the interaction between partners. The result was "Valerie's Polka."

This dance was included in the program at the 1995 Contra Holiday Weekend in York, PA, with Bill Johnston calling. He suggested a forward and back balance (toward and away from partner while in the butterfly position) for 8 counts followed by an 8 count swing, which worked very well.

ELEMENTARY SCHOOL WORKSHOPS (continued)

Bless the U.S.A."

I always enjoy sharing a program with Chris and Tony Mac, but I was especially pleased to have the opportunity to see and hear Elizabeth Yund do some of her singing and signing! It was a great pleasure to hear her - she is a real find!

The group increased in size from about twenty-five in 1994 to thirty-eight this year and all of us agreed that it should become more than an annual event.

Why don't YOU contact a school district near you and share your talents - and the great LSF material - by offering to do an in-service workshop for their teachers?

Need help? Phone or Fax me - 719-269-1161 - I'll share whatever I have.

    - let us hear from you! -    

SCHOLARSHIPS

The Lloyd Shaw Foundation offers partial and full scholarships to all Foundation events. Write to Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503 for more information. Please state the name of the event that you wish to attend and whether you are a leader, dancer, or musician.

HE LOVED THE POSSIBILITIES: TED SANNELLA

by *John Forbes*

On November 18, 1995, the dance world lost a gifted friend with the passing of Ted Sannella, supreme New England caller and dance creator. Ted was the standard by which all of us were measured. He wouldn't believe it, we didn't want to believe it either, but the example of his spirit, his good will, the smoothness of his work at the microphone, was always there to guide our effort toward being better.

Ted saw the possibilities in all things dance. Whether using his playing cards or working out a dance with his wife while she was finishing supper, he could pull the unusual and the ordinary together, making smooth, interesting dances with lots of aesthetic return.

The last time I saw Ted was at the Berea Christmas School, 1994. He was on the staff at Winter in the Woods and had come up one evening to see old friends and enjoy some dancing. Darleen Jackson had the dance that night and was planning one of Ted's Triplets on the program. I whispered to her that he was here that night, hiding out at the other end of the floor. She prevailed upon Ted to do the dance with us all.

We all know the pattern: "This will be Ted's Triplet Number Eight!" And the crowd cheers. Then Darleen said, "And here is the man who developed it, Ted Sannella!" A spontaneous roar came from the assembled dancers, so long in duration that it seemed like we might not get to the dance at all. Of course we did and went through the usual nine repetitions. Of course, it was great. I was in the band at that moment, and I can't recall what we played. Following the pattern, we did one tune six times through and three times through another. My memory tells me that the music never sounded better at Christmas School. We loved doing our best for Ted, and he in turn loved doing his best for us.

MEMORIES OF TED SANNELLA

by *Glen Nickerson*

My wife and I first met Ted in 1979 when we spent seven weeks in the greater New England, mostly Boston, area. We had gone there to delve into dance archives and to learn as much as we could in that short time about New England style dancing. One night we went to a dance at a school somewhere in Boston. When we got there, the dance was in progress with Ted Sannella calling, so we sat on the sidelines. As soon as Ted finished that tip, he came over, introduced himself and talked to us until it was time for him to call another tip. As we recall, there were several callers on the program, so he had some time between tips. Before the evening was over, he had invited us to his house the next day for lunch and for conversation about dances and dancing. Ted fixed the lunch, and we had a long afternoon "comparing notes." For the rest of our stay in Boston, we danced with Ted whenever we could; we came away from Boston as friendly as if we had known each other for years.

Ted was a traditionalist to the core. I had developed a dance containing a move called "square thru," common in contemporary square dancing. Ted would not use that terminology, and he told me that he would not use a movement that had not been in use prior to the early 1950's. If I had used "grand right and left four," it would have been acceptable. He was very much a proponent of maintaining tradition in the dance.

I kept in sporadic communication with Ted by letter, and whenever he came to the Seattle area I tried to see him. We remember his friendliness, his energy, and his zest for dancing and for life in general.

Ted's dances will live on. How many he developed is uncertain, but there is seldom a dance program I call that does not include at least one of his dances. He had a knack for dances with good flow and choreography, using traditional moves yet challenging to the dancers.

STIR THE BUCKET

Many Foundation members were involved in educational clinics and panels at the 1995 National Square Dance Convention in Birmingham. **August (Augie) and Miriam Simmons** had major responsibility for a seminar entitled "Contra Dance with No Caller." What an interesting topic!

It was nice to see **Al and Yona Chock** recently. We had missed seeing them since they moved back to Hawaii, but it sounds like they are just as involved in dancing and 'clowning' as ever! Yona's article in this issue was inspired by a request to support, in Hawaii, the movement to have square dancing declared the State/National Folk Dance. She notes that if Hawaii needed a State Dance, it would surely be the hula.

Bill and Margaret Fuller write that son **Bob** and his wife **Anne** are in the process of moving back from Hawaii to Florida, although Anne is presently in Honolulu working on her masters at the University of Hawaii. We're glad to hear that Bill and Margaret are managing to get in some interesting travel.

Dick Pasvolsky sent along some "programs" that were used for the costumed "Birthday Bash" for which he called last February. This would surely be a fun idea for anyone who wanted to celebrate a special birthday. The Dance Card, with 10 dances on it ranging from Chase the Squirrel to Marching thru Georgia, was, I understand, sent to the participants along with the invitation so that they could fill it out before the night of the dance. This would help to alleviate the tension sometimes associated with dance cards.

How many times have you been at a dance event where four generations of the same family were represented? At Winter in the Woods, '95, **Don Armstrong** attended with his daughter **Terry Stanley**, his grand-daughter **Kadie Graham**, and his great grand-daughter **Trista Armstrong**! Don and Terry were on staff and Kadie and Trista enjoyed the dancing.

   - *What's new in your area?* -   

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What fun it was to see **RMDR** mentioned in **Ted Kuecker's** Christmas letter. It's always nice to see the event through other people's eyes, and especially nice to see his sentence, "It was like having instant friends."

Board members **Dale Sullivan** and **Diane Ortner**, along with three other band members, put on four solid hours of dance music, called dances, and traditional songs for a Civil War Ball held near Weston, MO, in December. Even though very few have had previous dance instruction, these people come to dance! One Night Stands are so much fun when you don't have to take the "Try it, you'll like it" approach all evening.

Because of a blood clot, **Roger Knox** had to have his right foot amputated in November. He spent several months in rehabilitation but was expected to return home by the end of January. Roger is a fine New England contra caller, a compiler of Ralph Page materials, and a dear friend of the Foundation. We wish him a speedy recovery. His address is 702 N. Tioga, Ithaca, NY 14850.

We were saddened to hear of the death of a good friend, **Marian Chase**, in November, 1995. She and her husband Don have been long-time attendees at the Contra Holiday in York and faithful supporters of the Foundation over the years.

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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!

1996/1997 EVENTS OF NOTE

Oglebay Institute's Folk Dance Camps, Camp Russell, Oglebay, Wheeling, West Virginia, May 24-27 and August 30-September 2, 1996. Instructors for Spring Camp are Don Armstrong and Sandy Starkman. Instructors for Fall Camp are Steve Kotansky and Stew Shacklette. For information call (304) 242-7700 or write Bob Tomlinson, 71628 Treadway Road, Martin's Ferry, OH 43935.

Contradance Holidays in Rhineland-Pfalz and Flanders, May 16-31, 1996. Sightseeing and great dancing with Don Armstrong, Bill Litchman, and European leaders and dancers. Write Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 or call (816) 587-4337 for prices and day-by-day itinerary.

Kentucky Summer Dance School (KSDS), Kentucky Leadership Center near Somerset, KY, June 23-29, 1996. Contras, English, Squares, Swing, Country & Western, Dance Band workshops, and more. Send registrations to KHI-KSDS, PO Box 578, Frankfort, KY 40602, or for information call (502) 223-8367 or (502) 747-5700.

Folk Dancers: The ADC is forbidden by postal regulations to carry advertisements of specific travel opportunities. If you are interested in tours or cruises to points around the world, two contacts are S & S Travel (Sam & Sarah Stulberg), 2701 North 24th Street, Arlington, VA 22207, (703) 527-8998 and Mel Mann, Berkeley Travel Company, 1301 California St., Berkeley, CA 94703, (410) 526-4033.

45th National Square Dance Convention, San Antonio, Texas, June 26-29, 1996. For information: Bill & Patti Lawson, 9401 Cliffbrook Drive, Austin, TX 78747-9503 (512) 243-1534.

LSF Rocky Mountain Dance Roundup, La Foret Camp and Conference Center near Colorado Springs, CO., June 30-July 6, 1996. Pre-camp June 28-30. See advertisement in center of this issue for fees & registration information. Write or call Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (816) 587-4337.

(continued next page)

Convention of the Federation of Folk Dance

Teachers, Denver, CO, July 5-7, 1996. For information, contact the president, Ron Gehauf, at (303) 232-5542.

American Dance Traditions, dance and prompting instruction, Norman, Oklahoma, July 17-20, 1996, with Enid Cocke, Bill & Kris Litchman, Diane Ortner, and Randy Barnes. Fees - \$75 before April 1. For registration information, write Heritage Dance, Jean DiLisio, 127 Crystal Circle, Norman, OK 73069 or call (405) 360-3672.

11th Annual San Diego Contra Dance Weekend, University of San Diego, July 26-28, 1996. Don Armstrong, Glen & Flo Nickerson, Paul & Mary Moore. Contras, quadrilles, folk, rounds, and special events. Write or call Paul & Mary Moore, PO Box 897, Running Springs, CA 92382. (909) 867-5366.

Derby City Dance Leadership Institute, Louisville, KY, July 28-August 2, 1996. Designed for elementary or secondary teachers or beginning community dance leaders. See advertisement in center of this issue for more information. Write or call T. Auxier, 7900 Harp Pike, Frankfort, KY 40601. (502) 223-8367.

LSF Cumberland Dance Camp, Kentucky Leadership Center near Somerset, KY. August 4-10, 1996. See advertisement in center of this issue for fees and registration information. Write or call Ed Butenhof, 201 Red Oak Dr., Hendersonville, NC 28739. (704) 697-9773.

Don Armstrong Contra Holiday, York, Pennsylvania, November 28-December 1, 1996. Contras, squares, folk, Scottish, rounds, and more with leaders Don Armstrong, Bill Johnston, and Dick Leger. Write Bill Johnston, PO Box 138, Skippack, PA 19474.

West Square Dance Convention, Denver, Colorado August 6-9, 1997. Contacts and Co-Chairmen of the Board, Pres & Kay Minnick, 6882 Garland St., Arvada, CO 80004 (303) 422-3371; Sam and Linda Margheim, 11200 E. 22nd Ave., Aurora, CO 80010 (303) 344-5190.

   - What's going on in your area? -   

FOUNDATION INFORMATION

- Don Armstrong, PO Box 874, Canon City, CO 81215. (Board of Directors; Executive Committee; Director of Recordings Division) Phone and fax (719) 269-1161.
- T. Auxier, 7900 Harp Pike, Frankfort, KY 40601. (Board of Directors) ☎(502) 223-8367.
- 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 28791. (Treasurer; Board of Directors; Director of Cumberland Dance Camp) ☎(704) 697-9773.
- Hank Caruso, 7245 Grant Blvd., Middleburg Heights, OH 44130. (Vice President; Board of Directors) ☎(216) 243-1207.
- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503. (President; Executive Committee; Board of Directors; Co-editor of American Dance Circle) ☎(913) 539-6306; Email: ECKOKE@KSUVM.KSU.EDU.
- Frank Gornowich, 2338 Tranquility Lane, Green Cove Springs, FL 32043 (Board of Directors) ☎(904) 282-8383.
- Chuck Jaworski, 4716 W. Berenice, Chicago, IL 60641. (Board of Directors) ☎(312) 685-8407.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603. (Membership Chairman)
- Jeffery Lindsey, 8404 Catalpa, El Paso, TX 79925. (Board of Directors) ☎(915) 778-0349.
- Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Kris: Board of Directors; Bill: Archives Director; Executive Committee; Vice President) ☎(505) 247-3921. Email LITCHMAN@NEON.UNM.EDU.
- 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, & Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (all changes of address should go to Diane).
- LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 ☎(573) 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. (Board of Directors; Executive Committee; Director of Rocky Mountain Dance Roundup; Co-editor of American Dance Circle) ☎(816) 587-4337.
- Frank Plaut, Suite C-400, 12600 West Colfax, Lakewood, CO 80125. (Foundation Attorney; Executive Committee)
- Onie Senyk, Box 134, Sharpes, FL 32959. (Board of Directors) ☎(407) 636-2209.
- Dale Sullivan, 3915 NW Ponderosa, Lee's Summit, MO 64064. (Board of Directors) ☎(816) 373-4095.
- Rusty Wright, 3022 Siringo Rondo, S, Santa Fe, NM 87505. (Board of Directors) ☎(505) 471-0391.



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM

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

TELEPHONE: 314/363-5868

(All orders should be sent to this address.)



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

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DENVER, COLORADO
Permit No. 1632



The Eastern LLOYD SHAW DANCE CAMP moved to Kentucky in '95, and it acquired a new name. Join us at the beautiful Kentucky Leadership Center near Somerset, KY, on August 4 - 10, 1996, for the Lloyd Shaw Foundation's second annual CUMBERLAND DANCE CAMP.

We'll have the same sharing of skills by LSF leaders that you have enjoyed in the past including Don Armstrong, the Butenhofs, Bob Tomlinson, the Senyks, the Ticknors, the Woodards, Diane Ortner, and more.

There'll be great food, and nice rooms (one double bed plus two additional bunk beds or 4 bunk beds) with private baths-- all under one roof. In addition, we will have special programs (dance, singing, crafts, and nature) for children (2 years and up), and they can be accommodated in your room. The dancing will, as usual, include contras, traditional squares, introductory modern squares, folk dancing, couple and round dancing, mixers, and Scottish, English, and Appalachian dancing. The accent will be on variety of dance forms, fun and fellowship, not on precision or difficulty of dances.

The best news is the price! Only \$285 per person, (double occupancy) for the week for LSF members. (The fee for non-members is \$25 higher, but includes membership.) Teenagers in your room (in addition to two adults) pay only \$150 each. Children 12 or under pay \$100, and those 6 or under only \$50 for the week. Single accommodations are available at \$320.

There are no hookups available for RV's, but wash rooms will be available to RV's parked in the parking lot. 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 also be accommodated if you notify us in advance.

YES, I (we) want to attend the LSF Cumberland Dance Camp, August 4-10, 1996.

Name (printed) _____

Roommate (printed) _____

Address _____

Telephone # _____

Preferred name(s) for name tags _____

Children ? _____

Names/Ages? _____

Total # attending _____

I am ___ am not ___ a Lloyd Shaw Foundation member

Deposit (\$50 per person, non-refundable after June 1, 1996, fully refundable prior to that date. Send deposit with completed information to Ed Butenhof.

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 28791

tele: 704/697-9773

or mail in this application form

ROCKY MOUNTAIN DANCE ROUNDUP

SUNDAY SUPPER, JUNE 30 THROUGH SATURDAY, BREAKFAST, JULY 6, 1996
 LA FORET CAMP AND CONFERENCE CENTER, 6145 SHOUP ROAD, COLORADO SPRINGS, COLORADO 80908

La Foret - a beautiful setting with cabins nestled in the pines and a clear view of Pike's Peak. The 7,200 ft. altitude assures delightful weather for dancing in the two wood floored dancing areas. Cabins, dining hall, and dancing areas are within easy walking distance of each other. Rustic cabins have four double rooms and two baths. A wide variety of menus is offered, with a fruit and salad bar at each meal and special diets on request. Campers take advantage of the swimming pool and hiking trails and Colorado Springs, just 15 minutes away.

RMDR '96 STAFF

Don Armstrong
 Linda Bradford
 Cal Campbell
 Lew & Enid Cocks
 Gean Dentino
 Chuck Jaworski
 Frances & Jeffery Lindsey
 Bill & Kris Litchman
 Diane Ortner
 Bob & Allyn Riggs
 Onie & George Senyk
 Rusty & Lovetta Wright
 & others

MUSICIANS

Randy & Carole Barnes
 John Coover
 Joe Fairfield
 Dale Sullivan
 Ron Tomocik
 & others

CHILDREN

A daytime children's program is planned for '96 including dance, crafts, storytelling, hiking, nature study, swimming, and more. The program will be adjusted to fit the ages & number of children enrolled. Fees include daytime sitting for children ages 1-4.

FIRST TIME?

Inquire about our pre-camp program: Friday night lodging, June 28; workshops through Sunday noon, June 30.

WORKSHOPS-THE OLD & THE NEW

-- TENTATIVE Schedule --

7:30 Breakfast

8:15 Warmups

8:30 Contras * (Bill, Cal, George, Randy, Diane)

9:40 Traditional Squares * (Bill, Cal)

Mod. Rounds & Country Western
 (Bob & Allyn, Linda)

10:50 Folk *(Frances & Jeffery)/

Traditional Rounds* (Enid & Lew)

Beg. Mod. Sq. (Rusty, Cal, Bob, Chuck)

12:00 Lunch

1:00 Contras & Quadrilles* (Don)

2:10 Modern Squares (Rusty, Bob, Chuck, Cal)

English/Early American* (Diane, George)

3:20 Scottish* (Onie/George)

Clogging & Lines Dances (Gean)

4:30 Special Events

* Live Music

5:30 Dinner

PARTY TIME!

7:00 -- Everyone Dances (Children, too!)

- or -

Guest Callers

8:00 -- Staff Callers

Sunday--Welcome Dance

Monday--Get Acquainted Dance

Tuesday--Rocky Mtn. Hoedown

Wednesday--Guest Night

Thursday--Fourth of July Dance

Friday--The Calico Ball

10:00 -- Singing and Refreshments

THE FINE PRINT

Rates for current Lloyd Shaw Foundation members are \$20 less than those listed below; rates for non-members include membership. Two partial-fee work scholarships and leader's scholarships are available; please write for details. 50% of the fee must be submitted with your registration to insure your reservation. No refunds can be given for cancellations after May 15, 1996. Registration is limited to 100 dancers. Partial-week registrations are not accepted. 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 list of near-by motels and RV sites will be sent on request. A \$3 a day use fee is charged for each person using the facilities but not staying in a cabin. Pick-up from and delivery to the Colorado Springs airport can be provided.

TO REGISTER, SEND NAME(S), ADDRESS, HOUSING REQUEST and 1/2 total fee to: Diane Ortner

929 S. Shore Drive,
 Lake Waukomis, MO 64151

Adult (single room) -- \$335
 Adult (dbl room) -- 290 each
 Child (age 4 - 11) -- 270 each
 Tot (under 4) -- 100 each

(fees lower for over three in a room)
 RV Sites (if available): \$8 per day plus \$3 per day for each person occupying the site plus \$70 tuition each person.

