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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

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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

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

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



LETTER FROM THE PRESIDENT

by Enid Cocke

Earlier this year a wonderful gift came to the Foundation and with it a wonderful story.

The Foundation was given \$3000 by the Early American Pattern Dance Club of Kelso and Longview, Washington, to endow a scholarship in honor of their leader, Edna May Lidin. This dance group, because of the aging of its members, decided to disband and to donate the remaining funds in their treasury to the LSF. They want to see the scholarship money used to help potential leaders who are interested in traditional pattern (round) dancing and particularly those who are from the western U.S.

Mrs. Lidin (then Edna Goulter) was first introduced to folk dancing when she attended Bellingham Normal College (now Western Washington University) in 1928-30. She and her husband John became active in the Square and Folk Dance Federation of Washington and attended Lloyd Shaw's Summer Class in 1954, with Edna returning in 1955. She attended other dance courses and institutes throughout the West. Also in 1954 she organized the Junior Folklanders and for 15 years taught pattern and ballroom dancing and social decorum to children in Longview, Washington.

From the early 1970's until 1994, Edna May taught pattern dancing at Longview Junior College. This produced the nucleus of dancers that began the Early American Pattern Dance Club, which concentrated on the type of dances found in Lloyd Shaw's *Round Dance Book*. The group began dancing at the homes of the dancers but soon organized formally and began dancing in the Catlin Grange Hall, reaching a peak of 112 dancers sometime later. The rules of the club stipulated that one
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member of each couple had to be at least 55, and people wore semi-formal attire: long skirts for the ladies and shirts and ties for the men. The group met twice a month, dancing to live music at one session and to recorded music at the other. They danced each dance twice, once with their spouse or regular partner and once with another partner.

Another part of the story involves our friends Glen and Flo Nickerson. They invited Edna and her husband to come to the Rocky Mountain Dance Roundup in 1982 so they could learn more about contra dancing. Glen then began a monthly contra dance for the Pattern Dancers, and he and Flo participated in the Pattern Dance evenings. They also assisted in the decision to make the donation to the Foundation, and Glen provided me with this background information about Edna May. He wrote, "She has consistently extolled Dr. Shaw's philosophies and program, and has given him a tremendous amount of credit for her continuing activities in the dance field."

I am grateful to Edna May and her dancers for honoring the LSF with the scholarship fund and with the trust that we will carry on the tradition of training new dance leaders. We will do our very best to be worthy of their trust. Edna May's dedication and long service to dance are an inspiration to us all.

And her leadership continues. On April 30 the "disbanded" group will hold their first semi-annual reunion. There will be dancing for those who can and fellowship for all.

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MEMBERSHIPS

by *Grant Logan*

I was appointed to head a committee whose aim is to recommend actions which would increase membership in the Lloyd Shaw Foundation. My first thought was to determine why people did join. Since then, I have asked a good number of dancers and leaders why they belong and for those who do not, why they don't.

Most of the leaders I spoke with who are members joined because the LSF was a resource to them; in years past, it provided music which was not easily available elsewhere as well as dance instruction. Although the LSF as a resource may not be such an important asset anymore to long-term members, membership continues because of the ideals it represents and the fellowship which has grown amongst its members. By and large, dancers felt the same way about fellowship; many have been dancing together, albeit in some cases only annually, for many years. Many dancers and leaders also consider the purpose of the LSF worthwhile; they believe we should be maintaining and promoting the American folk dance. The two summer dance camps provide an opportunity for members to meet, reminisce, share experiences and enjoy dancing together in what was the style of Pappy Shaw and is now that of the LSF.

On the other hand, a number of dancers and leaders replied that they wondered why they were members and were giving some thought to letting their membership expire; there was no real incentive or sense of purpose for them. There are also those who became members simply because they attended an LSF event which had the membership fees imbedded in the overall cost. Then, of course, there are the thousands of dancers and leaders who have never heard of the LSF or those who have put their allegiance in other dance organizations.

As a matter of interest, I received only one letter in response to the article "It's That Time of Year Again" in the last ADC. This came from a caller in the UK who said he became aware of the

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the LSF in 1980 and finally joined in 1993 mainly to keep up to date with dance material and ideas. He is interested in how as well as what to dance.

Membership in many organizations has been on a downward trend for several years. Enid acknowledged this in her letter from the president in the last ADC. She also mentioned the reduction in volunteerism and community involvement in contrast to the increased interest in local contra or barn dance groups. In our area we are finding that people are not so interested in running for office; they would rather attend as dancers not organizers. It seems that country western line dancing is still an ongoing fad with booming classes, usually with a much younger population and, again, without long-term commitments to membership and responsibility.

Since this problem appears to be a societal phenomenon throughout North America, should we really be discouraged or embarrassed at our membership numbers? Knowledge of the LSF, however, is sadly lacking in the dance community and, I suspect, in schools and universities where dance and recreation programs are part of the curriculum. It is interesting to note that a category of student membership was created in the last revision of the bylaws, yet to date we have not received one such membership.

Enid referred to some local success in her region, and I know there are such rallying points scattered throughout the continent, and the world for that matter. But these are few and far between when compared to the big picture and are often not associated with the LSF. We ought to be doing something to spread the gospel and improve the awareness of the LSF.

Having given this general perspective and before revealing any final conclusions or recommendations, the committee would like to hear from others. I would ask that you communicate with anyone of the committee members - Frank Gornowich, Ruth Ann Knapp or myself. Please write with your comments and your ideas as to how you think the LSF may increase its membership. Your response and participation will be sincerely appreciated.

A further installment on this topic will be published in the next ADC.

TRISTA'S DANCE

by Don Armstrong

Trista is Don's great-granddaughter. She danced contras for the first time at Winter in the Woods, Christmas Camp, 1995-96.

TRISTA'S DANCE

Composer: Don Armstrong
Music: LS E-62-B: *Mountain Ranger Medley*.
Live Music: *Same, or Old Joe, or Red Wing*.
Formation: Duple proper contra.

Counts

- | | |
|---------|-------------------------------------|
| 1 - 8 | Long lines forward and back. |
| 9 - 16 | Actives turn right, once and a half |
| 17 - 32 | Opposites balance and swing |
| 33 - 40 | With them, half promenade |
| 41 - 48 | Right and left through |
| 49 - 56 | Same four circle left |
| 57 - 64 | Actives up, half figure of 8. |

CORRECTION

Bill Litchman, director of the Boxwood Consort, has informed us that four of the new contra recordings have been mis-labeled. The music is still great; however, the labels should be corrected so that the caller gets a jig when expected, etc.

<u>Record #</u>	<u>Correct Label</u>
E-63	<i>Knole Park/Come Dance & Sing</i>
E-64	<i>Kesh Jig/Swallowtail Jig</i>
E-65	<i>Blackthorn Stick/Donnie's Farewell</i>
E-66	<i>Snouts & Ears/Green Mt. Petronella</i>

We apologize for this inconvenience and hope that you enjoy the music.

FROM THE ARCHIVES

by *Bill Litchman*

Over the past few days, we have been fortunate to have some very good friends (Linda and Nick Andrews) from London come to visit with us. We have stayed with them on our trips to England and Europe each time we went. It is wonderful to have open arms to greet you in a foreign country after travelling for many hours (or days) and have a place where you can unwind.

Each time we came to London by air, we would land at Heathrow, walk off the plane with our luggage, make our way to the tube station there and cross the city underground to get off at the far eastern edge at South Woodford (on the Central Line). Then it is a matter of about a half mile hike to their house where either they would be there or a key would be waiting with a neighbor. Then... rest, some sleep, some unwinding time, and comfortable friends to greet once again.

Twenty years ago, we were in England on sabbatical and our children got to know the Andrews children, and the parents, in their turn, got to know each other. Easy to know, easy to get along with and easy to visit. What a wonderful couple.

When I took them to the Archives for a show and tell, they walked into the Lloyd Shaw Dance Center and their mouths gaped open. We are so blessed with such a wonderful dancing place and it is overwhelming to an Englishman who is used to small halls, questionable dance floors and non-existent facilities.

As they walked around the Center, they commented on the kitchen, the displays, the portraits of callers, the colorful blankets in the dance hall used to absorb echoes, and they were very impressed with our public face. Then they saw the Archives and all of the materials sorted and shelved ready for use by interested persons. They were doubly overwhelmed.

At the same time, they met a new volunteer associate working in the Archives, Bob Brundage. Yes, many of you will recognize his name and will know of his activities in calling and teaching

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square dancing. He was involved with Lawrence Loy in Massachusetts and served on staff at the Maine Folk Dance Camp for several years. Bob also attended the Lloyd Shaw School at Colorado Springs in 1954. Bob's father and mother were both involved with square dancing, so he came into the activity prepared! Bob has moved to Albuquerque, has involved himself in the local calling scene, both contemporary and traditional, and likes to spend his afternoons doing volunteer work in the Archives after having spent an active morning on the golf course.

We will say good-by to Nick and Linda Andrews as they are bound to return home all too soon but we do hope to greet them once again on our next trip to England. Bob, however, will remain faithful. We have so many volunteers who have helped with the work in the Archives. Many thanks to both the Andrews as well as Bob and all of our other volunteers.

* * * * *

THE ROAD FROM YORK

by *George Senyk*

On the way home from the York Contra Holiday Weekend at Thanksgiving, the Gornowiches and the Senyks talked contra, of course, and this dance is a result of the discussions. It was tried out and polished up with the Senyks' experienced contra group.

The dance uses a "tandem hey." The tandem couple stands one behind the other and acts as one person. In alternating tandem heys, as performed in counts 33 through 56, the trailing person slides in front of the leading person on the third count of each 8 count sequence, thus changing the leading active person for the continuation of the hey.

This is a four-couple contra designed to be danced to a 4 x 32 reel; if an 8 x 32 bar reel is used, the entire dance is performed twice.

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THE ROAD FROM YORK

Choreo: George Senyk
Music: "Miss C. M. Barbour" (this is an 8 x 32 reel -- see note above) or any good 4 x 32 bar reel
Formation: Longways, 4 couple set.

Counts

1 - 8	1st couple, followed by the 2nd couple go down the center. 1st couple wheel around, 2nd couple turn alone.
9 - 16	2nd couple, followed by the 1st couple, come up the center. 2nd couple cast into 2nd place and 1st couple end in 1st place, man facing down and lady facing man's side of the dance.
17 - 24	1st man down the center, 1st lady down the outside of the man's line. Meet at the bottom, taking promenade hand-hold.
25 - 32	1st couple promenade up the outside of the ladies line; end facing 2nd man, 1st lady in front of 1st man (tandem position--see note below)
33 - 40	1st and 2nd couples dance a right shoulder alternating tandem half hey. 2nd couple end in 1st place on opposite side. 1st couple end facing 3rd lady, 1st man in front of 1st lady.
41 - 48	1st and 3rd couples dance a left shoulder alternating tandem half hey. 3rd couple end in 2nd place on opposite side. 1st couple end facing 4th man, 1st lady in front of 1st man.
49 - 56	1st and 4th couples dance a right shoulder alternating tandem half hey. 4th couple end in 3rd place on opposite side. 1st couple end in 4th place on opposite side.
57 - 64	All turn partners by right hands 1 1/2 times, finishing on own side in progressed position.

Repeat the dance 3 more times with new first couple each time.

DANCE ON VIDEO

by *Enid Cocke*

Two dance videos have come my way for review: "The Kentucky Running Set" featuring Stew Shacklette and "Community Dance Party" with Jerry Helt. Both are productions of the Kentucky Dance Foundation, 2800 Hutcherson Lane, Elizabethtown, KY 42701-8908.

When video technology first became commonly available and the first dance videos were produced a dozen or more years ago, it seemed to me that people fell into a trap. They succumbed to the temptation to tell about dance rather than capitalizing to the fullest extent on the medium's capacity to show dance in action. These new videos, thanks to David Lewis's succinct editing, show rather than tell. In "The Kentucky Running Set" brief sections in which Stew Shacklette talks about the history of the dance are interspersed with much longer sections showing the dance. Jerry Helt's "Community Dance Program" consists of non-stop dancing. In both tapes the teaching sequences are very brief talk-throughs. Editing makes quick studies of us all!

The first video shows Stew Shacklette teaching and calling a Kentucky running set with dancers who attended the Kentucky Dance Institute. The bulk of the tape consists of his daytime teaching session at KDI, talking the dancers through the various figures and then calling them to the music of Lewis and Donna Lamb. During this part of the tape it took me a moment to realize that there was an inset in one corner to show Stew at the microphone. It is a clever idea, technically, but the picture is so small that it conveys little information. The tape concludes with a complete running set being called, presumably at an evening dance where the dancers have changed from shorts and t-shirts to skirts and slacks.

The second video is true to its title. It is a film of an entire dance featuring Jerry's easy and smooth program of squares and line dances. The dance event on this tape is not identified. The dancers are for the most part senior citizens, and

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the majority of them are women, who dance the man's part without missing a beat. Jerry's music is all recorded, many of the tunes falling into the category of "golden oldies." The back of the video box lists the 24 basics for the Callerlab Community Dance Program, and these are the only figures that Jerry uses. He provides variety by putting dancers in circles and lines as well as squares, but he does not call any contras except for a four-couple dance similar to "Thady You Gander" but without the reel.

Both videos come with cassette tapes. There are two with the "Kentucky Running Set" video. There is a tape of Stew calling a running set to the fiddle and guitar playing of Lewis and Donna Lamb, and then there is a tape called "Dances from Appalachia" which features the Lambs and the McLain Family Band playing at the Berea College Christmas Country Dance School. This tape, with its fuller instrumental sound, provides a valuable variety of music: a moderate tempo medley for Big Circle dancing, a fast medley for set running and show clogging, a slower medley for contra dancing or a grand march, the Berea favorite "Beaumont Rag," and the children's dance "Seven Jumps." The medleys, running nine to 14 minutes, are long enough for an actual dance. Jerry Helt's tape consists of his calling to his selection of recorded music. An additional resource in the "Kentucky Running Set" is a little card-sized packet with instructions for the figures.

With any product, it is reasonable to ask, "What's it for?" First of all, videos serve an important archival function. Wouldn't it be wonderful if we could pull out videos from centuries past and see how people dressed and danced and what their music sounded like! In the future people will be able to do so and to see how we spent our free time and what we thought was important to record. Both tapes also offer services to would-be callers who can learn from the examples of these experienced dance leaders. Finally, both tapes could be used by dancers who don't even have a caller. They could watch the videos and learn the figures and then dance to the recorded calls.

THINKING ABOUT DANCE: GETTING SPECIFIC

by John M. Forbes

"Show us what you mean!" came a strong voice over the phone last night. "Give us examples of what works for you and what doesn't." It was a long call and related to the March 1996 column on different aspects of dance history research. In an attempt to clarify, here are a few examples using some of my own "in-house-use-only" categories of dance history research. These items have appeared in the modern era--say, post-1970.

Do keep in mind that dance historians often take considerable offense when you criticize their work. For in so doing, you question their research skills in finding and selecting materials (secondary and primary); their integrity in interpreting these materials accurately to produce a quality finished product; and their emotional energy, lavished so generously over the work, as a whole. And, last, the proof of quality dance history is always on the dance floor.

Music Yes/Dance Yes: Wendy Hilton's well-crafted study, "Dance of Court and Theater: The French Noble Style, 1690-1725," is an outstanding example of handling the historical intricacies of figures and music with equal skill, a terrific model of how good the finished product can be.

Hilton even makes mention of the French Violin Clef, an odd, historically short-lived convention. Here the musical treble clef sign we all know is lowered making the bottom line of the staff (not the usually second line) G above middle C. I saw a re-creationist group doing late 17th century French repertory in Cincinnati some years ago dancing to a tape made by the area's leading music historian/harpsichordist. The player missed this French Violin Clef, and the music came out in a minor key. The whole mood of the dance was changed. And it was too late to record and practice again.

Music Yes/Dance No: From a Harvard dissertation written some years back, "The music of the English Country Dance, 1651-1728."

"Country dance" is the name given to a
(continued next page)

variety of mixed-sex, group dances originating in England at some unknown time before the mid-16th century. . . . Each dance consists of several figures (e.g., movements back and forth, crossing between the lines, swinging one's partner,)

I've examined thousands of country dances from this period (many were duplicates) but have yet to see a "swing one's partner" figure called for in any syntax. Two-hand turn, perhaps, but swing, no. Much later historically, of course, but not in materials issued between 1651 and 1728.

Following are three more examples from what I call my "OOPS!" shelf:

Music No/Dance Maybe: A collection issued some years ago where the reproduced and printed music was so small as to be virtually useless on the bandstand at a dance. In that same collection, dealing with early American dances, the compiler had taken Colonial American dance terms but applied today's figure usage. The early American "Rights and Lefts" has two delightful options: quick corners-cross and back or the more usual "mini-grand right and left" within a square of four people. (I think it's the same as a modern square dance "Square Through.") The compiler of record called for today's contra "Right and Left Through" instead, distorting the intention of the original creator and recklessly modernizing the spirit of that earlier age.

Music ?/Dance ?/Musical Aesthetics ?: Cotillions of the late 18th and 19th centuries are tricky. Transcribe them in isolation, for modern use, and call them square dances (as found on the book's front cover) at your own risk. This self-publishing historian took a standard sixteen-bar (32 beats) part-B and turned it into a fifty-six bar (112 beats) part-B. Seven times through the eight measure phrase, as interpreted, presses beyond the limits of musical aesthetics, given the dance genre at hand. Repeating this 112-beat section even four times in the dance, as four different first-sections (A-sections) precede them, and the problem compounds considerably. Playford's
(continued next page)

"Upon a Summer's Day" and the early American "Maid of the Mill" call for one of the two sections to be played three times and four times (4 measures each) respectively in each repetition of the whole dance. Aesthetically, that's pushing it about as far as one can go.

Accuracy ?/Proofreading ?: This is from a work on early American dance I reviewed some years ago:

Thurston, Hugh. "The French country dance, the quadrille, and the cotillion." English Dance and Song. [vol.] 34, #2 (Winter, 1972).

Looked interesting. Thought I'd follow it up. Surprise! Vol. 34, #2 is the summer issue of 1972. The "Winter, 1972" issue of this periodical is Vol. 34/#4. The article actually appeared in Vol. 34/#3 (Autumn, 1972). Note that page numbers were omitted.

I explained these and other, similar curiosities to my phone caller, thankful that s/he was paying the long distance ticket that night. the booming reply came back to me, "What difference does all this make?" Wonderful question; the real center of my whole issue.

How much, if any, difference this may or may not make depends on your chosen standards and the use to be made of the materials at hand. I believe it is wise to start from the best, the most accurate presentation of ideas, concepts, constructs, whatever, and let the user or reader water them down to the appropriate dilution needed. To start out with anything else is an insult to the field under study and the intended audiences of your material. Perhaps a kinder way to put my premise is your answer (honestly, now) to the question "Just how good do I want this to be?" You will answer that question again and again by the work you produce.

Author's note: In the above examples I tried to avoid pain by omitting the usual bibliographic information. You've probably guessed some of the works. If you would like all five citations, send me a self-addressed, stamped envelope: Box 224, Baldwin, KS 66006.

SQUARE DANCE TIMING FOR CALLERS: PART VI

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 analyze 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)

	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)

	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)	_____ ;

(continued next page)

(Variation of sixth figure:

1 _____ 5 _____ Four Ladies Chain ;
1 _____ 5 Side ladies chain back;
1 _____ 5 Heads _____ Square thru ;
1 _____ 5 With the outside pair;
1 Circle four _____ 5 Break 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) ;

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.

* * * * *

DANCE CENTER CALENDAR

by *Donna Bauer*

Sundays	-- 5:00- 7:00 PM	High Desert Dancers
Mondays	-- 8:00- 9:00 AM	Private Practice
	-- 6:00- 7:15 PM	UNM Ballroom Dance
	-- 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)

Please contact Donna if you will be in Albuquerque and wish to visit the Archives or Dance Center.

SQUARE DANCE MAGAZINES

by *Bill Litchman*

Square dancing magazines are an interesting group of home-made and professional productions. Most of the 550+ publications in this field are small calender-type endeavors delivered to a limited number of local people for whom the calendar would have some immediate value. Not having any articles of lasting value, these periodicals soon find their way into the trash or recycling bins.

A few magazines are of a more lasting quality, many in combination with calendars but a few with a deeper mandate and broader outlook.

Bob Osgood, editor of *Sets In Order/Square Dancing Magazine* has been very influential in the progress and direction of contemporary club square dancing in America and around the world. From very small beginnings in Nov 1948, his magazine grew to dominate the world of club square dancing. From trend reporter to trend setter, he expanded the dominance of his magazine over the 37 years during which it was published.

He tells the story himself very well in his last issue of the magazine, Dec 1985. In an editorial he talks about the decisions and changes which were made at the first and during the course of this lengthy period.

Bob was instrumental in the formation and development of CALLERLAB, the professional callers' association, as well as Roundalab, the round dancing sister organization. In addition, Contralab was also formed with the same goals and motivating forces. Legacy, is a fourth organization devoted to leadership in this club-oriented activity. Although others have taken the helm of each of these organizations and they have determined their own destinies, Bob Osgood provided the momentum to initiate them.

Bob's magazine was not the first square dancing magazine to be published. *Promenade - A Magazine of American Folklore*, was published by Margot Mayo in New York City (1946-1952). Her dance group included such people as Pete Seeger and
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others like him.

In addition, Michael and Mary Ann Herman published a folk dance magazine in New York City called *The Folk Dancer* (1946-1949) which also presented square dance material. Neither of these magazines reported much on the club-forming interest which contemporary square dancing developed to such an art.

And then there was *American Squares*, initiated by Charley Thomas and first published in 1945 on mimeographed sheets 8.5x14 in size. These early mimeographed copies are extremely rare, and it wasn't until 1947 that a more normal magazine-style format was adopted. *American Squares* has had many editors over the years, moving slowly westward from New Jersey (Charley Thomas, 1945-1952) to Delaware (Rickey Holden, 1953-1962) to Illinois (1963-1968) to Ohio (Stan Burdick, 1968-1988) and finally to California where it is now published under the name *American Squaredance Magazine*. Though it has had a longer history, it has had much less of the great influence of *Sets In Order*.

The *New England Caller*, begun under the direction of Charlie Baldwin, remains primarily a calendar of New England club square dance activities with only a few small articles of interest beyond the immediate month. I mention it because the magazine has had a lengthy publishing history and is now known as *The Northeast Square Dance Caller*.

Another New England magazine which exerted wide-spread influence was *Northern Junket* (1949-1984), the pet of Ralph Page, the "dean of New England contra dancing." His magazine reflected his personal interests in dancing including the presentation of a contra and square dance in each issue plus dance tunes and recipes. In addition, he explored newspapers and other local sources of dance information which he reported in the magazine. For these reasons, *Northern Junket* remains an important resource. Complete sets of this magazine are difficult to accumulate.

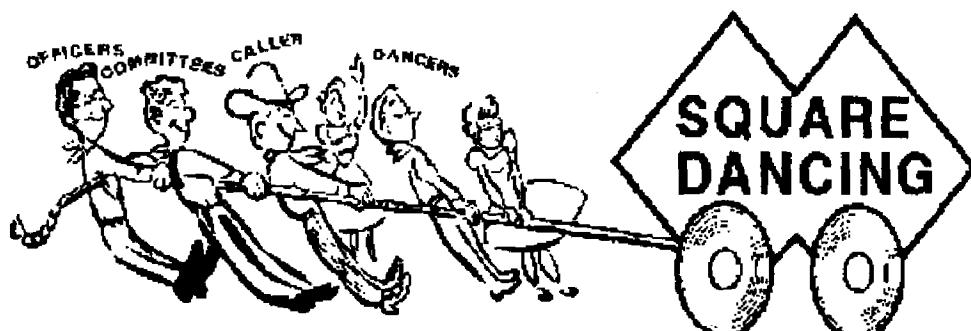
Two other magazines of regional interest loom larger than their planned value. A Texas magazine called *Foot 'n' Fiddle* was published from 1946 to

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1957 and introduced many dances currently popular at the time. With its illustrations and the fact that it was published in Texas, always a strong center of square dance activities, it still is a valuable addition to any square dance library. It was also edited at one time by Rickey Holden. It is, unfortunately, quite scarce, particularly in complete sets.

Another magazine which is of great value is *Rosin the Bow* (1946-1957), published by Rod LaFarge of New Jersey. His hand-painted covers for the early issues of the magazine are a stand out and very few of these early issues can be found. The later issues are larger but more commercial looking. Even so, the contents of this magazine will remain valuable over the years because of the care which was taken in its production. Almost all of this magazine was written by Rod, including articles on folk dancing as well as square dancing and dance history. Complete sets are almost unknown.

Finally, a magazine which began publication in 1945 and which continued until the death of its editor and publisher is *Viltis* (Hope), long the outwardly visible personality of its editor, Vyts Beliajus. His kindness and open-hearted love for his fellow humans shines through in his articles and the manner of his publication. The early issues of this magazine were on mimeographed sheets but soon graduated to more substantial printed pages and finally to a more normal (though large) magazine format. His is perhaps the longest continuous publication of them all if one can forgive some breaks during the war years (WWII).



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

Review for Day

1:30 *Dancing with new instructors*

3:30 *Rapper - Men & Garland - Ladies*

4:15 *Morris - Men & Bacca Pipes - Ladies*

5:00 *Parents pick-up by 5:30*

Dinner

Nightly Dances - *These are a critical portion of the program. Participants will lead dances using records and live music during evening dance programs.*

Evening Dances Program includes:

Sunday - Get Acquainted dinner and Dance
Tuesday & Wednesday - Cane Run (Records)

Friday - Cane Run Dance Party (Records and Live Music)

Tuesday through Friday evening dances with parents permission.

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

{*To request a application contact and address listed below*}
Limited enrollment

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

Ph. 816 587-4337

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.

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 contra, 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.

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
LA FORET CAMP AND CONFERENCE CENTER, 6145 S

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

-- TENTATIV

7:30 Break

8:15 Warmups
 8:30 Contras * (Bill,Cali)
 9:40 Traditional Square
 Mod. Rounds & C
 (Bob & Allynn, L)
 10:50 Folk *(Frances &
 Traditional Round
 Beg. Mod. Sq. (R)

12:00 Lunch

1:00 Contras & Quadril
 2:10 Modern Squares (E
 English/Early Am
 3:20 Scottish* (Onie/G
 Clogging & Lines
 4:30 Special Events
 * Live Music
 5:30 Dinner

PARTY

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

8:00 -- Staff Callers
 Sunday--Welcome
 Monday--Get Acquainted
 Tuesday--Rocky Mountain
 Wednesday--Games
 Thursday--Fourth of July
 Friday--The Callers

10:00 -- Singing and R

DANCE ROUNDUP

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

THE OLD & THE NEW

LIVE Schedule --
Breakfast

Cal George, Randy, Diane)

Sares * (Bill, Cal)

& Country Western

, Linda)

& Jeffery)/

unds*Enid & Lew)

(Rusty, Cal, Bob, Chuck)

drilles* (Don)

es (Rusty, Bob, Chuck, Cal)

American* (Diane, George)

e/George)

ines Dances (Gean)

her

TY TIME!

ances (Children, too!)

come Dance

Acquainted Dance

sky Mtn. Hoedown

Guest Night

urth of July Dance

Calico Ball

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.

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



THE EASTERN LLOYD SHAW DANCE CAMP

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) all under one roof. In addition,

Elementary Program

curriculum for Primary to Intermediate level students and can be tailored to fit individual needs. This is a "hands-on" workshop where you learn by doing. Ample practice times and review are allotted during the week.

Secondary/Community

Secondary/Community
Program will focus on dances appropriate for intermediate level students through community groups.
Learn to call to records, tapes and "live" music while calling mixers, squares, contra, round, and folk dances in a program situation.

2nd Log Cabin Folk Dancers
Summer Fling Dance Camp
Participant's of the leadership camp
may to bring their children as well.
This program is designed to enhance
the dance level and appreciation of the
children attending.

Elementary or Secondary Teachers
or Beginning Community Dance Leaders

Summer Fling Dance Camp

(Grades 2 - 8)

Summer Fling Dance Camp <i>(Grades 2 - 8)</i>	
<i>Breakfast (provided)</i>	8:00
<i>Everything you need to know to teach dancing Techniques of Dancing, Teaching & Leading, Materials - Selection and "How to use them!"</i>	9:00
<i>Lunch (provided)</i>	12:00
<i>Breakfast (provided)</i>	1:00
<i>Line Dances & Footwork Skills Mixers & Dance Etiquette Appalachian & Swinging Basics</i>	10:00
<i>Singing Games</i>	11:00

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 Garfield'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 Mountain 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

LINES ABOUT SQUARES

by *Dick Pasvolsky*

By the early 1920's, square dancing had not disappeared completely in the Northeast, but it was overshadowed by the very popular contra, especially in rural New England, where many of the programs of the impromptu dances, called junkets, featured no more than one or two square dances or quadrilles. The rest of those junket programs were devoted to contras, sprinkled with some folk and round dances.

The wild ballroom dance phase had abated considerably with America's entry into World War I. It emerged again in 1925 with the introduction of the Charleston. Formal balls and informal dance parties held in the cities of the Northeast at that time very rarely included square dancing, or even the more formal quadrilles, in their programs.

One evening in 1923, when Henry Ford was sixty years old, he and his wife, the former Clara Bryant, were reminiscing with friends in their playroom about dances they had done in their younger days. After the guests left, Clara reminded Henry that although they had done a great deal of dancing during their courtship, they had done very little since they were married. Henry admitted that he had been quite excited by the reminiscences of the evening and promised Clara that he would see what he could do about providing opportunities for them to do the old dances again.

Ford had become very interested in restoring old landmarks, and in June, 1923, he had purchased the old Wayside Inn in Sudbury, Massachusetts, the setting of Longfellow's *Tales of a Wayside Inn*. Such luminaries as George Washington and the Marquis de Lafayette had enjoyed the hospitality of that inn, still so highly regarded as a place to visit that it is marked on the map of Massachusetts in the Rand McNally Road Atlas and cited as a special tourist attraction. Henry, aware of its historical significance, was struck by the idea that the ballroom of the inn might be an ideal place to conduct a series of lessons and parties featuring some of the old dances that had given

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Clara and him so much pleasure more than a generation before.

He needed a teacher. Benjamin B. Lovett, a dance master from nearby Hudson, Massachusetts, was the one most highly recommended to him. "Uncle Ben" had been a dance instructor since 1904, and as a youngster, surely must have been exposed to many of those old dances that stirred nostalgia in the Fords and probably would remember many of those that might have disappeared from general use.

Ford contacted Lovett, and the two met for the first time at the Wayside Inn in October, 1923. At the meeting, Lovett, who at that time had five dance studios in nearby cities, agreed to conduct a program of instruction on the old period dances and a series of dance parties in the inn's ballroom. He also agreed to travel to Dearborn as the Ford's private dance instructor for "a weekend or two."

Some time after they returned to Michigan, Clara suggested that they hold a dance party in the barn of the old Ford homestead. So Henry had a steam heating plant installed in the barn, enticed Lovett to come back to Michigan to run the dance, and hired some musicians, including some champion fiddlers, to play some of the old time favorites such as "Pop Goes the Weasel," "Fisher's Hornpipe," "Arkansas Traveler," "Old Zip Coon," and many others. On Halloween evening in 1924, the Fords held their barn dance, the first in a long series of dances that the Fords would host over the next eighteen or so years.

In 1924, Ford had bought the Botsford Inn, located in Farmington, sixteen miles northeast of Detroit. He was especially interested in the thirty by fifty foot ballroom and set about restoring it in an effort to bring back its original charm.

But the Fords wanted to create a dance area that would be much more accessible to their home. So, four days after the Halloween dance, Ford began to clear space for dancing in his enormous engineering laboratory. He had special flooring laid and the dance area fenced off with canvas so that it could be used as a temporary ballroom.

He then prevailed upon the Lovetts to sell their business in Massachusetts and move to the

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Dearborn area so that they could devote full time to teaching the old-time dances to Ford's friends, relatives, and employees. He selected thirty of his staff who, with their spouses, were to go through a series of lessons to learn the old steps and dances.

Many of the executives were quite uneasy at first, trying to sort out the difference between a chassez and a chassis. Their minds were prone to linger more on the latter than the former, and very little progress was made during the first two or three lessons. Ford informed his somewhat reluctant "volunteers" that because progress was so slow they would have to attend classes every night until they got it right. So, nightly for the next two weeks, some of Ford's top executives were put through their paces by the Lovetts assisted by the Fords. Wouldn't we Lloyd Shaw devotees have loved being paid to do that kind of "work?"

The ballroom area was open at all times during working hours, so that any employee could go into it at any time to receive instruction on a particular step or figure. The Lovetts were in the room with an orchestra that Henry had put together, ready to offer instruction at almost any time of day. At that time, one could hardly expect to reach for a video tape, C.D., cassette, or even a record with music and instructions, much less find a machine on which to play it. Occasionally, Ford would suggest to a member of his staff that he or she needed a bit of work on a particular step and that Lovett was waiting in the dance room. Automobile work could wait.

The core of well-trained dancers expanded to more Ford employees, friends and relatives of the Fords and, eventually, to enthusiastic dancers of the public at large. An invitation to attend one of the Ford dances was difficult to refuse. Henry could be quite persuasive. Occasionally, when an invited couple would decline because they were having company for dinner, Ford would simply suggest that they bring their company to the dance after dinner. Then he would arrange to have a small fleet of Lincolns and/or Ford station wagons come around to the site of the dinner to transport the dinner guests to and from the dance.

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In time, many of the more talented dancers became instructors. Lovett was kept very busy teaching and running dances on the home front and travelling, sometimes long distances, to teach, often children's groups. The Fords also enjoyed travelling to teach any group willing to become indoctrinated into the wonderful world of old-time dancing. Interest in Ford's program had become so widespread that many of Ford's corps of instructors were called upon to travel to teach those groups that the Lovetts and Fords were too busy to handle.

The Fords were devoted as much to teaching children the proper social skills and deportment-- "the courtesy and conduct that go with the dance,"¹ as Ford put it, as they were in teaching the dances. In 1925, they published a manual entitled *Good Morning* and sub-titled "After a sleep of twenty-five years, old fashioned dancing is being revived by Mr. and Mrs. Henry Ford." The first edition of that manual, aimed largely toward introducing children to the old dances and the accompanying social amenities, did include a few words on cleanliness, thoughtfulness, courtesy, and manners.

Lovett, at Ford's urging, started a children's group, consisting at first of eight boys and eight girls. The local program grew to 22,000, and the program spread to other parts of the country. Colleges and universities all over the country began to include the program in their curricula. More than 50,000 copies of *Good Morning* were sold in its first printing. *Good Morning* was the textbook for my first college course in square dancing, taught by Dr. Hazel Wacker at Panzer College in New Jersey in 1946.

The engineering lab served as the chief base of operations for the Fords and Lovetts for thirteen years. In 1937, Lovett Hall was completed and officially opened for business at a dedication dance held in the hall on October 26. Lovett Hall is an extraordinary dance hall. With good taste, Lovett's help, and sparing no expense, Ford housed the hall in a colonial two-story red brick building. He had installed a teakwood floor from East India, cut glass lead-crystal chandeliers made

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in Czechoslovakia, furniture of eighteenth century design, and cabinets scattered around the floor filled with china taken from Ford's museum collection.

The outbreak of World War II brought the Fords' program to a sudden halt. Fourteen of their teachers enlisted or were drafted, and Ford had to turn much of his attention toward the manufacturing of ground vehicles and airplanes for the war. Lovett, tired after a very active eighteen years, went back to Massachusetts to rest and retired a year later. Before they retired completely, the Lovetts and the Fords managed to put out one last edition of *Good Morning* in 1943.

All of the editions of *Good Morning* featured a mix of quadrilles, contras, square dance singing calls, round dances, and folk dances. Only two singing calls were included in the first edition and eighteen in the fourth and final edition, an indication of the increase of popularity of that form of square dance, probably due to the efforts of the Fords and the Lovetts. The two that appeared in all four editions were "Pop Goes the Weasel" and "The Girl I Left Behind Me." I present them here as Lovett described them in the 1941 and 1943 editions of *Good Morning*.²

Pop Goes the Weasel

The head couple lead to the right and balance there so easy-----4 bars
(Head couple leads to the right and balances with that couple.)

Then join hands and circle half-----2 bars
(The two couples join hands and circle half around.)

Pop! goes the weasel-----2 bars
(The right-hand couple raises hands, while the head couple bows through in under and leads to the next couple.)

Song is continued until head couple returns to its original place. Next couple on right leads, continuing until each couple has completed movement.

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The Girl I Left Behind Me

The head couple lead up to the right and balance there so kindly-----4 bars
(First couple leads to the right and balances.)

And pass right through and balance, too-4 bars
(Passes between that couple and balances back to back.)

And swing that girl behind you-----4 bars
(The two gentlemen turn and swing the opposite ladies.)

And right and left through and away you go, and on to next and balance----4 bars
(The leading gentleman will take his new partner, lead to the next couple, and balance, continuing until the leading gentleman has returned to his original place.)

Right hand to partner, grand right and left-----16 bars

Next couple on side leads to right, continuing until each couple has completed movement.

Lovett included printed music for every dance in the four editions of the manual. Ford had his orchestra record selected dances from the 1943 edition and produced them on 78 RPM records bearing his own label. Much more now than was true in 1946, I appreciate and feel quite privileged that the first square dance that I ever did, in Dr. Wacker's class, was "Life on the Ocean Waves" with a Ford recording.

¹Richards, William C., *The Last Billionaire*, Henry Ford, p. 107

²Lovett, Benjamin B., *Good Morning*, pp. 55, 62.



THE LLOYD SHAW FOUNDATION -- ONLINE

by *Diane Ortner*

During the past month, as chance would have it, the editors have received two articles about the internet. Please note that several of the Lloyd Shaw Foundation officers are 'available' if you would like to communicate with them online:

Enid Cocke -- ecocke@ksuvm.ksu.edu

Ed Butenhof -- ed4diver@aol.com

Bill Litchman -- litchman@neon.unm.edu

Diane Ortner -- deortner@aol.com.

As others indicate availability, their online addresses will be printed after their names on the inside back cover of the *ADC*.

The editors are finding it particularly convenient to receive articles, stir the bucket items, etc., by way of this medium as it saves them the tedium of re-typing paper copies and ensures that the author's thoughts are accurately copied.

Feel free to utilize this method of communicating with the Lloyd Shaw Foundation!

THE INTERNET AND THE WORLD WIDE WEB

by *Ed Butenhof*

The universes of traditional dancers and computer users seem to overlap considerably these days, to judge by the number of "Web Sites" related to dancing, especially traditional dancing. For example, I can now access the list of callers and bands for all of the contra groups in Western North Carolina (and many other areas as well) from the comfort of my chair in front of my computer.

The Kentucky Heritage Institute, thanks to Mike Rulison, has now established a Web Site to give information on dances, activities, and the philosophy of KHI to any who wish to access it. You may know that the Lloyd Shaw Foundation has established a relationship with the Institute and has elected T. Auxier, the director of KHI, to the LSF board of directors.

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Mike has generously allowed the LSF to "piggy back" on the KHI Web Site, in that the Eastern and Western camps are now listed there with contact information. For those interested in checking it out, the URL for the KHI site is <http://rtpnet.org/~rulison/khi/khi_main.htm>.

It seems to me, however, that the Lloyd Shaw Foundation should have a Web Site of its own, as we move toward the 21st century, with links to KHI, CDSS, and other traditional and folk dance related group sites. We could, and should, make available at such a site information on our philosophy, recordings, books, leadership training, and archives, as well as camps and dances. While many of our members might not at present be able to access such a source, the number who can is fast increasing, especially among the younger members who are accustomed to using the computer to obtain information. In addition, this would offer a means of reaching a new world of dancers who enjoy "surfing the web" and who might not otherwise even be aware of the existence of the Lloyd Shaw Foundation.

If any of you already have the capability and the interest in creating such a site, I'd like to hear from you. If no one else volunteers, I'll try my hand at setting one up after obtaining the necessary software. I'd enjoy doing it, with help of course, from all who have information and/or graphics to contribute. Let me have your opinions and/or your offers of assistance. Contact me online or at 201 Red Oak Drive, Hendersonville, NC 28791, telephone (704) 697-9773.

DANCE ON THE INTERNET: A VERY Basic Look

by *John M. Forbes*

Is there lots of dance stuff on the internet? Yes!

How does it come at the user? Usually in one of two forms. Discussion lists by dance types are the most popular. As a second form, many dance groups have something called a WWW-Site.

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Discussion lists? They're just what the name implies. Someone interested in a specific dance type sets up the computer capability, advertises it, and those who are interested sign on. Somebody raises a question that goes to all list members. Someone else responds for or against it, or with a different slant on the subject, and off we go until the members have exhausted their opinions.

Cost? Depends who pays for it. I use our internet program at work so, basically, it's free for me. Others have to pay various phone line charges and other fees out of their own pocket.

Doesn't it take a lot of time? Not for me. I am registered with two dance discussion lists and one job-related list. I usually get twenty-five to thirty messages a day. Out of the, say, twenty daily dance messages, I'll usually scan the subject line of ten without reading the rest, scan the text of an additional five, read five carefully, and perhaps respond to only one. It takes ten to fifteen minutes a day, tops.

Is the research content reasonably high? No, since these are, by definition, discussion lists. The research quality is higher in some lists than others. Usually, the smaller the number of subscribers, the more esoteric the subject, the better the research content.

How do the responses run? Those who respond on discussion lists are generally giving their reaction to an issue, an opinion, or some anecdotal material. I've only seen one reasonably researched piece of prose on my lists, and it's one I happened to do myself. Typically, a few people on each list feel they must respond to everything. They "shoot from the lip," so to speak. Others respond only rarely, giving their response considerable thought. I'm more likely to read these entries all the way through.

What are the basic benefits? There are many. Knowing you're not alone in enjoying this kind of

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dance; keeping up with some of the more recent trends; an occasional discussion of some good bibliography; finding out where you are on the continuum of your chosen dance style.

What's a WWW site? It stands for World Wide Web Site or home page where internet folks can pay a visit to see what your group's doing. Many dance groups have their own WWW site. Here they announce their activity schedule; sometimes you can see an example of their dancing, and other useful information is available, too.

* * * * *

CUMBERLAND DANCE CAMP

by *Ed Butenhof*

On August 4-10, 1996, we will enjoy the second annual Cumberland Dance Camp. Those who attended last year's camp, the first one at our new location, already know about the marvelous facilities we now have at the Kentucky Leadership Center near Somerset, KY. The dining, dancing, and sleeping are all under one roof now, and everything is air-conditioned. The grounds are available for tennis, hiking, boating, or just plain relaxing in addition to dancing. The numerous rocking chairs on the many porches got a good workout last year.

Bob Tomlinson, who made such a contribution last year as a newcomer teaching folk dancing, will be a full time staff member this year. In addition, we'll have contras, traditional squares, English, and Scottish with a variety of Lloyd Shaw leaders, all of whom are unpaid and, in fact, paying their own way to share their dance knowledge with you.

There will be a special children's program if you bring along children or grandchildren, and they can stay in the room with you for a sharply reduced price. See the application form for details.

There are still rooms available, but sign up quickly so as not to be left out. Call or write soon to Ed Butenhof or send in the application form, found elsewhere in this issue, along with your deposit.

BOOK REVIEW

by *Glen Nickerson*

LET'S DANCE, Social, Ballroom, and Folk Dancing by Peter Buckman, 1978.

This book is primarily a history of dance from the early beginnings to the time of publication. It covers various types of dances in a narrative format without a lot of detail. It is not a "how to" instructional manual, nor is it a book in which one can find the sequence of steps for any particular dance. It claims to have a complete glossary "defining and describing each and every dance," but one finds very limited descriptions. For example, the "Bug" is only defined as "a solo dance to the rock music of the 1960s," while "Sir Roger de Coverly" is a "sixteenth-century country dance whose movements survive in the Virginia reel. It was often used to conclude nineteenth-century balls, and the tune is a variation of a Scottish song called 'Roger the Cavalier,' which is the same as that known in Virginia as 'My Aunt Margery.'"

Following the introduction, the book has six major topics: Beginnings, Court and Country-European Dance from 1200-1700; The Ballroom Era; The Dance Band Years; Disco Time; and Folk Dance. Each section begins with several paragraphs on the historical background and then discusses individual dances. The paragraphs on the dances vary in length, are non-technical in nature, and assume that the reader is already familiar with the dance. The Contredanse in France rated only 18 lines of text.

For those interested in traditional dancing, the first half of the book from The Beginnings through The Ballroom Era will be of the most interest. The first two sections define dancing and then describe dances of different cultures, from the earliest choral dance through court and country dances up to the end of Louis XIV's reign. The history is much like other books on the same subject. The Ballroom Era includes The Cotillion, The Quadrille, The Lancers, and the Barn Dance,

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among others. The final section on Folk Dance discusses Country Dancing, Square Dancing, and Round Dances in the USA.

A recurring theme throughout the book is "rebellion." Each generation is depicted as rebelling against the staid and dull dances of the preceding generations, developing new and sometimes daring innovations to show their independence from the "old folks." The rebellion was also against the "authorities," i.e., the church as well as the dancing masters who come in for their share of "blame." The so-called generation gap was also attributed to the industrial revolution and, particularly, to Henry Ford. The introduction of mass production allowed the younger generation to have their own source of income and no longer be dependent upon parents and family. This independence was manifested in the dance by rebelling against the status quo. The rebellion included the development of no-partner dances where the dancer could be independent yet be part of the "in crowd." Many of the dances from the Dance Band Era were considered daring, risqué, and even lewd at first but, through a process called "cultural colonization," were tamed down as time progressed to the form we see today.

As an example, The Tango is said to probably be a mixture of the Tangane (from Haiti and Cuba) and the Habanera. This combination went to Argentina to mix with the Milonga. The Tango was an erotic dance, popular with the poor but ignored by those with pretensions to gentility. The music was picked up by Europeans, ". . . but there was no way the dance could be performed, unrefined, before a genteel audience." Several enthusiasts managed to rid the tango of its "objectionable features" and made it fit for the ballroom. The dance eventually went back to Argentina in this new, acceptable form. Although tamed, it was not a standardized affair and no two teachers taught it alike. It came under attack for the "indelicacy of its movements," but in the 1920's Valentino made a sensual version famous and created a new demand, while the Castles codified it for the US market. The modern version has little resemblance to either the ballroom original or to the true original. It

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now follows the standards established by the Committee of the Imperial Society of Teachers of Dancing, standards established "to bring order out of chaos." This is a shortened account of one dance as presented but may be considered typical of the material in the book.

A short and slightly puzzling section is on "sequence dances," described as "dances in which the set movements are made by every couple simultaneously, popular in the early twentieth century." Examples cited, by name only and without descriptions, were the Military two-step, the Maxina, and the Veleta. Without further clarification, the author's criteria for the designation of certain dances but not others as sequence dances is puzzling. It seems to me that quadrilles, squares, rounds, contra, line, and even country western dances fit that definition. Despite the fact that the order of the movements may vary as the caller chooses, even "hash" squares seem to fit that definition.

The book includes over 300 illustrations of people involved in the various dances. It also includes several appendices that include a Glossary, a Tempo table, a map to show the origin of each dance, and a Timeline to indicate the period during which each of the dances was popular. It is a well-written, easy to read book that you will find of interest as an overall view of the dance activity, particularly from a historical viewpoint.

* * * * *

FOUNDATION TOTE BAGS FOR 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!

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. The nominating committee, Kris Litchman and Chuck Jaworski, have presented the following slate for 1996: Don Armstrong, Donna Bauer, Diane Ortner, Allynn Riggs, and Rusty Wright.

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 write or call the board members listed inside the back cover of this issue.

STIR THE BUCKET

Gil Russell, a former Foundation board member and featured caller at the Rocky Mountain Dance Roundup had to give up calling last year after "only" 47 years of calling. The editors saw him and his wife, **Virginia**, at a dance in Ft. Collins in February and were glad to see that they are looking well and that Gil has recovered almost completely from the stroke he suffered.

The article about square dancing in the February, 1996, *Smithsonian* magazine included two paragraphs about **Lloyd Shaw**, several lines about the Archives, and a quote from its director, **William Litchman**. Too bad it didn't mention the Foundation!

In March, **Gean Dentino** pretty much had the front page of the *Mid-Illinois Edition of Senior Citizens News & Views* all to herself. It printed a nice article with two pictures of her, mentioning the fact that she recently was the guest of honor at a benefit banquet for the Peoria (IL) Civic Ballet. The article also mentioned her work as a volunteer teacher at RMDR "for about 13 years . . ." Actually, it will be 16 years in '96!

Utilizing the Internet and interviews with Bill Litchman and Rusty Wright, **Myles Adams** recently earned top grades for an 8th grade research paper on square dancing. Both he and twin brother, **Bryce**, placed in the New Mexico "Math Counts" competition, and Bryce will take part in the national competition in Washington, DC, in May.

Al and Yona Chock spent a week in Williamsburg in April researching for the Colonial American Dance Unit Yona has developed for 5th graders in Hawaii. She, **Rusty Wright**, **Chuck Jaworski**, and other Foundation members attended the CALLERLAB convention in Kansas City in April.

Ruth Ann Knapp, Membership Chair, continues her busy musical life. On March 7, 53 of her students participated in the national broadcast of the World's Largest Concert on PBS. Ruth Ann has been re-elected as President of the Michigan Music Educators Association.

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In recent years we've missed **Jean Marie**'s daughter **Christi Young** at RMDR, so it was good to hear that she graduated from Wichita State University last year and, in September, was married to Alan Galbraith, a professional bass guitarist and sound engineer with the bands Ghost of an American Airman and Sunday Club. The two are currently living in his home city of Belfast, Northern Ireland.

Another dear friend of the Foundation, Don Chase, passed away in early 1996. Don was a frequent attendee at the Eastern dance camp and the Contra Holiday in York and a faithful supporter of the Foundation over the years. Messages of condolence can be sent to Peter Chase, 2409 Chestnut Street, Falls Church, VA 22043.

* * * * *

FRANK HAMILTON

by *Enid Cocke*

We were saddened to learn recently of the death of Frank Hamilton, one of the leading teachers of round dancing. Frank was originally trained as a physical education teacher and was the athletic director at a private school in Pasadena, California. Then in 1954 he and his wife Carolyn began devoting themselves fulltime to teaching round dancing both locally and at festivals and conventions around the country and abroad. Frank was a major participant in the effort to standardize the terminology for round dancing. He wrote several editions of a manual for round dance teachers. The dedication in all of them reads:

To Dr. Lloyd Shaw we humbly dedicate this Manual. No other has had such a vital and benign influence on Round and Square Dancing as did this beloved teacher and author. It can be truly said that it was "Pappy" who gave form and impetus to the American Round Dance as we know it today.

LETTER TO THE EDITOR

With reference to the letter to the editor by Donn Leussler and the comment on square dancing today and callers not considering what the majority enjoy. I suspect that the callers in question may not be masters of their own destiny and controlled by club officers who make many (sometimes quite unreasonable) demands of the poor club caller. Not like here in England where many clubs are caller run, like all of mine.

I would like to put an alternative view. I am coming from the position of a square dance club caller for more than 30 years and while there may well be some truth in Donn's statement we must take into account human nature. So many dancers fall into the trap of wanting the greener grass over the fence. If they didn't know it was there they wouldn't want it.

This can be illustrated by a severe problem we had at our easy level club York Eclectic Squares a few years ago when some other dancers moved into our area. In a very short time our happy sociable, mutually supportive group of many years standing was split with a substantial number wanting to go on to "real" square dancing, i.e. Mainstream and Plus. This was not the influence of a caller but other dancers with a mistaken priority.

Now I've got that off my chest I feel a lot better.

Al Green, Bishopthorpe, York, England

* * * * *

RMDR GUEST NIGHT

All Lloyd Shaw Foundation members are invited to attend the membership and board meetings plus an evening of dancing enjoyment at La Foret on Wednesday, July 3rd. 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 join us!

1996/1997 EVENTS OF NOTE

Contra Dancing for Square Dancers, Zion Methodist Church, 1485 Craig Road, St. Louis, MO., monthly meetings on Sunday afternoons. Call Tony and Becky McUmber at (573) 221-6199 for exact dates and for information on August 25 workshop, dinner, and dance event.

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

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.

20th Annual Brattleboro Dawn Dances, Gibson-Aiken Center, 207 Main Street, Brattleboro, Vermont, Wednesday, July 3; Sunday, September 1. Contra Dancing from 8 PM to 7 AM and, on Labor Day weekend, English Country Dancing from 3-6 PM. Information: Kevin Collins at (413) 256-1233.

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 magazine for more information. Write or call Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (816) 587-4337.

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.

Mainewoods Dance Camp, Northern Pines Conference Center, 20 miles north of Portland, Maine, six week-long sessions starting July 2 plus Labor Day weekend. For brochure or to register: Rae Nemovicher, 150 North Court, Roslyn Heights, NY 11577; telephone: (516) 621-6273 until July 17.

(continued next page)

American Dance Traditions, a teacher's institute, Edmond, Oklahoma, July 17-20, 1996 with instructors Bill Litchman, Enid Cocke, and Diane Ortner. For information or to register, write Jean DiLisio, 127 Crystal Circle, Norman, OK 73069; 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. Sponsored by the Lloyd Shaw Foundation and the Kentucky Heritage Institute for the Traditional Arts. 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 magazine for more information. Write or call Ed Butenhof, 201 Red Oak Dr., Hendersonville, NC 28739. (704) 697-9773.

Montreal International Folk Dance Camp, August 4-9, 1996. Israeli, Croatian, Bulgarian, Turkish, Romanian leaders featured. Information: MIFDC, 5635 Hudson Avenue, Montreal, Quebec, Canada H4W 2K3. (514) 481-3867 VERY LATE evenings.

Country Dance and Song Society Music/Dance Weeks:
Folk Music Week at Pinewoods--June 27-July 4
English/Am. Week at Buffalo Gap--July 13-20
Early Music Week at Pinewoods--July 20-27
Family Week at Pinewoods--July 27-August 3
English Dance Week at Pinewoods--August 3-10
English/Am. Week at Pinewoods--August 10-17
Family Week at Kinder Ring--August 17-24
Campers' Week at Pinewoods--August 17-24.
American Dance Week at Pinewoods--August 24-31
Write CDSS, 17 New South Street, Northhampton, MA 01060 for details or to register.

(continued next page)

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

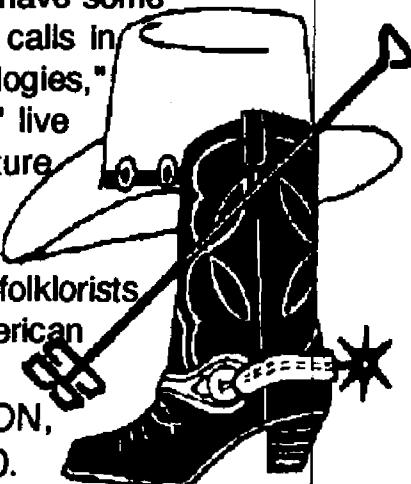
Fourth Annual Western Contra Dance Weekend, Solvang, CA, September 27-29, 1996. Accommodations and meals (featuring Danish smorgasbord favorites) at the Solvang Royal Scandinavian Inn. Dancing at the Solvang Veterans Memorial Hall. Traditional and Western contra, rounds, quadrilles, and afterparty with Leif & Anna Lee Hetland, Clark & Aillene Elliott. For information, contact Leif Hetland, 9331 Oak Creek Road, Cherry Valley, CA, 92223-5811, (909) 845-6359.

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.

JUST ONE MORE DANCE

A collection of old Western Square Dance Calls gathered by Carole Howard, Central Michigan University, Mt. Pleasant, MI. "Grab yore gal and grab yore gun . . . Let's start dancin' and have some fun" . . . is only one of the many old Western filler calls in this unique book. The "fillies," the "pards," "the dogies," "the chickens in the bread-pans pickin' out dough" live "once more. This bit of America and its dance culture should not be forgotten, for the art of the cowboy-poet-caller is gone. JUST ONE MORE DANCE is a historically significant addition to the libraries of folklorists, dance callers, leaders, teachers, and Western American scholars. NOW AVAILABLE FROM THE LLOYD SHAW FOUNDATION SALES DIVISION, PO Box 11, Mack's Creek, MO 65786, \$9.00.



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: ECOCKE@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, c/o 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, c/o 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.

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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 Cocke
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.		

 ★ Sunday **D E R B Y C I T Y D A N C E** - Friday
 ★ July 28th, 1996 - **L E A D E R S H I P I N S T I T U T E** August 2nd, 1996

Elementary Program

Program will cover a structured curriculum for Primary to Intermediate level students and can be tailored to fit individual needs. This is a "hands-on" workshop where you learn by doing. Ample practice times and review are allotted during the week.

Secondary/Community

Program will focus on dances appropriate for Intermediate level students through community groups. Learn to call to records, tapes and "live" music while calling mixers, squares, contra, round, and folk dances in a program situation.

2nd Log Cabin Folk Dancers

Summer Fling Dance Camp

Participant's of the leadership camp may bring their children as well. This program is designed to enhance the dance level and appreciation of the children attending.

**Elementary or Secondary Teachers
or Beginning Community Dance Leaders**

**Summer Fling Dance Camp
(Grades 2 - 8)**

Breakfast (provided)

Everything you need to know to teach dancing Techniques of Dancing, Teaching & Leading; Materials - Selection and "How to use them!"

Lunch (provided)

Practice Leading with Children

Review for Day

Dinner

Nightly Dances - These are a critical portion of the program. Participants will lead dances using records and live music during evening dance programs.

8:00

Breakfast (provided)

Line Dances & Footwork Skills

9:00

Mixers & Dance Etiquette

10:00

Appalachian & Swinging Basics

11:00

Lunch (provided)

12:00

Singing Games

1:00

Dancing with new instructors

1:30

Rapper - Men ♦ Garland - Ladies

3:30

Morris - Men ♦ Bacca Pipes -Ladies

4:15

Parents pick-up by 5:30

5:00

Nightly Dances - Children may attend Tuesday through Friday evening dances with parents permission.

Evening Dances Program includes:

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 Notes

- 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.

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 enrollement}

- 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