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A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

DECEMBER 1996

## THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization dedicated to recalling, restoring, and teaching the folk dances of the American people.

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to perserve and foster. The Foundation engages in a vast array of activities, including:

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

Membership in the Foundation is open to all who are interested in these goals.

## PUBLICATION INFORMATION

The *American Dance Circle* is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date. Ads and articles may be submitted to either co-editor:

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Advertisements may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

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## LETTER FROM THE PRESIDENT

One fact about Lloyd Shaw that is receding from general knowledge is that he was crippled during his later years. As a young man he led a very active life and took great pleasure in physical activity. He played football on the Colorado College team, and he loved to ski, climb mountains, ride horseback, and dance. In the Archives is a wonderful photograph of him twirling Kathryn Murray (wife of Arthur Murray of the ballroom dance studios). She has a beatific expression on her face, which indicates to me that she was with a very good partner.

It was around 1928, when Lloyd Shaw would have been 38, that he was a passenger in a car that was broadsided by another car. At his own request, he was taken home rather than to a hospital, and doctors came to the house to treat him. They decided that nothing was broken, but he had a slow and painful recovery. It wasn't until several years later, when he bought a new saddle, that he realized that one leg was longer than the other one. He then got a thorough checkup, and it was discovered that his pelvis had been broken in the accident and had grown back together.

This misalignment and the subsequent arthritis that developed made movement increasingly difficult. By the 1940's he needed to walk using two canes, leaning heavily on them. It was perhaps most painful for him emotionally to give up the activities he loved. But he didn't dwell on his limitations. Rather, he poured himself into teaching others to dance. His physical limitation probably contributed to his being such a fine teacher, for he was forced to find the right language to convey to his dancers what he wanted. His limitation certainly did not slow him down. He traveled widely, calling and teaching. Often some

(continued next page)

of his Cheyenne School dancers traveled with him to demonstrate and help out the dancers on the floor.

Why would someone who could no longer dance spend his life teaching others to dance? For one thing, it was simply in his nature to want to share whatever he loved. That is why hundreds of people, indeed it must be over a thousand, over the years were guests at his cabin west of Pike Peak. The dance was one of the most precious things that he loved, so he had to share it.

Another reason is that he was obsessed with beauty, as my grand-mother often observed. He saw great potential for beauty in the dance, and so he poured himself into teaching others how to dance beautifully. A survey of dance literature from the forties and fifties demonstrates how well he succeeded. Many people were inspired to form exhibition groups and to emulate the lightness and elegance of the Cheyenne Mountain Dancers.

A third reason is that he believed so fervently in the benefits of dance to people as individuals and to all of us as a society. He felt that we could all be more whole if we connected to our dance heritage, and he believed in dance as a way of bringing us closer together. The square dance floor was one place where people could join hands and enjoy each others' fellowship regard-less of their backgrounds or beliefs.

These reasons are equally valid today. That is why we carry on the task, working in the long shadow of Lloyd Shaw.

*Enid*

## POEM

by Dorothy Stott Shaw

Although I cup my hand around your candle  
against the wind,  
I may not carry it. When stars are thinned  
and under the cringing foot the frost is rough,  
each one carries his own. It is enough  
if one re-lights another's in the night  
for better sight.

Candles are heavy; and the very best are heaviest  
(the old mysterious wisdom of the bees  
tempers the wax of these);  
and the flame's radiance lies within the wick,  
which must be thick, tight-woven and very strong  
to keep the tallest candles burning long . . .

Now, we are ready. Let us go together,  
each one to guide another;  
kinsman with kinsman, lover with lover,  
friend with friend,  
master with slave and sinned-against with sinning,  
to a place called IN THE BEGINNING  
There is no end!

# CHAMPAGNE LANCERS

by *George Senyk*

This courtly little dance was found in an old library in the Engadine, St. Moritz. Part of a paper regarding a military matter, it was dated 1770-1774.

## CHAMPAGNE LANCERS

Formation: Quadrille (square)

Music: Stately music; 8 bar intro, then twice through standard 32 bar (64 beat) melody; 16 bar ending.

### Counts

- 1 - 16 **Introduction:** Circle left once around
- 1 - 16 **Greetings -- Head couples:**  
Couples 1 & 3 advance to center, each turn 1/4, man left, lady right, to face the sides. With new partner, advance to the sides. Honor. Turn alone to face center, walk forward, honor partner, turn and back out to original position.
- 17 - 32 **Greetings -- Side couples:** repeat beats 17-32 with side couples.
- 33 - 64 **Head couples 'pretzel':**  
In cross-hand promenade position, walk inside to the right, clockwise around the right-hand couple, back through your home position, behind the left-hand couple and around them clockwise, down the center to home position.
- 65 - 80 **Mills:**  
All four women forward and back, right hand star half way and drop into the opposite place (no courtesy turn.) All four men forward and back, left hand star half way to the opposite place.
- 81 - 112 **Side couples 'pretzel':** repeat beats 33-64 with side couples.
- 113-128 **Mills:** repeat beats 65-80 ending in original position.
- 1 - 32 **Ending:** Promenade partner once around the square. Honor partner (8 counts); turn partner two hands around.

## THINKING ABOUT DANCE: THE GOOD TIMES, PART II

*by John M. Forbes*

(Note: This is really Column #25, part 2. Last time we mentioned three joys: dancing, calling, and performing music in the dance environment. we only took the space to talk about dancing with geometry, geography and numbers. Here we continue with calling and performing dance music.)

Being responsible for calling a whole evening's dance is not a high priority anymore. Frankly, it's not anonymous enough for me at this stage of my life. Now and then dance callers or organizers are kind, and I get a chance to lead one or two personal favorites. Here those interesting, easy one-night-stand dances suit me just fine. Teach 'em quick, and let's get on with it. I want everybody to have a good time as soon as possible.

Taking more than five minutes to learn a particular dance at, say, a relaxed evening session, strikes me as wasting time. That's why I admire Glen Morningstar's and Don Armstrong's calling so much (naturally, others, too!) These two use their walk-through time so efficiently(!), teach so smoothly, that you're likely to enjoy a more complex dance without ever realizing this less obvious yet vitally important dance-calling skill. Listen to 'em carefully sometime; they don't waste a single word. And that, I really believe, is what good calling at dances is all about: teaching and guiding walk-throughs without wasting time, followed by superb, time-perfect, only-as-needed calling. Remember that teaching and calling are performance activities, too.

Making music for dancing is part challenge, part growth, always a joy. Playing for dancers is simply a gift to them, given gladly, with little thought of individual recognition. Working alone, playing for our Morris and Garland team, I present a predetermined musical framework that our dancers make visible through energetic action. My personal focus at the moment of performance is so powerful, so intense, that our public appearances usually leave me as tired as the dancers--and I've only

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been standing around. The sense of teamwork--their dance and my music, both working together--blots out the rest of the surrounding world. It's a total immersion.

The pleasure of making dance music with good musicians brings a great lift. Once the tune is selected and any necessary printed music distributed, I'm always pleased to see the better musicians look over, work through a new tune to see what they can bring to it.

Given the minimal use of printed music and the usual stylistic limitations, there are so many similarities to traditional small group jazz performance practices (another musical love of mine): Chords, melody and form (number and length of music sections) are all "givens." The musical performance usually begins and ends with a full chorus by everyone. There are solo and duet combinations the rest of the time as individuals and pairs show how the tune is important to them in relation to the dancers. Some players exploit or vary the melody. Others seek the best counter-melodies or second harmony parts.

For me, there is such fun in the music making, sometimes more than dancing itself. This automatically moves everyone to a higher plane of enjoyment as dancers and musicians strive to do their best. The joy of the total combined activity is much more than the sum of the parts. If dancers have a good time while I play for them, so do I. You can see it in their faces, the easy, yet energetic movement of their bodies. When the music is confident, so go the dancers.

And there are so many good tunes to choose from, especially in the newer jigs and reels. Even ragtime, klezmer, jazz, and latin styles used for contras now and then stretch players and dancers alike. (Did somebody mention Mozart about here?) The creative imagination of some musicians brings in all sorts of unexpected choices for music.

So here's to dance. Long may it pleasure your life. Find your most comfortable level, your most rewarding dance type, go, jump right in, and have fun--lots of it. Special note: Some of this stuff I **DO** think about when I'm dancing, 'cause this is what I do and why I do it.

## DAMIAN'S DANCE

by *Don Armstrong*

Don has given us two dances for this issue. Don says that when Damian Kiska is playing the bones, the dancers really live it up!

### DAMIAN'S DANCE

Composer: Don Armstrong  
Formation: Duple improper contra  
Music: Lively 32 bar reel--band's choice.

#### Counts

1 - 8 **Allemand left, once and a half to the next below**  
9 - 16 **Do Sa Do, turn around, come back**  
(to the one with whom you did the allemand left)  
17 - 32 **With them, balance and swing**  
33 - 40 **With her, half promenade**  
41 - 48 **Right and left thru**  
49 - 64 **Just the actives, balance and swing**  
(end facing down)

### MY WILL IS EASY TO DECIDE FOR THERE'S NOTHING TO DIVIDE

Composer: Harry Brauser, San Diego, CA  
Formation: Beckett  
Music: 32 bar reel.

#### Counts

1 - 16 **Allemand left the corner, allemand right (1 1/2) partner, allemand left the "other"; return to partner**  
17 - 32 **Balance and swing partner**  
33 - 40 **Diagonally left, pass thru and wheel, (face across)**  
41 - 48 **Straight across, pass thru and wheel,**  
49 - 56 **to a Circle right**  
57 - 64 **Right hand star.**

Notes: The "other" is the person on the other side of the partner. The "allemand left the corner" is always with the same person. The "pass thru and wheel" may be changed to "right and left thru" if desired.

## RE-IGNITING A HEYDAY (c)

by *Pete Cohen*

A chance remark referring to the 1950s as the heyday of square dancing spurred me to try recalling with details the lively figures my wife and I danced to in Wyoming during those years. Not being a caller, I experimented alone on pasture rambles, using old tunes in my head to guide me, working out movements to fit the music. In keeping with those times I put equal emphasis on a) making the calls rhyme, and b) having them describe the movements in metaphorical ways, rather than by plain descriptions. With two dances put together, I began moving without the guidance of set tunes, to reach for more involved figures. This made the task of keeping in mind which dancers went where at what moment more difficult, and at this point the story resumes . . .

First I drafted the Shakers (Mr. Salt and Mrs. Pepper), plus Mr. and Mrs. Candlestick, and four different small juice glasses who seemed to know each other but weren't formally related. They were to be my dance group, moving about the table top as I composed. But I found little vim in such objects. Move a salt shaker and it will sit where you put it as if it has been there since the Ice Age retreated and intends to remain until the Rocky Mountains are worn away. Table top dancing was like tracking the migration of trees in a forest.

Simply going back outside and visualizing proved much better. The people in my imagination had distinct faces, I could remember where I had last seen them. With practice I got better at perceiving who they'd been beside, into what direction their bodies would be leaning. We used to have 70 head of sheep in part of those pastures and I'd soon had little need of branding marks to identify most individuals among the flock, or their offspring, as their faces, forms, and way of moving became more and more recognizable. Leaning on that

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(c) copyright 1996 Peter Zachary Cohen

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experience I didn't wind up with any dancing sheep, but I got to know my ethereal group of eight persons sooner and easier than I'd expected.

With them I worked trying to put together dances whose movements not only intertwined, but did so in a sequence which, combined with the calls, set a scene or told a brief story, preferably of flirtation. Because, though with only snippet recollections of details, I know we had dances which achieved that--they were the high points of the Wyoming days in which we flourished.

And did we ever flourish, it seems at every opportunity. Nothing was spelled-out or required. Yet it seems that frequent flourishes were part of every square as if they'd been called into it, and I think the dances really depended on them for full substance. Generally we squared up hand in hand, pas-de-bas-ing one way or another to the music before the call began, and improvised little couple dances in rhythm whenever there were brief moments for them amid-dance.

Generally we honored partners whenever met, be it with the slightest pause and bow in passing, or a leap and kick.

I remember lots of extra, willing twirls amid the Grand-right-and-lefts.

When gents backed a star we generally did so with a three-beat quick step, which bootheels could turn into a drumroll. This made the star last awhile, and I think one reason we fit in lots of such extras is that it can take time to speak all the trimmings of such singing calls. I know the moment I started going aloud with what I'd written I discovered the need either to cut it shorter, or have dancers fill in while they waited for it all.

And I developed heaps more respect for those who can sing out any directions and not sound like they're auctioning a dance instead of calling it.

Anyway, on the outside of those drumming stars, I remember the ladies moving with longer-reaching three-steps and upheld hems, the most common garb being the "squaw dress," featuring three-quarter length skirts with several tiers of filigree around (and pantaloons sometimes extending beneath on festival occasions.) The dresses' name

(continued next page)

derived in the Southwest. Actually I understand it began in England where Victorian ladies, shocked at the stories of Indian undress, donated frocks to remedy the situation. The donees took to the gifts, added their own kind of decorations, and several generations later, Anglos adopted it back, making the world even more flourishing thereby.

We also once in a while did a particular dance maneuvering, to a call of "-- now roll that thunder --." The set would be in an inward-facing circle, arms extended sideways, men's locked to men's, ladies' to ladies', then the set would turn, going gradually a little faster till the ladies could arch back, bend up their legs and be carried about; then head gents would briefly dip, then the side gents, in alternation, thus the ladies would swoop up and down like creatures on a carousel. I've seen it done since, as an exhibition routine, but not then; we did it in stride, and white-haired ladies were gaily swooping.

One thing I recall being always more sedate about occurred whenever two or more people crossed a square to reform it after a walk-through or a bobbling: up went right hands for an impromptu star so we could pass each other without random dodging and bumping.

Another unwritten plan provided that on a typical evening, at club or festival, between each group of two squares there would be a couple dance: Varsouvienne, schottische, a Cotton-eyed Joe two-step, pattern waltzes like the Blackhawk, Rye, etc., and an occasional polka. Then two more squares, another round dance (as we called them), in sequence till bedtime.

I don't think we ever regarded ourselves as being "traditional." Might as well call the clouds "traditional." I remember hearing of a somehow special caller at Colorado Springs called Pappy Shaw, but how much we might have owed him for the presence of those dances that seemed so natural I never had a clue. Once in a while, to be traditional, we'd do a Virginia Reel. If we ever did a contra, it has escaped all recollection.

Yet apparently all our enthusiasm had a weak side. Or maybe it's just that all things are  
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always changing. For gradually those heydays stopped blooming and went to seed.

Around us the Korean War came and ended, and the draft interrupted me.

Women got the right to sit on juries. (Yes, in 1867, to worldwide notoriety, Laramie City seated what seemed to be the first female jurors ever, but that aberration lasted barely a year, till a new territorial judge re-interpreted a legal paragraph and restored the old order. His ruling was still law until G. R. McConnell, our Laramie landlord, and other local lawyers, arranged a test case that leap-frogged the divided legislature and got the issue before the state supreme court again. Then Wyoming for the second time declared that women could serve. Note it was once more by judicial fiat, not by representative vote, but I don't think we can blame that for the thinning of the traditional dances.)

In other changes of those heydays, the mid-50s became drier than the '30s, but with better methods less dust blew. The University began transporting its freshmen in stodgy, cramped buses. The U. P. still ran two or three streamliners and two local passenger trains daily between the Midwest and the West Coast, but the big black steam engines with their exciting, flashing drive wheels and lonesome whistle were getting scarcer, and having a windblown railroad cinder removed from the eye downtown was no longer more common than a haircut. Highways were still two-lane, but I-80 was a sprouting row of surveyors' stakes aiming stubbornly too close to Elk Mountain, away from the frontier routes and against the advice of old timers who knew the paths of winter storms.

One of those blizzards veered into Laramie one October in mid-decade, burying the annual festival. The next year weak hearts who did not trust the law of averages scheduled it instead for early September. The timing was wrong (schools were starting, fall wheat planting needed finished, antelope season opening, and the mountains aspen-gold); for whatever reason attendance was down again. In fact the festivals throughout the region one-by-one withered. When we left Laramie in '61 our two clubs were still going strong, without  
(continued next page)

festival. But I'm told that now you couldn't find even an evening's traditional square dance in Wyoming with Mark Twain's divining rod.

However the heyday dances are still floating around with the clouds, if anyone wants to reach up for them. The callers I mentioned earlier have been steadily keeping them stirred. This spring at a Kansas City dance called by Erna-Lynne Bogue, of Ann Arbor, an old-time square movement popped up as the centerpiece of a contra. In Lawrence, Wes Brown, from Tulsa, called another old perennial. Perhaps from the clouds, some rain is falling on other seeds.

## DOODAH

With your corner give a Swing, Doo-dah, Doo-dah;  
With your Own, very same thing, Oh, Doo-dah-day.  
Spread out now into a Ring, Doo-dah, Doo-dah;  
Into the middle and there you sing, Oh, Doo-dah-day.

Now Back that Ring out wide;  
And to the Left you slide;  
Ladies Roll Left to a Right Allemand

And turn round to his<sup>1</sup> Right side.

With new Partners have a Swing, Doo-dah, Doo-dah;  
Spread into a Ring and sing, Oh, Doo-dah-day.  
Ladies to the Center and Balance-the-bar<sup>2</sup>, Doo-dah,  
Doo-dah;  
Pull the Gents to a Right-hand-Star, Oh, Doo-dah-day.  
{Gents} Turn the Star three-quarters round,  
Do-si-do the one you've found;  
Right Allemand, and when you're done  
You settle on new {or home} ground.

<sup>1</sup>That is, her new Partner's Right side.

<sup>2</sup>Ladies, pausing with backs to the center, balance with their partners.

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Copies of *Heyday Squares II* can be ordered from  
Pete Cohen, Route 1, Alta Vista, Kansas 66834;  
\$9 postpaid.

**Editor's note:** This is the conclusion of an article begun in the September, 1996, *American Dance Circle*. The editor apologizes that in that issue, the word Heyday was incorrectly spelled and the copyright was dated 1966 instead of 1996.

# TOGETHER TOMORROW

by *Enid Cocke*

This lovely waltz mixer was first presented at the 1996 Rocky Mountain Dance Roundup. The words of the song seemed particularly appropriate for this yearly opportunity to dance with friends.

## TOGETHER TOMORROW

Composer: Enid Cocke  
Formation: Couples in promenade position facing LOD; begin on outside feet  
Music: Together Tomorrow by Tom Chapin on his CD, Family Tree, Sony Music Entertainment, Inc.

Measures	Verse:
1 - 4	<b>Run forward 6, face and balance</b> (Balance: L to side, behind on R, L in place; R to side, behind on L, R in place)
5 - 8	<b>Vine Twirl; two canters</b> (M steps L to side, behind on R, L to side, in front on R, side on L, close on R while W does a traveling R-face twirl under joined R hands; canter L, pause, close R; L, pause, close R)
9 - 12	<b>Balance together, 2, 3; apart, 2, 3; trade places with W turning under joined R hands in six steps</b>
13 - 16	<b>Balance together, 2, 3; apart, 2, 3; star R 1/4 in three steps so M faces LOD and W faces RLOD; bow.</b>
	<b>Chorus:</b>
1 - 8	<b>Turn partner half by R in a six-step semi-circle; turn the next person half by the L; turn the third person 1 1/2 in twelve steps</b>
9 - 16	<b>Turn the next three half by the L, R, L, and take promenade position with the fourth, both facing LOD.</b>

## DANCE CENTER CALENDAR

by *Donna Bauer*

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

The annual New Year's Eve Contra Dance at the Dance Center will be held from 8 PM to 1 AM. Featured callers will be Mimi Stewart and Jim Mullany. David and Friends will provide music for the first part of the evening followed by the Megaband.

Please contact Donna Bauer if you plan to be in the Albuquerque area and wish to visit the Dance Center.

\* \* \* \* \*

## **KENTUCKY CALLING.....**

Late-breaking news about the LSF Cumberland Dance Camp: Chuck Quigley, retiring president of Contralab has joined the staff; the musicians are ready for you, headlined by Marnen Laibow-Koser and Kimble Howard; and the Friday night gala will feature a real down-home Kentucky Buffet.

You just can't afford to miss this great camp; see address in the centerfold for requesting more information. Y'all come!



## FOUNDATION LEADERSHIP RETREAT

**What?** A weekend devoted to the topic of Lloyd Shaw Foundation directions.

**When?** May 23, 1997 (evening) through May 26, 1997 (noon).

**Where?** Lloyd Shaw Foundation Dance Center, Albuquerque, New Mexico.

**Who?** Any member who is interested in taking an active part in the future of the Lloyd Shaw Foundation.

**Topics:** Philosophy, Direction, Kits, Squares, Rounds, Contras; Dancing, Discussion, and Fellowship.

Mark these dates on your calendar now, and watch for further information about registration and fees. Scholarships will be available.

**December 31 Come Midnight ... Sing We In The New Year,  
With Rounds And Fellowship, at**



**Dec 26, 96 - Jan 1, 97**

**\*\*\*\*\* ADULT/TEEN SELECTIONS \*\*\*\*\***

- 8:30** Contras / Beginning Morris Dancing
- 10:15** Traditional Squares / Garland Dance / Swing & Line Dances for Adults [participants lead-it-yourself class]
- 1:30** Advanced Contras / Dancing with Lloyd Shaw Foundation Materials / How to Call Squares / Cornshuck Dolls / Fiddle Workshop / 18th Century Costuming
- 2:30** English Country Dancing / Southern Squares / Mummers Play (adults & youths) / Pennywhistle in D / Hammered Dulcimer Workshop / Guitar Workshop
- 3:30** Old Quadrilles & Couple Dances / Contradance With Styling / Puff Quilt Making / The Dance Band Class (will play the Grand March and opening set at New Year's Eve Ball)
- 4:30** Waltzing Workshop / Sound Systems for Dances / Ballads & Singalong / Tatting / [optional extra costuming time]

**Nightly: 7:00 Concert or Special Event, followed by The Dance**

**\*\* CHILDREN'S CLASSES \*\***

- 8:30 - Folk Dancing**
- 9:15 - Oldtyme Singing Games**
- 10:15 - Kids Learn Rapper Sword**
- 1:30 - International Games/Cornshucks**
- 2:30 - Broadway Dancing / Mummers**
- 3:30 - Folk Rhythms for Kids**
- 4:30 - Creative Choreography**
- 7:00 - Attend concert with parents**
- 7:45-9:xx - Supervised youth activities**
- 8:30am-9:xxpm Babysitting for Tots**

**.....FOR INFORMATION or to RECEIVE A BROCHURE.....**

**Write to: KHI-Winter In The Woods POBox 578 Frankfort, KY 40602**  
**or Call: T Auxier, 502/223-8367 Don Coffey, 502/747-5700**



Put a little spice in next year's vacation - Spend your Fourth of July at the Lloyd Shaw Foundation's 20th Annual

## ROCKY MOUNTAIN DANCE ROUNDUP

June 29 - July 5, 1997

Contras      Squares



Rounds

Clogging      Folk

Line Dances

Children's Program :-



English - Scottish

Silent Auction



Live Music

Novice Dance Band

Fees: Tuition plus room and board

Deposit: \$50 (member) / \$70 (non-member)

Location: ? - somewhere in Colorado - ? -  
take a chance, you know you'll love it!

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

\_\_\_\_\_  
Address

\_\_\_\_\_  
City/State/Zip

# Adults \_\_\_\_ #/ages of children \_\_\_\_\_

Accommodations: single ( ) double ( )

triple/quad/dorm ( ) RV site ( )

Deposit enclosed \$ \_\_\_\_\_

Mail to Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. Phone: (816) 587-4337



***THIS IS THE YEAR.....***

to attend

**THE LLOYD SHAW FOUNDATION'S  
CUMBERLAND DANCE CAMP**

**August 3 - 9, 1997  
Kentucky Leadership Center  
Jabez, Kentucky**

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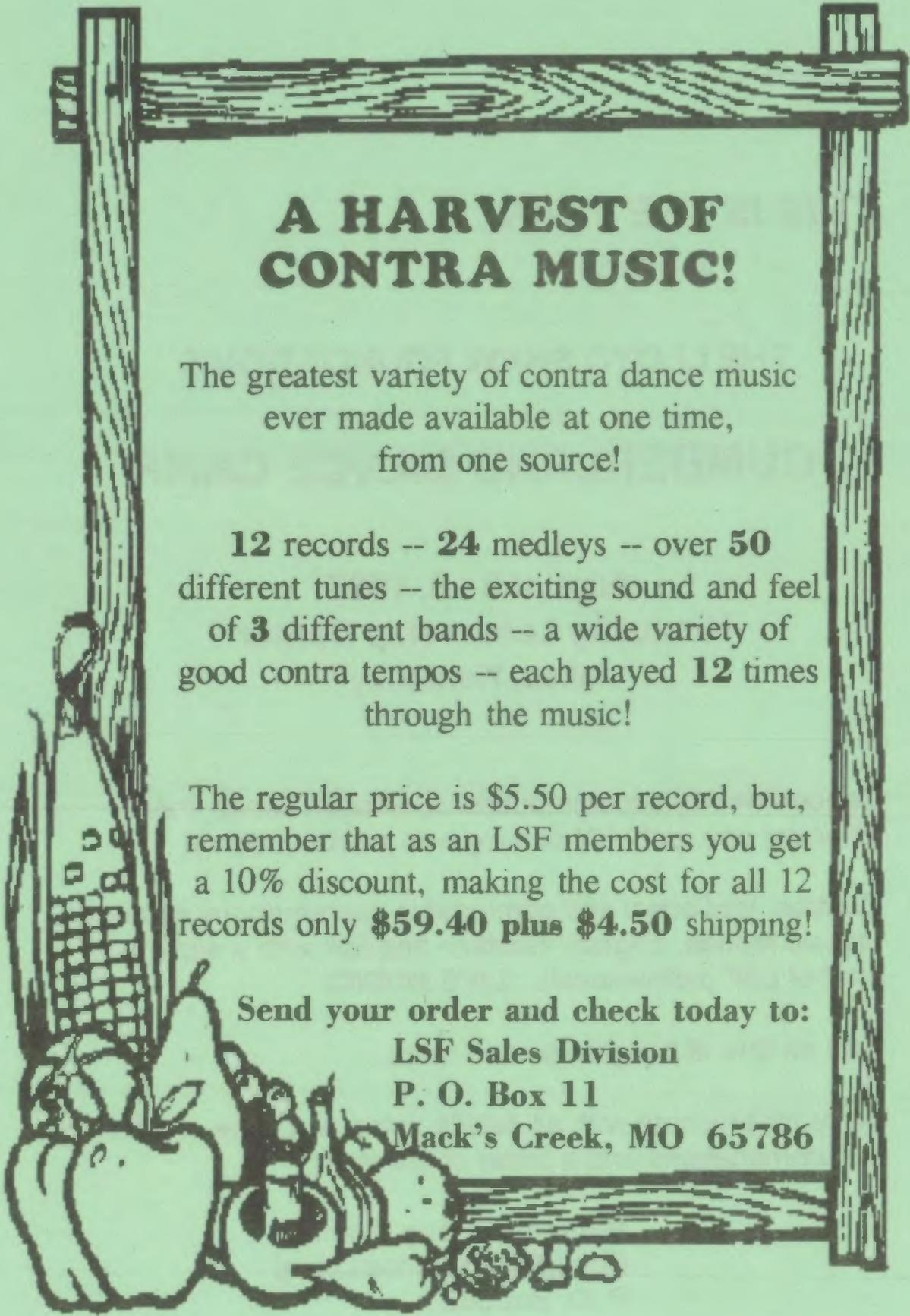
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## FROM THE ARCHIVES

by *Bill Litchman*

The Archives has been very fortunate to find Eileen Sullivan, a master's degree professional librarian, to work half-time with our collections. She began work at mid-September this year and will use her extensive experience with electronic data bases, cataloging, collection development, and preservation to help the Archives realize its potential. Eileen also works with a special library in Los Lunas, NM, where she is responsible for the development and maintenance of their electronic catalog. Eileen is a wonderful musician, playing with the local folk music society (FolkMADS) and several bands for dances and other occasions. Her son, Isaac, plays the 'cello.

Eileen is currently finishing several data entry projects for the cataloging of the Archives' collections. She has finished entering the callers' notes, syllabuses, and dance catalogs. Yet to be done are the cue sheets and video and audio tapes. She is also formulating the appropriate techniques for cataloging the extensive collection of disc recordings. Finally, Eileen is writing grant proposals in search of further funding for the Archives. We welcome Eileen and know that her professional assistance will greatly enhance the value of the collection.

The Executive Committee last year approved a project for air-conditioning the Albuquerque Dance Center which houses the Archives. This project will cost around \$45,000 when finally finished. Currently, a bid has been accepted for the first stage of the project (air conditioning) which will do away with the swamp coolers and gas heaters in the building. All heating and cooling will now be done through four air conditioner units placed on the roof of the building. Humidity will be monitored over the next few months to assure that the level is not too low and, if necessary, humidifiers will be installed in the rooms occupied by the Archives to help preserve the collections. These improvements will materially increase the value of the building and help us to provide the proper environment for housing the Archives.

## STARS

by *Glen Nickerson*

In 1979, Flo and I spent seven weeks in the Boston/New England area to observe 'New England style' contra dancing. Except for a short visit with the Butenhofs in Rochester while we waited to catch a flight home, the trip ended with attendance at Ralph Page's Year End Camp and started with dancing in Boston. In that seven weeks we never saw any star figure used except the wrist grip star. Our opinion at that time, and even now, is that those dancers resist any attempt to use any other hand position. I tried to use the "palms together" star and was resisted at every turn. To the New England dancer, "star" means to use the wrist grip hold.

To further corroborate this opinion, we had a nice visit with Ted Sannella shortly after arrival in Boston and were invited to his home for lunch and comparison of ideas. At that time, someone had sent him the choreography for "The Pride of Dingle" which included directions for opposites to make a two-hand star, 1/2 way round. This confused Ted, and he requested an explanation; he very clearly stated that a star is not a star unless each dancer can use the wrist grip hold. In his view, there could not be such a thing as a two-hand star. He stated that three-hands was the minimum for a star, as then each dancer could use a wrist grip.

So, my opinion is that the wrist grip star is not a recent adoption in contra dance circles, particularly in the New England-style groups. We have attended local, open country dances in the Pacific Northwest and have found the wrist grip star to be the standard. Again, the dancers resist any attempt to use other hand positions, and I have been told, in no uncertain terms, that the wrist grip is the preferred style.

Personally, I prefer the "bunch of bananas" (palms together) star for one very simple reason. A star figure normally lasts only eight counts of music; why spend time establishing the wrist grip only to have to let loose in time for the next figure? Some of the allotted time is spent getting

(continued next page)

all the hands in position, and soon it is time to have to extricate yourself in preparation for the next move. A wrist grip is useful only where you need the support of the other dancers because of centrifugal force or to assist in maintaining one's balance. Interestingly, the Caller Teacher Manual (SIO-ASDS) for square dancing calls the wrist grip a box star and describes it only for use in the Allemande Thar.

The more we dance, the better I like the English "hands across" or "handshake" style star. It is a versatile position and can be used in almost any situation. For example, the ladies can continue the hold as they go into a chain from the star, and one couple can release hands without disrupting the other. Although this opinion has been based on my experience in contra dancing, the English star should be usable in squares and quadrilles as well.

\* \* \* \* \*

**Editor's note:** These comments from Glen were in response to my mention of stars in the September, 1996, ADC article about dancing in Chippenham. My habit, in regard to stars, is to try to fall in with the custom in the area in which I am dancing. I feel that the different kinds of stars are a reflection of custom, not some basic difference in dancing technique that I would fight to the death to defend or to which I would refuse to adapt (like the "highland-fling" do sa do.) Probably the fact that my dancing background is similar to Glen's explains the fact that I do not prefer wrist-grip stars except in the Allemande Thar formation. I, too, sometimes find myself using the "handshake" star in order to give a more personal touch than the "bunch of bananas" without the semi-permanent commitment of the wrist-grip star.

The editors are always happy to receive comments in regard to dancing style and custom.

## LINES ABOUT SQUARES

by *Dick Pasvolsky*

By 1940, Lloyd Shaw had compiled information on square dances that were being done in dance halls, barns and corrals in the West, written his book *Cowboy Dances*, and had begun to teach other callers how to present that material to prospective dancers through a series of lessons. Henry and Clara Ford, with much help from Benjamin Lovett, were nearing the end of their amazing resurrection of square dancing in the East and Middle West.

A number of callers, many of them influenced directly or indirectly by the teachings and materials made available by Shaw and Ford, had begun to emerge as the leaders who would most likely have the biggest impact on square dancing during the 1940's and early 1950's.

Ed Durlacher comes to my mind immediately as perhaps the most dynamic and prolific of those new leaders. Durlacher had a presence that is difficult to describe and almost impossible to imitate. While he was no Caruso, he called with a strong, clear voice and liked to roll his r's occasionally. His "circle" sounded like "cycle" and his "promenade" sounded like "prrrromenade." His pronunciation was entertaining and his enunciation impeccable. He used patter judiciously, and made sure that his calls would be understood by emphasizing key words, i.e., "Promenade, Prom en ade Her."

Durlacher, in person, introduced many thousands of people to the joys of square dancing and probably millions more through his numerous recordings used by many school systems throughout the United States and in other countries.

Durlacher has often been referred to as the person most responsible for keeping square dancing very much alive in the East during World War II. In 1940, as America's involvement in the war was drawing near, he introduced mass square dancing at the New York World's Fair. He called for thousands more at New York's Central Park, where he conducted weekly dances for very large numbers of people, many of them service personnel stationed at nearby

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military bases or, in the case of some navy personnel, on shore leave from warships docked nearby. Durlacher also called for many more military personnel at the State Door Canteen, a noted service club in New York City (mentioned in song; remember "I Left My Heart at the Stage Door Canteen"?) where he was a very popular attraction during the early forties. He also called at the very famous Madison Square Garden.

Although most of his calling to very large numbers of people was done in New York City, a large portion of the dancers were from other parts of the country. As military personnel and other visitors to the city returned to their home communities, those who were excited by their dancing to Ed Durlacher were very likely to pass along their enthusiasm to others. Through that very effective way of advertising, word of mouth, Durlacher was able to influence greatly the popularity of square dancing throughout the country, which rose considerably after the war was over.

Durlacher was a very energetic man. He found time to star in NBC's "Hook and Ladder Follies" and to hold the presidency of the American Association of Square Dance Callers. He also squeezed in guest calling spots in many communities, especially in the East. As I recall, the longest of several conversations that I had with him took place after a dance that he called in Central Vermont. He was always ready to discuss his views on square dancing whenever time permitted.

Durlacher's most inclusive, and certainly most used, book was *Honor Your Partner*, published in 1949 by the Devin-Adair Company of New York. That book, copies of which can still be found in many school and public libraries in every section of the United States and very likely in many other countries, was called the "caller's Bible" by many callers of the early 1950's. In that large book (9" by 12" pages) were described 81 of the most popular country dances of the period. Featured in the book were a variety of types of dances: square dances, contras, circle dances, progressive circles, waltz quadrilles, and miscellaneous dances

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such as the broom dance, grand march, Kentucky running set, Paul Jones, and octagon polka.

For each dance, Durlacher included the calls (classified as singing, patter, or prompt), a description of the formation and the action of each call, and a musical arrangement which was simplified so that the classroom teacher who might be somewhat less than an expert musician could use them for piano accompaniment but complete enough so that they could be easily modified for orchestral arrangement.

Durlacher presented a very complete, for that period, glossary of terms in his book. He even included some colorful jargon used in the forties such as: "buckleup up two, four or six" (to join hands and form a circle) and "double dose" (to repeat a figure.) I found interesting Durlacher's definition of "do-si your corners and partners." He defined "do-si-do" as a synonym for "dos-a-dos" (back to back, no hands, as we use it today), but "do-si corners" as a right arm turn (grasping wrists) with corners and "do-si partners" as a left arm turn. He also defined "docey-doe" as used in the cowboy dances that Lloyd Shaw had introduced to the world of square dancing.

An excellent picture sequence section, in which were illustrated the figures used in the dances featured, was one of the highlights of the book. A section which Durlacher called "A Word to the Caller" offers the caller some very good tips on calling and, more important, on conducting a dance. Advice from a caller as successful as Durlacher was should be very carefully scrutinized and heeded where applicable. Another section on appropriate colorful patter is not as useful for the caller of the nineties, but was most helpful to us budding western square dancing club callers in the late forties and early fifties when colorful patter was the spice that helped us to make even the simple and repetitive figures a bit more enjoyable. The patter was presented in three classifications, "swing calls," "promenade patter," and "ending calls." Sadly, the swing as it's used today in square dancing in most areas could use some "jazzing up."

(continued next page)

created for Durlacher's books were especially important early in the 1940's because recordings for many of the dances were not yet available for use by teachers and callers. But by the end of the decade, several companies had produced records with and without calls. In *Honor Your Partner*, Durlacher offered a seven-page section of listings of record albums available at the time of the book's publication. The six Durlacher albums included on that list were "Square Dances" with music by Al MacLeod's Country Dance Band on the Decca label, "Country Dances" with music by the Top Hands on the Sonora label, and the first four albums of the "Honor Your Partner" series with the Top Hands.

The "Honor Your Partner" series consisted eventually of 25 albums, with six to eight dances recorded on each. Albums one through four were the ones most used in schools. They consisted of what Durlacher described as "a complete course in square dancing for primary grades through adult group." Dances included in those albums progressed from the very simple in Album one to the somewhat more complex in Album four, in which Durlacher introduced contras and a progressive circle dance.

Records in that series included very clear and concise walk-through instruction by Durlacher. Albums produced later featured more square dances and contras, some with calls and some with music only; international folk dances; primary musical games; play party games; couple dances; mixers; and various physical fitness activities for all age groups.

For those of you who call one-night stand or community dance programs or who may just be interested in the historical aspect of square dancing in the late 1940's and early fifties, I recommend that you try to locate a copy of *Honor Your Partner*. You should be able to get some useful information from it. If you can find copies of his record albums (also available in some libraries) and can find a turntable on which to play them (some Hiltons can), you will avail yourself of some excellent material and be entertained by the inimitable Ed Durlacher.

(continued next page)

The dance that I have selected to feature is "My Little Girl," recorded on Album three of the "Honor Your Partner" series.

## MY LITTLE GIRL

Bars Call (as called by Ed Durlacher)

Introduction:

HONOR YOUR PARTNER  
HONOR YOUR CORNER

Figure:

4 FIRST COUPLE PROMENADE AROUND THE OUTSIDE  
4 AROUND THE OUTSIDE OF THE RING  
4 THE LADIES CHAIN RIGHT DOWN THE CENTER  
4 AND YOU CHAIN THEM BACK AGAIN  
(Head ladies chain over and back)  
4 HEAD LADIES CHAIN THE RIGHT HAND COUPLE  
4 AND YOU CHAIN THEM BACK AGAIN  
(Lady #1 chains with lady #2 while  
Lady #3 chains with lady #4)  
4 HEAD LADIES CHAIN THE LEFT HAND COUPLE  
4 AND YOU CHAIN THEM BACK AGAIN  
(Lady #1 chains with lady #4 while  
Lady #3 chains with lady #2.)

Chorus:

2 ALL AROUND YOUR LEFT HAND LADY  
2 OH BOY, SHE'S SOME BABY  
(Ladies move one step forward as their  
corner gents walk behind them and then  
one step back as the gents walk in front  
of them and back to their own positions)  
2 SEE SAW YOUR PRETTY LITTLE TAW  
2 SHE'S THE BEST YOU EVER SAW  
(Ladies move one step forward as their  
partners walk behind them and then one  
step back as the gents walk in front  
of them and back to their own positions)  
4 ALLEMANDE LEFT NOW RIGHT WITH YOUR LEFT HAND  
2 A RIGHT TO YOUR OWN AND A RIGHT AND LEFT GRAND  
2 YOU PICK 'EM UP YOU LAY THEM DOWN\*  
2 MEET YOUR HONEY PROMENADE\*  
2 PROMENADE HER  
4 PROMENADE YOUR HONEY HOME  
4 AND SWING YOUR HONEY TILL SHE FEELS FUNNY  
4 SHE'S THE GIRL THAT YOU ADORE.

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Notes on "My Little Girl":

For the promenade patten (\*) in the second chorus, Ed used "The aces high and the deuces low, you meet your honey and away you go." On the third chorus, he used "Diddle I diddle I diddle I doe, meet your honey and away you go."

"Taw" was a common term for "partner" in the early days of western club dancing. My preference, and that of many groups of dancers, for the action on "all around your left hand lady and see saw your taw" was: Use the call "All around your left hand lady" as a preparatory command, then, on "Oh boy, she's some baby," the ladies take three steps to the center and curtsy or flip their shirts on count four (on the word "baby"), then back out four steps, then take three steps to the center as before and curtsy or flip on the word "saw." Meanwhile, the men do the action described above. Getting back in time for the "allemande left" is usually not a problem.

"My Little Girl," occasionally called "My Pretty Girl," was my favorite singing call in 1949 and for a few years afterward. It was an excellent dance for exhibitions with school children, especially when they wore square dance clothes and used a lot of skirt work. It was quite practical to use as a club singer in those days when dancers danced to the musical phrase and figures used were quite simple. Recordings of the tune may be a bit hard to find, but it has been recorded on at least two 45 RPM discs: "My Little Girl," Folkraft 1036, an oldie. Somewhat more recently, "My Pretty Girl" was recorded on Blue Star 2233, with Johnnie Wykoff calling on the flip side; while the called side is certainly not Ed Durlacher's dance, the instrumental side can be used for his dance.

#### 1996 ROCKY MOUNTAIN DANCE ROUNDUP SYLLABUS

A limited number of copies (4) of the 1996 Rocky Mountain Dance Roundup Syllabus are available. This year's syllabus includes a variety of selections, all the way from Don Armstrong's 10 contras through today's latest line dance, Macarena, as presented by Linda Bradford. It can be obtained by sending a check for \$5 (includes postage) made out to the Lloyd Shaw Foundation to: Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

## STIR THE BUCKET

**Glen and Flo Nickerson** report that there was a good turnout for the contra dance portion of the Washington State Square Dance Festival on June 21 and 22. Glen called most of the 9 1/2 hours of contra dancing presented. The program included duples (proper and improper), triples, mescolanzas, and Beckett formations, figure 8's and heys for 3 and 4--a varied selection!

This was the 11th year for the San Diego Contra Dance Weekend, the 9th for leaders **Paul and Mary Moore** and **Glen and Flo Nickerson**. Six couples received ten-year certificates at this year's dance which hosted 65 dancers and leaders from Japan, California, Washington, Colorado, Utah, and Oregon.

**George and Onie Senyk** report that the 10th Canadian National Square Dance Convention was held in Edmonton, Alberta, July 17-20. The contra sessions were organized by **Grant and Ann Logan**. After a trail-end dance on Wednesday evening, each day had a contra program from 9 AM until 10:30 PM. The seven contra callers included some other friends of the Foundation: Frank Pearson, Dick Meyers, Nick Turner, and Jim Gillespie. The demonstration of contra dancing and quadrilles for half an hour in the main hall was so successful that Grant had to make up an encore on the spot.

On September 30 **Gib Gilbert** had quadruple bypass surgery. He is recovering at home. Friends can write him at 1420 Chester St., Aurora, CO 80210, or call him at (303) 757-6003.

Members should begin thinking about nominees for the Board of Directors of the Lloyd Shaw Foundation. **Donna Bauer** and **Dale Sullivan** will serve as the nominating committee, and they will welcome suggestions. Their addresses are listed on the inside back cover of this issue.

**George and Onie Senyk** will conduct a Contra Callers and Leadership Seminar on February 22-23. They are limiting registration to ten callers and their partners. The seminar will be held in the Senyks' home, where they have a dance floor, and the only cost for participants will be membership in the Lloyd Shaw Foundation.

## LETTERS TO THE EDITOR

I think your readers would like to learn about a significant honor which has been bestowed upon my father, Don Armstrong.

Many know that he was an experimental test pilot from 1940 until 1952, and that his dance calling went hand in hand with his test piloting. In his book, *I Flew Them First*, he relates many instances when the two careers were tied together.

In recognition of his square dance career he has been given many accolades including induction into the *Square Dance Hall of Fame*, Callerlab's *Milestone Award* and the Lloyd Shaw Foundation *Silver Boot Award*.

Now, in recognition of his achievements and his many contributions to the advancement of aviation, the very prestigious *Society of Experimental Test Pilots* has inducted him as an Honorary Fellow. Since its inception forty years ago, this international organization has similarly honored only 35 other persons from the entire world who were, in their words, ". . . carefully selected from eminent individuals in the aerospace field . . . ." My father is the only person to be so honored at the Beverly Hills Hilton on September 28, 1996. To be honored in this fashion by his peers and their successors is an extraordinarily special milestone in his life! I am so proud of him and delighted in being able to share this special time with so many of his friends.

Sincerely,

Terry Armstrong Stanley

Over the years I have also been a very active square dance caller and was invited to the first CALLERLAB convention in 1974. In this organization, I've served on many committees, and I am the current chairman of the Community Dance Program Committee. I have just been elected to the Board of Governors for CALLERLAB. I will start a three year term of office at the CALLERLAB national convention next spring.

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Both these organizations have been a very strong influence in my dance life. I know many dance leaders who are members in both organizations. Their interests span the goals of each organization and in reality the two organizations share many common goals and interests.

There are many other dance organizations that service the needs of the 'American Folk Dance.' Legacy, Country Dance and Song Society, Contralab, and Roundalab are all international in scope. There are many more that service special areas of interest.

One of my goals, as a member of the CALLERLAB Board of Governors, will be to promote communication and cooperation among all these organizations. We need to arrive at a better understanding and appreciation of the strengths of each organization and the type of dance leaders they attract and serve. We need to accept the fact that different dance programs appeal to different personality types and find ways to work together to promote 'dancing' as a hobby.

Now, I am aware that both Legacy and CALLERLAB have sponsored a meeting place for these organizations at national conventions for several years. That is a start. It needs to be greatly expanded. To put it bluntly, I think we all need to sit down together somewhere, on neutral ground over at least a weekend, and talk seriously about our common goals and our common problems. I believe that if we do, then we will start to find common solutions and become friends instead of competitors.

I invite all the readers of the ADC to stop and consider how much we might be able to accomplish cooperatively that we are having a very difficult time accomplishing now. Someone once said that if we don't hang together we will certainly hang separately. Who is willing to try hanging together?

Calvin Campbell

Editor's note: The above letters have been edited due to space considerations.

## MICHAEL HERMAN

by *Bill Litchman*

Michael Herman recently passed away, following a lengthy and influential career in international folk dancing which spanned more than 50 years of work. He and his wife, Mary Ann, hosted the Maine Folk Dance Camp every summer for many years and gathered around themselves many faithful participants. During a typical Maine Dance Week, they would have a stellar staff for dancing and would publish a daily newspaper called *The Pioneer Press* which included such things as the instructions for the dances presented each day, recipes for food prepared and served, and each day's activities. Roger Knox, of Ithaca, New York who, with his wife Marjorie, attended many, many years at Maine Folk Dance Camp, formed a collection of these daily newspapers and has donated this extensive collection to the Lloyd Shaw Dance Archives along with an index to the whole prepared by Roger.

Michael Herman also ran Folk Dance House in New York City, for many years the center of folk dance activity in the New York area, and published *The Folk Dancer* magazine during the 40's. His record label, Folk Dancer, produced some of the very best in folk dance music known to leaders and dancers alike. His influence in folk dancing will long be felt.

An LSF member, Cliff Wormell, contacted the Archives a few months ago, mentioning that Michael's estate was being disbursed at the request of Michael's heirs. The estate consists primarily of his extensive collections of dance materials such as a stock of records, many books, and a large collection of costumes. Mr. Wormell has hopes that a part of this estate may find its way into the Lloyd Shaw Dance Archives. We are all hopeful that Michael Herman's memory and influence in dance may be extended through use of these valuable materials by dancers, teachers, historians, and others through with the help of the Archives.

## 1996/1997 EVENTS OF NOTE

**10th Annual Ralph Page Legacy Weekend**, University of New Hampshire, Durham, January 17-19, 1997. For information, write to NEFFA-RPLW, 1950 Massachusetts Ave., Cambridge, MA 02140.

**Contra Callers and Leadership Seminar**, Sharpes, FL, February 22-23, 1997. For information, contact George and Onie Senyk: 4300 Indian River Drive, Sharpes, FL 32927 or call (407) 636-2209.

**Foundation Leadership Retreat**, Albuquerque, NM, May 23-26, 1997. Reserve these dates. More details in next *American Dance Circle*.

**46th National Square Dance Convention**, Orlando, Florida, June 25-28, 1997. For information contact: Ann & Eddie Milan, 6693 Bowie Road, Jacksonville, FL 32219; phone: (904) 765-0296; fax: (904) 768-2262; Email: millane@mail.firn.edu.

**Twentieth Annual LSF Rocky Mountain Dance Roundup**. June 29-July 5, 1997. See advertisement in center of this issue for registration form. Write or call Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151; phone: (816) 587-4337; Email: deortner@aol.com.

**Leadership Training Institute**, Albuquerque, NM, July 16-19, 1997. Staff: Don Armstrong, Bill Litchman, Enid Cocke, Diane Ortner. For details write Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503; phone (913) 539-6306.

**12th Annual San Diego Contra Weekend**, San Diego, CA, August 1-3, 1997. Don Armstrong, Glen & Flo Nickerson, Paul & Mary Moore. Write or call Paul & Mary Moore, PO Box 897, Running Springs, CA 92382. (909) 867-5366.

**LSF Cumberland Dance Camp**, Kentucky Leadership Center near Somerset, KY. August 3-9, 1997. See advertisement in center of this issue. For details, contact Marie Armstrong, PO Box 382, Oak Ridge, NC 27310; (910) 643-4731.

**West Square Dance Convention**, Denver, Colorado August 6-9, 1997. Contact 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.

#### FOUNDATION INFORMATION

- Don Armstrong, PO Box 874, Canon City, CO 81215. (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) ☎(303) 277-9217.
- Donna Bauer, 909 Tijeras, NW, #201, Albuquerque, NM 87102 (Board of Directors) ☎(505) 842-0046; Email: dfbauer@aol.com.
- Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28791. (Treasurer) ☎(704) 697-9773; Email: eabutenhof@ioa.com.
- 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@ksu.edu.
- Chris Conboy, 1926 Keystone Circle, Colorado Springs, CO 80918-1734 (Board of Directors) ☎(719) 598-3282.
- Frank Gornowich, 2338 Tranquility Lane, Green Cove Springs, FL 32043 (Board of Directors) ☎(904) 282-8383.
- Chuck Jaworski, 4716 W. Berenice, Chicago, IL 60641. (Board of Directors) ☎(312) 685-8407.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603. (Membership Chairman)
- Jeffery Lindsey, 8404 Catalpa, El Paso, TX 79925. (Board of Directors) ☎(915) 778-0349.
- Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Kris: Board of Directors; Bill: Archives Director; Executive Committee; Vice President) ☎(505) 247-3921. EMail litchman@neon.unm.edu.
- LSF Dance Center, & Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. ☎(505) 255-2661.
- LSF Legal Address, Suite C-400, 12600 West Colfax, Lakewood, CO 80125.
- LSF Mailings List, & Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (all changes of address should go to Diane).
- LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 ☎(573) 363-5432.
- Grant Logan, 205 Finch Avenue East, Willowdale, Ontario, Canada M2N 4S1. (Board of Directors) ☎(416) 222 5680.
- Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (Board of Directors; Executive Committee; Director of Rocky Mountain Dance Roundup; Co-editor of American Dance Circle) ☎(816) 587-4337; Email: deortner@aol.com.
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