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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

JUNE 1997

THE LLOYD SHAW FOUNDATION

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

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

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

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

PUBLICATION INFORMATION

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



LETTER FROM THE PRESIDENT

In this issue you will find Bob Osgood's description of his first attendance at Lloyd Shaw's summer dance class 50 years ago. He describes the wonderful foundation that his generation of callers received not only in dance and calling but also in an understanding of dance and its importance in society. They came away fired with enthusiasm for sharing this wonderful activity.

In 1964, just days before the Foundation was established, Dorothy Shaw talked about the direction that square dancing was taking since the time that Bob describes. She said:

"In the half century before the great revival of 1940-1950, the great American square dance was all but lost through a keeping that was both careless and selfish. It was held exclusively for a few people in a few isolated places. Set free, it flowered incredibly. Now, after ten years of fungus-like growth, we feel again a frantic need to save what was lost. Lost? What can we mean by lost? There are thousands and thousands of dancers, dancing like mad in a thousand places. This must be a tempest in a teapot? What have we lost that we cannot afford to lose? What must we always keep, no matter how dress styles and silly little customs, and square dance pattern styles and round dance music styles may change?

"Let's make a list. What have we lost, as dancers?

1. We have lost diversity. We are like those ticky-tacky houses that all look just the same.
2. We have lost our sense of music. And the ability to dance to its rhythm.
3. We have lost the integrity of pattern in relation to music. We are quite satisfied to do in six counts what the music says should take eight.
4. Our structure has lost its foundation. In

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spite of wonderful missionary work done by some teachers and callers and some publications, the average dancer has no sense of the continuity of the dance.

5. As dancers, we have lost BEAUTY. Worse than that, we have lost respect for beauty.

6. WE HAVE LOST THE WALTZ! More and more, with thousands of people learning waltz routines, we have still lost it."

At the end of May interested Foundation members will be meeting (will have met by the time you read this article) at the Foundation Leadership Retreat in Albuquerque to review our heritage and set future directions for the LSF. We will be looking at the entire dance scene in the U.S. and deciding how and where we fit in and what roles we as an organization can play. For a starting point I plan to take the words of my grandparents, including the list above, to see where we stand some 30 years hence. Here are some thoughts on my grandmother's list.

Diversity: She was looking at the loss of diversity in the club square dance world, where there had been a conscious effort to achieve consensus on terminology and dancing style so that people from all over the country could dance with each other. In the process, the diversity of regional styles and traditions was lost. In many cases we have also lost the diversity of dance forms. So many people choose to specialize and join a round dance or square dance or contra dance club nowadays rather than going to a dance where they can do all the different forms. At the same time we have the contra/barn dance movement where people do contras, squares and, typically, some free waltzes.

Our sense of music and the integrity of pattern in relation to it: In the contra dance scene, people are generally being taught to dance to the phrase, and they are dancing to a rich variety of tunes, new and old. In some quarters in the square dance world, there is little melody left in a lot of the music used for patter calling, just a boom-chink beat. However, more and more across
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the country we are enjoying a renaissance of live music with wonderfully talented musicians who are willing to play for dancers. There are some who want to make contras like contemporary squares with movements that cut across the phrasing, but by and large, I believe contras have done a lot to reinstill a sense of phrasing.

Our foundation: A lot of important work, like Bob Brundage's oral history project, reported on in this issue, is now being done to ensure that we do not lose our dance history, recent or more remote. At the same time I see some tendency to rewrite the past in the light of the present. Different branches of the folk dance movement have gone in different directions, and, not surprisingly, people look back on the same events and remember them differently.

Beauty: Some who will not be able to come to the Retreat have written to urge me to stress styling and beautiful dancing. They see that as a unique contribution that the Foundation can make. Within some areas, styling is an integral part of the dance--English country dancing and Genny Shimer's strong example come to mind. But in other dance scenes people do indeed seem to be embarrassed by the suggestion that they try to dance beautifully. In some quarters roughness and sloppiness seem to be in style.

The waltz: This is a truly perspicacious comment. Dorothy Shaw was not even talking about all the unfortunate people who haven't learned to waltz. She was talking about the people who can go through increasingly complex and sterile round dance patterns, but not know what it is like to really waltz. The real waltz is something joyous and flowing and deeply romantic. We have our work cut out for us to help more people achieve this wonderful experience.

The question is where to put our efforts, how to prioritize what we should be doing. We hope to settle on some answers at the Retreat. Stay tuned!

WHATEVER HAPPENED TO VARIETY IN PROGRAMMING?

Diane Ortner

In February, I received a warm note from Mae Fraley. She mentioned that she has collected over 30,000 dances in all different sorts of formats. She commented that perhaps we overdid it in our desire for everyone to learn and like contras, and hopes we won't repeat the error now that people are calling on her with requests for quadrilles.

Mae sent me a delightful selection of dances using "something different" whether it was a slight twist on movement, a 24-bar tune instead of the usual 32, a unique progression, or odd numbers of participants. Below is an English dance that uses four trios in a square. The directions are phrased as if each trio is composed of a man between two women, but we danced it with different combinations, and it was still enjoyable.

Mae also noted that there is nothing sacred about the dances. Triples can be changed to duples if that is preferred. "On the English dances, I often leave off 8 bars in order to fit with music of 32 bars. No harm done." Finally, she notes that it is a rumor that a dance had to be done to certain music. "Many of the old dance books have no music," and we just depend on the musicians to give us an appropriate jig or reel or waltz.

TWELVE REEL

Formation: 4 trios forming a square.

Counts

8	HEADS FORWARD AND BACK
8	HEADS FORWARD; WOMEN CROSS OVER; MEN BACK TO PLACE with new partners.
16	SIDES THE SAME.
16	CENTERS TURN R PARTNER RIGHT HAND round L PARTNER LEFT HAND round.
16	HEY OF THREE (reel of three); MEN MOVE inside to the next two ladies TO THEIR RIGHT.

THINKING ABOUT DANCE: MUSCULAR BONDING A BOOK REVIEW

by John M. Forbes

Fall homecoming once again. A lovely October habit filled with burnished gold leaves, a good dose of nostalgia, relief from daily pressures. You go. At the football game saturated with traditional rivalries you see:

- > Teams warming up before the game: calisthenics, drills galore.
- > Cheerleaders going through the old routines
- > One or more bands up and down the field in splendor and glory
- > The "Wave" among fans in the stands
- > You sing the old alma mater, tears trying to escape
- > At the snap of the ball, the lines surge forward, pads slap in unison sound
- > At half-time an ROTC group, in Civil War reproduction uniforms, gives a demonstration of old-style military drill
- > You attend the dance of your choice that night: Rock for the young ones, big band music for the "indefinite age," folk dancing for those who know what's best.

Now, what do all these activities have in common? "Muscular bonding," according to William H. McNeill, in his book *Keeping Together in Time: Dance and Drill in Human History*.^{*} The premise is relatively simple: Communal rhythmic repetition of various actions serves to firmly bond a select community together. Read that again so you'll know that's not scientific nonsense. Each of the muscular activities listed above is entered into by an intentional self-selecting community of participants. They chose to be where they are. By trying out, by lifting weights, or simply by purchasing a ticket.

It's the same with the dance communities we participate in. We all know that special feeling that comes during the last evening party at a dance week. We are with friends who have shared a most lovely, common, largely unspoken (on our part)

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activity. We have committed a variety of repetitious actions with many of these dear friends all week long: the 32-bar contra, 32 bar waltz, polka, hambo, square dance, round dance, and more. At a Lloyd Shaw week, you might even find line dancing, too.

McNeill writes, perhaps the essence of his idea applied to dance, (p. 37):

The effect [of dancing] on participants is what we have learned to expect. Heightened emotion finds its principal expression through making all concerned feel good about themselves and those around them.

Let me hastily submit that there are other "bonding agents" at work. Friendship is the most obvious; respect, too. Repetition of other traditional elements can not be underestimated either.

But alas, here is a case where you might find the idea behind the book perhaps more interesting than the book itself. A fine long article is hidden in a longer, clumsier book. Historical, political, and sociological aspects are handled fairly well. Not so with social and artistic concepts. The bibliography is especially curious, with most of the cited works from the 1980s or before. Readers who appreciate clear, concise, to-the-point writing will want to find these ideas in more friendly surroundings.

You will (and should) forget about muscular bonding during your next dance opportunity. It's an idea best savored over coffee, not to interfere with the dance moment. Yet these shared muscular activities, simultaneous actions, do serve as a bonding force. "Some of my best friends are dancers," you might say. Or, perhaps, "Some dancers are among my best friends."

*Cambridge, Massachusetts: Harvard University Press, 1995.

50 YEARS, ALREADY?

by *Bob Osgood*

Editor's note: This is a continuation of an article begun in the March, 1997, ADC. This article was originally published in the "As I See It" column printed in the February, 1996, issue of *American Squaredance*; it is reprinted here with the permission of the author. More of Bob's reminiscences on the 50th anniversary of the first Shaw caller's workshops will be included in the September ADC.

None of us who waited outside the main entrance to the one-building school house in Colorado Springs that August morning in 1947 knew what to expect. None of us had ever attended a caller's school before. As a matter-of-fact, I don't remember that there were any actual schools for callers at that time.

Learning to call was mostly a hit-and-miss proposition. Anyone who had been captured by the square dance bug and decided to become a caller simply picked up what he could by watching other callers, if there were any available, and then, taking the bull-by-the-horns, simply started calling. If he was lucky he might have been invited to hang onto the coat tails of another caller and become an apprentice.

When you came right down to it, few of the hundred or so of us waiting for things to start at Cheyenne Mountain School had any preconceived ideas of what was to happen. We were soon to find out.

At precisely nine o'clock, the doors opened and class members headed for the small auditorium where we were to get our initial briefing. We didn't have long to wait. Dr. Shaw, who we were soon to refer to as Pappy, came, welcomed, then outlined our schedule for the week.

Each day would start here in the auditorium with a lecture. Following that would be what Shaw referred to simply as "instruction." Instruction would be in the combination cafeteria/gymnasium where most of the dancing would take place.

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Following lunch, the afternoons would be taken up with "general participation" and the evenings were given over to dancing.

The afternoons would be a time for the class members to call and be evaluated and for them to introduce dances they wished to workshop.

Following the orientation, Shaw gave us our first taste of what the lecture periods would be like. Indeed, they set the tone for the day. Shaw's topics were the real meat for the message he wanted to impart. It was obvious these talks contained the values he had developed and hoped that those in the class would take home with them.

Speaking to us as he was, a few scant years following the end of the Second World War while the world in general and our own areas in particular were just pulling themselves together, Pappy explained the great enthusiasm for the emergence of square dancing in this way: "Perhaps it was the war, perhaps the atomic bomb, or perhaps all the unhappy rumblings from stress-born Europe, but people are a little frightened and they are sort of lonesome now. Modern science tore some of their simple, wholesome faiths to shreds. They have had enough suspicion and mistrust and unfriendliness thrust on them. They want to clasp a neighbor's hand again and laugh and sing and dance again."

Recognizing that among the class members were many leaders of the day from Texas, from the Midwest and the upper states, Shaw wasted little time in putting all callers and calling into the proper perspective.

Wisconsin caller, Dale Wagner, who was present at that first session remembers this: "Pappy had been talking to us that morning about the privilege of calling. Too many times the caller, having just completed a call and hearing the applause of the crowd, fancies himself the sole reason for the group's happiness. Pappy then went on to tell us the story of the late Admiral Richard Byrd who, as a young Navy Ensign, was directed to carry the flag at a parade in our Nation's capitol. As he moved at the head of the marching units down Pennsylvania Avenue the people rose to their feet, men removed their hats, everyone applauded wildly. He was impressed with himself and his importance until he

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suddenly realized that it was the flag that was being applauded -- and not him at all.

"'This,' explained Shaw, 'was like the caller glorying in the reaction of the crowd following a beautifully called dance. He didn't realize that he was carrying-the-flag. It was the dance, the great joy of dancing, that they were applauding. We should not let the applause give us the impression that we are something special. We, as callers,' Shaw pointed out, 'are privileged to be a part of this joyous experience and to be allowed to carry-the-flag.'"

"The morning lectures brought out the best in all of us," recalled Ozzie and Margie Stout of California. "It helped us resolve differences. His informal talks helped open the great things in life. He made us realize that there was a lot more to square dancing than so many words and movements. His enthusiasm for life was contagious and infectious."

On the subject of how we dressed for dancing, Shaw, whose young Cheyenne Mountain Dancers dazzled audiences across the country with their costumes and their special brand of square dancing, said this about dance attire: ". . . if we don't let the costume get too elaborate, it serves the same function as the scholastic gown that not only covers the rags of the poor students but the fustian of the rich. The costume is a great equalizer and breaker-downer of social castes, as the dance itself lets us all make common cause for a communal joyousness."

"Our square dance is something special," he would say. And, as he told us all to be proud of our heritage of dance, he encouraged us to dress the part and to look and act like square dancers.

"Our fondest recollections of our seven years at Cheyenne Mountain School with Pappy and Dorothy," wrote Manning and Nita Smith of College Station, Texas, "were the lectures and the talks that he gave us each day. He did not just talk about dancing, but also about history and about people and about fellowship and about all the things that make this movement what it is. He had the great ability to create moods and to stimulate dreams that no one thought possible."

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I recall one morning session when Shaw was talking to us about smooth dancing: "Rhythm is the essence of all through dancing," he said. "Without rhythm you are not dancing! And with poor, uncertain rhythm you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever."

This sentiment was impressed upon us as we left the auditorium that first morning and headed into the area that served the school as a combination gym and cafeteria.

Most, if not all of us, had been dancing for a time before being admitted to the class. Now it was as if we were to start all over again. Although standardization of sorts was present in each of our areas, there was no universal style. Depending upon what area one came from, you might see any of five or six different hand positions and as many ways of doing a couple swing. Promenade holds varied from one region to another and even the method in which we moved across the floor was not universal. We could see it here at the school as some were prone to simple walking, some used a gliding step, others a two-step or "lift" action and one or two at the start were skipping. All of this became obvious as soon as we began dancing.

Picking up the microphone, Pappy put us into a large circle. "Dance tall," he told us. "Raise your shoulders, pull your dining room back, tuck in your sitting room. Now you're beginning to look like square dancers!" A strange way to put it, we thought at the time, but we soon realized that this man was getting through to us and we were beginning to understand what he was aiming at.

Noting several six-footers among the class members, some of whom had a tendency to lean forward or slouch as they danced, he would say, "Stand tall. If you're a tall person, take your cue from the dancer who is short -- stand erect, be

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proud of your height." In today's dancing we should know these things, but fifty years ago we were "plowing new fields." No one before had taught us HOW to dance.

And thus, every morning we would be drilled in those simple basics we thought we already knew.

"When extending your hand in a right and left grand or a right and left thru, reach only as far as comfortable," Shaw would say, "then release handholds as you move past. Hang on too long and you may pull yourself or the other person out of position."

We danced a lot with other partners -- at first through planned mixers, then later on a voluntary basis when we began to see the fun and purpose of it. It was easy to recognize that coming from so many areas and possessing differing abilities, changing partners as we danced allowed the group to blend more rapidly and to neutralize the abilities of the various class members plus helping to create a friendly atmosphere.

A major portion of Shaw's teaching was done by utilizing members of his Cheyenne Mountain Dancers who were with us during the week. By observing these high school boys and girls, the members of the class, though most of us were considerably older, felt like teenagers ourselves and, as a result, danced as young people. Frequently in our practice sessions these sixteen and seventeen year olds would take members of the class as partners consequently influencing our dancing ability.

Using the same techniques that proved so successful with his younger dancers, Pappy would spend time with the entire class each day in learning the importance of smooth dancing. He would impress upon us that it was square DANCING and not square standing or simply moving around in a square. It was dancing to the music that counted and not just getting from point "A" to point "B."

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SQUARE DANCE TIMING FOR CALLERS: PHILOSOPHY

by Dick Leger

This philosophy is my own and not necessarily that of the Foundation. After calling and teaching over 40 years, one develops an understanding of what works and what doesn't work. We learn most by listening to those we are teaching - from the comments they make and the questions they ask. There is very little difference in teaching dance or teaching calling. I am a firm believer that on-the-job training is very beneficial in the teaching process, as we can see our mistakes first-hand, as they happen. Reading something in a textbook just doesn't compare with live, hands-on training. It has been said over the years that repetition is one of the most important tools to good solid teaching. The more we use something, the more our skills improve in the execution of what we are teaching as well as the knowledge involved.

I don't want to delve into the teaching of dancers but would rather tackle the methods of teaching new callers, as this is the area in which I have a difference of opinion on what's being done in today's training. Putting oneself in the shoes of a person that wants to learn how to call gives us an insight to what he or she expects. In that situation I would expect to be taught HOW to call, plain and simple! In this same case scenario, I realize I must have at least two years of dancing, preferably three. In looking at the various schools that take on this responsibility, it is easy to see that if ten schools advertise that in four days they will teach you everything you need to know to become a caller, it becomes very attractive to attend any one of them. This would include a curriculum of 10 essential things, plus six important things, and five desirable things. On the other hand the timing school says that it will teach only the three most important subjects, which are music, choreography, and the TIMING which holds the first two together. Not only that but will teach all three subjects at the same time for the whole four days! The new, prospective caller,

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wanting to get his money's worth, will undoubtedly choose the school offering the most things! In this writer's opinion, the new caller is thus cheated out of gaining a solid basis for the art of calling and, unfortunately, most will never know the difference.

This shows a very different approach in methods of teaching. To try to teach or "expose" new callers to the whole curriculum, in my opinion, does more damage than good to the prospective caller, as the time element dictates that it is an impossible job to do the teaching properly with the required amount of time. Clearly the unsuspecting new caller is being short changed by these promises. In our civilian life, students go to college for four years to get a teaching degree and are still unsure of themselves when they face their first class of 26-29 students! In callers' schools, teaching is one of the "essential" things covered amazingly in 90 minutes! Some of the other topics in the curriculum, like timing, are given 45 minutes to learn. I must be a slow learner as it took me years to learn. Music is given 90 minutes; I sometimes wonder if that means listening to it or using it?

It is my honest belief that the curriculum being offered as a guide to teach newer callers is falling short of its stated objective, which is to teach new callers how to call. It would be better to offer fewer things that actually have to do with how to call, rather than what to call. The most important element in the art of calling, to me, is learning to give the call at the proper time in the music so that the dancer will be able to execute the movement at the proper time! This is precisely why the choreography, music, and timing have to be taught at the same time! Perfectly timed drills would have to be provided to give the practicing callers enough time to master each one, which would give them the opportunity to do it right from the start. This is truly learning HOW to call! This approach (although using fewer things) allows them to progress in a positive manner that would depend on their own talents and ability. In the 4-5 days of the timing school, I rarely get by 20 perfectly

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timed figures, but the understanding that comes as a by-product in mastering each figure so they can move on to the next, is proof to me that they are learning HOW to call, which is why they came to the school in the first place. Very simply put, the choreography is the WHAT they are providing, the music is WHY they are providing it, and the timing is the HOW they can tie the first two together!

In CALLERLAB, we have had many very good themes for our conventions. Despite much discussion on these important subjects, we are still in a very serious decline in the number of dancers that we have left to call to. Most people seem to agree that we are trying to teach too much, too soon to our newer dancers. I will add that the same goes for our newer callers! We can learn so much by the past. When we had fewer things to teach and more time to teach them, square dancing was growing. You have to realize that our sound equipment wasn't as good, the music wasn't as good, and yet we were growing in numbers and having a wonderful time. Now that we have great sound equipment and wonderful recorded music, our numbers are dwindling! I don't think you have to be a rocket scientist to see something is drastically wrong with this picture.

I, like many others, feel the answer to our decline lies somewhere in our attitude that makes all the dancers we teach move "up the ladder" in the level system. This promotes a sort of survival of the fittest among the dancers. It also chases the ones that don't survive back to their television sets. Much talk recently has been done to try to get back to one level for all. Anything extra would be just that, "extra." Incidentally, that has always existed from day one. Nothing is wrong with those that want to be "hobby" dancers. I think that square dancing is a great activity that will still exist no matter how we try to kill it! We have great people in leadership positions that will work together with others to come to a reasonable solution. I think at this point in time, we need cooler heads to prevail to insure our activity and make it the best that it can be.

BOARD NOMINATIONS

Board members of the Lloyd Shaw Foundation are elected for a three-year term and, if re-elected, can serve an additional three year term. Four directors, Randy Barnes, Henry Caruso, Enid Cocke, and Kristin Litchman, are completing a three year term this summer and are eligible for re-nomination. Chuck Jaworski will not be eligible for re-election. Continuing members of the board, whose terms will not be completed, are T. Auxier, Donna Bauer, Chris Conboy, Frank Gornowich, Jeffery Lindsey, Grant Logan, Diane Ortner, Allynn Riggs, Dale Sullivan, and Rusty Wright.

Since the maximum membership of the board is set at fifteen, there are five positions to fill this year. The nominating committee members, Donna Bauer and Dale Sullivan, are presenting the slate of Randy Barnes, Henry Caruso, Kristin Litchman, Enid Cocke, and Don Armstrong.

Nominations will also be accepted at the annual meeting being held during the Cumberland Dance Camp in Kentucky in August and by petition. If a member wishes to file a petition to be considered as a nominee or wishes to file a petition on behalf of another member, that petition, along with the signatures of ten members in good standing should be in the hands of the election committee (Dale Sullivan, Chair; see address inside back cover) by July 27, 1997.

Nominees must be contacted prior to the nomination and must agree to serve. They 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.

Ballots and candidate information will be mailed to the membership by September 15, 1997. In order to be considered valid, the ballots must be returned to the election committee chair, Dale Sullivan, by November 15, 1997. The results of the election will be announced as soon after that date as possible.

Lloyd Shaw Foundation

LEADERSHIP TRAINING INSTITUTE

July 16 (evening) - 19, 1997



**Lloyd Shaw Foundation Dance Center,
5506 Coal, SE, Albuquerque, NM**

Based on the LSF Secondary/Recreational Kit, this workshop will cover teaching techniques for squares, contras, rounds, and more. . . Material and the knowledge of how to use your material to provide an enjoyable experience for your dance community with the variety to keep them coming back for more. . . what to call and how to call it plus tips on choosing music and working with musicians. . . plenty of practice and individual attention to enhance your calling skills.

*Staff: Don Armstrong, Bill Litchman, Enid Cocke,
Diane Ortner.*

*Fees: Tuition, materials, & lunches -- \$90.
Scholarships available.*

**For more information or to register, contact:
Enid Cocke, 2924 Hickory Court, Manhattan,
Kansas 66503; phone (913) 539-6306.**

Put a little spice in this year's vacation -- Spend your July Fourth at the Lloyd Shaw Foundation's

20th Annual

ROCKY MOUNTAIN DANCE ROUNDUP

Fountain Valley School, Colorado Springs, CO

June 29 - July 5, 1997

Contras Squares



Rounds

Clogging Folk

Line Dances

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English -- Scottish

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Live Music

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Tuition, room, and board: \$332. Write Diane for RV & day-camper rates; scholarships available.

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Adults ___ #/ages of children _____

Accommodations: single () double ()

triple () RV site ()

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made out to Lloyd Shaw Foundation, please)

Mail to: Diane Ortnor, 929 S. Shore Drive, Lake
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LSF CUMBERLAND DANCE CAMP

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

Dancer-friendly accommodations, each room with private bath, good food/salad bar; wooden dance floors. RV parking with electric hookup.

Contras, traditional and comfortable contemporary squares, classic rounds, English, Scottish and folk with a superb staff of LSF professionals.

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For brochure with roster of staff, complete details on rates and RV accommodations, contact:

Marie Armstrong, Director
Cumberland Dance Camp
P. O. Box 382
Oak Ridge, NC 27310

Phone/fax (910) 643-4731

KSDS 97 ~ CONTRA HEAVEN with a Twist of ENGLISH

~~Somerset, KY! Sun. June 22 - Sat. June 28, 1997

7:30 BREAKFAST

☺ children

8:30 CONTRA • ENGLISH FOR CONTRA DANCERS •

SWEDISH & NORWEGIAN • HAMMERED DULCIMER ☺ Morning Hike

& Learning about your Surroundings (6-12)

10:00 DISCUSSION TOPICS FOR NEW LEADERS • SINGING ON

THE DECK ☺ YESTERDAY'S CREATION "food" for snacks

10:30 CONTRA WITH 1 WALK THROUGH • Call APPALACHIAN

HOEDOWN • RAPPER SWORD • BASKETMAKING ☺ Dance (6-12).

11:15 ☺ Ritual Dance [Bacca Pipes, Rapper Sword (10-12 only)] or ☺ Lets do fun

things from Denmark (6-12)

12:00 LUNCH

1:30 SQUARES • COUNTRY & WESTERN • MORRIS • PLAYING A

THREE HOLED PIPE • LIFE AND YOUR ENVIRONMENT ☺ Morris (9-

12) or ☺ Storytelling and Singing ☺ Games (6-8) **2:10** ☺ Board Game Time (9-12)

or ☺ Trash Crafts (6-8) with Kay on the deck

2:45 CONTRA, SQUARES & DANCES BY DANES • ENGLISH CLAS-

SICS • BASS WORKSHOP • SHAPENOTE ☺ First Aid (9-12) ☺ Chemical

• Magic (6-8)

3:20 Outside Group Games (6-12)

4:00 CONTRA*BUCTION • MODERN ENGLISH • DANCES FOR A

ONE NIGHT STAND • BACCA PIPES • DANCE BAND • CARVING

(soap & wood) ☺ Soap Carving (9-12) ☺ Lets Make a Snack for Tomorrow (6-8)

4:40 ☺ Country & Western (6-12)

5:30 DINNER

7:00 EVENING CONCERT

8:00 - 12:00 NIGHTLY DANCE PARTY (open stage for callers and music)

Staff

Glen and Judi Morningstar • Helen Davenport • Ted Hodapp • Peter and Phyllis Rogers • Toppy Krammer • Tom and Diane McConahay • Lewis and Donna Lamb • John Forbes • T. and Rachel Auxier • Marnen Laibow-Koser • Patti and Ejnar Kirk • Per and Ulla Brommann • Susan Burt and Larry Stout

Special Music By:

Aunt Lu and the Oakland County All Stars • Contrapenuers

GENERAL INFORMATION About the PROGRAM, STAFF, SCHOLARSHIP or
an APPLICATION — Call

☎ 502-223-8367 ☎ E-Mail: tauxier@aol.com

KHI • PO Box 578 • Frankfort, KY 40602

DANCE CENTER CALENDAR

by *Donna Bauer*

Sundays	-- 5:30- 7:30 PM	High Desert Dancers
	--10:00-12:00 PM	Hungarian Dance (once a month)
Mondays	-- 6:00- 8:45 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	-- 7:00-11:00 PM	UNM Ballroom Dance
Saturdays	-- 9:00-10:30 AM	Karate
	-- 2:00- 5:00 PM	Tango
	-- 5:30- 6:30 PM	UNM Ballroom Dance
	-- 8:00-11:00 PM	UNM Ballroom (once a month)

We also have individuals using the center during the daytime hours for private practice. The air conditioning in the dance center is now operational.

Two Foundation events are also scheduled at the Dance Center plus a May 30-June 1 workshop sponsored by the UNM Ballroom Club, so the dance center calendar continues to be full.

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

ERRATA

The editors would like to call your attention to the correction of two errors in the March ADC. Ted Sannella's last name was inadvertently misspelled. Linda Bradford's correct telephone number is (303) 277-9214.

SENYKS CONDUCT A CONTRA WORKSHOP

Enid Cocke

On February 22-23 George and Onie Senyk generously organized and conducted a workshop for those who want to teach and prompt contras. The workshop was held at the Senyks' home, which features a dance floor, and the cost of attendance was simply membership in the Foundation.

The participants all expressed their appreciation for this valuable experience. Among their comments:

"A wonderful way to break into calling picking up hints from true masters."

"I am pleased and honored to have been included in a weekend hosted by Onie and George--they opened their home to strangers and shared a wonderful part of their lives. I will carry this knowledge both of dancing and hospitality home with me."

"The weekend was a delight. I have done a fair amount of calling but still picked up many useful pointers both from George and Onie and from watching them work with the other callers."

"George and Onie do a marvelous job of instructing callers with a wide variety of backgrounds. They are a treasure of the contra field and folk dancing in general."

Our thanks to George and Onie for arranging this very successful workshop. If others would like to organize a similar workshop in their area, please get in touch with me.

LIABILITY INSURANCE FOR CALLERS

As a member of the Lloyd Shaw Foundation, you can receive caller's liability insurance for \$15 a year. This is possible through the Foundation's affiliate status with CALLERLAB. Even if you are not affiliated with CALLERLAB in your own right, you can subscribe by virtue of your LSF membership.

To begin your coverage, send a check, made out to CALLERLAB, to membership chair, Ruth Ann Knapp (see address inside back cover.) The policy period is from April 1 to March 31 of the next year. There is no prorating of fees.

A TRAGEDY IN CAROLE HOWARD'S FAMILY

Terry Stanley

We were very saddened to learn of a tragic accident in Carole Howard's family. Carole is a former LSF board member, the author of several excellent dance books and texts, and co-author of the LSF Dance for the Exceptional program. She directed or participated in many LSF dance workshops and camps. Her son, Kane, was a familiar sight at some of the Central Michigan University workshops and the fun-filled camps at Beaver Island.

On March 15, Kane and his young wife were driving north to go skiing when a "legally drunk" driver pulled into their lane causing an almost head-on crash. Kane's wife, Amy, was killed and Kane suffered multiple, serious injuries, some requiring plastic surgery. He is now recuperating at home.

If you'd like to send a card, Carole and Kane may be reached at 117 Algemah Trail, Mt. Pleasant, MI 48859.

From a Belgian Yankee Caller

by Philippe Callens

A collection of 45 New England style dances with music for each dance. Published by the Anglo-American Dance Service, this new book has 4 circles, 13 squares, 24 contras, and 4 others. 110 pages; spiral binder.

\$27 plus postage.

Available from: **LSF Sales Division**
PO Box 11
Macks Creek, MO 65786

ORAL HISTORY PROJECT: JERRY & KATHY HELT

Editor's note: *The following excerpt from an oral interview with Jerry and Kathy Helt conducted on November 7, 1996, in Cincinnati, Ohio, tells about how Jerry got started in calling. The interviewer is Bob Brundage. The complete tape and transcript, which includes Jerry's view on the modern square dance scene and points on being a successful caller, can be accessed at the Lloyd Shaw Foundation Archives in Albuquerque, New Mexico.*

BB: Jerry, give us some idea of what your early life was like before you got into square dancing in school and so forth, and you take it from here.

JH: Okay. . . . All of a sudden through 4H work and scouting and so forth, I ran into a thing called square dancing. I thought, "Now, that's very interesting." Probably prior to that I listened to some country music, living in a community where it was a farm community and decided, "Well, let me try this square dancing." So, we went out and tried it at a couple places and went to a weekend camp, a 4H camp, and they had some square dancing, and the square dancing was used to, you know, wear you out so you'd sleep at night and wouldn't be up roaming around all night long. We did the Virginia Reel, and we'd do some old time dancing, and whatever, so when I went back home, I thought, "I'm gonna look up square dancing." So I found out where there was some square dancing and decided, "Let's take a shot at it. Let's try this square dancing." So, we liked it, and a friend of mine, a neighbor guy, drove a car, which I wasn't old enough to drive a car--I was only 12 years old or something like that--so we danced, we had a good time, met a lot of good people, and the caller said, "You know, next week--I'm the mayor of this little community out here--I can't be with you next week, so Jerry, you and Don over here, why don't you two call next week." I don't know anything about calling; I never called anything in my life--called the hogs, maybe. And all of a sudden I had to learn some calls, and I

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learned two calls, my buddy learned one or two calls, and we went off to the dance the next Saturday night, and I called my two numbers, and he called his two numbers. I called my two numbers again, and he called his two numbers again, and all night long we alternated calling the same thing over and over, and that was kinda the start of calling. I didn't like calling that much, because I couldn't dance! That was the drawback. After doing this through grade school and through high school, I had to go away to college, of course, because in the area we lived in we didn't have any school to speak of as far as college level, so I migrated 100 miles away from that area to Cincinnati to attend the University of Cincinnati in a co-op program, . . . so I worked for a company and they paid tuition and so forth. To supplement that tuition, I did square dancing, because I knew I could make a little money with that, and I'd do church dances, I'd do bar mitzvahs, I'd do anything that I could make a couple bucks on to help get me through school.

BB: What was the going rate at that time?

JH: Oh, if you made five bucks a night, that was a big deal.

BB: Oh, you're talking big time.

JH: We're talking big time, man, I mean that was really it. And then it got up to ten dollars, and I thought, "Man, I'm getting rich!" Did a dance across the river here, because Kentucky is right across from Cincinnati, and a guy in a tough bar wanted to know if I wanted to call square dances there, and I said, "Sure." He says, "I'll pay you \$5 bucks a night as long as they don't have a fight. If you have a fight, flip the lights and you're out the door, and we don't pay you." So I went to that dance; these people all got squared up, and the orchestra fired up, and I started calling. I looked out, and there's four squares; they're all doing something different. Because each #1 man in each square was calling individual squares out there, and I thought, "Boy, I'm in trouble." So I'd yell "Do si do", you know, "Swing your partner. Promenade - arown, da-down, da-down,

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da-down," and I got by for that for about a month. The guy that hired me come in, and he said, "You know, I been watching you," he said. "You call something, and I look out on the floor, and they're doing something else. We don't need you. You're out the door." So that broke up that little deal. . . . locally here there was one major caller who probably influenced me, Gus Hitesman was his name. He was a local caller, and I went to Gus' dances, and this was sort of the introduction to, I'd say, contemporary or Western style square dancing, if you want to call it that, with singing calls coming in, and the only singing calls that I'd ever heard was a radio station that come out of Michigan with Henry Ford and his orchestra playing "Life on the Ocean Wave." And that's about the only thing that I knew singing-wise, so I went into Cincinnati, and here's this guy calling here who's doing all sorts of tunes that I'd never even thought of as far as square dancing is concerned, so that was my introduction to contemporary square dancing.

BB: This was live music.

JH: Live music, yes. And then all of a sudden the live music kind of faded, and I see records coming into view. Callers are using records, and I see this man using records, and the band is being kind of phased out. Most of the dances that I was affiliated with at that time had live music, and I - not until probably the 50's, we started with some recordings. And the recordings were fair - not real good, but they were fair. The festivals would still use live music for their dancing in the area.

BB: So now you're into square dancing pretty heavily, and - while we're right in here, what else were you doing beside calling square dances then?

JH: Well, I was going to school, of course, and still trying to get through engineering school, and finally got through engineering school, and then because I co-opped with a company, I did owe them some time, so I had to spend an extra year with those people to pay them off and take care of them. And at that point, I said, "Well, you know, I can always go back to engineering; why should I continue this. I'd like to try the square dance end of it, because square dancing is coming into its own. Things were happening, and there was a

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local recording company that said, "Would you like to do - cut some square dance records?" And I thought, "Well, yeah, why not." And so I signed on with these people, and we started doing square dance recordings. The recordings were sold through Sears and Roebuck. They were sold through some of the big chains like Woolworths and all that, and it was "Learn how to square dance in five easy lessons." And these recordings were on 78's, of course, and we used a man to narrate the flip side of the record so you'd get the walk-through and all that, and then I called on the called side. And it was such a low budget recording that we brought the orchestra into the studio. The fiddler - the orchestra would play an introduction; they'd play a Part A, a Part B, and an ending, and they'd re-record it. It was probably wire recording at the time. But they'd splice those all together. So the music was horrible; it was the same thing over and over; it was like a machine. And that whole album, all those five records, were recorded with that style of music, and its a wonder they ever sold -- they were terrible! But they sold a *bunch* of them; they were very popular. You know, people could send in 3.98 and get the records and a little booklet with it - told you how to square dance. And I think that stimulated some interest in the square dance world, or in the community as far as people maybe getting in to square dancing. I later on found out that people had used those records to - as an introduction to square dancing, and then got into it on a little heavier scale after that.

BB: How far flung were these - did these records get? Do you have any idea?

JH: I don't know. They were sold in the East Coast; they were sold in the New York area, because the one company bought out the company here locally, in New York, and they probably went up through New England. I'm not really sure. I do know that they went as far west as California; they were sold there. They went in to Canada, and that's probably the extent of it. . . .

BB: What labels were these?

JH: This was on Kentucky label, Hollywood label, Right label, and, I'm not sure, there were probably

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two more. Because each - like Sears had a certain label that they used for those recordings, and Woolworths had a certain label, and they all - but it was all the same thing. Now, when it was sold to this company in New York, they wanted to change my name, instead of Jerry Helt. So they talked to me and said, "We want to do it with a different name on here because we don't want to have any problems with Sears or whatever." So they re-named me Holler Hawkins. So if you ever see a recording that says Holler Hawkins on it, you'll know who it is. . . . And every once in a while I see those records floating around in some used store or a Salvation Army or something, you bump into them.

BB: Do you have any of them in your possession?

JH: Yes, I do. I have a set. I've held onto them. Some of them I've lost and found again, so they're still around.

BB: I sure hope they wind up at the Archives!

JH: Hey, you're gonna get 'em one day, believe me. That's where they'll wind up. . . . And so, square dancing is good, and I think I really hit it at the heyday of square dancing, in the 50's. Being associated with some great people; Osgood was very influential . . . and his philosophy is still with us. Al Brundage, as you know . . . Al was influential with me. Ray Smith was influential. Lotta, lotta callers influenced me. . . . Doc Allenbaugh had a big influence on my dancing and calling. You know, names and names and names of - Frank Kaltman; all these people had - Ricky Holden - that's going back to some of the older ones - had an influence on me. . . . if I heard a caller or met a person, I'd try to pick all the good things I could pick from that person and try to apply them myself. I think that probably helped me more than anything, as far as being involved in square dancing. Square dancing is kind of like a religion to me, actually. It probably saved me from going to jail! If I would of continued going the direction I was going when I was young, I would have probably been in serious trouble. Square dancing is the thing that, probably, saved my neck. And I respect square dancing for that. And I appreciate that. And I appreciate the opportunity to do all the things that we did and still do. . .

- B1 (16) Same couples - **HEY for FOUR**
 (ladies start the Hey by passing right shoulders in the center while the men loop or flare out to their left to get behind the ladies as the Hey begins)
- B2 (8) Same couples - **LADIES LEAD TO A RIGHT HAND STAR** (from the Hey the ladies precede their partner into a four hand star. Note that the men are behind their partner. The star must go once around and end in the long lines. Each couple can now look diagonally left and find another couple in the other line)
- (8) With that couple diagonally left - **LEFT HAND STAR** (again four hands, once around; from the star begin again with the Half Promenade)

Music can be the caller's choice, but one that has served well is "Farewell to Whiskey," on Voyager Recordings LP VRLP 333-S, We Love (indicated by the symbol of a heart) Contra Dances. From the same recording, the Lloyd Shaw Foundation has recorded "Oyster Shucker's Jig," LS 341/342, also suitable.

RUNNING SPRINGS CONTRA

Formation: Beckett

Choreographer: Paul Moore

music beats movement

- A1 (8) All, with corner and opposites - **RIGHT HAND STAR** (the men turn 1/4 left face, the ladies turn 1/4 right face and with the one you face and the opposite two make a 4-hand right hand star. Note that you are back to back with your partner, and your partner is in a different star. Turn the star once around to find your own partner. The two dancers at the ends without a corner may make a two-hand star)
- (8) With own partner - **ALLEMANDE LEFT** (once around and a bit more, until the ladies
 (continued next page)

- face across the set)
- A2 (16) With the opposite couple - **LADIES CHAIN**
(a full chain, over and return)
- B1 (8) The same couples - **LADIES LEAD TO A
RIGHT HAND STAR** (from the courtesy
turn the man puts the lady into the
lead for the Star - the man is behind
his partner. Turn the Star once around
to the same place in line. Each couple
can now find another couple diagonally
left in the other line)
- (8) With the couple diagonally left - **LEFT
HAND STAR** (again four hands, once
around)
- B2 (8) From the Star - **HALF PROMENADE** partner
(8) Starting Right hand to opposite - **HALF
SQUARE THRU** (four counts per hand.
After two hands note that you are again
back to back with your partner and
facing a corner ready to begin again
with the four hand Right Hand Star)

The positive reception accorded to "Oakley's
Pizza Delight" inspired Paul to develop his dance
using much the same movements, yet different. He
sent it to me, as yet unnamed, for comment. I had
the privilege of suggesting the title which is the
name of the village in which Paul and Mary reside.
Paul did not indicate a preference for the music,
so I used the EFDSS LP RP 500, Southerners Plus Two
Play Ralph Page, band 8, "Year End Two
Step/Rollstone Mountain." For a different and
unique sound you might try the Shaw Foundation
record LSF E-55, side A, "Green Willis/Constitution
Hornpipe/Yellow Rose." Dances CAN be interesting
and a bit challenging using traditional moves!

ORAL HISTORY PROJECT UPDATE

by *Bob Brundage*

The Lloyd Shaw Dance Archives Oral History Project has turned into quite an undertaking. I have just sent a sort of year-end report to all the 43 leaders I have tape recorded so far, as well as the 50 or so people who were good enough to send a small donation to help offset travel expenses. This report was primarily a list of interviewees and a statement of plans for the future. There was no reference to content of the tapes.

During the editing process, I found a definite continuity of thinking. The most obvious was that each felt extremely fortunate to have been in the right place at the right time, to enjoy the huge explosion of interest in square dancing around the early 1950's. Many became prominent leaders by conducting callers' schools, institutes and workshops, and by spreading the good word through their national and international travels.

The second most common thread is that we have created our own problems. Dick Leger, "Too much to learn in too little time." Jim Mayo's philosophy, "There are three basic characteristics of square dancing . . . sensual, social, intellectual. Sensual: the ability of dancers to "feel" the music, the musical phrase, and the pure pleasure of dancing. Social: the little things like dancing mixers, hall decorations, visitations, etc. In other words, more than refreshments and greetings at the door. Intellectual: the mind games we've come to believe are the most important. How many ways can we get from here to there. In other words, choreography. We have disregarded the first, turned the second over to our club officers, and concentrated almost entirely on the third."

All agreed the activity is declining but is not dying. Square dancing will always be around, And there will always be a place for the "advanced" and "challenge" dancer. Nearly all believe a rejuvenation will only come about when we develop a program available to the occasional dancer, one requiring just a few lessons.

Future plans include a trip to Callerlab in Los
(continued next page)

Angeles followed by a drive to northern California with brother Al. Next will be a trip to the National Convention in Orlando to tie in with leaders in the southeast.

Please feel free to write or call. Bob Brundage, 412 Alvarado SE, #206E, Albuquerque, NM 87108 (505) 266-7375.

Editor's note: This project is sponsored by the Lloyd Shaw Foundation Archives. If you would like to help with a tax-deductible donation, please make your check out to the Lloyd Shaw Foundation, with a notation that it is for the Bob Brundage Oral History Project, and send it to the Lloyd Shaw Dance Archives, 5506 Coal, SE, Albuquerque, NM 87108.

VIDEO TAPES

<u>Bob Howell "Live"</u>	\$19.95
<u>The Kentucky Running Set with Stew Shacklette</u>	29.95
<u>Jerry Helt's Dance Party</u>	29.95
<u>Scott McKee's Introduction to Clogging</u>	19.95
<u>Jerry Helt's Community Dance Party</u>	29.95
<u>Stew Shacklette's Line Dances for Seniors</u>	19.95
<u>Stew Shacklette's Country-Western Line Dances</u> <u>for Square Dance Callers</u>	19.95
<u>Don Armstrong's Reel to Reel - Part 1</u>	19.95
<u>Don Armstrong's Reel to Reel - Part 2</u>	19.95
<u>Don Armstrong's Reel to Reel - Part 3</u>	19.95
<u>George Fogg's English Country Dances</u>	19.95

These instructional videos, produced by the Kentucky Dance Foundation, are designed for callers, dance leaders, or individuals who want to broaden their dance horizons with material suitable for both beginner and long-time dancers.

Order from the LSF Sales Division, PO Box 11, Macks Creek, MO 65786. Postage additional.

UP... UP... AND AWAY!

On April 4th, Don Armstrong was the guest speaker for the annual banquet of the East Central Ohio Pilot's Association at the Hilton Hotel in Canton, Ohio. This was the start of a ten-day speaking tour throughout Ohio and, when Don was in or near Cleveland, he was the house guest of Hank (Foundation board member) and Dorothy Caruso.

Because Don had been, from 1944 through 1946, the Chief Experimental Test Pilot for the Goodyear Aircraft Corporation, builders of the famous Navy Corsair fighter planes, he was invited to fly the famous Goodyear blimp. His hosts and friends were invited to go along for the ride.

Hank had a previous commitment, but Dorothy greeted this very unusual opportunity with great enthusiasm, because she knew that Goodyear blimp flights are always by invitation only. So, on the afternoon of the banquet she enjoyed looking down from, instead of up at, the "Spirit of Akron" as Don flew it from the blimp base at Wingfoot Lake over Akron and around the old airport from which he had conducted so many test flights.

The blimp is 205.5 feet long, 62.2 feet high, and 47 feet wide, and is kept aloft by 247,800 cubic feet of helium. It normally cruises at about 40 miles per hour. Don commented after the flight, "It's an overgrown airborne sausage . . . it flies just like it looks . . . and it sure was fun!"

Chalk up another milestone for Don and a memorable and very different experience for all!

1996 ROCKY MOUNTAIN DANCE ROUNDUP SYLLABUS

A limited number of copies 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 to Enid Cocke's original round dance, "Together, Tomorrow." 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

Congratulations to **Lew Cocke** on his new title, "University Distinguished Professor." Lew is a professor of physics at Kansas State University.

Linda Bradford will leave her post as a media specialist in a school district in Denver on June 5 and will begin a two-year contract in Cartagena, Colombia, on July 30. My goodness but we will miss her!

We were sorry to hear that **Sue Leger** has been ailing since we last saw her at the Contra Holiday in York. We hope her recovery will be rapid and complete.

We recently received a notice in memoriam for Earl Lindsay, who died on February 7, 1997, in Titusville, Fl. We all know him as "Bud" and will miss seeing him at our dance events.

RMDR GUEST NIGHT

Diane Ortner

Guest night at the Rocky Mountain Dance Roundup will be held on Wednesday, July 2, 1997. Unofficial membership and board meetings will be held and should have information of interest to all relative to the Leadership Retreat being held in Albuquerque the end of May. The evening will start at 7 PM with an hour of dancing led by "non-staff leaders;" if you are a dance leader who is coming just for this event, your participation will be welcome. The regular evening dance will be held from 8 to 10, followed by singing and refreshments.

Fountain Valley charges a day camper fee of \$21 per person, so \$21 will be the fee for the "Guest Night." This includes one meal, so we suggest you plan to come for the meetings and stay for dinner before the dance. Because the fee includes a meal, I will need to know by June 22nd if you are planning to come so that I can give Fountain Valley an accurate meal count (see my address inside back cover).

If you are going to be in Colorado Springs on July 2nd, plan to join us!

1997 EVENTS OF NOTE

- Foundation Leadership Retreat**, Albuquerque, NM, May 23-26, 1997. See centerfold for ad. Write or call Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503; phone: (913) 539-6306. Email: ecocke@ksu.edu.
- 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**, Fountain Valley School, Colorado Springs, CO. June 29-July 5, 1997. See centerfold ad. 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. See centerfold for ad. Write or call Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503; phone: (913) 539-6306. Email: ecocke@ksu.edu.
- 12th Annual San Diego Contra Weekend**, San Diego, CA, August 1-3, 1997. Contra, quadrilles, English, folk & round dancing. 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 centerfold for ad. For details, contact Marie Armstrong, PO Box 382, Oak Ridge, NC 27310; phone/fax: (910) 643-4731.
- West Square Dance Convention**, Denver, Colorado August 6-9, 1997. Contacts: 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.
- 5th Annual Western Contra Dance Weekend**, Solvang, CA, Sept. 26-28, 1997. Contacts: Leif & Anna Lee Hetland, 9331 Oak Creek Road, Cherry Valley, CA 9223 (909) 845-6359 or Clark & Aillene Elliot, 3344 Quimby St., San Diego, CA 92106 (619) 222-4078.

FOUNDATION INFORMATION

- Don Armstrong, PO Box 99, Macks Creek, MO 65786. (Executive Committee; Director of Recordings Division) Phone: (573) 363-5241; fax (573) 363-5386.
- 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) 277-9214.
- 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.
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- LSF Dance Center, & Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. ☎(505) 255-2661.
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