

Welcome!

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of the Lloyd Shaw
Foundation

The American Dance Circle

JUNE 1998

THE LLOYD SHAW FOUNDATION

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

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

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

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

PUBLICATION INFORMATION

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LETTER FROM THE PRESIDENT

As we pursue our efforts to revitalize the Foundation and ensure its future, we inevitably run into areas of disagreement. One such area involves the issue of remuneration of staff who put on our dance weeks. Both sides feel strongly about their positions, and both believe that their views are held in the best interests of the Foundation.

Our dance weeks grew out of the Lloyd Shaw Fellowship weeks that Lloyd and then Dorothy Shaw hosted in Colorado Springs. The Fellowship weeks had in turn grown out of the large summer classes that Lloyd Shaw held during the 40s and early 50s. The dance leaders who continued to attend the Fellowship brought their dances and knowledge to share with each other.

The Fellowship was a private party. People were the guests of Dorothy Shaw. New people were added to the Fellowship each year, but they came by invitation after being recommended by other Fellowship attendees. Finally in 1978 the Board of Directors of the Foundation approved a plan to have the first open Lloyd Shaw Foundation Dance Week, to be held in addition to the Fellowship. It was staffed by selected Foundation leaders, and they received not only their room and board but also an honorarium.

Just the next year the Fellowship had to be discontinued because it had become too great a burden for Dorothy Shaw to carry on at her age. The participants of the Fellowship were then invited to come to the open dance week. With the infusion of many dance leaders and the Fellowship tradition of sharing talent, it became the custom that all leaders contributed to the dance program without remuneration. Over time, however, live music
(continued next page)

was added to the program, and it was recognized that musicians needed to be paid.

Now we are at a crossroads. In some cases we do not have enough Foundation leaders to staff a camp, yet it is difficult to attract new leaders who are unfamiliar with our program. They are accustomed to receiving remuneration at other camps and are not attracted by an invitation to come at their own expense. We also have important, long-time leaders who are finding that they cannot afford the expense of a dance week, much as they would like to come and participate. Other leaders can afford the cost of the camp but would still appreciate getting a little financial help.

On the other hand we have leaders who have freely contributed their talents over the years and feel that their efforts are not valued if we now propose to begin offering remuneration. Though few of these current leaders ever attended the Fellowship, they have liked the sense of fellowship that comes with sharing their talents equally with a group of dance leaders. Some of these leaders command high fees at non-LSF events and say that if fees are to be paid, they would require their usual charge. They also argue that a remuneration system would increase the tuition at LSF dance weeks. It certainly would, but we should remember that some of the most popular camps in the country pay their leaders well and charge high tuition--and there are so many applicants to these camps that people are wait-listed. Fortunately the Foundation has a scholarship endowment to help deserving people attend even if they don't have enough money.

The difference from the Fellowship days is that our dance weeks now consist of a core of leaders and a larger group of dance consumers. The latter have come for a vacation dance experience, while the former have committed a lot of time to preparing for and leading dance sessions. The question is whether both groups should pay equally for their very different roles in the dance week.

At Terpsichore's Holiday we used a modest remuneration plan in which the leaders' efforts were
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rewarded on a scale depending on their work load. Those who chose to teach only one class got their tuition waived while those who did more got their room and board paid, and those who carried the heaviest responsibilities also got an honorarium. Those who wanted to donate their services paid their way or returned the check they received. As one who participated in the program, I can say that it worked very well. There were no hard feelings, and those who needed or expected payment appreciated what they received.

While respecting the views of those who oppose this system, I believe that leaders of LSF dance events must have the flexibility to try this sort of remuneration system. It in no way discredits what others have given in the past, but it does open the door for us to attract many new leaders. It also permits us to keep some valued leaders who are not independently wealthy.

After all, we treasure our folk activity because it brings us all together without regard for status or economic background. I would be sorry to see us limit our leadership opportunities only to those who have achieved a certain economic level.

Erin

VOLUNTEER POSITIONS OPEN

The Lloyd Shaw Foundation needs volunteers to fill the positions outlined below. If you are interested in one of these positions, or if a group of you would wish to work on the task as a "steering committee," please notify Enid Cocke (see contact information inside back cover.)

SECRETARY

The Secretary will keep the minutes of the membership and board meetings, provide summarized minutes for publication in the *American Dance Circle*, notify the membership of the annual meetings, and perform other duties as outlined in the by-laws.

PUBLICITY CHAIR

The Publicity Chair will be responsible for advertising not directly related to the dance camps. They will create, or have created, advertising for new record releases, kits, leadership workshops, and for the Foundation in general. They will mail catalogs, dance camp information, and membership information to people who respond to national advertising and coordinate the Regional Contacts.

PROMOTIONS CHAIR

The Promotions Chair will be responsible for developing new ways to promote the Lloyd Shaw Foundation and its goals. Several ways for doing this have been suggested by a Foundation committee. The Promotions Chair or Committee will evaluate these suggestions, develop new ideas, and work to implement the options chosen.

DIRECTOR OF THE ROCKY MOUNTAIN DANCE ROUNDUP

The director of the Rocky Mountain Dance Roundup is responsible for implementing the annual dance camp with the aid of numerous assistants. Some of the tasks to be carried out by this person or by persons forming a committee are: liaison with the facility at which the camp is to be held, programming, staffing, determination of fees, advertising, registration, collection of fees and payment of bills.

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. Two directors, Frank Gornowich and Jeffery Lindsey, are completing a three year term this summer and are eligible for re-nomination. Grant Logan and Dale Sullivan are completing second terms and are not eligible for re-election. Continuing members of the board, whose terms will not be completed, are Don Armstrong, Donna Bauer, Enid Cocke, Don Coffey, Chris Conboy, Elizabeth Grey, Kristin Litchman, Diane Ortner, Allynn Riggs, and Rusty Wright.

Since the maximum membership of the board is set at fifteen, five board members may be elected this year. The nominating committee members, Glen Nickerson and Frank Gornowich are presenting the following slate of nominees: John Forbes, Bob Fuller, Jeffery Lindsey, and Gail Ticknor.

Nominations will also be accepted at the annual meeting being held during the Rocky Mountain Dance Roundup in New Mexico in July 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 June 28, 1998.

Nominees must be contacted prior to the nomination and must agree to serve. They must 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, 1998. In order to be considered valid, the ballots must be returned to the election committee chair, Dale Sullivan, by November 15, 1998. The results of the election will be announced in the December issue of the *American Dance Circle*.

MELODY AND MOTION

by *Don Armstrong*

This is a delightfully smooth contra if the dancers cruise along with the musical phrase and do not hurry.

MELODY AND MOTION

Formation: Becket (couple facing couple across the set)

Record: LS 338 "March of St. Timothy"

Live music: Same tune, or one equally as smooth

beats movements

- 16 Across (ladies, right shoulder lead) **Hey for Four**
- 8 **Ladies chain** across (when the men complete their hey, they will arrive just in time for the courtesy turn)
- 8 **Ladies chain back**, courtesy turn & a quarter more into a
- 16 **Weathervane** (12 counts), Bend the line and back away into lines (4 counts)
- 8 **Slant left, Half Promenade** (use the complete 8 counts)
- 8 **Straight across, Right and Left Thru** (as the ladies start their hey to begin the dance again, the men flare, left face, and follow.)

* * * * *

NOTICE OF ANNUAL MEETINGS

The annual meeting of the membership of the Lloyd Shaw Foundation will be held at Highlands University, Las Vegas, New Mexico, Wednesday, July 8, 1998 starting at 1:40 PM. All members are urged to attend. The annual meeting of the Board of Directors will follow the membership meeting. All members are welcome to attend.

LINES ABOUT SQUARES

by Dick Pasvolsky

When teaching "Swanee River," I recommend that the teacher demonstrate the figure-eight action. First demonstrate the lady's part and then let lady #1 try it. Do the same of the man's part. Then have couple #1 dance the whole figure.

To add a bit of interest, I occasionally mention that "Lady Round the Lady" is one of the oldest square dance figures still being danced today.

I hope that some of you will try some of these dances and enjoy them as I have over the past 44 years.

SWANEE RIVER

Formation: Square

Caller: Dick Pasvolsky

Music: LS 521/522; Al Brundage's band, The Pioneers.

Break:

(Bridge) Allemande left and a grand right and left - sing!

Way down upon the Swanee River,
Far, far away* - promenade your lady
There's where my heart is turning ever - swing her
There's where the old folks stay - couple one to the right

Figure:

Lady go 'round the lady
Gent go 'round the gent
Gent go 'round the lady
Lady go 'round the gent
Circle four hands half way
**Duck right on thru
Swing your lady 'round in the middle
And take her on with you.

(continued next page)

Repeat the figure two (2) more times for couple one to dance with couples three and four.

Repeat the bridge/break and figure three more times with couples two, three, and four leading out in turn.

*Suggest to the dancers that they do an automatic do sa do at this point if they have time.

**Inside couple forms an arch, outside couple ducks thru. Suggest that both couples swing.

Al's version:

Lady go round the lady, gent go round the gent
Gent go round the lady, lady go round the gent
Four hands half, and you right and left through
Turn your partner twice around, and take her on with you.

For the rank beginner, you might use the following substitution:

(Bridge) Join hands and circle to the left and sing,

Way down upon the Swanee River,
Far, Far away (the other way back),
There's where my heart is yearning ever (swing)
There's where the old folks stay.

Using this version of the chorus, children about nine years old and older have done quite well with the dance. In most cases, girls of eight dancing with their fathers have done very well, too. I have not had the opportunity to try it with mothers and sons. I think it should work fairly well.

FROM THE ARCHIVES

by *Bill Litchman*

Over the past year or more, we have been blessed with the help of a professional librarian who spent about 15 hours per week in the collection refining the cataloging procedures and making recommendations for new cataloging processes relative to the recordings we have. This is not a simple project and requires some expertise in this field in order to make sense of it all.

Eileen Sullivan was our librarian and she made great strides with the catalog as well as some of the rules we needed to create so that things would be done in accordance with the standards of the field. Our MARC-record based program (Winnebago) is still functioning very well and it seems quite capable of holding all of the data we will create for our catalog. We now have over 30,000 periodicals cataloged, plus 1700 books, all of the caller's notes, dance programs, and syllabi.

One of the exciting things which has just been finished has been the sorting and shelving of all of the 45 rpm 7-inch disc recordings. We had previously done the 33 rpm disc recordings and most of the 78 rpm disc record albums. The latter have all been cataloged. However, the 20,000 or so 45s have been moved around, contemplated, stacked, and generally worked around for quite some time now.

During the past 5 months or so, all of the 45s (those on shelves as well as those which had remained boxed for some time) have been sorted, placed on shelves, and permanently housed. We have found something in excess of 365 different recording labels with complete sets of many labels now in hand. We have a magnificent collection of music.

Particularly to be thanked is Hank Caruso and his team of workers who so carefully worked with Twelgrena to box and ship their wonderful donation to the Archives. All of these recordings are now out in the light of day and available.

Unfortunately, the collection is essentially all in
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copyright so that we cannot simply offer tape recordings of complete pieces wholesale to anyone who might wish to have them. To do that, we would need permission from the copyright holder to issue such a tape. On the other hand, those who would wish to listen to a recording can do so at the Archives in person.

On the good side, there are any number of duplicate recordings, some of them in very good condition which will be culled from the collection and which may be made available to those who might want one. Exactly which records are duplicate will become known once the collection is cataloged. This will take a bit of time but is now in the foreseeable future!

During the course of shelving this massive collection, two additional sets of shelves were purchased and erected consisting of about 380 feet of shelf space. Added to the 105 feet already present, the 45s are housed on 485 feet of shelving. We store the records in cardboard magazine boxes which can hold something like 50 records each and there are approximately 1000 of these boxes on the shelves at this moment. That doesn't mean there are 50,000 records, just the space to hold them.

Even with such a large collection of music, we are still interested in filling in gaps and upgrading records for which we have only a worn example. Please contact the Archives should you feel you have something which might make the collection better. And we still gratefully accept donations of record collections. So many donations have come together to make this collection a reality. Thank you to all who have thought of the Archives.

Finally, with such a magnificent collection of music, it is a shame to just let it sit here without making it available to a larger audience. Jonathan Longcore, an expert in computer applications, has been exploring the possibility of using this music in radio programming, placing selections on the web for on-line listening, and providing digital files of portions of a recording for downloading. The latter requires a bit more research into the copyright restrictions before we can actually proceed with that.

In the bits and pieces category, Gwen Roland, at the
(continued next page)

suggestion of Don and Sylvia Coffey, has contacted the Archives and is exploring the possibilities of grants and fellowships in support of the Archives. This is a complex endeavor and we are grateful for her professional expertise.

So, the Archives is alive and well, moving forward with the help of volunteers such as Bob Brundage and a number of other people who have given their time. The web page maintained by Lew Cocke is also contributing to the success of the Archives at this time. We have received several phone calls from people who found us through the web page.

As has been seen in the past, the Archives is a visible and public arm of the Lloyd Shaw Foundation, one which can help the Foundation reach many interested dancers and leaders.

* * * * *

LSF STYLE/CORE -- PART I

by *Diane Ortner*

As might have been expected, the survey sent to the membership by Don Armstrong showed a wide diversity of opinions on the topics presented. Many found it impossible to answer on a post card. All of the opinions received are respected and appreciated.

Style: Although ninety-two responses were received, it is impossible to quantify the frequency of individual ideas, because some people mentioned many points of style while twenty-five did not specifically address the question or said that they didn't know.

Although seven more respondents said that they perceived no specific LSF style, many points were suggested by the remaining responses.

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The most frequently mentioned words related to attitude towards others:

courtesy, good manners, friendliness, consideration, helpfulness, inclusiveness, patience with new dancers and children, tolerance of veteran dancers, non-competitive, accommodating, relationship, non-critical, family of dancers - community, acceptance, cooperative, respect, kindness, caring, harmony, and gentleness.

style of dancing:

elegance, grace, smoothness, style, attention to timing, strict tempo, phrase dancing, restrained, dignified, disciplined, partner-friendly, flowing, detailed, precise, controlled, comfortable, proper, cultured, beauty.

attitude towards dance:

exuberance, vibrant, NOT low energy, enthusiastic, fun, joy, love of dance.

details:

competent instructors, dancer-friendly teaching methods, recorded music, good/varied music, live music, how-to-dance/how-to-teach emphasis, non-extreme dress code, not dictatorial/prescriptive, traditional, simple.

Most of the other ideas/words mentioned fit into one of these broad categories and/or were mentioned by only one person.

Core Dance Forms: Twenty-four respondents did not specifically address the question of core dances. Twelve noted that variety is the keyword of their enjoyment of Foundation events. Four answered only that the Foundation should look to the works of Lloyd Shaw to determine its core. Although some specifically noted "NOT" one or another of the categories listed below, and some separated categories that have been lumped together in this report, the areas that received more than 10 mentions from respondents are listed as follows:

Contra -- 54

Squares/Lancers/quadrilles -- 52

Rounds/couple/ballroom/waltzes -- 39

English, Colonial, and Early American -- 39

International Folk -- 36

(continued next page)

Traditional dances -- 18
Scottish - 12

There were memorable comments in almost every response.

"Do we want to standardize our programs, make a glossary of terms, and therefore sanitize our dances? Or do we want to enjoy the diversification of our heritage? Your letter brings forth more questions that it originally asked."

". . . The likes and views of music and dance by each of the groups (LSF, CDSS, CONTRALAB) being vastly different. Philosophically, is one of the three groups right and the others wrong? . . . How can any group that loves dance (in whatever form) and music (in whatever form and tempo) be considered wrong."

". . . of course, always treasure the types and style of the core dances of Lloyd Shaw's loving hands, but broaden the base with other group dances which will expand people's experiences, make the programs more interesting, and surely attract more people."

"Let's put 'Dance' back into the LSF camps - I haven't found it anywhere else."

". . . isn't the definition of LSF as ' . . . a non-profit organization dedicated to recalling, restoring and teaching the folk dances of the American people . . . ' too restrictive . . . as if confined to heritage/vintage dances only?"

"Preserve, enjoy, allow the tradition to breathe. We're not a Museum, after all!"

"The folk process allows for growth. It is either growth or death. Embrace the changes that are beckoning. Words to describe LSF that pop into my mind: Cowboys; Pioneers; recorded music; aging dancers; genteel style/slow tempo; American/pioneer dances versus others: Irish, English, etc.; Pre-granola generation; Couple oriented; Prairie/Western costume."

"Why can't you have both old and new styles? It seems like expanding would make it better for everyone."

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"A dancer must become a part of the music, moving his body in an elegant and graceful style with the phrase of the music."

"The only 'LSF style' that occurs to me is love of dance - very inclusive - joyous - friendly - and best of all that Rowdy Western Hoedown spirit."

"LSF Style is Pappy Shaw! 'Sitting room downstairs, dining room upstairs!' Eye contact, with a smile."

"Every dance organization has its own unique flavor, influenced by its history and current group make-up and the personalities of the volunteer leaders. Let's not drive ourselves crazy trying to find our identity as a group. . . . We need to keep hold of the essential tradition yet welcome innovation as a complement of styles, not as a substitute."

"Preserve the antique (50+ years) and explore the new."

"I personally welcome change when that change reflects growth. I'm interested in the living form, not the museum replica."

". . . inclusive (not exclusive), with a sense of the continually unrolling history of the dance community . . ."

". . . I hope that LS is the type of organization that can hold fast to valued traditions - yet be open enough to other views, thoughts and styles to be inclusive and accepting. . . . Vision = reality and the only way we truly grow is through change."

"That doesn't mean dances are low energy, just that dancing to or with the music comes first."

". . . people came out of the legacy of Pappy's summer workshops. They came to the summer workshops because Pappy taught them how to square dance and round dance. . . . Leaders brought the real 'plums' from their dance experience both old and new. We studied dancing and we practiced dancing. We learned how to choreograph dances and they became doodles on the covers of the yearly syllabus. We learned the essence of the dance as much as we learned the individual dance. It all went together."

". . . light, joyous, and reasonably unregimented."

LSF STYLE/CORE -- PART II

by *Doli Obee*

I am going to speak to your second request first. I agree with the Foundation's stated purpose to "recall, restore and teach the folk dances of the American people." I agree with the listed dances - squares, contras, rounds, mixers and quadrilles in that order. Related folk strains such as English and Scottish also seem appropriate.

When Dad discovered the western square dance one of the most alluring things to him was its vitality and what he felt to be a distinctive American quality. These were the dances of a vibrant, confident young country. He said of *The Round Dance Book*, "I want it to somehow carry the hilarious joy, the laughing abandonment, the rhythmic ecstasy, the contagious good fellowship without which the dances are nothing at all." During the early Fellowship days this was true of our dancing. I remember a cotillion at the Broadmoor at the end of a summer session. The Calico and Boots dancers had been invited to join us and everyone was eager for a wonderful evening. There were so many requests for favorites that the dancing was almost non-stop. It was pure joy. Hotel guests who wandered in to watch were mesmerized by the skill, vigor and tempo of the whole floor. I wouldn't have thought to call it comfortable, but rather vibrant, very much alive, and most of all, wonderful fun. While I can't possibly dance that way today, I rejoice for those who can.

In the March issue of the *Dance Circle* I was very pleased with the message of Danstradamos. I heartily agree that if we are wise and joyful stewards of this precious heritage we can pass it on in all its vigor. I would add love to wise and joyful, for love is the lubricant that holds us smoothly together. In fact, from the accounts of Terpsichore's Holiday it sounds as if a revival is in the making. So far as the particulars of dance execution go, competent leadership should take care of any problems in technique.

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Aging, I find, is filled with having to give up things one has loved to do. I don't often dwell on my losses, but I always cheer as my family carries on with enthusiasm many of those I have loved to do and will never do again.

Editor's note: Doli Obee is the daughter of Lloyd and Dorothy Shaw, mother of LSF President, Enid Cocke. Her husband, Don Obee, was one of the early presidents of the Foundation.

These thoughts are from a letter sent to Don Armstrong in response to his request for member's opinions in regard to LSF "style" and "core dance forms." It is printed with permission.

* * * * *

CALLER'S FORUM

by Harry Clarke

A very frequent occurrence at a dance is that, as contra sets are being formed, the experienced dancers move immediately to the top of the sets, closest to the caller. The less experienced timidly join in at the foot. The result is that those who need help the most are the farthest from it, and those better able to survive without aid, enjoy the benefits of better hearing, attention, etc.

Some time ago, when I was calling in Charlotte, NC, there was one large and aggressive, though pleasant, dancer who was always in the first spot. He would be followed by the better dancers. The beginners would be way down there where I could hardly see them.

This is what I did in response to the situation: to start the walk-thru, I called for the top couple to cast to the bottom, followed by the others. Of course, this inverted the set. The beginners were now right under my eye where I could see what was happening to their efforts, and the "hot shots" were at the bottom learning how the "other half" struggled.

This solution would have to be employed carefully and sparingly, but it does convey a message, and it does work!

WHAT KIND OF DANCE ARE THEY PLAYING?

by Dr. Will Adams

We can all remember when we went ballroom dancing the first time after having a few lessons. Odds are we did not rush out on the floor when the band started playing. We were self conscious, and perhaps we weren't even sure what dance we should do to the music the band was playing. We furtively looked around the floor to see what others were doing. Our confidence may have sunk even lower to see that some couples were doing one dance, others another. Finally we might have asked our friends, "What kind of dance are they playing?"

Most dance teachers tell us much about patterns, timing, techniques, and styling. But few ever tell us much about the music. We simply assume that if we have been learning a rumba step, the record the teacher plays must be a rumba. But there are clues in most music that tell us what to dance.

Most of us know that the melody, harmony (chords), words, or even the title tell us nothing about the dance. "Til I Waltz Again with You," for example, is a fox trot. What we dance to is the beat, or more properly, the rhythm. We could dance to a drum with nothing else (many people do). But what is "the beat?"

There are four elements in music that constitute the beat, or the rhythm: counts per measure, location of the accents, off-beats, and syncopation. Let's look at these one at a time.

Counts per measure. A measure is the main unit of music after the individual note. Most music that we dance to is written in 4/4 time. This means that each measure (sometimes called a bar) has four counts in it, and that each quarter note gets one count.

Of course, the waltz is written in 3/4 time. This is read not "three-fourths" but "three-quarter time." And some music, such as most sambas, meringues, and occasional polkas, is written in 2/4 time. There are, of course, many other possibilities: 6/8, 9/8, 12/8, even 5/4, but one rarely encounters these in ballroom dancing.

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Accents. If most dances are 4/4 timing, what distinguishes them? After we have determined the number of counts per measure, the second thing to look for is location of the accents.

Most of us know that fox trot music is accented on the first and third counts. We could count it 1, 2, 3, 4. The waltz has an accent on the first of the three counts. We count it 1, 2, 3.

The rumba has accents on all but the second count. Cha cha, west coast swing, and polka have accents on all four counts. Samba music is accented on both counts.

For fox trot and waltz, the number of counts and accents is enough to identify them. All other dances need one of the other two elements of "the beat."

Off-beats. Sometimes there are beats, but not counts, in between the main counts. When counting the beat of the music out loud, off-beats are usually indicated with the word "and" or the symbol "&."

For example, tango music has no accents on any of the four counts, but there is one accent in each measure on the half-beat before the first count. &-1, 2, 3, 4, &-1, 2, 3, 4. Cha cha music has a steady, even, double time: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &.

Rumbas are similar to cha cha, except that they mess around with the second count. The classic rumbas from the 1940's simply left it out, counting 1 & . & 3 & 4 & 1 & . & 3 & 4 &. Think of the song, "Amor." More recent rumbas triple time the second count, but without an accent: 1 &-uh-2 & 3 & 4 & 1 &-uh-2 & 3 & 4 &. Think of the songs "Besame Mucho" and "The Shadow of Your Smile."

Sambas and meringues have an unaccented beat half-way between the counts: 1 & 2, 1 & 2.

Latin rhythms are never syncopated. Swing dances, however, introduce this fourth element.

Syncopation. Syncopation refers to small, unaccented beats that fall neither on the counts nor half-way in-between. Generally, they are three-fourths of the way between two counts. Syncopation is the main indicator of swing music, although some is also found in fox trot. When counting the beat out loud, syncopations are usually indicated by "da-" (as in da-boom,) or by "uh"

(continued next page)

(as in uh-1, uh-2, uh-3, uh-4.)

For example, West coast swing, like cha cha, accents all four counts. But while cha cha has those unaccented beats half-way between each pair of counts, west coast swing music has unaccented beats between each half beat and the next count. We could count it: uh-1, uh-2, uh-3, uh-4, or da-BOOM, da-BOOM, da-BOOM, da-BOOM.

East coast swing (jive) music is accented the same as fox trot, on the first and third counts. The difference is that jive has much more syncopation. We might count it: uh-1, uh-2, uh-3, uh-4, or da-BOOM, da-boom, da-BOOM, da-boom. Think of the main theme from "In the Mood."

Summary. Since it is neither melody nor harmony nor words nor title that determines the appropriate dance, but the beat or rhythm, it follows that the same song may be played as different dances. "Tea for Two" was a fox trot until it became a cha cha. "Three O'Clock in the Morning" is sometimes a fox trot, sometimes not. I have heard "Perfidia" and "The Shadow of Your Smile" played both ways. I can play the song, "Blue Moon," on the piano so that in two times through it uses eight different dance rhythms.

Dancers should remember that musicians, like dancers, are artists. Like dancers, they often take artistic license with a performance. Consequently, some music may be ambiguous.

It is not unusual to hear music that is clearly a Latin beat, but could be either rumba or cha cha. If a band adds an off-beat after the second count of the samba, it may sound more like a cha cha. Certain music may obviously be swing by virtue of the syncopation but it is not clear whether it is east coast or west coast swing. Some fox trots can double as west coast ("Tuxedo Junction.")

So when the band strikes up, don't worry about what others are dancing and don't ask "What kind of dance are they playing?" Just count the beats, note the accents, and listen for off-beats and syncopation. And Dance!

Editor's note: Dr. Adams and his wife Eleanor have taught ballroom dance in the Kansas City area for many years. They hold the Bronze and Silver Teaching Certificates from Brigham Young University.

WANTED: DANCE-TEACHER TEACHERS

by *Kris Litchman*

Would you like to share your dance enthusiasm by helping other people learn how to teach traditional dances to children? Do you have any connections with school or recreational or church groups who could use your expertise? Are you familiar with dance music and instructions, especially LSF materials?

We'd like you to set up and teach teaching workshops, using Lloyd Shaw materials and philosophy. Who might need you?

- School districts, especially connected with music programs;
- Recreational organizations such as the YMCA and community centers;
- Dance camps.

You can undoubtedly come up with lots of similar suggestions.

Be brave! Call the school district office to see what sort of inservice programs the district offers and what conventions may be coming up in your area. Call or write to the directors of other organizations. Let them know you're interested in presenting a dance-leadership workshop that can enhance their programs.

Years ago, the Lloyd Shaw Foundation presented workshops on how to teach traditional dance through universities for teacher accreditation. Each lasted for several days. Today's teachers have different needs. I see a trend toward smaller, shorter workshops, as teachers don't seem to need new accreditation hours, and prefer shorter, locally presented workshops.

You might work with a huge school district that wants a district-wide dance program, or a group of first-grade teachers who want to dance one afternoon a month. Program administrators may know little about dance, but they do know how many teachers or leaders will be involved, and how much time and space they have available. Tell them what the LSF programs offer, and ask

(continued next page)

them what they need. Together you can design a workshop, adapting your material as necessary. You won't be able to whip through all 80-odd dances in the manual in an hour or two, but you can give teachers an idea of what they can do on their own.

My own preference is for a hands-on (in this case, feet-on) workshop. I'd make sure to include these ideas in any workshop you might present, no matter how brief:

1. Choose a variety of material that will give a feel for the various music, rhythms, formations, and ethnic backgrounds that are included with LSF programs.
2. Teach a dance with a minimum of standing and explanation, letting the learning leaders do the dance. Then discuss the techniques you used for teaching the dance, especially for any tricky parts like a partner change or a clapping sequence.
3. Show inexperienced dancers how to read and interpret dance instructions, and how to hear and follow beats. This, of course, is not a simple matter, but you can get a start on this in even a brief time.

If you have several days to work with potential dance leaders and teachers, you can include practical information on teaching techniques, using music equipment, and setting up dance programs for their particular situations. Let people practice teaching dances to the other participants as they would present them to their own students. The more you can get your workshop attendees to participate in the fun of dancing and the practical applications of teaching dances, the more they'll enjoy and remember what you teach. Best of all, they'll want to share the dances with their students.

If you're able to tie in with a school district or other group, or with a music or teachers' convention, they'll probably do your advertising for you. If you work with a dance camp, give the camp director any suggestions you might have for people who would be interested in your workshop.

For LSF materials and catalog, contact the LSF Sales Division, PO Box 11, Macks Creek, MO 65786.

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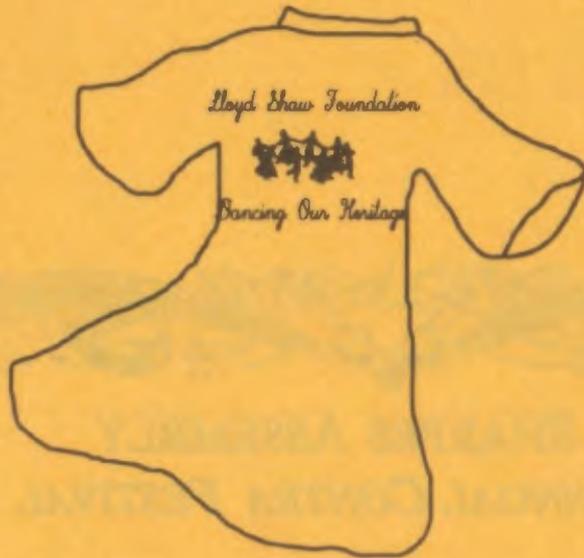
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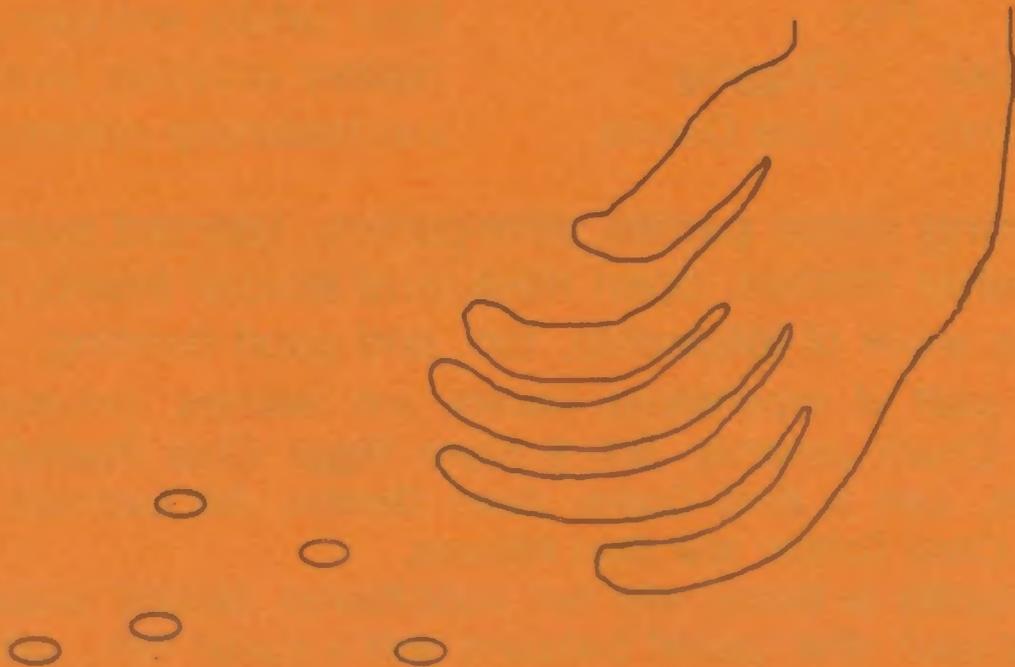
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THINKING ABOUT DANCE: DANCE CAMP ANGST

by John M. Forbes

(Here's a dance camp column I've been trying to write for about three years. It was finally inspired by a family reunion I attended last July. Many concepts transfer easily between the two. The term, "Dance Camp," refers to any 4-6 day situation where, basically, you dance in classes during the day and have a dance party at night. Many other organized activities might take place too: singing, skits, discussions, crafts, etc. The event may be called a school, a week, a conference, or a workshop.)

Let's be blunt about the matter! There are some dance camps across the land that seem to be a collection of cliques, of special interest dance groups. New dancers attending for a first time often find it hard to be assimilated into the group as a whole or into the clique of their particular dance interest. They are confronted by a number of self-selecting inclusive groups who do not seem to welcome others, outsiders, temporary newcomers. This column is for those on the outside, for those on the inside, and what dance campers need to consider for the good of our overall dance environment.

First, many dance camps are a form of family/community reunion. If you have attended the same camp for a number of years, you are used to meeting, dealing with, sharing classes with, an almost set core of participants. Others come and go, but these folks always seem to be there. You've shared a set of past experiences with them. Some were pleasant, some funny, some painful. You remember the feeling as well as the friendship. You'd like to reconstruct it, have a re-run if you will, of the same good-feeling events. Conversations left in mid-sentence a year ago are taken up again right where the participants left off. In a sense, you are growing older together but seeing only the best in one another.

(continued next page)

The most difficult cliques often have this common thread, too: Those at the "middle-level" in leadership circles want to grow in stature, want to be invited to give workshops, call dances. Other people in the chosen group are those who can provide these increasingly visible calling/leadership opportunities. You want to move from the ranks of middle-level star to top-level star? These are the folks who'll get you there. Here the clique is primarily joined and perpetuated for personal/political gain in the dance world; any other reason is secondary. The need, unconscious or deliberate, is to isolate, even eliminate, potential future competition.

Then there is the matter of "I know what you know." Your dancing skills, knowledge, are known quantities to me. I don't have to take time to develop them with you. Nor you with me. Our mutual respect is already in place. It's so efficient, so easy, there's no need to bother with other folks who may/may not be at our level.

For new campers, these nuances are hard to understand, to assimilate instantly, to forgive, to transcend. New folks engage the camp at its current state with no historic elements to aid in the bonding process--to other campers or to the camp's goals in particular. Understandably, it's a slightly insecure world for a newcomer in need of validation. Being ignored or shut-out by veteran campers aggravates the problem.

The need for validation comes from any newcomer (some returnees, too) establishing that their background and skills are adequate to the dancing tasks at hand. It may take a day or two to find out on their own that, yes, they have what it takes and are doing just fine, that they are not the worst dancers in town. But by then there is the serious risk that negative attitudes, feelings may be firmly in place. Up-front perceived rejection (even though it's no more than exclusion caused by re-bonding of old friends) can be discouraging, frustrating.

Worst case scenario: The camper returns home, talks negatively about the week, about those who rejected her/him. These would-be stars thus lose access to potential dance calling/workshop situations. Dancers caught in such a negative experience often leave the
(continued next page)

dancing arena for another less-threatening hobby. The dance world loses a huge amount of potential. The dance camp loses a possible yearly returnee and a whole lot of her/his friends, too. If the dances programmed for the week are built on couples, a serious gender imbalance enrollment can also generate feelings of rejection.

A couple of thoughts on how to improve such situations: Returning campers, use your first twenty-four hours at the camp for personal actions fostering inclusion. Make it a point, in classes and at evening parties, to dance with strangers. The dances will be simple anyway, and (in my personal opinion) short on aesthetic return. What better time to add the impact of acquaintance and support to strangers, widen your circle of contacts in the dance world. Compliment honestly when and where possible. To borrow a phrase, you can never know too many dancers. Start with a simple question: "What is your dance situation back home?" You'll be amazed at what this does for tentative newcomers.

If you're one of the new folks? Realize the world you are going into. It has a past. Historic personal relationships are being reformed. Do not be intimidated. Ask someone to dance with you, no matter your gender. The first day or two, dance with as many different people as possible. Find a point of complimenting whenever possible and do so.

A dance camp is a living entity. Share it today; pass it on to future dancers tomorrow. Do what you can to preserve its integrity, its usefulness, its joy. Find your satisfaction in what you know, who you remember from the past, but also from those people and dances you will meet for the first time.

TIMING FOR CALLERS: CHANGING DIRECTIONS -- CONTRA DANCES; PART X

by Dick Leger

The first contra dance I introduce at the caller's school on timing is named "The Becket Reel" by Herbie Gaudreau. This dance came out on record as "Slaunch to Donegal" and was recorded by Don and Marie Armstrong quite a few years ago. I was lucky enough to get this dance directly from Herbie Gaudreau over the telephone. He had called me to ask about a figure I had done at Square Acres, a well known New England dance hall. After I gave him the information that he wanted, I then told him I was leaving for Toronto, Canada, and asked if he had anything I could use. Becket Reel is the dance he gave me. I featured it in my presentation to the Toronto District Callers and Leaders Association. When Herbie gave the dance to me, it didn't even have a name. As a matter of fact, I didn't even have it written down. When I returned from the weekend, I called Herbie and told him how well it had been received. I told him I had to send the directions to the dance and, also, the name. He thought for a while and named it The Becket Reel.

Becket Reel: A couple facing couple contra. Allemande left with the corner (the one next to you, not across the set). Swing your own. Slant left with a right and left thru, with the new couple across right and left thru. Same ladies chain over and back. Same four left hand star; right hand star to an allemande left.

Joe's Contra: An alternate duple. Line up men in lines to your right facing their partners across from them. Try to have at least six couples in the set. The first two people nearest the caller will change places with each other. The third couple do the same along with the fifth couple, etc. Ready for the dance. Actives (those that crossed over) do sa do. Inactives do sa do. All men swing corner and put her on the right. Long lines go forward and back. Ladies chain over and back. Right and left thru across the set; half promenade back (men passing left shoulders) to own line.

(continued next page)

When you repeat the dance, you will notice that everybody won't be able to swing a corner; don't panic. The ones that do swing will do the ladies chain over and back, along with the rest of the dance. During the right and left thru, the caller should tell the ends to cross over, and they will be all set. Active people will progress one spot away from the caller each time through the dance. The inactives will also progress, but they will move one spot towards the caller each time. When the actives reach the end and cross over, they become inactive. When the inactives reach the head (towards the caller) and cross over, they will become actives.

OXO: a duple proper contra. A six couple dance with no cross over. The head couple will take both hands with partner and chasse down the middle to the end. While they are doing that, the end couple will come up to the head, moving outside their own line. Each couple will then do the other part. All go forward and back. The first four people will circle left, the next four will star right, and the last four will circle left. Each foursome will reverse (circle right, star left, circle right.) All face the music and follow the lead couple (men left, women right) to the end of the line. Lead couple will make an arch, and all others will duck through to come all the way down to start the dance again. When teaching, be sure to warn the couple making the arch that they are the ones who must come down the outside of their line to begin the repetition of the dance

The Becket Reel.

Author: Herbie Gaudreau

Recorded by Don & Marie Armstrong, "Slaunch to Donegal"

	<u>5 With the Corner Allemande L ;</u>
1 _____	5 <u>Swing your own partner</u> .
1 _____	5 <u>Slant left, Right & Left Thru</u> .
1 _____	5 <u>New couple across R & L Thru,</u>
1 _____	5 _____ <u>Same Ladies Chain,</u>
1 _____	5 _____ <u>Chain Back</u> .
1 _____	5 <u>Same Four Left Hand Star</u> .
1 _____	5 _____ <u>Right Hand Star</u> .
1 _____	<u>5 With New Corner Allemande L</u>

(continued next page)

Joe's Contra

Author: unknown

Formation: Alternate Duple

1	_____	_____	_____	_____	5Actives	_____	_____	Do sa do,
1	_____	_____	_____	_____	5Inactives	_____	_____	Do sa do,
1	_____	_____	_____	_____	5	_____	_____	Swing the Corner,
1	_____	_____	_____	_____	5Long Lines	_____	_____	Forward and Back,
1	_____	_____	_____	_____	5	_____	_____	The Ladies Chain,
1	_____	_____	_____	_____	5	_____	_____	Chain Back,
1	_____	_____	_____	_____	5	_____	_____	Same Four Right & Left Thru,
1	_____	_____	_____	_____	5	_____	_____	Half Promenade Back,
1	_____	_____	_____	_____	5Actives	_____	_____	Do sa do*

*ends cross over every other time

OXO

Proper Duple

Author: unknown

Music: any slow jig or reel

1	_____	_____	_____	_____	5	_____	_____	First cpl down - last cpl up,
1	_____	_____	_____	_____	5	_____	_____	First cpl down - last cpl up,
1	_____	_____	_____	_____	5	_____	_____	Long Lines Forward and Back,
1	_____	_____	_____	_____	5	_____	_____	OXO,
1	_____	_____	_____	_____	5	_____	_____	The other way back,
1	_____	_____	_____	_____	5	_____	_____	Face the music - Leaders cast,
1	_____	_____	_____	_____	5	_____	_____	Leaders arch - Others under,
1	_____	_____	_____	_____	5	_____	_____	_____
1	_____	_____	_____	_____	5	_____	_____	New leaders down-last cpl up,

* * * * *

CONTRATOONS*by Marie Armstrong*

The Lloyd Shaw Foundation has recently released a new series of tunes for traditional dance on both CD and records. This collection of contra and square dance music was recorded on new digital 24-track equipment in our AudioLoft Studios at Mack's Creek, Missouri. The project

(continued next page)

was personally directed by Don Armstrong and engineered by Brad Edwards. As many LSF members know, Brad is not only a great sound engineer but also a multi-talented dance band musician.

First, Don selected an excellent group of Missouri musicians. The fiddler, Travis Inman, has been the State of Missouri Fiddling Champion a total of eight times. That, in an area full of excellent fiddlers, says a lot. All the other musicians are equally talented. Dancers and leaders are already enjoying the variety of lead-instrument sound provided by Rick Hargrove's piano and Brad Edwards with both his acoustic guitar and "Scruggs' style" banjo. It's all backed up by the solid beat of Alita Stoneking with rhythm guitar, Rick with rhythm piano, and Brad filling in with banjo rhythm on top of his superb bass work. Also, if you listen closely, you can hear just a hint of drums and rhythm accordion now and then. It was fascinating to watch the musicians change leads but never, never lose that all-important, steady rhythm. If you ever get a chance to sit in on a recording session, you can really appreciate the music that the Foundation produces.

Each makes-you-want-to-smile tune is played in traditional style with a suitable 4-count intro and lasts about six minutes, at a strict but comfortable dance tempo. In most cases, the music has not been recorded by other bands.

Long before the recording sessions, Don selectively questioned a number of contra/square dance leaders and bands, and chose both the tempos and the number-of-times the tunes are played to fit the averages suggested by them. Actually, he agreed. They are just right!

The music has been released here in the United States on both CD (with nine tunes) and four records (each with two tunes) and may be ordered from the LSF Sales Division. If you wish, you may also order by phone and credit card. European buyers may order directly from Tanz Records - Walter Kogler - in Germany.

TWO CONTRAS FROM ENGLAND

by *Henry Garfath*

When my daughter was quite small, she was fascinated by windmills or "mindmills" as she used to call them. The idea for this dance came to me whilst watching her dancing round a model windmill I had set up in our back garden.

MINDMILLS

Formation: Three couple longways proper (triplet)

beats movements

- 16 1st couple **cross** and **cast** to middle to **LH turn 1 3/4**.
- 16 **Three hand RH stars** (actives: man down, woman up,) then **1st couple LH star 1 1/2**, while **other couples** do a **partner tag** to change ends.
- 16 **Repeat stars**, (other end, same trios), then **1st couple LH turn 1 1/4** while **others partner tag** back to place.
- 16 **Straight hey across** (actives: man down, woman up) finishing by 1st man collecting partner and taking her to bottom (cf. "Fandango.")

RETURN OF THE ANTELOPE

Formation: Three couple longways proper (triplet)

Music: The dance was inspired by the signature tune for a children's television series, but any well phrased reel or jig will work.

beats movements

- 16 **Actives cross** between middle couple to make waves on the side; **balance up and back**; **actives RH turn RH corner**
- 16 **Actives balance** in waves again; **LH turn LH corner**; **swing partner** to end in middle facing down

(continued next page)

- 16 **Actives and bottom couple LH turn and pull by L** (along line) while top couple the same with partner (across the set,) then start a **grand chain** (actives with partner, 2nd and 3rd couples along the line)
- 16 Complete the **grand chain**, then **all swing partners** to end proper.

* * * * *

REGIONAL CONTACTS

The following people have volunteered to be **Regional Contacts** for the LSF. Thank you! If you need event flyers or posters, please contact the person who lives closest to you. We welcome additional volunteers for other parts of the country and world!

Merell Folsom

150 Stafford Court
Colorado Springs, CO 80904.
Telephone: (719) 630-2240.

Henry Garfath, "La Loma,"

18 Halls Farm Close,
Winchester, Hants
SO22 GRE, England.
Telephone: 01962-885628.

Pat & Bob Kelm

N7701 Pence Lake Road
Deerbrook, WI 54424-9551.

Anna Pappas

8817 Copenhaver Drive
Potomac, MD 20854-3008.

Dick Pasvolsky

31 Newton Ave.
Branchville, NJ 07826
Telephone: (973) 948-3878.

PROBLEMS IN PRESENTATION OF TRADITIONAL FOLK DANCE

by L. DeWayne Young

Editor's note: The following article is excerpted from a paper written by L. DeWayne Young, Co-Founder of the National Folk Organization of the USA. The paper was presented before the 28th C.I.O.F.F. World Congress, October 10-19, 1997, Thessaloniki, Greece. The paper is excerpted with the author's permission. For a copy of the entire paper, which also discusses problems in staging performances of American dance that are interesting to the audience but also true to the culture being presented, write to 359 S. Cleveland Ave., Blackfoot, Idaho, 83221.

Every nation has its own folklore and folk dances which leave impressions in the minds of the people and exert significant effects on character formation of the nation.

Americans are heirs to a history of folklore and folk dance that remains uniquely their own. It derives from many cultures and was brought to our shores by immigrants who each had native dances, folkways and traditions. From all this grew a style: "American."

Historically, American folk dance has found its homogeneity arising from occupations, and regional or ethnic identities. In a culturally diverse nation like America, in a nation that came into being so recently and rapidly, and in a country which assimilated immigrants and all their cultural aspects, one of the first problems in presenting traditional American folk dance is to define that which has become "American."

The dance most readily identified as American is the square dance, with its most uniquely American element, the caller. Dorothy Shaw's chart showing the ancestry of American Square Dancing¹ demonstrates how dances from other nations became truly American in form.

The square dance is uniquely American. Bits and pieces of Americana have been woven into the dance and
(continued next page)

represent historical development and backgrounds of American life. Much of the format, folk dance movements and the terminology incorporated into the square dance were brought by early emigrants from other countries to the United States. Parts of the French quadrille, Irish jigs, English reels and Spanish fandangos have been blended with American folkways and customs into the square dance.

Settlers in the New England area perpetuated precise measured European court quadrilles danced in a square formation, and contras or country dances, done from facing lines and following set patterns called out by a prompter.

The Appalachian mountain region contributed the running set, an exuberant English folk dance formed by one large circle of couples who follow figures freely chosen by a caller.

Dancers in western states like Texas, Colorado, California and others fused the square formation of the quadrille and figures from contras with the lively freedom of movement in the running set. This hybrid was called the western square dance for a time, and later became known simply as the modern American square dance.

Resourceful pioneers in isolated settlements combined the remembered fragments of folk dances from their native lands with their own original additions into regional square dance figures that varied widely. These variations were only occasionally introduced into new regions by itinerants or new settlers, and even then, seldom in original form.

Prompters or callers chanted or sang improvised directions for the made-up figures and filled in with "patter" to allow time for execution of the dance figures. Rhythmic accompaniment was composed of hand clapping or tunes from the old countries. Accompaniment was often on fiddle, fife, banjo, dulcimer, guitar or harmonica.

Movements for early-day dances were easy and simple enough to master during the evening's dance. Some were directional ("bow to your lady and give her a

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swing"), while others incorporated terms depicting local life ("swing the little sage-hen, or girl from Arkansas or Grandma.") Others used special terms from foreign folk dances ("allemande" and "do sa do" from the French "dos a dos.")

American square dance developed special language, specific figures and patterns, especially for regional dances and became set for an entire square dance call such as "Arkansas Traveler," "Texas Star," "Cage the Bird," etc.

Early American varieties of the square dance repeated simple movements for each of the four couples in turn; there would be a fill-in movement involving all the dancers; and an introduction and ending would complete the dance. A caller was free to choose the fill-in, the introduction and ending calls to go with the set figures.

Some early square dance calls were sung and some had specific old-time tunes. Most, however, were done to patter calls chanted in time to the tune.

Dance steps were varied in the regions: jigging, skipping, Appalachian clogging and Texas two-stepping.

Significant research and standardization was done by such persons as Dr. Lloyd "Pappy" Shaw and before him, Mr. and Mrs. Henry Ford. In his *Cowboy Dances* Dr. Shaw said: "They (the old square dances) are a living bit of the colorful days of the Old West. Beaten out by hand in the crude forge room of necessity, they are an authentic witness of the life of our fathers . . . fashioned from old fragments of dances that had been carried by ox team from many lands. Perhaps one day they will all quiet down to one great American folk-dance form."²

Pappy Shaw brought his research on the various regional styles, music and calls to summer classes and workshops for dancers, callers and national leaders in folk dancing, teaching and recreation. After World War II, the square dance movement rose to the level of an American fad; thousands of clubs rose up, local, state and national square dance organizations became popular and the recovery of the US after the war led to better sound systems, bigger halls, and wonderful records of music. All

(continued next page)

these elements perpetuated the square dance to a national movement. Standardization of calls, set figure patterns gave way to "hash" where innumerable combinations gave callers free reign over extemporaneous composition of a square dance call and challenged dancers to pay attention. The speed of the new square dancing demanded the dance step become a swift, smooth, gliding walk.

Standardization of the square dance allowed dancers to participate anywhere in the world. But regional types of square dances are still around, based on old-time and simple figures. But the American folk dance today, the one that draws the crowds of dancers is the organized version. Square dancing can be watched and enjoyed, but is basically not a spectator activity. It is a vital and challenging participation dance.

An Integral part of the American square dance is the Round dance. Basically round dances are old-time couple dances, some choreographed to well-known tunes of a particular time; others were mixer rounds so partners could change. Today, round dances are choreographed to all rhythms: rumba, foxtrot, waltz, swing, etc., with steps borrowed from ballroom and foreign folk dance.

As stated above, regions throughout the USA kept folkways, traditions and folk dances of their settlers more unto themselves. But as time passed, these dances acquired specific characteristics of their inhabitants. Appalachian clogging takes its characteristics from English, Irish, Black and Indian elements. Today Appalachian Big Circle, Clog, Buck and others; Texas schottisches and two-steps; and New England contras all form part of the mosaic of American folk dance, right along with square and round dances. In their present forms they constitute the repertoire of American folk dance.

¹Shaw, Dorothy. "The Story of Square Dancing - A Family Tree." Los Angeles: Sets in Order, 1967.

²Shaw, Lloyd. *Cowboy Dances*. Idaho: The Caxton Printers, Ltd., 1939.

CONVERSATIONS ABOUT CONTRAS

by *Glen Nickerson*

Contra-dancing has been defined as dancing to the phrase of the music. The phrase is normally considered as four musical bars (or measures) or 8 major musical counts. Sometimes the fixation on the 8 counts leads to dances being developed that ignore the rest of the musical construction. The title of the dance Eight Count Special reflects this thinking in that each movement requires eight counts of music, even though the dance choreography does follow the AABB construction of most contra dance music.

Most (but not all) contra and square dance music is built on a 32 bar (64 count) sequence that is divided into four 16 count parts, with each A or B part consisting of two 8 count phrases. The reliance on the 8 counts sometimes leads to dances that ignore the A and B parts, resulting in "bridging" of 16 count movements between the A parts, the B parts, or between the A and B parts. In itself this is not 'bad' as the choice of music can compensate - music without a definite difference between the parts can make the dance flow quite smoothly. However, a general rule is that if the choreographer wants to use a 16 count move, such as Contra Corners or a Hey, that move should be matched to a 16 count part of the music. One dance of which I am aware has a Hey for Four bridging the last half of A2 (8 counts) and the first half of B1 (8 counts); a simple rearrangement of the same moves could avoid that and result in a 'better' dance with the Hey in either a full A or B part.

Here is a sequence of moves in a duple improper dance that might illustrate the 8 count syndrome: corner swing, pass thru and turn back, circle R 3/4 (4 counts) and L 3/4 (4 counts), partner swing, right and left through, ladies chain, left hand star, do sa do. Each takes 8 counts but there is no effort to match the AABB construction. This, I think, is an effort by dance creators to provide variety - after all, if ladies chain, or right and left thru, were always 'over and back' in 16 counts to match an A or B part, and the dance

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were limited to 64 counts, the variety in contra dancing would be quite limited.

But, we must not get too carried away in trying to provide variety. There are some callers who totally ignore the musical phrasing - and do what some of us call "square dancing in lines." Here is what I call a "horrible example" - the creator and the title of the dance will not be named to "protect the guilty." Even the moves involved will not be specified, just the counts of each move. Try to match this sequence with either an 8 count phrasing or with 16 count parts of the music: 8-4-2-22-4-2-6-6-8. Note also that those add up to 62 counts - the same author has dances of 66 and 68 count sequences, as well as some of 64 counts. We can only assume that he uses 'boom-chuck' music with no definite phrasing, and that he either resets the needle during the dance or that he loses or gains a beat or two while calling. Those of us who believe in the contra-dance activity must be on guard at all times and work diligently to counter this trend. Contra-dancing is too nice a dance form to become infected with the "modern square dance virus"!

Here is a dance that I like and have used many times, both in its original form and in a slightly modified form. Again, a slight change can make a good dance match the musical phrasing.

NORTH SIDE SQUARE

By: Elie Bortz

Formation: Becket

Original	Part/count	Variation
All Forward and Back	A1 (8)	Across, Ladies Chain
Across, Ladies Chain	(8)	Flutterwheel
Flutterwheel	A2 (8)	Slant L, R & L Thru
Slant L, R & L Thru	(8)	Across, R & L Thru
Across, R & L Thru	B1 (8)	Same 4, LH Star
Same 4, LH Star	(8)	Same 4, RH Star
Same 4, RH Star	B2 (8)	Pass Thru; Ptr Trade
Pass Thru and Ptr Trade	(8)	All Forward and Back

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Note that the sequence of moves is exactly the same in each, and the only difference is that in the variation the moves have been "offset" or moved up by 8 counts. The two R & L Thru's now match the A2 music and the two Stars match the B1 music. The dance is acceptable and quite danceable either way, but the music used may determine which of the two to use. The original is best when using music not strongly phrased. Elie did indicate to me that the dance was developed for a group of square dancers, hence the title. For those who are unfamiliar with Partner Trade, use California Twirl.

With proper and consistent attention to the musical phrasing, we in the contra dance activity can assure that contras retain their appeal for many years to come. Variety in the dance is a desirable goal, but we must also resist the temptation to completely ignore the musical construction and to do "square dancing in lines."

RMDR GUEST NIGHT

by Diane Ortner

Guest night at the Rocky Mountain Dance Roundup will be held on Wednesday, July 8, 1998. The annual membership and board meetings will be held that afternoon and all are urged to attend. 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.

The fee for the evening "Guest Night" will be \$5 per person. If you wish to eat with the group, the fees are \$5 per person for lunch and \$6 per person for dinner, but I will need to know by June 22nd if you are planning to come so that I can give the university an accurate meal count (see my address inside back cover).

If you are going to be in the area on July 8th, plan to join us for our meetings and the evening dance!

ORAL HISTORY PROJECT UPDATE

by *Bob Brundage*

This project started in May, 1996. The first interview was conducted by Dr. Bill Litchman, Director of the Lloyd Shaw Foundation Dance Archives in Albuquerque, New Mexico. When I moved from Connecticut a year earlier, I volunteered to help with the alphabetizing and filing of the 30,000 publications, caller's note services, and syllabi in the Archives. This work reminded me of so many memories of my 60 years in the activity that Bill suggested we record them on tape. As the *Sets in Order* Hall of Fame portraits are hung in the dance center, we concluded that an effort to get similar life stories from the living honorees would be worthwhile and, in fact, necessary.

I decided that I might as well include the CALLERLAB Milestone and Roundalab Silver Halo recipients and as many other "Old Timers" around the country as I could reach.

This project was not intended to be a history of square dancing *per se*, but a history of some of the people who helped shape the activity as we know it today. I'm sure there are literally hundreds of leaders I have not recorded who made a significant contribution to square dancing in their own region, state, or local area.

I recorded some of the active callers on their way through Albuquerque, others at the '96 and '97 National Conventions, at the CALLERLAB convention in Los Angeles, and at the annual contra dance weekend in York, PA. Other trips took me to California, to Colorado, and through the mid-west to New England. A few were interviewed by telephone, many at their homes.

Now the big job of transcribing these 100 tapes into print begins. Anyone who would be willing to help transcribe is asked to write to the Lloyd Shaw Foundation Dance Archives, 5506 Coal SE, Albuquerque, NM 87108 or directly to me at 412 Alvarado SE, #206E, Albuquerque, NM 87108.

The following dance leaders have been recorded for
(continued next page)

this project:

SETS IN ORDER "HALL OF FAME AWARD" RECIPIENTS: Varene Anderson, Don Armstrong, Al Brundage, Marshall Flippo, Cal Golden, Lee Helsel, Arnie Kronenberger, Frank Lane, Johnny LeClair, Dick Leger, Melton Luttrell, Jim Mayo, Bob Osgood, Nita Smith, Dave Taylor, and Bob VanAntwerp.

CALLERLAB "MILESTONE AWARD" RECIPIENTS: Stan & Cathy Burdick, Bill Davis, "Decko" Deck, Herb Egender, Jerry Haag, Jim Hilton, Jon Jones, Lee Kopman, Martin Mallard, Osa Matthews, Bill Peters, Dr. Ralph Piper, Art Sheperd.

ROUNDALAB "SILVER HALO AWARD" RECIPIENTS: Irv and Betty Easterday, Eddie and Audrey Palmquist, Nita Smith, Norma Wiley.

OLD TIMERS: Pancho and Marie Baird, Red Bates, Ken Bower, John Bradford, Cliff Brodeur, Tex Brownlee, Allan Brozek, Cal Campbell, Joe and Phyl Casey, Bernie Chalk, Curly Custer, Mil Dixon, Bob Fisk, Max Forsyth, Dot Foster, Gib Gilbert, Terry Golden, Betsy and Roy Gotta, Dave Hass, Chip Hendrickson, John Hendron, Bob Howell, Bill Johnston, Ken Kernan, Ernie Kinney, Frank and Phyl Lenhert, Glen Nickerson, Nita Page, Tony Parkes, Vaughn and Jean Parrish, Dick Pasvolsky, Charlie and Betty Proctor, Gloria Roth, Ed Ruddy, Mike Seastrom, Stew Shacklette, Gary Shoemake, Ruth Stillion, Ralph Sweet, Doc and Peg Tirrell, Kirby Todd, Charlie Tuffield, Dale Wagner, Don Ward, Red Warrick.

ADDITIONAL LEADERS: Ginger Brown, Enid Cocke, Anna Dixon, and founding members of the Square Dance Foundation of New England (celebrating their 25th year in 1998.)

STIR THE BUCKET

Milly Riley's brother has informed us that she is content and receiving good care after her November surgery. Although her memory is impaired, she still would enjoy receiving cards, which you can send to: R. L. Underbrink, PO Box 884, Jacksonville, IL 62651-0884.

Although they were reluctant to attend last year's Cumberland camp because arthritis limits **Anne's** dancing, **Adolph Weinstock** tells us that "meeting so many past dancing friends and new ones did help. The program is always so wonderful."

The steering committee for Terpsichore's Holiday, '98, met at Jackson's Mill the weekend of March 14-15. We were pleased to welcome LSF member **Mel Clark** as the registrar/ financial officer for next year's camp. A great deal of planning was accomplished by **Bob Mathis** and **Tali Stopak**, **Don** and **Sylvia Coffey**, **Mel Clark**, **Warren Doyle**, and **Diane Ortner**, and we were also able to do some dancing in the evening, as a 4-H dance camp was in progress. What fun it was to see these teenagers dancing traditional squares and rounds plus such old-timers as "Little Black Book" and "Amos Moses!"

The **Plauts** had a memorable last year. A collage of pictures show Frank and Linda with Mt. Kilimanjaro in the background, the family at Frank's swearing in as a judge of the district court, and daughter Amy's new son, Jason Saltzman, born 10/18/97.

Dick Pasvolsky has been busy with a series of workshops that he is planning to broaden interest in contras among square dancers and callers. This will be a follow-up to a set that he ran in preparation for last year's National Square Dance Convention. See his telephone number and (New Jersey) address elsewhere in this issue.

Membership renewal is often the only occasion on which we get feedback from our readers. "Thank you!" to those of you who gave the editors an encouraging note on your renewal forms!

We were sorry to hear of the death of Sol Gordon. Your condolences can be sent to Otilie Gordon, 596 Broadway, Apt 19B, Lynbrook, NY 11563.

WELCOME TO OUR NEW MEMBERS!

Jean Alve, Spencer, NY
Randy & Karen Bruggink, Deming, NM
Harold Cheyney, Columbus, OH
Bob Garrett, Wichita, KS
Trish Gerstner, Derby, KS
Karin Gottier, Tolland, CT
J. Ramsey Hammers, Lake City, FL
Claude & Lois Harder, Fremont, NE
Nikki Herbst, Iowa City, IA
Elaine Hewitt & Len Schwarz, Okemos, MI
Gayle Hoepner, Ames, IA
Dalton & Gay Howard, Northridge, CA
Isobel Jackson, DeLand, FL
Ron & Susan Jackson, Ames, IA
Clyde Kinslow, Kennewick, WA
Linda Lewis & Gary Lieberman, Ames, IA
Linda Mahony, Dallas, TX
Jane Mitchell, Denver, CO
Lonna Nachtigal, Ames, IA
Beverly Seng & John Wheeler, Charlottesville, VA
Jonathan Silver, Champaign, IL
Jeffrey & Susan Whipple, Cudahy, WI
Eric Wilson, Rugby, TN

GROUP MEMBERSHIP

Country Dance & Song Society, Haydenville, MA

GIFT MEMBERSHIP

Bill Tomczak and Susan Kevra, Brattleboro, VT

Calling All Members!

**Check out the latest on Foundation dance events plus
pictures from Terpsichore's Holiday**

on

<http://www.flinthills.com/> ~ Isf

EVENTS OF NOTE

47th National Square Dance Convention, Charlotte, NC, June 24-27, 1998. Advance Registration, PO Box 562814, Charlotte, NC 28256-2814.

LSF Rocky Mountain Dance Roundup, Highlands Univ., Las Vegas, NM, July 5-11, 1998. Contact Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151; phone: (816) 587-4337; email: deortner@aol.com.

8th Biennial B.C. Festival, Salmon Arm, British Columbia, Canada, July 8-10, 1998. Full contra program planned. Contact: Neil Smith, 373 Cedar Drive, Lynden, WA 98264; (360)354-5821; email: neilsmith@juno.com.

13th Annual San Diego Contra Weekend, San Diego, CA, July 10-12, 1998. Contra, quadrilles, English, folk & round dancing. Glen Nickerson, Paul Moore, Don Ward. Contact: Paul & Mary Moore, PO Box 897, Running Springs, CA 92382; phone: (909)867-5366.

5th Annual Folk Dance/Folklore Weekend, Indianapolis, July 17-19, 1998. Dances of the Rhine-Palatine region of Germany are this year's focus. For detailed information, contact: Ginnvor Bullard, 401 East Michigan St., Indianapolis, IN 46204.

1998 Midwest Callers And Teachers Seminar, Calvin Crest Convention Center, Fremont, NE, August 20-23. Featuring Don Armstrong. Contact: Clyde Harder 103 North Clarmar Av, Fremont, NE 68025- 5452; phone (402) 721-7369.

LSF Cumberland Dance Camp, Kentucky Leadership Center near Somerset, KY. August 2-8, 1998. Contact Don & Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367; email: dscoffey@mis.net.

Sharpes Assembly First Annual Contra Festival, Kenilworth Lodge, Sebring Florida, Oct. 2-4, 1998. Workshops in contra and English Country Dance. Contact: George & Onie Senyk, 4300 Indian River Drive, Cocoa, FL 32927; phone (407) 636-2209.

LSF Terpsichore's Holiday, '98, Jackson's Mill, Weston, WV, December 28, 1998-January 1, 1999. Set aside these dates NOW and watch for more information in future issues of the ADC.

(continued next page)

CDSS 1998 Summer Camps:

Buffalo Gap, WV:

English & American Dance Week -- July 4 - 11

English Dance Musicians Week -- July 4 - 11

Family Week -- July 11 - 18

Pinewoods Camp:

Early Music Week -- July 18 - 25

Folk Music Week -- July 25 - Aug. 1

Family Week -- August 1 - 8

American Dance Week -- August 8 - 15

Campers' Week -- August 15 - 22

English Dance Week -- August 22 - 29

English Dance Teachers Week -- August 22 - 29

English & American Dance Week -- Aug. 29 - Sept. 5

American Dance Callers Week -- August 29 - Sept. 5

For more information, contact: Country Dance and Song Society, PO Box 338, Haydenville, MA 01039-0338; phone: (413)268-7426; email: camp@cdss.org.

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DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:30 - 7:30 PM	High Desert Dancers
Monday:	6:30 - 9:30 PM	Argentine Tango
Tuesday:	5:15 - 6:45 PM	Karate
	7:30 - 10:00 PM	Argentine Tango
Wednesday:	7:30 - 10:00 PM	Scandinavian Dance (1st and 3rd Wednesdays)
Thursday:	5:15 - 6:45 PM	Karate
	7:00 - 9:00 PM	Latin Dance
Friday:	7:00 - 11:00 PM	Vintage Dance & Tango (every 1st Friday, live music by Half Gypsy)
Saturday:	9:30 - 12:30 PM	Irish Dancers
	12:45 - 2:30 PM	Belly Dance
	2:30 - 4:30 PM	Tango Club
	6:00 - 10:00 PM	Square Dancers (2nd and 4th Saturdays)

FOUNDATION INFORMATION

Don Armstrong, PO Box 99, Macks Creek, MO 65786 (Board of Directors, Director of Recordings Division) (573) 363-5241; fax (573) 363-5386.

Donna Bauer, 909 Tijeras, NW, #201, Albuquerque, NM 87102 (Board of Directors; Director of Dance Center) (505) 842-0046; Email: dfbauer@aol.com.

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.

Don & Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367 (Don: Board of Directors; Sylvia: Secretary; Executive Committee) (502) 747-5700; Email: dscoffey@mis.net.

Chris Conboy, 2926 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.

Elizabeth Grey, PO Box 2167, Canon City, CO 81215 (Board of Directors) (719) 275-1706.

Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603 (Membership Chair).

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, 622 Mt. Evans Road, Golden, CO 80401.

LSF Mailings List, % Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (send address changes to Diane)

LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 (573) 363-5868; fax (573) 363-5820.

LSF Web Page: <http://www.flinthills.com/~lsf>

Grant Logan, 32 Idleswift Drive, Thornhill, Ontario, Canada L4J 1L1. (Board of Directors) (905) 709 9241.

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3.	I Don't Love Nobody Medley (a)-----	12 x 32 @ 116
4.	Rachel-----	11 x 32 @ 118
5.	Paddy on the Turnpike (b)-----	8 x 48 @ 116
6.	Rickett's and Rambles-----	12 x 32 @ 117
7.	Caledonian Lady (c)-----	11 x 32 @ 115
8.	Marmaduke's Hornpipe-----	12 x 32 @ 118
9.	Wagner-----	11 x 32 @ 115

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For info on the Foundation and its current dance events: <http://www.flinthills.com/~lsf>