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

LETTER FROM THE PRESIDENT

As we conclude Lloyd Shaw's centennial year, let's take a moment to remember an important element in his life: beauty. In my grandmother's words, he was obsessed with beauty.

I am afraid the word makes us feel a little uncomfortable, a bit self conscious nowadays. It is as if beauty is out of style. Indeed a recent commentary in the Washington Post, titled "The Days of Slime and Grossness," laments that "things are ugly right now. They are also exhausted, fatalistic, sterile, beleaguered and loud, but what you notice is the ugly." The writer cites as examples punk hairdos, obscene rock lyrics, the violence of films like "Total Recall," and "ugliness for its own sake--we're ugly and we're proud, the Roseanne Barr syndrome."

It makes us feel hopelessly far removed from the days of Lloyd Shaw and the Cheyenne Mountain Dancers. They may have lived in a simpler time when it was easier to talk about beauty and decency, but that fact does not relieve us of a responsibility to try to find beauty in our lives. It is as close to us as the nearest dance floor.

As I have noted before, Lloyd Shaw did not simply revive old dance figures and steps. He urged people to dance them with joy and laughter and with beauty. He mined those dances for their potential for beauty. He saw in them the possibilities for bringing out the best in ourselves. And the mechanism was beauty.

In the conclusion to his Round Dance Book, he gives specific directions for dancing beautifully:

"Stand tall; hold your head erect; pull your shoulders back and then drop them; hold your whole body erect with your weight forward over

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the balls of your feet; hold your stomach in and up and tuck your rear down and under; straighten your legs and point your toes."

The result, he said, would be that you would float off the floor, citing the Navajo belief that anything that achieved perfection would leave this world and float up to heaven.

Even if we remain on the dance floor, we can achieve the goal by aspiring to dance beautifully. The goal should be the same for men as well as women, for beauty has no gender. It should be an aspiration of all human beings.

Of course other factors enter in. I have been in situations where dancing beautifully was out of the question because the dancers were too rough or the choreography was awkward or the caller's timing was poor. While dancers should try to dance as well as they can, their leaders have the responsibility of creating the conditions that will permit them to dance better than they ever have. That means finding the best music and choreography and calling and teaching to the best of their ability.

Think of Lloyd Shaw next time you go dancing. Stand a littler taller for him--and for yourself.

Erud

FROM THE ARCHIVES

by *Bill Litchman*

Sometimes being involved with the Archives is exciting and at other times it is just drudgery! Much of the work associated with keeping things in order just doesn't seem to be very exciting. Take the cataloguing project, for example. Except for the first few things which go into the computer (when we are learning how to do it) and the last few things (when we are anxious for the project to come to a close), the great vast middle is really boring!

I guess I shouldn't complain, however. I have met so many wonderful people in this business that most of the drudgery is forgotten in the fiery excitement of new friends and new stories to tell.

I got a letter just the other day from Lee Gambetta, of Ottoway, South Australia, who is intent on setting up an archives there for square dancing 'down under'. He has been involved in square dancing in Australia ever since it began in the early 1950's. It was Americans who originally started things rolling there, but the Aussies were very quick to take it up since it is so much fun. If there is anything that is fun to do, expect the Aussies to take it to heart.

Donna Rodgers, in Illinois, is busily creating a square dance museum there. They have told me some interesting things about the role of the state of Illinois in the development of square dancing in this country. WLS, a radio station in Chicago, has been involved in the square dance game from the very early years and the memorabilia that they have in their store rooms is incredible. Square dance callers from Illinois have played a leading role in

(continued next page)

square dance choreography, invention of new calls and dances, learning to host festivals and conventions, and a number of other activities which are associated with square dancing in this country.

As off the beaten track that Albuquerque appears to be, we do seem to pull our share of visitors and travelers coming through. We have had visitors from all over the country who have come here and have stopped to see the Dance Center and the Archives. We certainly welcome anyone who might want to see (or use) the collections here. That is what they are for.

We had a very nice wedding earlier in the year when Kirsten Kernen was married. Bob Osgood came to Albuquerque and Ken (and friends) called a dance for everyone at the Dance Center. Lots of people came and were very impressed with the Dance Center, the Hall of Fame portraits, and the Archives. Bob seemed to be very pleased with the setting for his valuable collection of oil portraits. Truly, we have an excellent center for our Foundation here in Albuquerque.

!! SILVER BUCKLES NOW AVAILABLE !!

Artisan Agua Das of Golden, Colorado, using the ancient lost wax method, has cast and individually crafted a limited and numbered edition of 25 silver buckles. The design features the Foundation logo and measures about 3 1/8" by 2 1/4". The cost of each buckle is \$120, \$20 being donated to the LSF.

Send your check to Linda Bradford, 16185 W. 14th Place, Golden, CO 80401 to acquire one of these exclusive buckles.

STIR THE BUCKET

Ed Butenhof comments that "Part of the fun of our kind of dance leadership is the worldwide friendships that are possible through shared interests." Now that he has retired from his corporation duties, he is taking full advantage of such new opportunities. In May and June of 1991, he will spend six weeks calling dances in Europe, traveling and teaching in Belgium, Holland, Denmark, Germany, and Switzerland.

Don and Marie Armstrong would like to remind you that their addresses have changed. Their mailing address is now PO Box 1060 with a zip code of 81215, and their UPS address is now 3117 Sunrise Circle with a zip code of 81212.

DANCE A ROUND

by *Enid Cocke*

This beautiful round dance was written by Greg McIntosh, who now lives in Costa Mesa, California. It was taught a few years ago at the Rocky Mountain Dance Roundup. Though it's a simple dance, "Jean" makes a wonderful exhibition piece. It starts gently and builds to an exciting climax with the wrap and wheels.

Greg choreographed the dance to the theme song of "The Prime of Miss Jean Brodie," which he found on a Don Tweedy album, "Love Theme from Romeo and Juliet" (United Artists).

If you are able to locate the record, turn up the speed on it for a more satisfactory tempo. Note that the dance has an unusual pattern: Part B requires only 12 measures. Write to me if you would like more information about the dance and the music.

(continued next page)

Music: JEAN
UAS 6716

Composer: GREG MCINTOSH

Opposite footwork

Begin in open position, facing LOD

Measures

4 Introduction: Standard Acknowledgement

Part A:

1 - 2 STEP-SWING; STEP, STEP, STEP

Beginning on outside feet, step swing slightly away from each other; take three steps slightly toward each other.

3 - 4 REPEAT 1-2

5 - 6 TURN AWAY; BACK UP THREE

Turn away (M L-face, W R-face) in three steps; back up in RLOD three steps.

7 - 8 WOMAN SWEEPS AROUND; ONE TURNING WALTZ

Man turns back to wall and pulls woman around with his L hand to face him; one turning waltz, ending with M's back to COH.

9 - 12 6-CT. GRAPEVINE; 2 STEP DRAWS

Starting side, behind, take 6 grapevine steps in LOD; in LOD step and draw twice.

13 - 16 BALANCE L AND R; INSIDE ROLL

Balance to (M's) L and R; in 6 steps roll (M R-face, W L-face) toward RLOD and around to face LOD.

Part B:

1 - 4 BUTTERFLY BALANCE APART, WRAP, WHEEL, UNWRAP

With both hands joined, M's back to COH, balance apart and wrap (both are momentarily facing wall); wheel 1 1/4 around, unwrap W.

5 - 8 4 TWINKLES

Four twinkles in Butterfly in LOD, W backing up.

9 - 12 4 CLOSED POSITION TURNING WALTZES.

Sequence: A, A, B, A, B, A

THE CONTRA CORNER

by *Bill Litchman*

This time, let's look at an interesting dance which could be classed either as a contra or a square. In my notes, I have credited this dance to Bill Johnston and Glen Nickerson. How this collaboration was carried out, I don't know since Bill is from Pennsylvania and Glen lives in Washington state!

DUKE AND DUCHESS OF YORK

Music: J. B. Milne Dance: Bill Johnston/Glen
(8x32 bars, 120 bpm) Nickerson

Formation: 4 couples in proper contra sets.

- 1 - 8: All forward and back
- 9 - 16: All pass through and turn back
- 17 - 24: With the opposite couple circle left full around
- 25 - 32: All forward and back (or left hand star)
- 33 - 40: Half square through
- 41 - 48: Swing the one you meet (swing on the ends, too, finishing in square formation)
- 49 - 64: All promenade full around
- 65 - 80: Four ladies chain over and back
- 81 - 96: Sides right and left through, half promenade
- 97 - 112: Heads right and left through, ladies chain
- 113-128: Heads lead right, circle once around, sides arch, dive out, separate, around one to make lines.

(Note: the couples who swing on the ends of the lines will end up as the head couples in the square which will be formed.)

This complete set of figures requires 128 counts or 64 bars (twice through the music). Thus, to do the dance the usual four times will require 8 times through the tune. It is not easy to find recorded music of this length so you may wish to make your own tape from a record. If the record
(continued on next page)

doesn't go through enough times, simply repeat the tape until there are enough times through the sequence.

It seems to me that there are all sorts of possibilities for varying this dance and making new formations by changing the figures done or which couple initiates the figures. For example, having the sides lead to the right to circle instead of the heads would make the new contra lines form going the other direction.

LLOYD SHAW DANCE CENTER HAPPENINGS

by Donna Bauer

The dance center is being used on every night of the week with some of the groups using the building on a regular basis. If you happen to be in the area of Albuquerque, you might want to stop in and join one of the following groups:

Wednesdays--7:30 to 10:30 PM--Scandinavian dance

Fridays --7:30 to 10:00 PM--Ballroom Dancing
(call ahead for exact schedule)

3rd Saturday--7:30 to 10:30 PM--English Country
Dancing with music by the Boxwood Consort

2nd & 4th Saturday--7:15 to 10:15 PM--Plus Square
Dancing with caller Shelby Dawson

For additional information write or call Donna Bauer, Dance Center director. See the inside cover of this magazine for address and telephone number.

RESPONSIBILITIES OF A WORKSHOP LEADER

by *Don Armstrong*

For more than forty years I have conducted dance workshops all over the U. S., Canada, and most of the civilized world. In so doing I have probably made almost every mistake a leader can make, and I certainly learned a few things along the way. I hope that by sharing some of my thoughts, some of you may be better prepared than I was!

To start with, whether you are conducting a one-time workshop or have several workshops at a dance camp or festival, try to arrive rested and sufficiently ahead of time so that you can be relaxed and composed before your scheduled starting time. On overseas assignments I try to arrive in the area 48 hours before teaching!

But, planning should start much, much sooner than that. First you need to **OUTLINE** your overall goals, and the specific goal for each workshop. To do so you need to know, well in advance, what type of people will participate, how many, their experience levels, the male/female mix, their age groups, and, in addition, such things as the altitude of the facility, how heat/humidity may affect the dancing, the length of each workshop, the acoustics, the type of sound system, the dancing surface, and where, in the overall program, your workshops will be scheduled. (For example: in a non-airconditioned hall and in a warm climate, if you follow a clogging session, your program should darn well plan for it!) You also need to know if you'll be using live or recorded music, and precisely what those who engaged you expect you to provide. It is also nice to be aware of any possible distractions anticipated by the committee

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such as planned interruptions, unattended children, spectators, etc. To get this information beforehand I talk or correspond, at length, with those who hire me. Only then can I feel confident to move ahead to the next stages of planning.

The overall goal is a combination of what the committee wants and what the event is. How big a part you will play and what you can do in each of your appearances to best achieve that end is your goal. Each appearance you make should have a "specific goal" to enhance the total effect. Is the committee's wish to educate or entertain, or combine both? You MUST know in order to plan. If possible you need to estimate how much repetition or review is indicated, and how much of what you plan to do is already familiar to the dancers.

In assuming you will do several individual workshops and appear on a few evening dance programs, your planning should include an outline of EACH workshop, each hopefully enhancing the others AND the total program. I try to spread my key dances to have some in each workshop and on each nighttime program. I try to provide a great variety of music, formation, character of dance, and difficulty of execution in every appearance. I carefully select the dances, the tunes, and with records, the "sound" of the orchestras. And I generally follow this pattern: I open with a pleasant dance requiring little or no walkthru enabling me to create familiarity with my voice and calling style. I move into my "teaching time" when I present the material not familiar to the group. My next dance is a "relaxer," followed by one that reviews the type of dance I previously taught, and I close with a dance that I KNOW will be thoroughly enjoyed by all. This could be either a real rabble-rouser or a smoothie as best fits my overall

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planning. Please remember I do this for EVERY workshop during the occasion. I know what I'll be doing way in advance, but I also have alternate dances previously selected and ready to use if needed. I also have "extras" LISTED so that I don't mistakenly select something I wish I hadn't!

A few generalities would include: Don't be overly ambitious and present too much new material. Don't overteach! Plan for contingencies and be willing to make changes. Choose material beneficial to the area dance programs and have notes and record numbers or music names available if a syllabus is not made available by the committee. Start and end on time. And when using live music, plan your program with the musicians BEFORE you expect them to play . . . and THANK them publicly and personally.

I could continue for pages and pages, but these highlights are tried and true and the reason I can relax and enjoy what I do. I hope they help you, too!

LEGACY CLUB LEADERSHIP JOURNAL

LEGACY'S Club Leadership Journal has completed its first year of publication with subscriptions in 41 states, four Canadian provinces, Australia and Germany. Bob and Becky Osgood will become regular contributors to the Journal starting in 1991. They will join the regular writers, Walt and Louise Code and Cathie and Stan Burdick.

Subscription rates are \$30 for one year, \$50 for two years, and \$60 for three years. If you would like to receive a free copy of the Journal on a one-time basis, write to: Club Leadership Journal, PO Box 766, Plover, WI 54467-0766.



Announcing Two New Recordings!

LS 349/350 Fletcher's Folly

A contra written by Roger Whynot. A double-progression, smoothly flowing contra with a cross-trail leading naturally into a corner swing.

LS E-48 The Waltz Collection

Blue Pacific Waltz

A revival of a beautiful dance written by Buzz Glass and played by Gordon Terry and the AudioLoft Musicians.

St. Bernard's Waltz

The traditional old time waltz set to music recorded in Germany and made available to the Foundation through the generosity of Tanz Records.

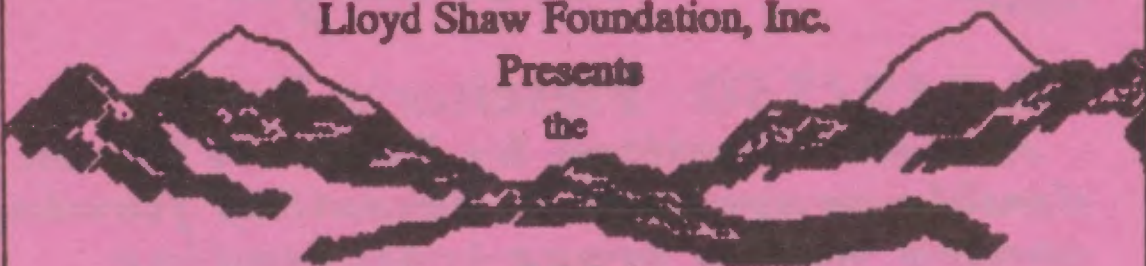
Westwind Waltz

A Sicilian circle dance written by Don Armstrong, using a challenging star progression. Beautifully set to "Larry's Waltz", played by Vivian Williams, Phil Williams, and Pat Spaeth of Voyager Recordings.

LS 349/350	\$4.20
E-48	\$5.50

Order from: LSF Sales Division, PO Box 11,
Mack's Creek, Missouri 65786

The
Lloyd Shaw Foundation, Inc.
Presents
the



1991

Leadership Training Institute
July 8-13 at Canon City, Colorado

*Would you like to become a better
dance leader?*

Students attending the Leadership Training Institute will have the opportunity to gain experience in teaching methods for Square Dancing, Contra Dancing, Quadrilles, Round Dancing, Mixers, Line Dances and Folk Dances. Emphasis will be placed on using skills learned in one dance form to enhance skills needed to teach any other dance form. The resulting blend of these dances produce a highly entertaining and satisfying dance program.

Tuition: \$50.00

Room & Meals: \$35.00/person/day/double occupancy
(Camping facilities are also available)

\$35.00 deposit required with each registration

For more information contact:

Calvin Campbell
343 Turf Lane
Castle Rock, CO 80104
Telephone (303) 790-7921

*Come to the Gateway to the Rockies
to learn and share....*

The Rocky Mountain Dance Roundup
presented by the Lloyd Shaw
Foundation -- July 1-7, 1991



Activities

Square Dancing, Contra Dancing, Folk Dancing, Round Dancing, Fellowship and Fun.

Location

Snow Mountain Ranch near Winter Park, Colorado, about 75 miles northwest of Denver, deep in the Rocky Mountains.

Meals & Lodging

Rooms are available in two lodges and fees include all meals. Housekeeping cabins and camping can be arranged directly with Snow Mountain Ranch. Rates listed are per person.



	Pinewoods	Aspenbrook
Private Room	\$362	\$446
Two in a room	242	302
Three in a room	206	248
Four in a room	182	224
Children under 15	100	100

Dance Roundup Tuition

LSF Members staying in lodges	\$50.00
LSF members in cabins or camping	53.50
Non-members staying in lodges	60.00
Non-members in cabins or camping	63.50

(TUITION PAID BEFORE 2/1/91 -- TAKE \$20 OFF AMOUNT LISTED ABOVE)

**1991 Rocky Mountain Dance Roundup
 Registration**

Name(s) _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Deposit Enclosed \$ _____

Accommodations desired: Pinewoods () Aspenbrook ()

Single () Double () Triple () Quad ()

I will make my own arrangements ()

Make check payable to: Lloyd Shaw Foundation

Send reservations to: Diane Burton, 20 NE 47th Street, Kansas
 City, MO 64116 Telephone (816) 453-0157

THE LLOYD SHAW FOUNDATION Membership Form

This is a renewal _____ or new _____ membership
for:

Name(s) _____

Address _____

_____ Zip _____

Check the category of membership desired:

____ Individual (\$20)

____ Sustaining (\$50)**

____ Couple (\$30)**

____ Patron (\$100)**

____ Supporting (\$35)**

____ Life (\$1,000)**

____ Club (\$35)

**Membership in these categories entitles any two people living at the same address to full voting privileges. They will receive one joint-use copy of each Foundation mailing.

All dues and donations to the Lloyd Shaw Foundation are tax deductible

If this is a new membership, please indicate how you first learned about the Lloyd Shaw Foundation:

Send the completed form and accompanying donation (in US dollars or equivalent), to:

Ruth Ann Knapp, Membership Chair
2124 Passolt
Saginaw, Michigan 48603

Checks should be made payable to:
the Lloyd Shaw Foundation.

MACHAR (Tomorrow)

This enjoyable Israeli mixer was presented by Terry Armstrong Stanley at the 1990 Rocky Mountain Dance Roundup. It is an excellent easy-teach dance for a first or one evening presentation. To make it a mixer, simply have #1 run forward to the next #2 and #3 at the beginning of each sequence of the dance. The record is not available from the Lloyd Shaw Foundation, but can be ordered from Worldtone Music, Inc., 230 7th Avenue, New York, NY 10011.

Music: WT 10039

Composer: RIVKA STURMAN

Part I - Sets of three side by side facing CCW. Person in center of 3 is #1. Person on right is #2. Person on left (closest to center of circle) is #3.

- 1- 4 Run 4 steps fwd beginning with R
- 5- 6 Cross R over L and hop on R
- 7- 8 Cross L over R and hop on L
- 9-32 Repeat 1-8 three more times

Part II - Release hands. No. 1 faces No. 2. No. 3 stands with back to center of circle. During Counts 1-8, No. 3 stands still.

- 1- 2 (No. 1 & 2) Step R to R side with bent knee; raise arms and clap.
- 3- 4 Repeat 1-2 with L to L side.
- 5- 8 No. 1 & 2 link R arms and run 4 steps around R,L,R,L. Release arms.
- 9-16 No. 2 stands still, No. 1 & 3 link L arms and run 8 steps around to make one full turn. On last count No. 1 & 3 release arms and face each other.
- 17-24 No. 1 & 3 repeat 1-8.
- 25-32 No. 1 & 2 repeat 9-16. End facing CCW to begin again.

LEADERSHIP -- The Future of Dance Is Ours to Build

by *Calvin Campbell*

One of the many attractions of belonging to the Lloyd Shaw Foundation is the great variety of dances that are seen at almost any LSF event. The dancers thrive on being able to enjoy square dancing, round dancing, contras, folk dancing, and usually some other dance forms on the same evening's program. The LSF has advocated this style of programming for many years and provides manuals and records to support it. It is interesting to find that this type of dance programming is gaining popularity.

In April, 1988, Callerlab, the International Association of Square Dance Callers, approved a community recreational dance program that uses only 24 of the mainstream square dance basics. Their estimate was that the program would take only six lessons of two hours each to teach. The foundation of the program uses square dancing as the center piece, but also includes quadrilles, contras, round dance mixers, solo dances, trios, etc. It's a good program and is being used with success in many areas.

Both the LSF and Callerlab see variations of this type of program as filling a large void that is developing as modern square dancing becomes steadily more specialized. To become a modern square dancer now requires a commitment of 30-40 weeks of lessons and to be really successful the dancer needs to dance once or twice a week after that. Many people are unwilling to make that commitment.

Why? Most people have a very limited amount of time to devote to any activity. Most of them are busy with careers, children, social activities,

(continued next page)

church, service organizations, etc. Making a commitment to be any place for 30-40 lessons is simply not considered reasonable. Many people can't start lessons in the fall season. Many of them couldn't attend dances on a regular basis once they finished lessons because of other commitments. In their view, the requirements to become a modern recreational square dancer are simply too demanding.

Traditional square dancing and other specialized dance groups are fulfilling the needs of part of these people, but many more people want a dancing recreation that is more tailored to their needs. They represent an enormous untapped resource just waiting for someone to come along and offer them the right kind of dance program.

What kind of program would meet their needs? First, they want to make friends and feel comfortable dancing with these friends. Second, most will not consider attending classes any longer than six weeks at a stretch. Third, they want to be able to dance a large variety of dances with the knowledge they gain in lessons. Finally, they want to be able to come back to a dance after an extended period of time off and participate without feeling like an idiot.

A program such as this is going to require a different kind of leader than is expected in most of the dance world. Instead of becoming a highly skilled specialist in square dance calling, round dance cueing or some other dance form, the leaders will need a broad range of knowledge in many dance forms. They will need to be able to call, prompt and cue with equal ease. In order to provide a viable program that will retain people's interest they will have to know dance choreography very well.

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That's a tough challenge for anyone, but certainly not as hard as the challenge of learning how to become a good modern square dance caller or round dancer cuer--just a different emphasis on the skills acquired.

The Lloyd Shaw Foundation has been very successful in having the services of a number of leaders that have this broad scope of skills, but even within this group specialties abound. It's natural--each dancer has special preferences for certain forms of dancing and probably a certain number of reservations about other forms. The same preferences and reservations occur among the leadership.

If this type of dance programming continues to gain in popularity, as it now appears it will, it is going to need many more trained leaders. Current leaders are also going to need to brush up their skills in areas they have not used regularly. Leaders and dancers are going to need to share dances that have been found to be valuable in a limited-basics recreational dancing program. The LSF Leadership Training Institute was created with these needs in mind.

It was intended to be a place where dance leaders could learn and practice the skills necessary to successfully lead a long term community dance program. It was also intended to be a forum where leaders could share material.

The Leadership Training Institute is off to a good start. Two highly successful institutes were held in 1989 and 1990. A third institute is scheduled for the summer of 1991. People attending these sessions are using the materials and knowledge in their dance programs.

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The LSF would like to expand the audience for the institute. The institute can comfortably handle 60 participants including a special staff of six to eight leaders who handle the major topics on the program. This leaves adequate room for others to attend and help. It also leaves adequate room for new leaders that only active LSF members can help to identify.

The Lloyd Shaw Foundation membership encompasses a broad range of people dancing many dance forms and spread out over much of the world. Most have danced for many years, giving them an excellent opportunity to identify and encourage the new leaders that will determine the future. Referring them to the Leadership Training Institute can ensure that these potential leaders get the opportunity to acquire the knowledge and skills they will need.

BLUE RIDGE MOUNTAIN DANCE ROUNDUP
at
COPECREST DANCE RESORT
Dillard, Georgia

Get your reservations in early! The Annual Membership and Board of Directors meetings will be held at Copecrest in 1991, and that means a full house.

Send \$25 reservation fee per person to Copecrest Dance Resort, PO Box 129, Dillard, Georgia, and tell Charlotte what accommodations you would like to have.

1991 prices and the staff will be included in announcements to be mailed soon, but don't wait; SEND IN YOUR RESERVATION NOW!

FLEMISH AMERICAN DANCE HOLIDAY -- 1990

by *Marie Armstrong*

Scarlet poppies really do grow in Flander's fields and Belgian waffles with fresh strawberries and real cream at tea-time surpass even the most glowing accolade. Frivolities aside, our most treasured memory of Flanders is the warmth, the friendliness, the generous and spontaneous hospitality of the Flemish dance community. Added to this welcome is the beauty of this well-ordered garden spot of the world, with its trim homes and gardens, beautifully tended fields, historic cathedrals and town squares, and luxurious trees and flowers everywhere. No wonder we are ready to return!

Thirty dancers from all over the United States accompanied Don and me on this trip. From our arrival in Brussels on May 30th until our departure on June 9th, we were treated to an array of sight-seeing, dancing, hospitality and conviviality that filled up our senses. For the first part of our stay we were accommodated at Hoepertingen castle. This is in the Flemish part of Belgium, near Tongeren. Tongeren is the oldest city in Belgium, and its buildings predate by hundreds of years even the first landings in America. Here, and everywhere, we were constantly aware of the antiquity of the towns and villages and buildings we were privileged to see. In Bokrijk's open-air museum, we visited old dwelling-houses, farms and barns carefully rebuilt and furnished with original chattels - illustrating the workaday life in the Flemish provinces from the 16th to the beginning of the present century.

We made a short visit to Maastricht in the Netherlands. As if we did not have enough
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difficulty with converting to Belgian francs from US dollars, we then had another currency to confuse us - the Dutch guilder - but it certainly did not stop us from buying delicious ice cream, souvenirs, and for at least one of our number, an art treasure.

- On Friday evening, an equal number of dancers joined us at the castle for a long weekend of great dancing. Joining our leaders - Don, Rusty Wright, Ed Butenhof, Diane Burton, and Jeff and Frances Lindsey - were Philippe Callens and Moniek Knuyzen. Dr. Shaw would have applauded - we were dancing ten feet off the floor!

We could have come home at that point and felt that we had our money's worth, but we had so much more in store. After leaving the Castle, we went back eastward to Lovendegem (near Ghent), the home town of Luc and Frieda Blancke, the folks who made this all possible. Here the Blanckes had worked out a most unique "host family" program which enabled all the American visitors to stay in the homes of Flemish families. This hospitality simply overwhelmed us - it gave us the opportunity to experience living in the country, not just observing as a tourist, and created many lasting friendships. I am aware of how much effort Luc and Frieda put into this program, and I am sure all the Americans appreciate it equally!

Daytimes, while our hosts were busy at their jobs (many were teachers and others were professional people) we took tours to Bruges, the most romantic city in the world and the home of the most exquisite lace; to Damme for an eel dinner; to Oudenaarde and a local cheese factory, where most of us bought cheeses - and got home with them! At the Roman (the name of the beer) brewery, we sampled the wares, of course, and danced to the

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German band music. Antwerp has always caught my imagination because of the children's stories we have read, and it is more - Rubens' house and the cathedral, both containing some of his masterpieces; architectural treasures of the Baroque age, and diamonds (I think some of our folks found bargains).

After a day in Ghent visiting the Count's castle and the museum of folklore and taking a trip through the canals to see the medieval city, we joined our host families for a farewell barbecue and dancing-for-all in Lovendegem. The host families were not necessarily dance families, in fact just the opposite, but it was great fun to have them join in the dancing with gusto and even anticipate taking up this pastime that motivates the rest of us.

These are just the highlights; it would take hours to tell you about the delicious food, the sights and sounds as we drove through the countryside, the majesty of the centuries-old buildings, the charm and hospitality of the people.

We are making plans for a visit to the United States for a group of Flemish dancers in 1991 and, also, for a return visit to Belgium in 1992.

DANCE PARTIES FOR BEGINNERS by Ed Butenhof

136 pages-over 100 squares, contras, mixers,
no-partner dances for any social occasion

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THE BELGIANS ARE COMING!

The dancing friends who entertained members of the Lloyd Shaw Foundation in Belgium so royally last spring are coming to Colorado for a tour and dance holiday. They will arrive on July 14th, 1991, and on Thursday the 18th we are inviting a limited number of LSF members to join them for dance workshops and for some local tours. You do NOT have to have been on the first Flemish American Dance Holiday to participate in this event. You will enjoy dancing with these lovely people and the instructors who will accompany them. Write Marie Armstrong for particulars (address on back cover).

FOLK AND CONTRA DANCING IN ARKANSAS

by *Marie Armstrong*

A lovely facility - The Ozark Folk Center at Mountain View, Arkansas - great live music, enthusiastic dancers, and a well-coordinated program all combined to produce a weekend of contras, folk, Scottish, clogging, Stone County squares, storytelling, and much more.

Don Armstrong headed the staff, which included many local and regional leaders. Champion cloggers Becky and Bobby Revis kept the cloggers well-occupied while the folk and contra addicts danced old and new figures with equal enthusiasm. Don's leading was ably and happily enhanced with music supplied by Chris Peterson and an array of others.

This eleventh annual folk dancing festival was under the auspices of the Arkansas Country Dance Society and the Ozark Folk Center. You just might keep the second weekend in September in mind for another year - it is well worth the trip!

A PRE-NEW YEAR'S RESOLUTION

Lloyd Shaw Foundation membership has a calendar-year basis, so we are rapidly approaching the end of a membership year. If you became a member for the first time between July 1-December 31, 1990, your membership extends through 1991. This is a one-time benefit, however, not available to renewing members, so resolve now to pay your dues on or before January 1! Don't miss out on your copies of the ADC or on the member discounts available on dance week registrations by forgetting to pay your dues. A membership renewal form is available in the center of this issue. It would help Roger Knox (mailing) and Ruth Ann Knapp (membership) immensely if you could take the time to mail it, with your check, today.

The Foundation, as you know, is a not-for-profit organization. It has no paid employees other than the director of the dance center (part-time employment only) with mailings being handled by an outside firm in order to ensure prompt response to orders and a stable supply of material. The mailings division is self-supporting but supplies little if any income to the general fund. Dance center rental covers daily expenses, the salary of the director, and is building a contingency fund. The archives is, in general, self-sustaining, also.

Your membership fees, along with dance week income, go to the general fund, which supports continuing expenses such as publication of the ADC and any special projects that may be proposed in the areas of workshops, administration, archives acquisitions, new publications and recordings, etc. A separate fund provides scholarships for musicians

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and potential dance leaders. Gifts earmarked for specific projects and scholarships designated for specific people, functions, or categories (i.e.: live music at RMDR) are always welcome. Also, suggestions as to recipients for scholarships are solicited. LSF members throughout the country and world are in the best position possible for identifying potential leaders who need to become familiar with Foundation programs.

Lloyd Shaw Foundation interests represent a unique approach to the preservation of dance, as the majority of such organizations in this country are designed to perpetuate one aspect of the activity -- often that of a particular ethnic heritage or that of theatrical performance. Become a part of the LSF movement by contributing your ideas, attending LSF functions, and by introducing other dancers to the Foundation. The Foundation is eager to receive ideas or proposals in regard to projects appropriate to its mission . . . *"To Recall, Restore and Teach the Folk Rhythms of the American People."*

CALLERLAB INSURANCE

For those members who have the Callerlab insurance, early renewal is particularly important. The Callerlab insurance runs through March 31 **IF YOU ARE A MEMBER.** It would take so little to assure that you are fully covered--please renew now.

Note: A limited number of copies of the 1988 and 1990 Rocky Mountain Dance Roundup Syllabus are available. Send \$5 per syllabus (includes postage) to Diane Burton, 20 NE 47th St., Kansas City, MO 64116 and indicate which syllabus you want.

GENEVIEVE SHIMER (1913-1990)

The Lloyd Shaw Foundation joins with the Country Dance and Song Society of America in mourning the death of Genevieve Shimer, CDSS president and one of American's truly great ladies of dance. After a valiant struggle against cancer for more than a year, she passed away during the night of September 2-3.

"Genny," as she was affectionately known, was one of the finest dance teachers and leaders in the country. Her specialty just happened to be English dance of the 17th and 18th century, the "Playford" dances, and she was an excellent English sword and ritual dance instructor as well. Her integrity as a teacher, her attention to class or workshop preparation, her constant pursuit of fundamentals, her belief that excellence was obtainable, and her ability to assess class levels and needs, were beautiful examples of how it could and should be done--each was a master lesson in how to teach.

A native of England, Genevieve Vaughan-Jackson came to America in 1937. In her early professional career she was an illustrator of children's books. Her beautifully crafted drawings appeared in CDSS newsletters as far back as the 1940s. In 1947, she married a young professor of geology at Brooklyn College, Jack Shimer, and served the world of dance from their base in New York City and, later, New Hampshire. Despite her struggle with cancer during the last year of her life, she was editing, writing, nurturing the CDSS through its 75th Anniversary, and, as always, reaching out to others in that cheerful, optimistic way we all came to know and love. A celebration of Genny's life was scheduled at the home of the CDSS on Saturday, November 10th. Memorials may be sent to CDSS, 17 New South St, Northampton, MA 01060.

LLOYD SHOW FOUNDATION BOARD: 1990 - 1991

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Canon City, CO 81215

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Golden, CO 80401

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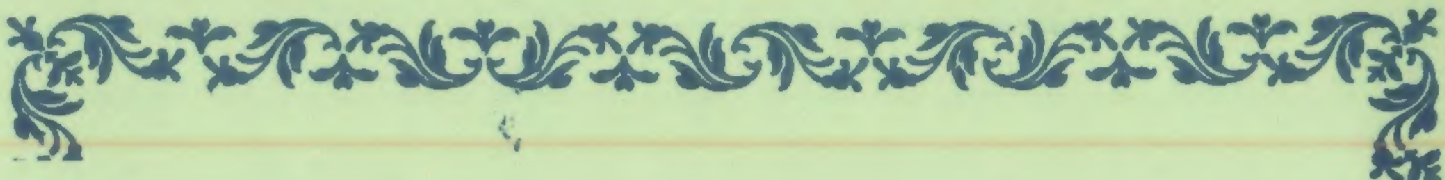
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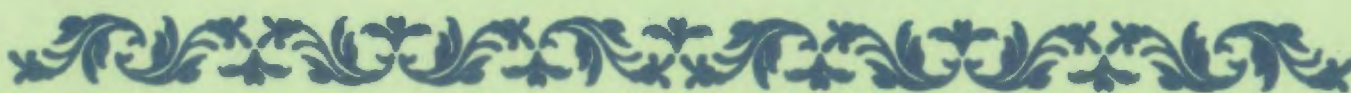


LLOYD SHAW RECORDINGS ARE AVAILABLE FROM

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TELEPHONE: 314/363-5868

(All orders should be sent to this address.)



The Lloyd Shaw Foundation, Inc.
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**1991
Rocky Mountain Dance Roundup
Registration**

Name _____

Address _____

City _____ St _____ Zip Code _____

Telephone _____

Tuition Amt Enclosed _____
 Make check payable to:
 The Lloyd Shaw Foundation

Housing Request

Aspenbrook ()	Pinewoods ()
Single ()	Double () Triple () Quad ()
Singles please indicate smoker: Yes () No ()	

Dancer Experience Checklist

	Beginner	Experienced	Leader
Folk	()	()	()
Contra	()	()	()
Square			
Modern	()	()	()
Traditional	()	()	()
Rounds			
Modern	()	()	()
Traditional	()	()	()
Musician ()	Instrument _____		

Mail to: **Diane Burton**
 20 NE 47th,
 Kansas City, MO 64116
 Tel: (816) 453-0157

20% off tuition for all LSF first time attendees

Notice: 50% of total amount in tuition and housing must be paid by May 1, 1991 to insure reservation.

No refunds after 5/1/91

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*The 1991
Rocky Mountain
Dance Roundup*

July 1(Supper) - July 7 (Breakfast)

Snow Mountain Ranch
 near
Winter Park, Colorado

Square Dancing
 Contra Dancing
 Round Dancing
 Folk Dancing
 & More



Presented by
 The Lloyd Shaw
 Foundation, Inc.

Come to Colorado

July 1 (Supper) - July 7 (Breakfast)

Check-in after 3 PM on 7/1/91

Vacation in the Cool Rocky Mountains

The Rocky Mountain Dance Roundup is held at Snow Mountain Ranch, located deep in the Rocky Mountains about 75 miles west of Denver near Winter Park, CO. The ranch is easily reached via I-70 & US 40.

The dance facility has a large hardwood floor, excellent acoustics, air conditioning and is within easy walking distance of the lodge and dining facilities.

Outdoors you will be surrounded by mountains, pines, wild flowers, and other beautiful scenery.

Dance With Old & New Friends

The fun begins at 5:30 PM Monday with a "get acquainted" cookout followed by an evening dance party. For the next five nights you will enjoy more dance parties organized around different themes and called, cued and prompted by a world renowned staff. Square dancing, contra dancing, round dancing, folk dancing and other dance forms are mixed in a smooth blend of fun and excitement designed to provide you with the best in dancing pleasure. Live music is provided for some dances. Following each dance refreshments are served and more entertainment is provided in the form of singing, skits, etc.

Sharpen Your Dancing Skills

Daytime sessions provide an opportunity for you to increase your dancing skills or perhaps try out something new. Daily workshops are provided in square, contra, folk and round dancing for both beginning and experienced dancers. Special sessions are often provided in clogging, English and Scottish dancing.

Play in the Band

If you are a musician (experienced or new), you are invited to join the afternoon practice sessions and play with the band for some of the evening dance parties.

Relax in the Rockies

If you want to take an afternoon off from dancing, Snow Mountain Ranch provides swimming, miniature golf, bike riding, hobby workshops and many other activities either free or at a minimum cost. A full youth program is provided daily for children 3 years old and older. Babysitting services are available daytime and evening. Numerous hiking trails are available.

Stay in one of the Lodges

Rooms are available in two modern comfortable lodges. Lodge fees include all meals, but not the RMDR tuition. Rooms in Aspenbrook have two double beds and bunk beds. All rooms have private baths and bedding, towels, etc. are furnished fresh daily. Prices are subject to changes.

Per Person	Pinewoods	Aspenbrook
Private room	\$362	\$446
Two to a room	\$242	\$302 each
Three to a room	\$216	\$248 each
Four to a room	\$182	\$224 each
Children under age 15	\$100	\$100 each

Rent a Cabin or Campsite

Cabins are comfortable, modern, have full bathroom and cooking facilities and range from two to five bedrooms. Camp sites are available from primitive to full hookups and include public showers and restrooms.

For prices, cabin and camping reservations, details of the youth programs and babysitting, contact Snow Mtn. Ranch, PO Box 169, Winter Park, CO 80482, or telephone (303) 887-2152. Their rates do not include Dance Roundup tuition or meals.

The RMDR Cost is Reasonable

RMDR Tuition

LSF members staying in lodges	\$50.00
LSF members staying in cabin/camping	\$53.50
Non-members staying in lodges	\$60.00
Non-members staying in cabins/camping	\$63.50

Dancers using cabins or camping must pay a \$2.00 per day facilities users' fee in addition to the RMDR tuition. The RMDR tuition does include the Monday evening cookout. Other meals can be purchased either individually or by the day at several facilities on the Snow Mountain Ranch. *Note: Late registrants may be placed on a waiting list in order to assure a reasonable male/female ratio.*

Register by February 1, 1991 and Receive a Discount

Registrations and deposits sent by 2/1/91 will receive a discount of \$20.00/person on RMDR Tuition. 50% of the remaining amount due for tuition and lodging is payable by 5/1/91. No refunds will be made after 5/1/91.

Meet Your Staff

Don Armstrong - Director Emeritus
Randy & Carole Barnes - Musicians
Linda Bradford - Rounds
George Bradford - Traditional Rounds
Diane Burton - Contrabass, English
Cal & Judy Campbell - Modern Sq, Rounds
Enid & Lew Coker - Rounds, Folk Dances
Gean Dentino - Line Dances, Clogging
Joe Fairfield - Musician
Elizabeth & Dick Haile - Rounds, Folk
Chuck Jaworski - Modern Square, Contrabass
Jeffrey & Frances Lindsey -- Mexican Dances
Bill Litchman - Traditional Sq, Contrabass
Tom Masterson - Folk Dances
Pat Ortner - Musician
Bob & Allyn Riggs - Modern Sq, Rounds
Terry Stanley - Folk Dances
Henry Thompson - Modern Squares
Gil Russell - Transitional Squares
George & Onie Senyk - Scottish, Early American
Dale Sullivan - Musician
Rusty Wright - Modern Sq, Contrabass