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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

SEPTEMBER 1991

## PUBLICATION INFORMATION

Address: The American Dance Circle  
c/o Diane E. Ortner  
419 NW 40th Street  
Kansas City, MO 64116

Policies: The American Dance Circle is published quarterly (March, June, September, and December). Deadline is the first day of the month prior to publication.

### IMPORTANT FOUNDATION ADDRESSES

Note: Between August, 1991, and August, 1992, while President Enid Cocke is out of the country, general inquiries can be addressed to either Diane Ortner or Vice President Ruth Ann Knapp.

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

**September, December, June issues sent to the LSF Membership only: Full page -- \$ 60      Half page -- \$ 30**

**March issue sent to the complete LSF mailing list:**

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

## LETTER FROM THE PRESIDENT

by *Enid Cocke*

We have told people so much about our planned sabbatical in Germany that they are surprised to find we are still here. But now we are finally in the last week of packing, and we will indeed be gone by the time you receive your *ADC*.

It has been a whirlwind summer for us. We began by graduating our younger daughter Meagan (and also a temporary son Thomas, an exchange student from Denmark) from high school. It seemed no time after that until we were saying goodbye to Thomas and heading for Colorado for the Rocky Mountain Dance Roundup. We raced home from there a week later so that Lew and I could head for a two-week trip to Australia where he was to speak at some physics conferences. We got home from that trip (at 4:00 AM!) and I completed my last days of work at the English Language Program at Kansas State.

"Rocky Mountain Dance Roundup" is quite a mouthful, but since the Snow Mountain Ranch YMCA of the Rockies (another mouthful) has changed its PO box to Winter Park, it no longer seems appropriate to call our dance week "Granby." Furthermore, as more and more participants report that they are bothered by the high altitude, we are searching for a lower altitude alternative in Colorado. It seems important to many of us to continue the tradition, begun by Lloyd Shaw with his first summer class in 1939, of offering an annual dance week in Colorado. For many of us, from the central plains and elsewhere, there is a special joy in getting out to the Colorado Rockies to breath that fresh, clear air.

This summer at RMDR, like all others, was a delight, thanks to thoughtful organization of  
(continued next page)

everything from the dance program to the after-parties. Various highlights come to mind: Diane and Pat Ortner's performance of "There's a Hole in the Bucket," Yona Chock's wonderful mixture of clowning and magic, the Senyk's Scottish dancing, Bill Litchman's traditional cowboy squares, to name only a few. Our in-house band, dubbed Hullabelew one night in honor of their leader (and my good friend) Lew Cocke, is getting really good. I was particularly grateful to have the band's services to play Randy Barnes' beautiful tune "Dorothy Shaw." The music, written in honor of my grandmother, has haunted me since I first heard it. This summer I put together a simple round dance to the tune, and I was pleased to see how quickly people learned it and how beautifully they danced it. You will find it elsewhere in this issue. It was an honor for all of us to be able to dance it to Randy's dulcimer playing.

While we were in Australia we did have some dance experiences. They occurred at the banquet at the international physics conference we attended in Brisbane. As we entered the darkened ballroom, we were met with the striking and very loud sound of a digeridoo, a hollow wooden pipe, played by an aborigine. As the evening progressed, he and his colleagues returned and played and danced for us, dancing and miming stories of hunting. It was fascinating to watch, but it made us uncomfortable, the incongruity of these people being paid to come into a Sheraton Hotel ballroom and perform their rituals for our entertainment. There was also the discomfort of knowing that these people like the native Americans have been displaced from their land and now are an oddity to the colonial immigrants who have replaced them.

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## MINUTES OF ANNUAL MEMBERSHIP MEETING

The annual meeting of the membership of the Lloyd Shaw Foundation was called to order at 12:05 on August 7, 1991, by Vice-President Ruth Ann Knapp in the absence of President Enid Cocke. The meeting was held in the dining room at Copecrest.

A quorum was declared. No additions to the printed agenda were suggested.

The minutes of the previous membership meeting were approved as printed.

The treasurer, Ed Butenhof, reported on the status of the Foundation's finances. The annual budget of the Foundation is approximately \$13,000. As of the present, income accounts have met their budget estimates and expense accounts are below budget, leaving an interim addition to net worth of about \$3,600. The net worth of the Foundation, as reported, is approximately \$36,000.

Ruth Ann Knapp reported briefly on the Archives. A bequest made to the Foundation has been used for the purchase of a remote microphone, with due recognition of the donor.

The Recordings Division reported that no new recordings were made in the past fiscal year; however, reproduction of two classics in the area of singing squares are in process. The studio at Mack's Creek suffered extensive tornado damage last fall, but no loss of Foundation materials occurred.

Diane Ortner's reports on the *American Dance Circle* and the 1991 Rocky Mountain Dance Roundup were received. The new location for the 1992 event was noted as well as the reasons for the move. Details will be made available in the *ADC* and through flyers.

The Leadership Training Institute report was received from Cal Campbell. The Institute is a  
(continued next page)

success both functionally and financially. Twenty-eight students and six staff members participated.

Membership Director, Ruth Ann Knapp, reported that the Foundation has 514 members, not including club memberships. Roger Knox efforts in regard to membership renewals continue to be more effective than the reminders printed in the ADC. Roger has asked to be relieved of his duties in regard to membership, and Ruth Ann expects to assume those duties when technical details have been ironed out. Two new life members have been acquired by marriage: Leslie Lewis and Patrick Ortner.

Promotion by Publicity Director Marie Armstrong consisted of free listings, the Blue Ridge Mountain Dance Roundup mailout, the catalog in the March ADC, and other ADC advertisements.

The LSF Dance Center in Albuquerque reports that receipts have exceeded expenses consistently. From reports, this appears to be a most unusual circumstance reflecting the hard work of the Dance Center Director, Donna Bauer.

The Nominating Committee report was presented by Onie Senyk, Co-Chair with Rusty Wright. Five members retiring from the Board were: Don Armstrong, Diane Ortner, Las Woodard, Enid Cocke, and Gil Russell. Nominees for board membership were: Bill Litchman, Marie Armstrong, Ruth Ann Knapp, Cal Campbell, Chuck Jaworski, and Frieda Blancke. No additional candidates for the board were nominated from the floor and the Nominating Committee's candidates were elected by acclamation.

The meeting was adjourned by Ruth Ann Knapp at 12:30 P.M.

Respectfully submitted,

Henry E. Caruso

## MINUTES OF ANNUAL BOARD MEETING

The regular annual meeting of the Board of Directors was called to order at 2:25 P.M. on August 7, 1991, by Vice-President Ruth Ann Knapp in the absence of President Enid Cocke. Present were: Ruth Ann Knapp, Glen Nickerson, Onie Senyk, Marie Armstrong, Henry Thompson, Al Davis, Bill Fuller, Ed Butenhof, Hank Caruso, and observers.

The following officers were elected by acclamation: President Enid Cocke, Vice-President Ruth Ann Knapp, Vice-President Bill Litchman, Secretary Linda Bradford, and Treasurer Ed Butenhof.

Ed Butenhof was charged with obtaining data from missing areas to prepare a 1991-92 budget to be mailed for Board approval.

Marie Armstrong will prepare a total financial report of all LSF accounts for an August 31, 1991, net worth report.

Publicity for dance camps was discussed. The extra special mailing done for the 1991 Blue Ridge Mountain Dance Roundup was extremely successful in selling out Copecrest. Next year Marie Armstrong will do a similar mailing for the Rocky Mountain Dance Roundup.

Diane Ortner's requests dealing with fee structures for RMDR, '92, use of silent auction funds from RMDR, '91, and additional funds from the advertising budget were approved.

The board received a suggestion from David Lewis regarding some additional expenditures for the Archives. Dr. Lewis would contribute funds for carrying out the acquisition of Archival material if such expenditures were authorized by the Board. It was decided to refer the letter to the Executive Committee for discussion and recommendation.

(continued next page)

There was discussion on the ASCAP/BMI licensing for callers. In view of the existence of both CALLERLAB and the American Callers Association agreements with ASCAP/BMI, it was decided that the Foundation need not intervene in this matter.

Publishing of lead sheets was discussed. The Foundation will not proceed with this project.

There was considerable discussion about a proposal to establish an endowment fund in which the principal would be restricted and only the interest made available for operating purposes of the Foundation. Ruth Ann Knapp was directed to request a clarification of the proposal from Frank Plaut, the Foundation's attorney.

The request made at the Copecrest membership meeting in regard to securing Foundation materials and display items at dance camps was discussed. It was agreed to prepare a directory of where Foundation material is stored and how it can be obtained.

Hank Caruso will be the LSF resource person for the 1992 National Square Dance Convention to be held at Cincinnati, Ohio.

Discussion was held on how LSF information can better be disseminated to the many areas where knowledge of the Foundation is lacking.

Ed Butenhof agreed to continue as Copecrest Director for 1992.

The meeting was adjourned at 3:45 P.M.

Respectfully submitted,

Henry E. Caruso

## THINKING ABOUT DANCE

by *John M. Forbes*

Here are some things I think about when I'm not dancing.

**Question:** When is a dance in standard square formation not a square dance?

**Answer No. 1:** When it is a 17th century English ("Playford") country dance, round or square, for eight.

**Answer No. 2:** When it is a late 18th century/early 19th century Cotillion.

**Answer No. 3:** When it is a 19th century Quadrille or Lancers.

There is a trend apparent in the social dance world today to label as a "square dance" any dance that involves four couples in the standard square formation we know and love so well. The above dance types contributed to the historical flow of dance activities leading to today's square dance (as an event) and square dancing (dances ranging in difficulty from the older traditional style to the advanced levels of the Callerlab program). In today's use of the concept "square dance," however, the earlier terms are not interchangeable with the later one. A cotillion is not a square dance; it is simply a dance done in square formation.

I suspect that strong currents of square dance missionary zeal coupled with little information about dance history and its many contexts have contributed to this situation. As a matter of respect, historical courtesy, and plain accuracy

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we need to be certain in our understanding of these earlier dance types and their correct labels before we make them part of our program. This develops and instills in our dancers the legitimacy of these older dances and their place in the scheme of things. These older dances are not easier, simpler square dances but a separate type, each with its own music, figures, figure repetition pattern, and unique social context. Proper consideration of these dances also makes you, the caller, more respected because you made the effort to give correct information in, I hope, a clear and most concise manner.

I have just recently come across this mis-labeling practice although apparently it has been popular for some time. Here is a portion of the text one reads on the front cover of a 1990 book by John Millar: "Country Dances of Colonial America: History, Directions & Tunes for 203 longways dances and 47 square dances of early America, Canada & the Caribbean; plus clothing patterns." In opening the volume to the proper spot, these "square dances" are correctly labeled "Cotillions."

A cotillion, you will recall, is a dance for eight. I find in my workshops that the dance works better when, in regular square formation, everyone takes one moderate-sized step toward the middle. Reducing the distances from one dancer to another will usually fit the musical time frame much better. Keeping the formation smaller does take some getting used to. When period costumes representing the late 18th century are used, holding the set to this smaller size often becomes a real challenge.

Cotillions follow a verse/chorus pattern with each verse and each chorus usually taking 32 counts (16 duple measures). In a given collection of  
(continued next page)

cotillions the verses, often up to fifteen or more, are shared by all cotillions. The chorus figure is usually unique to each individual cotillion.

Likewise, there appears to be a great fascination among modern square dancers to look at 17th century English dances--"Playford" is the usual catchword of choice--and see what, if any, "square dances" can be found. The title page in each of the 18-plus editions is very clear in emphasizing that these are all considered to be country dances. Here, for example, is the title page text from the second edition, second issue of that series:

*The Dancing Master: Or, plain and easie Rules for the Dancing of Country Dances, with the Tune to each Dance, to be playd on the Treble Violin, The second Edition, Enlarged and Corrected from many grosse Errors which were in the former Edition. London, Printed for John Playford at his shop in the Inner Temple near the Church Door. 1653.*

No mention of square dance here. A number of today's square dance commentators, however, will refer to certain dances in this collection such as "Dull Sir John" (p. 25), "Faine I Would" (p.27), and "Hide Park" (p. 43), all squares for eight, as square dances. These same people likely will miss a number of "Round for Eight" (that is, circle) dances that function as squares for eight. Some of the better know "Rounds for Eight" from this collection include "Kettle Drum" (p. 53) and "Newcastle" (p. 72).

Many of the same callers and dancers do not seem to realize that the so-called "Playford"  
(continued next page)

dances are being done on a regular, ongoing basis today. Often the repertory at these dance occasions will extend to later 18th century dances. All draw on a variety of formations ranging from two couples only to the ubiquitous "Longways for as many as will." People who enjoy this material are usually more than willing to share their knowledge and love of these country dances.

So, you ask what is a caller to do? The answer is quite simple. Ask around but don't settle for second rate information. Your dancers deserve the best and you, with only a small amount of time and effort, can give it to them. In your quest, I guarantee you will meet some fine people along the way.

But I never think about this when I'm dancing.

\*\*\*\*\*

#### LETTER FROM THE PRESIDENT

(continued from page 3)

These performers were replaced by a very different group, a band of anglo-Australians who sounded like a celtic band--but with an Australian accent. They played waltzes and snappy two-steps and even taught some simple mixers and rounds. People danced joyously. This was a kind of dance and culture that was accessible to participants from many countries and continents, not just America and Great Britain. Yes, we did dance to "Waltzing Matilda," a version with a driving, almost martial beat. Like Cinderella, we danced until after midnight and were amazed to realize it was so late. Once again we were reminded of the truth that dance can transcend many cultures and nationalities and that the joy of dance is in sharing in it rather than observing it.

## THERE'S A GYPSY 'ROUND THE CORNER

by *Merle Breeding*

This contra has a very appropriate name and a little twist on the currently popular practice of oozing from a gypsy into a swing. It has already made its way to the Rocky Mountain Dance Roundup, Kansas City, MO, Canyon City, CO, and will probably be danced in Belgium before long!

The composer, Merle Breeding, says "nothing would please me more than to hear that folks in other parts of the country are enjoying my dances." He also welcomes your comments, so let him know what you do and don't like by writing to him at #4 Southmont Circle, Little Rock, Arkansas 72209.

### THERE'S A GYPSY 'ROUND THE CORNER

Music: 32 bar                      Dance: Merle Breeding

Formation: Alternate duple, single progression

- 1 - 16:      Balance and swing the one below  
              (end facing down)
- 17 - 24:      Down the set in 4's you go
- 25 - 32:      California twirl and come on back
- 33 - 48:      Face your corner, Hey!  
              (start by passing right shoulders)
- 49 - 56:      There's a gypsy 'round the corner  
              (about a 3/4 gypsy; end facing across)
- 57 - 64:      Active couples swing.

\*\*\*\*\*

*Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1990/1991. Send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th St., Kansas City, MO 64116.*

## MORE ON BMI/ASCAP

In recent months Foundation board members have been approached by various callers and dance leaders who sought a license that would keep them in conformity with the requirements of the composers and musicians unions (BMI and ASCAP) but who could not qualify for membership in Callerlab, which has worked out a licensing agreement for its members. We are happy to announce that there is a low cost alternative available to dance leaders.

The American Callers Association is a newly formed professional organization that can provide you a BMI/ASCAP group license for an ACA registration fee of \$5.00 plus a BMI/ASCAP fee based on the number of dances called:

100 Dances or Less per Year	\$ 52.50
100 - 150 Dances per Year	80.00
151 - 300 Dances per Year	105.00

Although ACA's efforts will initially be spent in providing inexpensive BMI/ASCAP group licensing, they hope to expand to provide an alternative forum for formation of ideas, sharing of information, and voicing of opinions that will benefit square dancing as a whole.

If you are interested in joining this new organization, send your registration fees and BMI/ASCAP License fees to:

AMERICAN CALLERS ASSOCIATION, INC.

P. O. Box 2406

Muscle Shoals, Alabama 35662.

Be sure to clearly state your name, address, city, state, zip code, phone, and the number of dances you call in a calendar year. Make checks payable to the American Callers Association, Inc. Membership cards and license information will be returned in approximately 45 days of receipt of your registration fees and information.

## A NEW HOME FOR THE ROCKY MOUNTAIN DANCE ROUNDUP

La Foret, approximately 15 minutes NE of Colorado Springs near Black Forest, CO, has been selected as the site for the 1992 Rocky Mountain Dance Roundup. This lovely 500 acre site has an altitude of around 7,200 feet, much lower than the 8,700 feet of the previous RMDR location.

Begun in 1927 after the death of her husband, La Foret was originally the summer residence of Mrs. Alice Bemis Taylor. The first building, a six room structure called Ponderosa Lodge, was constructed from lumber cut on the slopes of Pike's Peak and was furnished with an extensive collection of southwestern art and artifacts. Four other cabins were constructed at about the same time.

The Bemis Taylor Chapel, built in memory of her husband, Frederick, was dedicated in 1929. The memorial chapel site was chosen because of its magnificent view of Pike's Peak. It has beautiful reredos, a hand-carved beamed ceiling, hand-painted altar and archways, and a bell from an old mission church in Santa Fe.

Mrs. Taylor spent the majority of her summers at La Foret with her servants, college students, helpers, and guests. Many evenings were spent around the huge Ponderosa fireplace, reading aloud or working on needlework. Mrs. Taylor was the first woman trustee of Colorado College. At her death in 1942, her bequests to both individuals and institutions totaled almost \$1.5 million.

In 1944, La Foret was donated to the Colorado Congregational Conference. In the ensuing six years, REA current was installed and seven cabins built; campers no longer slept in covered wagons! Two new cabins were built in 1959, and the other

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cabins were winterized, thus enabling the conference to use the camp year round. Since 1982, several hundred persons have participated in volunteer work camps to help upgrade the facility. The dining hall kitchen has been completely remodeled, fireplace inserts have been installed in several places, electric service has been upgraded, and one cabin has been modified for access by handicapped people. Most of the water at the kitchen and dining hall is solar heated; most of the swimming pool heat comes from the sun.

La Foret is booked for two or more days a week almost fifty weeks of the year. Guests are split about half and half between adults and children. Over 1,000 persons have attended Elderhostels at La Foret.

La Foret has worked with the Colorado State Forest Service to maintain and improve their portion of the Black Forest. It is site approved by the American Camping Association. The State Department of Social Services, the Black Forest Fire Department, and the El Paso County Health Department regularly inspect the facility.

**!! 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.

## DOROTHY SHAW

by *Enid Cocke*

This lovely waltz couple dance was composed by Enid Cocke and presented at the 1991 Rocky Mountain Dance Roundup. The music, included in this issue, was composed by Randy Barnes in honor of Enid's grandmother, wife of Dr. Lloyd Shaw.

Music: Dorothy Shaw

Opposite footwork

Begin in varsouvienne position, facing LOD

### Measures

- 1 - 4      RUN FORWARD 6, BALANCE FORWARD AND BACK
- 5 - 6      RUN FORWARD 6, SOLO TURN AWAY IN 6  
Run forward 6; M turns L-face and W R-face in six steps to end in butterfly with M facing LOD. W moves down the line of dance to get in front of M. She does a half turn to end facing RLOD while M does a full turn.
- 9 - 12     TWINKLE OUT, IN, OUT, IN--MANEUVER
- 13 - 16    FOUR TURNING WALTZES
- 17 - 20    LACE OVER AND BACK  
Keeping M's L and W's R hands joined, cross over to each other's place while moving diagonally down LOD in 6 steps; drop those hands and join new outside hands (M's R and W's L) and cross diagonally back with W passing under the joined hands.
- 21 - 24    FACE AND BALANCE L AND R IN BUTTERFLY; TURN INTO WINDOW IN 6  
In butterfly facing, balance L and R. While balancing R, join R hands over L. Turn W R-face  $\frac{1}{4}$  with R hands above head and L at waist. With L sides together, R hands are joined over W's head, L hand is behind her back holding M's L hand at her R side.
- (continued next page)

25 - 28 TURN THE WINDOW IN 6 STEPS; UNWIND IT IN 6 STEPS  
 Rotate the window once around; unwind it. On the  
 last measure M places W's R hand in his L hand and  
 maneuvers into closed dance position.

29 - 32 4 TURNING WALTZES, TWIRLING W INTO VARSOUVIENNE ON  
 THE LAST BAR

DOROTHY SHAW

COPYRIGHT 1986  
 RANDY BARNES

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff is an introduction labeled 'intro:' with chords G, A, G, A, D. The second staff has chords Bm, A, A7, D, Bm. The third staff has chords Em, A, D, Bm, A. The fourth staff has chords A7, G, F#m, G, D. The fifth staff has chords D, Em, G, A, D. The sixth staff has chords F#m, Em, A, D, Em. The seventh staff has chords G, A, G, A, G, D.

## FOUNDATION RECEIVES BEQUEST

by *Enid Cocke*

The Lloyd Shaw Foundation recently received a donation of \$1000 from the estate of Helen Stack Gregg. The funds have been spent on equipment, a remote microphone and a tape recorder, which will enhance the teaching and leading at all future LSF events.

Helen Gregg, according to a friend who knew her, was "a grand old lady of Binghamton, NY." She was not a dancer herself, but she came to watch the dancing in the days when Manning and Nita Smith had a Labor Day Round Dance Weekend in Binghamton and later when Don Armstrong and Bill Johnston conducted their Thanksgiving Contra Weekend there. Her friend reports that "she admired the friendliness of the dancers and the courtesies they showed 'an old lady' when she visited."

It is hoped that the selection of this equipment would meet with Helen Gregg's approval. The Foundation has been in the debt of various leaders who have provided their own remote microphone or tape recorder for general use at Foundation events. It was felt, however, that the Foundation should provide this equipment to guarantee that it would be available at every function, for both items contribute substantially to the quality of the program that can be offered.

Plaques have been mounted on the microphone receiver, carrying case, and tape recorder. Each one reads:

Dedicated to the Memory of  
HELEN STACK GREGG  
of Binghamton, NY  
A gracious lady who considered her  
life enriched by friendly dancers.

**DON'T MISS THESE PROGRAMS IN 1991**

Presented by  
**The Kentucky Heritage Institute  
for the Traditional Arts**

---

**KENTUCKY SUMMER  
DANCE SCHOOL**

**WINTER IN  
THE WOODS  
(Born to Dance)**

**KHI ELDERHOSTEL  
PROGRAMS**

June 23 - 29, 1991

Dec. 26, 1991 -  
Jan. 1, 1992

Sept. 29 - Oct. 4  
Oct. 20 - Oct. 25

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**FOR MORE INFORMATION CONTACT**

**T. AUXIER PO Box 4128 FRANKFORT, KY 40604  
PH# 502-695-5218 (EVENINGS ONLY)**

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**\*\*\*\*\*SPECIAL NOTE\*\*\*\*\***

**ANNOUNCING A NEW-WEEK LONG CAMP  
THE LAST WEEK OF JULY IN 1992**

**LAKE CUMBERLAND LEADERS LAB**

*The Kentucky Heritage Institute and the Lloyd Shaw Foundation  
are pleased to present a joint Dance and Recreation Leadership  
Camp.*

*This camp will be organized for Leadership development in the  
areas of Dance and Recreational Activities. Tentative offerings  
include Dance Leadership for Elementary and Secondary  
Teachers as well as Recreational Dance, Cardboard Mountain  
Dulcimer Making, Puppet Construction, Singing and Song  
Leadership and MORE...*

**FOR MORE INFORMATION CONTACT**

**T. AUXIER  
PO Box 4128  
Frankfort, KY 40604  
PH# 502-695-5218  
(EVENINGS ONLY)**

**Calvin Campbell  
343 Turf Lane  
Castle Rock, CO 80104  
PH# 303-790-7921**

Come to the Rocky Mountain Dance Roundup

**July 5 - July 11, 1992**  
Sunday supper - Saturday breakfast  
Check-in after 3 PM on 7/5/92

### Enjoy a Colorado Vacation

The Rocky Mountain Dance Roundup is held at La Foret, conveniently located just 15 minutes from Colorado Springs, Co. The altitude is around 7,200 ft., high enough to be cool, but not such a change for dancers used to lower altitudes.

The setting is beautiful, with cabins nestled in the pines and a clear view of Pikes Peak.

Two hardwood dance floors are available and all facilities are within easy walking distance of each other.

### Dance with Old and New Friends

The fun begins with dinner at 5:30 pm on Sunday followed by an evening dance party at 7:00. 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 evening dance, refreshments are served and more entertainment is provided in the form of singing, skits, etc.

### Sharpen Your

Daytime opportunity for you to sharpen your dancing skills or learn something new. Sessions are provided in square dancing, round dancing for experienced dancers, and often provided in Scottish dancing. A schedule is being planned for 1

### Play in

The RMDR provides an experience and opportunity for you. If you are an experienced dancer, you are invited to participate in sessions and play with the other members of the daily sessions.

### RMDR Tuition

Members: Before 2	
Regular	\$30
Under 30	15
First Timer	20
Non-members:	
Regular	\$50
Under 30	25
First Timer	40

**Note: Late registration on a waiting list in a reasonable male/female ratio.**

### our Dancing Skills

ne sessions provide an  
 you to increase your  
 or perhaps try out  
 Daily workshops are  
 uare, contra, folk, and  
 for both beginning and  
 cers. Special sessions are  
 in clogging, English, and  
 A children's program is  
 r 1992.

### in the Band

RDR band is gaining in  
 popularity every year. If  
 rienced or new musician,  
 d to join the practice  
 y with the band for some  
 ons and evening dances.

### tion is Inexpensive

Before 2/1/92	After 2/1/92
0	\$50
15	25
20	40
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25	35
40	60

istrants may be placed  
 t in order to assure a  
 /female ratio.

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### Rocky Mountain Dance Roundup Registration for 1992

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State \_\_\_\_\_ Zip \_\_\_\_\_

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## DIANE ORTNER RECEIVES SILVER BOOT AWARD

by *Enid Cocke*

The Foundation has a special award to give its most dedicated members whose work keeps the organization going. It is a silver boot pin with inset turquoise, modeled after the pin that Lloyd Shaw gave his Cheyenne Mountain Dancers to recognize participation on the dance team. At the Rocky Mountain Dance Roundup in July this award went to one of our most valued and deserving members, Diane Ortner.

It was a very lucky day for the Foundation when Diane signed up for a leadership workshop offered by the LSF at the University of Albuquerque in the early 70's. She then attended the Lloyd Shaw Fellowship in Colorado Springs, completed her doctorate in teacher education at the University of New Mexico, and began serving on staff herself at LSF-sponsored leadership workshops. A list of the portfolios she has carried for the Foundation would include workshops, membership, publicity, board member, secretary, dance week director, and ADC editor. In addition she has spear-headed annual LSF dance events in the Kansas City area, winning a staunch following for the Foundation in the heartland.

It was no surprise that news of the award met with a long, loving standing ovation the night it was announced. The boot is a very small token of everyone's thanks for the vast amounts of time, energy, creativity, and devotion that Diane has given the Foundation. People truly treasure her for the very special person she is as well as for her many gifts to the Foundation. We are blessed to have her among us. Thank you, Diane!

## MUSIC FOR CONTRAS

by *Don Armstrong*

A couple of months ago I was approached by a couple who are both excellent leaders in the dance activity and asked for some help in planning a series of contra dances in their area. In the course of several hours of conversation I was asked what specific things I considered most important in planning contra dance programs. Among the several things I named was the selection of the music I would use. After all, I pointed out, if the program was planned in advance with a good variety of dances (different styles, formations, and complexity), and if I presented the material well in a facility the group would enjoy, it then boiled down to the choice and variety of music. Good music enhances any dance . . . poor music spoils the best of dances! Let's examine some of the things that influence the choice of music for each and every dance in any good, planned program.

**The Circumstances.** Is the temperature comfortable, or is it too hot or humid? Is the hall overcrowded? What is the average age of the dancers? What is the average ability of the dancers? All these circumstances should influence the leader's choice of the tempo and style of the music. It should be obvious that the music needs to be slower when it is too warm in the hall or the floor is full of older dancers, and that faster, more exciting music can be used when it is more comfortable in the hall or when a younger group of dancers is in the majority.

**What is available.** Each group of live musicians  
(continued next page)

has a repertoire of tunes they play well. Many times the choice of music is limited because of this, so the caller should know in advance what tunes and styles are available and choose within these limits. Using recorded music allows unlimited variety if the caller is willing to research and select specific tunes and bands to fit certain dances and if the caller will have noted alternate tunes for many of these dances when the circumstances are different.

What creates variety in music? Probably the four most obvious things are *tempo* (speed), *time signature* (2/4-Reels, 6/8-Jigs, 4/4, 3/4, etc.), *using different orchestras*, and *using different regional or national styles* in the playing of the music itself. Supporting these would be the choice of music that uses *different lead instruments* (fiddle, accordion, dulcimer, piano, flute, etc.), bands that use *medleys* (more than one tune for any given dance), and the marriage of a particular tune as played by a certain band which fits and feels the best for a specific dance.

To illustrate, I reviewed the program I called at a recent dance and found that I called 12 contras. Of these I saw that I used 5 Reels, 3 Hornpipes, 3 Jigs, and 1 Waltz utilizing twelve different orchestras. I used New England, French Canadian, Midwestern, Pacific Coast, Scottish, English, and Bluegrass styles, a myriad of lead instruments, and for all but three dances the bands played medleys. Dance variety was also included in the program through use of one mixer, two couple dances, two folk dances, and a good night circle waltz.

(continued next page)

For use during a summer dance camp series of workshops and evening dance, I planned to use music from all of these albums, records, and styles:

We Love Contra Dance (Pacific Northwest)  
New England Chestnuts 1 & 2 (New England)  
Applejack (New England)  
Callers Choice (English)  
Square Crows (Irish, English, and American tunes)  
Dances With a Difference (Contemporary English)  
Liberty Square Dance Club (Traditional Appalachian)  
Southerners Plus Two (English band, New England  
tunes)  
Bluebell (Scottish)  
Fireside String Band (Yankee music)  
Bare Necessities (English)  
Maritime Dance Party (Maritime provinces, Canada)  
Strings 'n Things (Ohio)  
English Folk Dances, J. Shands (English tunes,  
Scottish band)  
Stan Hamilton (Scottish tunes, Canadian style)  
McLain Family Band (Kentucky style)  
Ruffwater String Band (Michigan)  
Plus a German, a Belgian, and three different  
contemporary square dance orchestras.

That list includes 22 different orchestras. And, using these bands, I gave the dancers all the forms of musical variety mentioned above.

I should like to point out that these did not represent just random use of lots of different sounds. They were, in all instances, music carefully chosen to "fit" specific dances. A look at my call book will show that most of the dances in it list a specific tune, orchestra, or record that I prefer for that dance, and in many cases an "alternate tune or tunes" is also listed. Then,  
(continued next page)

when circumstances dictate a change, I don't have to think or fumble around to find a good second choice of music.

The choice of music is extremely important and the average caller needs to work just as hard at selection of appropriate tunes as in finding new material or in practicing. It is part of the caller's craft, and sadly enough, many callers do not recognize just how important it really is. Once again, "Good music enhances any dance . . . poor music spoils the best of dances!"

\*\*\*\*\*

### STIR THE BUCKET

Linda Bradford has had an exciting year so far; in addition to son George's June wedding, daughter Dorothy was married in April to Steve Becker; they are living in Fall's Church, Virginia.

Olga Kulbitsky has just returned from Russia, we are told. John Forbes has completed his sabbatical and is now back on the job as head of libraries at Baker University. One result of his studies is an interesting and enlightening publication entitled "Self Publishing in Dance History." If you are interested in this topic, write to John at Box 224, Baldwin City, Kansas 66006 for more information.

We always like to hear from old friends; we hope that Darleen Jackson of Springfield, Illinois, is as busy dancing and teaching as she has always been! By the way, if you miss an issue of the ADC, let Ruth Ann know: she'll let you know if your membership has expired or mail you a replacement.

## ROCKY MOUNTAIN DANCE ROUNDUP, 91

The 1991 Rocky Mountain Dance Roundup met for its 14th time July 1-7, 1991. This year's Roundup was held at Snow Mountain Ranch, near Winter Park, Colorado. A group of 86 dancers and leaders from West (California) to East (New York) to South (Texas and Florida) borders of the United States shared the week of dancing and fellowship with four dancers from Germany. The week was full of high points (in addition to the altitude!), only a few of which can be listed here.

George and Kathy Bradford's June marriage was marked throughout the week with recountings of their lovely wedding and their family-style honeymoon. Jimmy Grey's recent marriage was announced with a re-introduction of his new wife, Deanna. Their two sons, Jason and Jacob Ropeter, were welcome participants in the week's dance activities. On Thursday evening, Enid Cocke presented the Silver Boot award to Diane Ortner. Afterparty tales told by Yona Chock and her mother, Gene Bielefeldt, amused the adults while Yona's balloons were equally enjoyed by the children.

Old and new friends introduced dances that were great hits. Enid Cocke brought a new waltz couple dance, *Dorothy Shaw*. Merle Breeding brought several of his contras, most particularly, *A Gypsy 'Round the Corner*. Both of these dances are printed elsewhere in this issue so that others can enjoy them as much as we did.

Several "competitions" added spice to the week. The "mystery tune" wasn't much of a mystery to a large number of people: ICHDAN was quickly interpreted as "I Could Have Danced All Night". Next year's tune will have to be more cryptic! The Silent Auction, however, was a mystery even after  
(continued next page)

it was over for those of us who thought we had the highest bid and then discovered that someone else had sneaked one in at the last second. Many thanks go to the people who contributed to the auction, some of whom weren't even able to be present for the dance week. The lovely and interesting items included everything from handmade broom and basket and afghan to an LSF silver buckle to a book about how to get along with the Germans (appropriately presented to Lew and Enid). The auction raised approximately \$617 to be used for scholarships!

Next year's Rocky Mountain Dance Roundup will meet at a new time (July 5-July 11, Sunday through Saturday) and place, La Foret (see article elsewhere in this issue). We hope that many of you who haven't visited us for several years will try us out again in this new location. Throughout the year, be thinking about some special item (unusual or otherwise) that you might be able to contribute to the scholarship auction and come prepared to have a great week of fellowship and dancing!

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#### **Arkansas Dance Festival**

*The Arkansas Country Dance Society and the Ozark Folk Center in Mountain View will be presenting the twelfth annual folk dancing festival on Friday and Saturday, September 13 and 14, 1991. There will be workshops in Clogging, Irish Dancing, Morris, Scottish, English, Contra, Ozark Squares, Singing Squares, Round Dancing, Basic Couple Dancing, Ballad singing, Storytelling, Dance Calling, and Dance Band.*

*Fees for the festival will be \$25 for both days and \$15 for one of the two days. For more information or to register, write or call:*

*David R. Peterson, President ACDS  
52 Ridge Drive -  
Greenbrier, Arkansas 72058  
Telephone: (501) 679-2935*

**FOUR LEAF CLOVER**

from *Don Armstrong*

Here is my own alternate routine for the dance that comes with the LLOYD SHAW record of *Four Leaf Clover*.

Music: LS E-503/504

Composer: DON ARMSTRONG

Formation: Square

A:

Bow to Your Partner, Bow to Your Corners There,  
Do Sa Do Your Lady Fair,  
Four Ladies Grand Chain Across that Lane,  
Turn, Chain 'em Back, Chain 'em Home Again,  
Sashay (Do Sa Do) Round Your Corner,  
Come Back Swing Your Partner,  
Swing Your Lady, Promenade the Hall,  
"I'm Looking Over a Four-leaf Clover,  
That I Overlooked Before."

B:

Head Two Couples Forward and Back,  
Bow, Go Forward Again,  
Split your corners, Go Back Home, -  
Do Sa Do Your Partners All  
Back to Back You Know,  
Join Hands, Circle Eight, Circle Left You Go,  
Then Allemande Left Your Corner,  
Pass Your Partner By,  
Swing the Next Lady all Around, Promenade (prompt)  
"I'm Looking Over a Four-leaf Clover,  
That I Overlooked Before."

Routine: A, B twice for heads, A, B twice for Sides, A.

**1991 FLEMISH-AMERICAN DANCE HOLIDAY AND**  
**"TOUR DE NEW MEXICO"**

by *Barbara Williams*

The 1991 Flemish American Dance Holiday was the second annual event, the first having taken place in Belgium last year.

To say it was a success would be an understatement. I think it could be better stated in Jan Vermeyens' words, "It was a dream come true." Many thanks go to Don and Marie Armstrong and Luc and Frieda Blancke as the organizers of this grand undertaking.

The holiday began on July 14th when 24 guests from Belgium, Germany and Holland arrived at St. Scholastica School in Canon City. The days following were packed with activities including a tour of the Territorial Prison, an afternoon at the Royal Gorge, a trip to the top of Pike's Peak, a very special luncheon at the Officers' Club at the Air Force Academy and a tour of their chapel, a day long outing through Phantom Canyon to Cripple Creek including a 1000 foot drop to the bottom of the Mollie Kathleen Gold Mine followed by lunch at the famous Imperial Hotel, a tour of the Garden of the Gods, and a shopping trip to the Citadel Mall. Somehow the days never seemed long enough to do all there was to do, and the night's rest even shorter with house-mother Libba waking everyone at dawn to start a new day. But the joy of dancing each evening washed away the fatigue of long journeys.

Thursday, July 18 supper found more Americans arriving to join the festivities for a total of 26. It was a time of pleasant reunions as old and new friends resumed the easy familiarity that is so much a part of the dance world.

(continued next page)

The following week was a tapestry of events including a trip to the Buena Vista Folk Life Festival, rafting, a train ride, an evening cookout, many dance workshops, evening dances, a mountain tour, and the Cattlemen's Days Rodeo at Gunnison where our European guests were very moved by the patriotism shown by the Americans as the event began with a salute to our flag and the singing of our national anthem.

Always there are events that make us realize what a small world it is. One of the Belgian guests, Pieter Vercraeye, found that 33 years ago when he attended a class on Canonic Law at the University of Leuven, Father William of the Abby in Canon City was a classmate.

A farewell dance on Wednesday, July 24th, concluded a wonderful week of sharing and fun for some of the participants. However, the next day saw 13 Americans and 17 Belgians starting the "Tour De New Mexico" with their fearless leader Rusty Wright wearing his famous cap with two bills facing opposite directions and the quotation "I'm their leader; which way did they go?" But the cap was misleading, as Rusty took charge and skillfully managed, with his wife Lovetta's able assistance, to conduct a highly enjoyable tour of the Northern area of his native state.

Over the next week the tour included the Rio Grande Gorge, Taos Pueblo Indian Dances, Museums in Santa Fe and Albuquerque, entertainment of Pancho and Marie Baird, the Spanish Market in Santa Fe Plaza, Bandolier Indian Ruins, El Morro National Monument, Los Alamos and the Bradbury Science Museum, setting up tents, sleeping on the floor at the Lloyd Shaw Dance Center, an American square dance with a potluck served by Rusty's club, a nine foot submarine sandwich lunch one day, a visit to

(continued next page)

Old Town, a tram trip to the top of the Sandia Mountains and supper two miles high on Sandia Peak, the Painted Desert, Petrified Forest, and Gallup to shop for Indian jewelry. Something for everyone--an action-packed tour! We had seen and done a great many things since that July 14th arrival! Our European visitors had sampled foods they had never eaten before, from moose meat to refried beans, and some they will not choose to try again. They had seen the beauty of the two very different states of Colorado and New Mexico and the cultural variations involved, they had experienced the busy streets of Colorado Springs and the emptiness of the Shiprock area with a population of one person for every 250 miles. They had traveled through a small cross section of this large land of America and been welcomed.

The finale was a lovely dinner at Don and Marie Armstrong's home. Everyone drifted out to the patio overlooking Canon City as they had on the evening of our first day together, quietly visiting, not wanting to part, watching the lights of the town and the hills of Colorado, with the breeze that inspired "Westwind Waltz" blowing as it brought a gentle close to a great experience.

\*\*\*\*\*

*We have received word of the death of Eda Weger on July 18, 1991. She had a heart attack on the way home from a dance. She was a familiar participant at the York Thanksgiving Weekend Contra Holiday. She will be missed by her friends there and by contra dancers and callers in the Cleveland area.*

## LINES ABOUT SQUARES

by *Dick Pasvolsky*

A suggestion by my wife, Jo Anne, has prompted me to embark on a series of articles dealing with selected periods in the history of dancing in square formation. Each of these articles, to be written in chronological order, will feature a description of a dance representative of the period in question and brief comments on customs, dance styling, terminology, clothing styles, etc. that may be of particular interest.

This first article in the series deals with the period from 1650 to 1728, the period during which a famous book on English Country Dancing was published and underwent seventeen more editions. The book, published originally by English bookseller John Playford, was titled The English Dancing Master: or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance (caps as printed in the facsimile of the original.)

Of the 107 dances described in the first edition of that book, only three were dances in square formation. Fourteen are rounds and most of the others are "longways". The final edition, published in three volumes (the first in 1721 and the third in 1738), contained 918 dances, two of which were dances in square formation and 904 of which were "longways."

Playford illustrated the formation for each dance. The top of the room, or the "presence" alluded to the dais where spectators would have been seated. The dances in square formation were numbered clockwise, so that when couple one "led out" to couple two they would have stepped over to the couple on their left.

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The dance that I have selected to describe is "Oranges and Lemons," recommended to me by Dick Meyers, to which I am very much beholden for furnishing me with resource material and information on styling, costuming, and the mechanics of dancing of the "Playford" years.

First, a brief definition of terms used in the description of this dance:

**Double**--three steps forward or backward and touch with free foot on count four

**Single**--one step forward, backward or to the side and touch with the free foot (often done with a short leap, as in our present-day pas-de-basque)

**Hands four**--circle left/right

**(R. S.)**--running step

**(W. S.)**--walking step

**Arm right/left**--arms linked at elbows, turn full around

**Side**--two dancers while facing each other walk in a partial half-circle to change places in four steps, (passing left shoulders); retrace steps to end in beginning position.

**Circular hey**--similar to a grand right and left (in this dance it is an interrupted grand right and left).

The dance is presented here as described in Cecil J. Sharp's The Country Dance Book, Parts and 2. Sharp modified the directions found in Playford's 3rd edition of 1665 so that they would be easier for the modern reader to understand. The description of the "movements" were meant to be instructions on how to perform the figures. They were not intended to be prompts or calls. Dancers usually learned the dances well enough to be able to perform them from memory. They needed no prompts.

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ORANGES AND LEMONS  
Square for eight; in three parts

First Part

- A    1-4    All move forward a double, meet, and fall  
         back a double to place.  
      5-8    That again.
- B1   Bar 1   Men honour their partners.  
      Bar 2   Men honour the women on their left.  
         3-6   Men hands-four, half-way round, clock-  
         wise, and fall into opposite places  
         (R.S.).  
      Bar 7   Women honour the men on their left.  
      Bar 8   Women honour the men on their right.  
         9-12   Women hands-four, half-way round clock-  
         wise, and fall each beside her partner  
         (R.S.).
- B2   Bar 1   Men honour their partners.  
      Bar 2   Men honour the women on their left.  
         3-6   Men hands-four, half-way round counter-  
         clockwise, to places (R.S.)  
      Bar 7   Women honour the men on their left.  
      Bar 8   Women honour the men on their right.  
         9-12   Women hands-four, half-way round counter-  
         clockwise, and fall into their own places  
         beside their partners (R.S.).

Second Part

- A    1-4    Partners side (W.S.).  
      5-8    That again.
- B1   Bar 1   Partners take right hands, raise them,  
         and move a single to the right.  
      Bar 2   Partners take left hands, raise them,  
         and move a single to the left.

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ORANGES AND LEMONS Second Part (continued)

- 3-6 The circular hey; partners giving right hands to each other, and then left to the next (two changes) (R.S.).
- 7-12 Movement continued as in bars 1-6, all moving round one place more.
- B2 1-12 Movement continued, as in B1, to places.

Third Part

- A 1-4 Partners arm with the right.
- 5-8 Partners arm with the left, and first and third men lead their partners forward to face second and fourth couples respectively.
- B1 Bar 1 First and second couples honour each other; while third and fourth couples do the same.
- Bar 2 Partners honour each other.
- 3-6 First and second couples hands-four, half-way round, while third and fourth couples do the same. Second and fourth couples, men leading their partners, fall back into first and third couples' places respectively; simultaneously first and third couples lead forward and face fourth and second couples (*i.e.*, second and fourth couples move on one place counter-clockwise and take up positions facing centre; while first and third couples move on one place clockwise and take up positions with their backs to the centre).
- Bar 7 First and fourth couples honour each other; while second and third couples do the same.
- Bar 8 Partners honour each other.

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ORANGES AND LEMONS Third Part (continued)  
9-12 First and fourth couples hands-four,  
half-way round; while second and third  
couples do the same. Movement continued  
as in Bars 3-6.

B2 1-12 Movement continued, as in B1, to places.

The tempo of the music for this dance runs close to  $2/3$  the speed of modern square dance music, about 84 beats per minute. A recording of the music for "Oranges and Lemons" appears in the album "By Popular Demand," CDS-6, and may be purchased from the Country Dance and Song Society, 17 New South Street, Northampton, MA 01060.

Other dances in square formation that are described in Playford editions are: Dull Sir John (1650), Faine I Would If I Could (1650), Hyde Park (1650), Chelsea Reach (1665), and Hunsdon House (1665).

\*\*\*\*\*

*Dick recently was billed as the main feature of the New Jersey State Square Dance Convention with his program on the history of square dancing. The many hours spent in rehearsals, narrative, costuming, and working out the patten for the old dances was well worth it, as the presentation was very well received. Dick says that he featured the dances and styling of the Lloyd Shaw era and demonstrated how much of what was done in Pappy's day led to figures commonly danced today.*

*Dick always welcomes comments on the topics and contents of his articles. His address is:*

*Dick Pasvolksy  
RD 6, Box 722  
Branchville, New Jersey 07826.*

## DANCE CENTER HAPPENINGS

by *Donna Bauer*

Donna would like to request that anyone wishing to visit the dance center try to contact her at least a month prior to their scheduled arrival in the area. If she is to be out of town when they come, she can arrange for another Foundation member to show them the center.

Special thanks go to the people who continue to give their time to making the Dance Center ever more welcoming. Caroline Barham, Lois and Neal Nelson, and Ed Weil recently spruced up the garden. A subsequent downpour had Lois wading through ankle deep water, which our friends brought under control by way of trenches and sand bags.

### **Dance Center Calendar of Events:**

Mondays -- 6:00 to 9:30 PM--Ballroom Dancing  
Tuesday -- 5:30 to 7:00 PM--Karate  
-- 7:00 to 9:00 PM--UNM Cont. Education  
Wednesdays-- 7:30 to 10:00 PM--Scandinavian Dance  
Thursdays -- 5:30 to 7:00 PM--Karate  
-- 7:00 to 9:00 PM--LSF Dancers  
Fridays -- 7:00 to 10:30 PM--UNM Ballroom Dancing  
Saturday -- 2:00 to 5:00 PM--UNM Cont. Education  
-- 9:00 to 10:30 PM--Karate  
-- 7:30 PM 2nd & 4th--Contra Time  
Callers: Donna Bauer and Caroline Barham  
-- 7:30 PM 3rd--English Country Dance  
Dancing with music by the Boxwood Consort

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

**PAM McKEEVER MEMORIAL DANCE--NOVEMBER 8-10**

by *Donna Bauer*

A memorial/scholarship dance weekend for Pam McKeever will be held in Albuquerque on November 8, 9, and 10, 1991. The Bare Necessities band will provide music for the event. Jackie, Earl, and Mary are planning to come and want to be able to dance at the event and get to know those who come. The tentative schedule of events is as follows:

Friday night, November 8:

Contra and English Dancing

Saturday, November 9:

8:30 to 11:00 AM--English Country Workshop

1:30 to 4:30 PM--English Country Workshop

?:00 to ? :00 PM--Musicians get-together

7:30 to 10:00 PM--Evening Dance

Sunday, November 10:

8:30 to 11:00 AM--Review of workshop

2:00 to 4:00 PM--Memorial Service

Active participation by the dancers is welcomed in the memorial service. Bring photos, stories, or memories of Pam to share with all.

The cost of the three-day weekend will be \$40.00 per person if received by October 8 and \$50.00 per person if received after that date. Money raised will be used to establish a scholarship fund to send dancers or musicians to workshops and camps.

Advance registrations or requests for more information can be sent to Donna Bauer, 909 Tijeras NW #201, Albuquerque, New Mexico 87102. Please include a self-addressed stamped envelope.

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