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A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

JUNE 1994

## **THE LLOYD SHAW FOUNDATION**

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

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

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

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

## **PUBLICATION INFORMATION**

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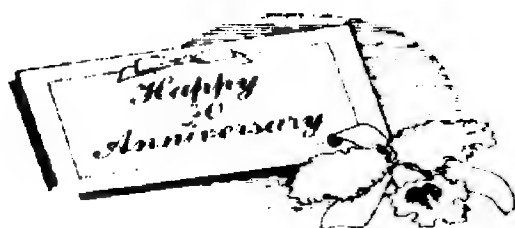
March issue sent to the complete LSF mailing list:

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

Full page = 4 wide X 7 tall      Half page = 4 wide X 3 1/2 tall

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## LETTER FROM THE PRESIDENT

*by Enid Cocke*

In the last issue of the *American Dance Circle* Don Armstrong began a debate about "community" dancing and whether lessons are necessary at this level of dancing. I guess the answer depends on your own dance experience--and how you define "community."

My first contact with the expression came from the *Community Dances Manual* put out by the English Folk Dance and Song Society. This is a collection of contras, squares, and Sicilian circle dances that would qualify as easy level. I wouldn't use most of them at a one-time-only dance party, but they could certainly be used by people who came out regularly for a monthly dance. So I assume that that is the idea behind "community" dances: a regular gathering of people who are not diehard dancers but do enjoy coming out to dance perhaps once a month.

By that definition, I am involved in community dancing. Another caller and I and a group of musicians come out once a month and put on an open dance. The content is largely contras, but I add in some mixers and some traditional couple dances, and the band plays a couple of free waltzes in an evening. The level of dancing is improving slowly, and we always have a good evening together. Furthermore, the activity has interested people in going to other dances in the region where they gain more dancing experience.

If I look at my own history as a dancer, I never went to any sequence of lessons as a modern square dancer would, but I have certainly received many hours of dance instruction in my life. Because of my family connections, I began attending dance weeks in my teens where people gave me a wonderful indoctrination in squares, contras, and round dances. I greatly value all those lessons and the many kinds of dance that they have enabled me to master and enjoy.

If I may be forgiven for saying so, the average community dancer can't waltz. At our local dances people come to me and say, "Teach us to  
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waltz!" But the task cannot be accomplished in a community dance format. I have tried to help by scheduling special waltz workshops where I spend several hours giving people the basics of the footwork and helping them incorporate them into some simple dances. But one workshop isn't even enough. To become adept at waltzing, people need repeated instruction and lots of practice.

I treasure the lessons I have had in dance. They have enriched my dancing experience immeasurably. It is hard to speculate about what level of dance I would be able to enjoy if I had been only to community dances all my life. I think I could have learned to dance contras and squares by accretion through community dances. What gets lost is the round dances, and the greatest loss is the waltz.

So I will jump into the fray and say bravo for lessons--if they give dancers skills that they cannot get at a regular evening dance. Some people will want to invest the time in lessons to become more expert and versatile dancers while others will be happy with their monthly dance. I wish both kinds of dancers happy dancing.

*Emil*

## DENA REMEMBERS

*by Dena Fresh*

I am indeed one of the "hundreds of happy children who danced their way through Cheyenne Mountain School." It was late in the summer of 1918 that I met the Shaws when I placed my hand in theirs for a twelve year learning stint. It has lasted 70 years and I expect it will continue since I plan to dance into the future with my husband, Elwyn, and meet old age head on!

For 28 consecutive years we gathered up our dance togs and journeyed to Colorado Springs to participate in the Lloyd Shaw Dance Fellowship. Thirty years ago we were avid square dancers and Lloyd Shaw was jubilantly teaching the nation this great past-time. Many prominent callers and teachers were to come out of those early June, July, and August classes; we were earning "our place in the sun."

As some of us reached our goal and made a calm descent or branched out into other fields of the dance, we freshened the spirit by lighting our candle at the week-long dance Fellowship. There was great love among us, and we taught ourselves as we listened, learned, lectured, sang, and danced. Since everyone taking part was a good dancer-caller-teacher-prompter, we never lacked for accomplished instructors. Pappy Shaw was always perched atop his high stool and offered constructive criticism and compliments with a laugh--sometimes a "Dutch rub" accompanied the former!

He was crippled for many years and could barely walk with two canes, but he could make folks dance joyously and endlessly with his great booming voice and jovial attitude. Several of his original calls are still danced today--triple allemande comes to mind as an example. He acquainted us with a perfected singing call, and most certainly we all moved with a whoop and a holler when he called, "Sides face! Grand square!" It was indeed comparable to today's "Rockin' in Rosalie's Boat." O, the waves on the water, then and now!

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Now we can safely say the American Folk Dance is the square dance, magnificently augmented by close relatives, the round and contra dances. Truthfully, Lloyd "Pappy" Shaw raised a nation to its dancing feet. It was he who did the research, lecturing, teaching, and entertaining. He traveled wide for over two decades with groups of young dancers from Cheyenne Mountain School where he was principal, to demonstrate what all could do for wholesome recreation. It was my good fortune to be one of those early young dancers and later a dance teacher in the school.

Elwyn and I stress the waltz, because we feel it gives dancing a third dimension. Our dancers are constantly reminded to DANCE and be expressive. Dance as though you were tall--or in love. Dance a prayer. Pray a dance. Leap for joy! Feel simple--and lovely. Dance something old; something new; something tried; and something true. Think UP. Look UP. Be UP. Dance UP--and on to the stars! Lloyd Shaw taught me this. He also said, "Dena, if you can't talk to the audience and say not a word, you aren't dancing. Tell them a story!" His voice was a roar and his face was red! I knew he meant every word. So I did my best.

Some story telling dances of mine are *Waltz Minuet, Sorrento, Edelweiss, Today, Rose Quadrille, Reflections Quadrille, Joy!* and others. I have always been in love with dancing and had several great teachers, but greatest of all were Lloyd and Dorothy Shaw, for without them I would have been nothing at all.

\* \* \* \* \*

### **30th ANNIVERSARY COMMEMORATIVE WALL HANGING**

Time is drawing short to buy a chance to win Allyn Rigg's 30th Anniversary Commemorative Wall Hanging! It is a blue, green, and white-on-white quilt approximately 45 inches square. Proceeds from the raffle will go to the Archives to enable purchase of materials necessary to ensure the preservation of the collection. Send \$1 for one ticket or \$10 for 10 tickets. Checks should be made out to the Lloyd Shaw Foundation, clearly designated as being for the wall hanging raffle, and sent to Enid Cocke before the drawing which will be held at the 30th Anniversary Celebration in July.

# JOY!

*by Dena Fresh*

Dena Fresh wrote her lovely round/mixer "Joy!" when Dorothy Shaw told her a story about her neighbor's little girl. The neighbors were enlightened parents who had thought about the influences and first impressions in a small child's life. They had decided that the first word they hoped their daughter would learn to say would be "joy." They apparently succeeded, for Dorothy was charmed one day when she was visiting her friends, and their little daughter, who had just awakened from her nap, appeared in the doorway, raised her arms, and announced, "Joy!" The word became the watchword at summer Fellowships, where people had many occasions to raise their arms and shout "Joy!" Dena's dance tells the story. When the dancers come together in a single circle and all move into the center together with a 1, 2, 3, step lift, they raise their joined hands and exclaim "Joy!"

## JOY!

Music: LSF E-47

Formation: Circle of couples, facing Line Of Dance, inside hands joined.

Footwork: Opposite throughout; directions for Man.

### Measures:

- 1- 4: INTRO: Wait; wait; balance apart; together.
  - 1- 4: Waltz away; together; away; wheel 1/4 Left (now facing center, all couples join hands);
  - 5- 8: To center; step lift; back out; step, touch;
  - 9-12: Ladies, solo Right face turn to center (6 counts); Back straight out in 6 counts;
  - 13-16: Men to center; turn Right face; to partner in 6 steps, assuming closed position;
  - 17-20: Vine 6 steps in LOD; Balance L and R;
  - 21-24: Vine 3 LOD, change places, woman under own Right, man's Left arm; step R, touch L;
  - 25-28: Vine 6 steps in RLOD; cross back; step, touch.
  - 29-32: Balance back; maneuver; waltz; twirl.
- As a mixer: in measure 15, man may move diagonally to the lady to his left, assuming closed position.

## THINKING ABOUT DANCE: A GROUP OF GRUMPIES

by *John Forbes*

This past December I enjoyed my 22nd consecutive Christmas Dance School at Berea College, Berea, Kentucky -- and my 21st on the staff. This special event is a personal family reunion within my world of dance. Perhaps I'm lazy; perhaps it's a tradition to hang on to, but I can't think of any other way I'd rather spend New Year's Eve than dancing at a favorite place, a beautiful place, with friends old and new. And I do not mean to take away from other Christmas holiday weeks--they are fine, too. This one is special to me -- life's measure once a year.

Sometime during the week a particular group of us will get together, often over coffee at breakfast or lingering after lunch. We've been gathering, I recall, for at least five years, perhaps longer. The same basic group (plus other interested parties) tries to meet early on. Later in the week schedules become hectic and the need for all possible sleep is greater.

Once the greetings and personal gossip are past, our purpose is to share the dance publications we've come across during the past year: the good, the bad, and (oops!) the really ugly. We do this with good humored grumpiness at the bad stuff and the joy of discovery if the item is enjoyable, useful, and truly advances the cause.

The complaint is always the same: The worst stuff we've met during the year is from self-publishers. At the other extreme, the positive is always the same: The best stuff we've met during the year is from self-publishers. With very few exceptions, most of the new dance materials released in recent years come from people who are willing to invest their time (a lot) and money (a lot, in most cases) for something in which they truly believe.

Here are two of the best from last Christmas' discussions:

(continued next page)

Bob Pasquarello. **FINGERDANCES, AFTERWALTZES ON PIANO.**

The dance is ending; the final waltz has been savored; coats come on; friends in small clusters are deciding where to meet for afterdance warmth and comfort. On the bandstand, while instruments are being packed, the piano player is trying a set of chord changes one last time. Suddenly it becomes an afterthought, a gentle waltz. You take a last turn or two with your partner as your body returns to reality. The warm glow of the dance becomes the soft glow of goodbye. That is the rationale for this slender, high quality volume. Those who have attended many dances will recognize the image.

Here is a wonderful look at the intimate musical thoughts of one of Philadelphia's finer folk dance musicians. You will hear traces of other melodies lodged deep in your memory. The tune "Shattered Glass" has traces of Mary Poppins' "Cim-Chim-Charee." "FingerDance," the title tune, will remind you of those interval studies we all tackled as beginning piano students. There is a warm, elusive, friendly, familiar quality in most of these wonderful miniatures. Enjoyable to the last note.


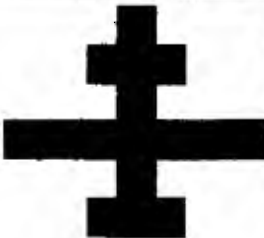
Becky Hill. **TWIRLING DERVISHES.**

Some recent contra dance trends are much in evidence here: 1) Both couples are active all the time. That is, the inactive couple does not stand out for eight counts or more while the active couple does something alone. 2) The dances are, for the most part, not difficult but use standard figures in slightly different ways. 3) Within those differences, there is always a very smooth flow from figure to figure in the dance proper. 4) In most cases there is at least one good swing with partner. 5) The dance figures conclude by flowing smoothly into the next repetition. There is no stop-and-start-again. Often the last figure of the dance pattern is performed with the next couple. 6) At last, a collection that provides some interesting considerations of the "Becket's Reel" formation and its potential. This, you will recall,  
(continued next page)

is where couples face across the contra set and, usually, progress around the set rather than up and down. 7) The "Hey-for-Four" figure is present, but not overworked! 8) But the most remarkable trend is that Becky Hill represents a growing number of superb dance creators/callers who just happen to be women. This has had an impact on figure terminology here, leading to less sexist language in the calls.

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My thanks to Lillian Krelove and *Come All Ye* for permission to reprint some of the above material. If either of these items are of interest to you, they can be obtained through Lillian at Legacy Books, Box 494, Hatboro, PA 19040. Telephone: (215) 675-6762.

	<p>NINETEENTH ANNUAL Don Armstrong CONTRA HOLIDAY</p>	
<p><b>Thanksgiving Week-end</b> Nov. 24-27, 1994</p>		
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<p>DON &amp; MARIE ARMSTRONG, Canon City, CO DICK &amp; SUE LEGER, Bristol, RI BILL &amp; BARBARA JOHNSTON, Skippack, PA</p>		
<p><i>Write for Prochure: Box 138, Skippack, PA 19474</i> <i>Telephone/FAX: 610-584-4220</i></p>		

## THE LLOYD SHAW FOUNDATION

by *Bill Litchman*

In 1968, after having called square dancing for just over 10 years, I was having second thoughts about continuing with the contemporary style of square dancing. I found that the material was fairly narrow in scope and in order to provide variety, the dancers expected to utilize new (different) figures all the time. It was becoming more and more a puzzle-solving exercise than anything else. Not knowing much more than squares and rounds, I was getting bored

While at the University of Utah, Kristin and I had started a dance club and exhibition team involving folk dancing as well as square dancing, and this went very well for a period of years until some California folk dancers came to the university and refused to have anything to do with squares. This was the beginning of the end of a combination group, enjoying both forms of dances.

By the time we got to the University of New Mexico at Albuquerque in 1967, we had decided not to ever try such a combination again. Therefore, we were stuck with only squares and rounds. The club at UNM was successful, growing, and happy but Kristin and I were not enjoying ourselves. Then Gib Gilbert, one of my many college roommates and the person most responsible for teaching me how to call squares, suggested that I write to someone called Dorothy Shaw and ask her if I could come to something called the Fellowship which was held in Colorado Springs every August.

Well, I did write and so in the summer of 1969, we went to see what this "Fellowship" was all about. That started a chain reaction which has not yet stopped. Dorothy Shaw was one of the most loving, caring, and impelling persons I have ever met. She was a poet, a great teacher and a wonderful person. She held the fellowship together: a diverse group of egotists, talented leaders, skilled teachers, dancers, choreographers, and wonderful individuals. Only she could have done that. She, with her wit, her insight, her

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love, gathered all together and held us spellbound as she wove her words together describing why we were interested in dancing and, most especially, why we were sharing what we loved with others.

It was Dorothy Shaw, I think, who made Lloyd Shaw what he was. Lloyd certainly had great skills and wonderful talents which he brought to bear in his profession as a teacher and administrator. But it was Dorothy Shaw, behind the scenes, who provided the reasons for what Lloyd Shaw was doing. Dorothy learned from Lloyd and Lloyd from Dorothy and that is the way it should be.

When Lloyd Shaw died in 1958, Dorothy was there knitting the pieces together and keeping the underpinnings firm in the group of people most strongly influenced by the wonderful couple. It is hard now, so removed from his and then her death, to know what it was like to be there at that time. There was nothing else like it. There was a motivating force present that made people better than they were, more than they thought they could be.

The Foundation still has some of that feel because of the people who are in the group. Many still remember what it was like and how things were. That feeling motivates me still and, I think, many others. When I think of what the Lloyd Shaw Foundation means, I think of Dorothy Shaw. When I think of goals, I think of her words, her thoughts, her personality. No, she probably wasn't perfect, she was just as you and I are, human. But, on the other hand, she was a loving, kind, thoughtful, and accepting human, one who was willing to believe in people and take them as they were. Dancing brings us together, and dancing can knit us together by means of the highest of ideals and motives. Not everyone can accept that, but that is what dancing and the Lloyd Shaw Foundation mean to me.

\* \* \* \* \*

**This is the fourth in a series of articles about the Lloyd Shaw Foundation. Previous articles were written by Cal Campbell, Don Armstrong, and Diane Ortner. If you would like to share your thoughts on this topic, please send your article to Co-Editor Enid Cocke (see address inside front cover).**

## AUDIO LOFT RECORDING STUDIOS

by *Marie Armstrong*

Located at Macks Creek, Missouri, these studios are the home of the Lloyd Shaw Foundation Sales Division and the LSF recordings.

About seventeen years ago our son, Don Jr., was working at KRMS Radio Station in Osage Beach and his daughter Bambee was in school at Macks Creek. Bambee became friends with Linda Sue Carnahan, whose father had long been in the music business and who owned AudioLoft Recording Studios. It just developed naturally that Don Jr. and the Carnahans should get together. Don Jr. was so impressed with the studio that he suggested to Don Sr. the use of it for the LSF recordings. Since that time our association with AudioLoft Recording Studios and B. J. Carnahan has been nothing short of serendipitous.



*AudioLoft*

*Recording Studios*

The expertise of Brad Edwards, the recording engineer (and the General Manager) has assured us of top quality recordings and reproductions of "by royalty" music for our kits, dozens of contras, the Songs of the Southwest and many other records. Brad, a superb musician himself, helped build bands from among the wealth of musicians in the Ozarks for tunes we needed to record.

A few years ago our loyal volunteers from the Foundation had, after a succession of changes,

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agreed that the Sales Division needed professional management. B. J. agreed to add our Sales Division to the already successful distribution of his square dance labels, Four-Bar-B, Quadrille and Cardinal, and it has been a happy and mutually profitable arrangement. What a boon for the Foundation and its clients! The handling of orders is timely and efficient, and Brad stocks records as needed, but never to the financial detriment of the Foundation. Both he and B. J. always keep in mind the well-being of our non-profit organization.

Realizing that our recordings are valuable and that many of them cannot be replaced, B. J. has stored the masters of all LSF recordings in a secure underground, climate-controlled vault.

B. J. and Brad invite you to visit AudioLoft. Yes, Macks Creek IS on the map! It is in central Missouri, on US Hwy 54, ten miles north of Springfield, 150 miles SE of Kansas City, and 180 miles SW of St. Louis. AudioLoft is just off Hwy 54 on Old Hwy 54 and is easily recognized from the road. You will be delighted and amazed with the state-of-the-art recording studio and the entire operation, and you will also meet some of the nicest folks in the world.

## DANCE CENTER CALENDAR

from *Donna Bauer*

Monday	-- 7:30 to 8:45 PM	--UNM Ballroom Dance
Tuesday	-- 5:15 to 6:45 PM	--Karate
	-- 7:30 to 8:45 PM	--UNM Continuing Ed.
Wednesdays	-- 7:30 to 10:00 PM	--Scandinavian Dance
Thursdays	-- 5:15 to 6:45 PM	--Karate
	-- 7:00 to 9:30 PM	--Couple Dancing
Fridays	-- 7:30 to 10:00 PM	--UNM Ballroom Dance
Saturday	-- 9:00 to 10:30 AM	--Karate
	-- 4:00 to 6:00 PM	--UNM Ballroom Dance
2nd Saturday	7:30 to 10:00 PM	--English Country Dance--music by the Boxwood Consort
4th Saturday	7:00 to 9:00 PM	--Wagon Wheels -- Square and Contra Dancing
Sunday	-- 5:00 to 7:00 PM	--High Desert Dancers

## **NEW HORIZONS FOR THE ROCKY MOUNTAIN DANCE ROUNDUP?**

by *Diane Ortner*

Bill Litchman's article elsewhere in this issue gives an excellent reminder of the forces that brought about the Lloyd Shaw Foundation. Perhaps it helps to explain to some who did not share in the early years just why so many of the current leaders always hope that people will find their Lloyd Shaw Foundation experience more than a "Been there - Done that" event. The Fellowship and now, the Foundation, have been an important part of their lives, and they yearn to find others who will share this enthusiasm and want to make it a part of their lives, too.

Bill's article also hints at the changes that have occurred over the last 35 years--the evolution from Dr. Shaw's summer classes through the years of Dorothy Shaw's inspirational dance weeks at La Semilla to the present day workings of "the Foundation." From "Fellowship" to "Rocky Mountain Dance Roundup" has been a long and winding road.

It may sometimes be difficult for some of our leaders and participants to recapture the magic of the days that delighted them when they were in their teens and early twenties and to agree on how to preserve that glory. However, it seems that most of them feel strongly at this time in our history that the Foundation must reach out and make special efforts to pass this inspiration on to the people who will carry it into the next century.

What is the special uniqueness that we feel deserves preservation? There is room in the Foundation for many differing views in that regard -- witness the differences between the articles by Campbell, Armstrong, Ortner, and Litchman about what the Foundation has meant to them. Yet the essence is the same. How to express it? A search for beauty? A search for family? A search for a joy that transcends everyday life? The challenge to be faced, it seems, is the search for those who have similar longings and wish to join in preserving the best of yesterday while striding toward tomorrow.

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In an attempt to appeal to a younger constituency, a proposal has been presented to the Board of Directors for some rather sweeping changes to the format of the Rocky Mountain Dance Roundup (RMDR). These changes include: 1) more overlapping classes with live music for one of the classes during each session; 2) a children's program and 'nannies' to allow parents to attend classes and the evening dance; 3) a \$20 tuition increase to cover the cost of the children's program and to give additional support to the live music program.

Board members' responses to this proposal have been mixed. Some feel it is a good idea. One feels that the best way to attract younger people to the camp would be to expand and publicize its fitness aspects. Some feel that the tuition increase will keep more people away than the changes will encourage to come. One board member feels that an uneven quality of live music will keep people away. One feels that we might be able to accomplish the desired result through better advertising.

Several points need to be made so that everyone can contribute in a knowledgeable manner to the discussion. First, we are not having any problem filling our camp; the changes are not being suggested as an attempt to solve an attendance problem. Second, at this time members who register before February 1 pay a mere \$30 in tuition, the lowest of any camp that I have ever attended. (Incidentally, this is the only part of the dance week fee that goes to the Foundation.) Third, we realize that changes of the sort proposed will not make RMDR more like the original "Fellowship"; that is a question of attitude and personnel more than of logistics. Last, no matter how the format of the dance week might change, certain underlying goals will continue to guide the instructors and other leaders.

RMDR will always expect to offer the best instruction available -- teaching skills have been an area of emphasis and excellence for the Foundation. Variety is a very important component of our program. Grace and style have always been goals. A friendly, non-competitive atmosphere that strives to meet people where they are and to

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take joy in their movement towards increased dancing skill and pleasure is another important aspect.

Several years ago, RMDR participants were asked the question "What do you expect to get from a dance week?" The answers most often given related to the social experience and, simply, the desire to dance! The primary expectation was not "To be entertained." Participation is more highly prized than being entertained, and I believe that the fact that our leaders and, now, our musicians are drawn from the group itself opens the door to a kind of fellowship of leaders and dancers that can never occur when they are separated into "professionals" and "paying guests."

But now the time comes to ask you, the members, for your input in regard to the proposed changes. When mailing out the notification of the annual membership meeting last week, I was pleased both at how many names I knew and could put faces to and consider to be my friends and how many opportunities for friendship were represented by names that were new to me. If you can't join us at one of our dance weeks, won't you at least give us the benefit of your dancing experience by making your thoughts known prior to the annual meeting?

The Board of Directors will consider this question at the meeting held at La Foret on July 6, 1994. If you cannot come, will you write or call and talk to a Board member and make your opinions known? See the inside back cover of this issue for the names and addresses of the members of the board.

The questions are two-pronged:

1) How would these changes affect you: Would you be more or less likely to attend RMDR if these changes are made? Would the increase in tuition keep you from attending? Would the increase in live music keep you from attending or encourage you to attend?

2) Do you think these changes will influence RMDR attendance? Would you be more likely to recommend the camp to younger dancers? What aspects of the dance week, in your opinion, tend to attract or discourage the attendance of younger dancers?

The Foundation and the RMDR director and staff welcome your input on this proposal.

A NEW release commemorating the  
30TH ANNIVERSARY of  
The Lloyd Shaw Foundation

## DANCERS' WALTZ

Choreographed by Dena Fresh, one of Pappy Shaw's favorite Cheyenne Mountain Dancers.

Music composed and played by Gordon Terry and used by permission of B. J. Carnahan, AudioLoft Recording Studios.

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**For more information contact:**

**Calvin Campbell**

**343 Turf Lane**

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**Diane E. Ortner, 419 NW 40th Street, Kansas City,**  
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**CALLING ALL LLOYD SHAW FOUNDATION  
MEMBERS TO ATTEND THE 30TH ANNIVERSARY  
CELEBRATION JULY 9-10, 1994, IN COLORADO  
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Registration fee enclosed: \_\_\_\_\_

Optional donation to the 30th Anniversary Endowment  
Fund enclosed: \_\_\_\_\_

Total amount enclosed: \_\_\_\_\_

Costs: \$25 per participant for LSF members whose  
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\$45 per participant for non-LSF members  
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\$80 per couple for non-LSF members  
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The fee covers supper at the cabin and a catered  
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\*\*\*\*\*

Send registration information, fees, and list of dances to:  
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Questions? Call Enid at (913) 539-6306, evenings.

## LETTER FROM AN EDITOR -- DANCE WEEK QUOTAS

by *Diane Ortner*

Having looked at this issue from both the viewpoint of a dance week director and of a female dancer-without-a-partner, I have been following the CDSS NEWS debate on dance week "quotas" with interest and, often, amusement. The conversation has, predictably, widened to cover a wide variety of topics related to the original. All of this was occasioned by a protest from a female dancer who cried foul when she was, for the umpteenth time, wait-listed for a dance camp even when she offered to wear men's attire and dance only the man's part.

Each year when I reprint the Rocky Mountain Dance Roundup brochure, I flinch when I see the words "Late registrants may be placed on a waiting list in order to assure a reasonable male/female ratio." Each year that I approach the registration ratio of three single females to one single man, I squirm at the prospect of telling the next female registrant that she can't come. Actually, I've only had to do that once or twice and, in at least one instance, I was later able to invite the lady to attend. Nevertheless, the whole situation still makes me very uncomfortable. One thing I always have to keep in mind is the fact that no matter how I juggle the ratio, there are always dancers -- male or female -- who will sprain an ankle the day before arrival or decide to go shopping or sightseeing or swimming at one time or another, and there goes the "balance" anyway!

On the other hand, I have probably suffered just about the same number of indignities and the same amount of indignation that any other female dancer without a partner has. I've had the letters from the camps saying, "You're accepted, BUT can't you please bring a partner?" Once when that

(continued next page)

happened, I found upon arrival at the camp that there were more single males than females. I kept wondering why the men were considered to be such good sports when they danced together; women do it all the time! I've also gone to the camps that don't strive for a ratio only to find that the people there were all old friends who came for the specific purpose of dancing with each other, not strangers, and -- the ultimate indignity -- the other single females wouldn't even dance with me!

I've been subjected to female attitudes of several sorts. Remember the time a gentleman asked you to dance, and, when the music began, his wife called his name from across the floor, and he apologized and went to dance with her? Remember the time you were asked to dance, the music began, the wife raced to her husband's side and, told by the husband that he had asked you to dance, made a face at you as she retired from the floor? No "community of dance" there! I've attended dances where the couples dance husband-and-wife exclusively except for when they trade partners as a couple. Of course, if you don't have a partner, you don't qualify for this kind of trade. At some events, I have found that I seldom lack for a partner during the workshops. Sometimes I am even asked ahead of time if I won't partner a husband for a type of dancing that he enjoys but his wife does not. But when it comes to the evening dances, especially the last evening event, I might as well stay in my room -- and sometimes have.

I'm considered to be a fairly accomplished dancer (having spent so many years at it, I hope that I can say that without seeming to be bragging!) I teach ballroom dance, so I know how to lead. Why should a woman refuse to accept me as a partner? After all, in many contras you never even dance with your partner anyway! I usually wait to ask a woman to dance until I see that all men who appear to be looking for partners have obtained one. And yet, I have had women refuse my

(continued next page)

invitation to dance and then wind up in the line right next to me because they quickly acquired a man who entered the room after the set was already formed. There are, for some people, rules of courtesy that say you do not turn down a request to dance with one person and then accept a request from another for the same dance. Is this rule totally outdated? Or is it just that another woman is unworthy of this basic courtesy? Actually, I have the theory that some women feel that if they are once seen dancing with another woman they will, for the rest of the dance event, be pegged as not being worthy of a man's attention. I realize that personal ego is involved in addition to the simple desire to dance. Many women would rather not dance than to dance with another woman because their egos cannot take the inference that they 'couldn't get' a male partner. No one likes to sit on the sidelines without a partner, feeling like a wallflower -- shades of the high school dances with the stag line and the hopeful maidens!

Now, lest I be accused of being sexist, I must at least mention the gentleman's reaction to this problem. I've encountered a gentleman who asked in no uncertain terms why a single woman would even attend an event involving dancing, his implication being that such an event is obviously designed for couples only. There are times when the men feel besieged and feel that they must explain their physical infirmities or apologize for sitting out a dance even if the true explanation is that they are simply exhausted or don't care for the particular dance that has been announced. I've also had men applaud when I said at my dance sessions that whether your partner is a woman or man, you can still reach the goal of enjoying moving to music.

One solution to our problem, ladies: if I get accomplished enough on my guitar, I may just make music instead of dancing -- nobody cares what sex you are if you make good music! But if I do that, how I will miss my dancing!

## ENGLISH COUNTRY DANCES IN AMERICA

by *Lee Ticknor*

In the previous issue of the *American Dance Circle*, we briefly discussed the dance "Money Musk." The tune was composed by Daniel Dow, a fiddler who lived in Edinburgh, taught the violin and other instruments, played in concerts, and may have played for dancing (Emmerson, p. 58). Dow named the tune for a friend and called it "Sir Archibald Grant of Monemus's Reel." It appears that Dow published it in a booklet entitled *Thirty-Seven New Reels and Strathspeys for the Violin, Harpsichord, Pianoforte, or German Flute, Composed by Daniel Dow, Edinburgh*. We do not know if this book contained directions for the dance, but we suspect that it did not.

The earliest description of the dance that we know of was in a book by a Mr. Werner in London in 1785. His version (according to Thurston, p. 130) is:

Turn your partner with the right hand quite round and cast off one couple, turn with your left hand quite round. Sett three and three top and bottom and turn your partner; sett three and three sideways and turn your partner. Hands six quite round and back. Lead outsides and turn your partner with both hands.

The dance began to evolve immediately. In 1786, a Mr. J. Preston published a booklet in London entitled *24 Country Dances for the year 1786, with proper tunes and directions to each dance, as they are performed at Court, Bath and all public assemblies*. He described "Money Musk" as:

Turn your partner with the right hand and cast off one couple, turn your partner with the left hand and cast back, the lady falling in at the top, the gentleman at the bottom. Sett three and three and turn your partner. Sett three and three sideways and turn your partner. Hands six round and back again. Lead through the bottom and come up one couple, lead through the top.

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In London in 1792, Longman and Broderip again published the same version as Werner's.

The first known publication of "Money Musk" in America was by L. Andrews in Stockbridge, MA, in 1792. The American evolution of the dance had already begun, inasmuch as the last figure was 'Right and Left.' But in Montreal, Canada, in 1793, Carolyn Frobisher made a handwritten musical manuscript of dance tunes to some of which she appended the directions for the dance. For "Money Musk" she gave, almost word for word, the same directions as Werner.

However, the American evolution continued, and in a book published in Otsego, New York, in 1808, "Money Musk" is described as:

Turn your partner once and half round, lead down opposite sides one couple, three first couple balance, take right hands and turn your partner to the bottom, yourself at top, balance, turn to places, right and left.

And in 1859, Elias Howe in Boston described the dance in his *Howe's Drawing-Room Dances* as:

First couple join right hands and swing once and a half round, go below second couple (the first lady goes below the second gentleman on the outside) (first gentleman at the same time goes below and between second and third ladies). Forward and back six, first couple swing three quarters round. First gentleman goes between second couple (on the inside) first lady goes between the second couple (on the inside) forward and back six, first couple swing three quarters round to place (below one couple). Right and left four.

Disregarding the error, this is essentially the way it is danced nowadays, except that then it was danced to 32 bars of music. In his "History of Square Dancing" published in various issues of *Square Dancing* magazine, 1973, Ralph Page says, "About one hundred years ago New England dancers began stepping the dance to 24 measures of music instead of the usual 32." The modern directions are given by Page in *An Elegant Collection of Contras and Squares*.

(continued next page)

Right hand to partner, turn once and a half around. Go below one couple and forward six and back. Right hand to partner, turn three-quarters round. Forward six and back. Right hand to partner, turn three-quarters round to place. Right and left four.

But, in this book Page times the dance to 32 bars of music, which was not his custom. See Roger Knox's book, pp. 15 and B-40, for Page's timing to 24 bars.

Americans are not the only ones to have a fondness for this dance. In 1936, the Royal Scottish Country Dance Society (RSCDS) published directions for "Monymusk" as a 32 bar dance in strathspey tempo. The RSCDS based their figures on the Preston version. The tempo of a strathspey is about 32 to 34 bars per minute whereas a reel has about 56 to 62 bars per minute. The RSCDS strathspey version became very popular with modern Scottish country dancers.

The difference between a strathspey and a reel tune is usually more than just tempo. Characteristically strathspey music has what is called a "snap" in it (Emmerson, pp. 143-154.) A reel in 2/4 time might have four eighth notes in a bar. To convert this to a strathspey, pairs of two eighth notes would be converted to combinations of a dotted eighth plus a sixteenth note or vice versa. Scottish fiddlers of the 18th century were evidently adept at such a conversion, and strathspey music became very popular in Scotland in the latter part of the century. It appears that the RSCDS interpreted "Monymusk" as a strathspey because they found the music written as a strathspey in an early book, *A Collection of New Reels and Highland Strathspeys*, etc., J. Campbell, Glasgow, 1788. This was about 12 years after Dow first published the tune and may indicate the popular way of playing the tune at that time. So, perhaps, the tune was written as a reel and converted to a strathspey by musicians. On the other hand, it may have been written as a strathspey type tune and converted to a reel when desired. The use of the word "reel" in the original title does not imply the tune was composed  
(continued next page)

in the reel form. In this situation, the word "reel" simply means "dance tune."

In the Frobisher manuscript of 1793, the tune is written as a reel, i.e., mostly even eighth notes. In Riley's *Flute Melodies*, New York, 1820, it is also written as a reel type. But in Howe's 1859 book, the music is in strathspey form. Nonetheless, in *Musician's Omnibus*, Boston, 1961, Howe gives the tune in the reel form again. For a contra dance, modern musicians play the tune as a reel (Page, p. 65). Thus, both the reel form and the strathspey form of the tune have a long tradition and both forms provide excellent music for the dance. The popularity of both the American contra dance and the Scottish country dance attest to the superb quality of both the tune and the figures of the dance.

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## THE CONTRA CORNER

by *Bill Litchman*

Here are two new contras written by Merri Rudd. Merri is a newer caller in the Albuquerque area, specializing in contra dances utilizing live music. She attended the Leadership Training Institute at Canon City in 1992. See how you like these two dances.

### BRIDE AND GROOM REEL

Author: Merri Rudd

Formation: Beckett (couple facing couple in contra lines)      Music: A smooth reel such as "June Apple."

Intro:

- - - -, Circle Left three-quarters 'round,  
- - - -, Men swing the lady on the left,  
- - - -, All the women turn right, once and a half around,  
- - - -, Everybody swing your partner,  
- - - -, Chain the ladies straight across,  
- - - -, Turn them round and Chain them back,  
- - - -, Everybody Forward and Back,  
- - - -, Forward again and slide Left,  
- - - -, Circle Left three-quarters 'round.

NOTES: Be sure that the dancers only circle 3/4 before doing the swing. The men should swing the woman on the left, not their partner! Then, following the swing, the women turn once and a half around to go to their own partner for the next swing. At the end, the progression is made as the couples back up on the second forward and back. Most dancers will find that two steps back and then two quick little slides will get them there at just the right time to sweep into the 3/4 circle that starts the sequence again.

(continued next page)

Merri feels that the "A" music for this dance particularly needs to be bouncy. Try "Sandy River" or "Folding Down the Sheets" for the right effect.

## CHAMA RIVER REEL

Author: Merri Rudd

Formation: Alternate duple                      Music: A jig is  
(1, 3, 5 active                      possible or a  
and crossed over)                      bouncy reel.

Intro:

- - - -, Face your neighbor and Balance,  
  
- - Swing now, - - - -,  
- - - -, Ladies Chain straight across,  
- - - -, Everybody Right and Left Thru,  
- - - -, Face your partner and balance,  
- - Swing now, - - - -,  
- - - -, Put her on the Right and Half Promenade,  
- - - -, Circle Left (3/4), and Pass Through,  
- - - -, Face your neighbor and Balance.

NOTES: This dance can be done by alternating a middle portion to give the dancers a little more variety. In place of the 16 counts beginning with the Ladies Chain (i.e. the Chain and the Right and Left Through), do the following:

- - - -, Everybody Forward and Back,  
- - - -, Men turn Left, go once and a half.

This will bring the men to face their partners for the balance and swing. If your dancers are not up to changing the figure in the middle, you can do either the original version or the replacement version all the way through and have two dances instead of one.

\* \* \* \* \*

CORRECTION: Membership chair Ruth Ann Knapp has informed the ADC that CALLERLAB's \$2,000,000 liability insurance policy costs only \$15 this year. Send your check, payable to CALLERLAB, to Ruth Ann (see address inside back cover), and mark the envelope "INSURANCE".

## CALLING CONTRA DANCES IN NEW ZEALAND

by *Glen Nickerson*

The six-week, mid-January through February trip that my wife, Flo, and I took to New Zealand was primarily for sight-seeing, but several events caused us to be able to present contra-dancing at three different locations. The first two were arranged by Doug Foster, a member of both the Lloyd Shaw Foundation and Contralab, and the third was the Southern Hemisphere Square and Round Dance Festival arranged by Art Shepherd.

The first dancing was at the "Rissington Ramble" put on by Doug and Marg Foster at the Amatua Girl Guides Camp near the hamlet of Rissington on the last weekend of January. I called four dances during the Friday evening event, two workshops on Saturday, and three dances during the Sunday morning session. We were able to include improper and proper duples, a triple, a four couple dance, a mescolanza, and a quadrille. The Hey for Four and Contra Corners were included. The response was outstanding. We made some new friends and thoroughly enjoyed the weekend.

The following Saturday, we were in Wellington to call an afternoon workshop and an evening dance. For some reason, the workshop had only four couples dancing; however, that evening there were two good lines of about 16-20 couples each on the flow, so the event went over well. The dances included the same formations as before plus a Beckett duple. Rounds were cued between contra tips, which made for an enjoyable evening.

Sightseeing took up the balance of the trip until the last weekend in February, when we arrived in the Christchurch area. We stayed in the home of a host couple in Rangiora, 40 kilometers north of the dance location. We visited the Cathedral Squares in Christchurch and called one tip during the evening. The Southern Hemisphere Square and Round Dance Festival was held in Christchurch on February 25th-27th. I was programmed to call one hour of contras from noon to 1 PM on both Saturday and Sunday, plus a tip each day during the square  
(continued next page)

dancing in the main hall and, "if time permitted," after the Grand Parade on Sunday evening. Upon arrival, we learned that the country/western group from the USA could not attend; their travel agency had gone bankrupt and stranded them without tickets! I was asked to fill in two hours of their morning time period, so wound up calling three hours each morning.

Saturday evening I called a tip after the fashion show and entertainment and before the square dancing started. One "happening" during the Saturday evening dancing was interesting to watch. One couple decided to join a Becket duple after the dance was underway, and they joined in the middle of the set. There was some confusion in that line momentarily but, to the dancers credit, they were able to sort it out and resume dancing without too much delay.

The contra-only sessions had about 10-16 couples except for the last Sunday session when we called triplets for the three attending couples. One reason for the low attendance was that dancing, except for clogging, country/western, and contra dancing, did not start until 1 PM each day. When the country/western leaders cancelled, only word-of-mouth announcements spread the news that there would be contra dancing during the mornings.

The final tip of three dances, with three good lines of about 30 couples each, was on Sunday evening in the main hall after the Grand Parade and clogging demonstration were over and before the square dancing started. We came away somewhat disappointed in the meager attendance at some sessions but also quite pleased with the overall response in the main hall, where we received our share of the applause.

All in all, we enjoyed the sessions and now have several "pen pals" who are enthusiastic about contra dancing and intend to promote it in their areas of New Zealand. Much credit goes to Doug Foster for his positive attitude and support. Without his prior arrangements, the trip would not have been the success that we considered it to be! We are ready to go to New Zealand again; the dancing was superb, and the dancers were very friendly and enthusiastic.

# **BUILDING A CONTRA AND SQUARE DANCE BAND\***

by *Glen Morningstar*

## INGREDIENTS

### **BASS**

TYPICAL INSTRUMENTS: Bass Fiddle, Piano,  
Flat-pick Guitar, Tuba, Wash-tub Bass.  
PROVIDES: Bottom end - THE DOWNBEAT.  
MOST IMPORTANT JOB: Pace - watch the dancers.  
MOST HELPFUL: + Be a good dancer.  
+ Chop or vamp strings to add lift.

### **RHYTHM**

TYPICAL INSTRUMENTS: Guitar, Piano, Mandolin,  
Tenor Banjo, Banjo-mandolin, Washboard.  
PROVIDES: Lift - THE UPBEAT.  
MOST IMPORTANT JOB: Timing - coordinate with  
the Bass.  
MOST HELPFUL: + Bright and crisp 4/4, 6/8, 2/4.  
+ Soft and smooth on 3/4, 3/2,  
and English Country Dance.

### **MELODY**

TYPICAL INSTRUMENTS: Fiddle, Dulcimer, Flute,  
Accordion, Recorder, Mandolin, Tenor  
Banjo, Banjo-mandolin.  
PROVIDES: Direction for the dance - DESCRIBES  
THE DANCE IN THE MUSIC PHRASE.  
MOST IMPORTANT JOB: Clean and discernible  
phrases.  
MOST HELPFUL: + Be a good dancer.  
+ Select tunes to fit the dances.

### **PERCUSSION**

TYPICAL INSTRUMENTS: Spoons, Woodblock, Cowbell,  
Cymbal.  
PROVIDES: Variety - PUNCTUATION.  
MOST IMPORTANT JOB: Crisp and light accents.  
MOST HELPFUL: + Variety of styles.  
+ Add to selected tunes.

## MIX WELL

### **LAYOUT**

Place MELODY instruments closest to dancers.  
Situate RHYTHM behind the MELODY to help PUSH  
the tune forward. Centrally locate the BASS  
so all can hear.

(continued next page)

**SIGNALS**

Start together . . . changing tunes . . .  
last time . . . going out . . . end together.

**TUNES**

AB, AABB, AABBC . . . medleys for the delight of  
the band and dancers . . . key changes for lift.

**TIMING**

A majority or all of the musicians should be  
comfortable dancers, foot tappers, and have a  
good ear for the bass.

**AIDS**

Card files, tune locators, tune lists with keys  
and tune types.

**COURTESIES**

Be polite and kind to the dancers, the caller and  
with each band member. Enjoy and revel in the  
unique sound that you have created.

\*Permission to reprint this article was obtained by  
Don Armstrong.

\* \* \* \* \*

**A LETTER TO THE EDITOR**

by *Glen Nickerson*

In the last issue of the *American Dance Circle*  
(March, 1994, p. 28), Don Armstrong presented a  
strong case for open dances, as opposed to  
structured lessons of whatever length. His thesis  
is well presented and long overdue. However, there  
is one statement in his article that could be mis-  
construed, and I wish to present a clarification.

The article states "Just as there is a place  
for the committed 'hobby' dancer within the  
CALLERLAB, ROUNDALAB, OR CONTRALAB programs, there  
should also be a place for those who desire a far  
more casual approach." This statement could imply  
that CONTRALAB has a structured, regimented or  
standardized program, similar to what I perceive to  
be the CALLERLAB and ROUNDALAB programs. This is  
not the case.

CONTRALAB is an association of contra callers  
dedicated to the promotion of contra dances and  
(continued next page)

related forms (quadrilles, et al). At no time in the group's existence has the subject of standardization been raised by the membership. The introductory letter from CONTRALAB to potential members states "We encourage research and growth in all forms and aspects of contra-dancing and historically related dance forms, while striving to protect the creativity and individuality of our members." (emphasis added). Walt Cole said it well (as quoted in Don's article), "There are no lists or categories within contra dance, no emphasis on regimentation . . . "

CONTRALAB is a means of exchanging ideas and information among the members, and a means of promoting and perpetuating contra-dancing by guidance to, and involvement in, the National Square Dance Conventions. The constitution of CONTRALAB lists six purposes for the association:

1. provide a forum for the exchange of ideas .
2. conduct seminars, workshops . . .
3. disseminate knowledge . . .
4. publish . . . a newsletter
5. establish a library . . .
6. provide scholarships and grants . . .

Although CONTRALAB chose to adopt a name closely related to CALLERLAB AND ROUNDALAB, for ease of dancer recognition, that does not mean that the association intends to follow their examples of structured programs. To quote Walt Cole again, "Our first concern should be for the dancer's enjoyment . . . " and "Most prompters (callers) rely on judgment, not levels and phases." CONTRALAB is trying to avoid what it sees as problems uncovered by others, and to rely on the judgment of our members to provide enjoyment for the dancers.

Thank you, Don, for a well presented and much needed argument for open dances. I trust that my remarks will clarify that CONTRALAB is working along the lines you espouse, and that the association does not have regimentation as a purpose, nor is "trying to reinvent their wheel."

Sincerely,

Glen Nickerson

CONTRALAB Financial Officer

## STIR THE BUCKET

The March issue of the American Dance Circle was delivered to the wrong address! **Harold Ryan**, our printer, had to complete the job of the US Mail by picking it up himself. In addition, Harold had to deal with some surgery. We hope that all is well with him now and thank him for all his efforts on our behalf!

**Marie Armstrong** just completed the monumental job of revising the LSF Sales Division catalog. It is now designed in such a way that pages can be replaced and new pages can be added instead of having to reprint the entire "book." She also organized the mailing of 1600 copies of the catalog. If you didn't get a copy, or if someone asks you how to get a copy, they are available from the **LSF Sales Division**, PO Box 11, Mack's Creek, MO 65786, (314) 363-5432. Kudos to Marie!

If you perform or call to copyrighted music and are paid for this service, you should investigate the American Caller's Association BMI/ASCAP registration. If you call fifty dance events per year (or less) you can pay annual dues to the Association, pay the BMI/ASCAP fee, and get liability insurance for one year for \$82.50. The fee if you call more than 50 dance events is \$110. For more information write to Mac Letson, PO Box 2406, Muscle Shoals, AL 35662.

\* \* \* \* \*

### LIVE MUSIC AT RMDR

Each year band members at the Rocky Mountain Dance Roundup give large portions of their time to provide music for the week. Their primary recompense is their own enjoyment in the pleasure they provide; however, we like to offer them a small scholarship to pay their tuition and some travel money. Please help us to promote this important aspect of our program by sending a donation to the Fred Bergin Music Scholarship Fund, as this is our only source of income for this purpose. Make your check payable to the Lloyd Shaw Foundation and send it to Diane Ortnor, Director, Rocky Mountain Dance Roundup.

## **EVENTS OF NOTE -- The Time Is Now!**

**LSF Leadership Training Institute**, June 28-July 3.

**LSF Rocky Mountain Dance Roundup**, July 3-July 9.

**LSF Thirtieth Anniversary Celebration**, July 9-10.

See registration forms, center of this issue.

**Kentucky Summer Dance School** -- June 26 - July 2,  
Kentucky Leadership Center near Somerset, KY.

For information contact Kentucky Heritage  
Institute, PO Box 4128, Frankfort, KY 40604.  
(502) 223-8367 or (502) 747-5700.

**Ninth Annual San Diego Contra Dance Weekend**, July  
22-24, 1994. Contra, quadrilles, English  
Country, folk and round dancing with Don  
Armstrong, Paul Moore, Glen Nickerson.

Contact Paul Moore, PO Box 897, Running  
Springs, CA 92382 (714) 867-5366.

**Czech Adventure**, August 1-19, 1994. Don Armstrong,  
Margot Gunzenhauser, Barbara Kinsman, Jasan  
and Frantisek Bonus. Contact Marie Armstrong,  
P. O. Box 1060, Canon City, CO 81215. Phone  
or Fax (719) 275-8755.

**Ninth Canadian National Square and Round Dance  
Convention**, Halifax, Nova Scotia -- July 21-23,  
1994. Ken and Delores Fox, P. O. Box 39,  
Middle Musquodoboit, N. S., Canada B0N 1X0.  
Hotel Hotline -- 1-800-565-0000.

**Montreal International Folk Dance Camp**, July 31-  
August 5, 1994. Contact Steve Csillag, 5635  
Hudson Ave., Montreal, Quebec, Canada H42 2K3.

**ContraDance Trip to Bohemia**, October 6-17, 1994.  
Philippe Callens of Belgium; Franticek Bonus of  
Prague. Tour Bohemia; dancing with local  
groups and at the Czech Country Dance Festival  
in Prague. Visit castles, glassworks, medieval  
cities and spas. Contact Sarah and Sam  
Stulberg, S & S Festival Tours (703) 527-8998.

**Don Armstrong Contra Holiday**, York, Pennsylvania,  
November 24-27, 1994. Contras, squares, folk,  
Scottish, rounds, and more. Don Armstrong,  
Bill Johnston, Dick Leger. Write Bill  
Johnston, P. O. Box 138, Skippack, PA 19474.

**LSF Cumberland Dance Camp**, Kentucky Leadership  
Center near Somerset, KY. August 13-19, 1995.  
For details or to register, write Ed Butenhof,  
201 Red Oak Drive, Hendersonville, NC 28739.

### IMPORTANT FOUNDATION INFORMATION

- Don and Marie Armstrong, P. O. Box 1060, Canon City, CO 81215 (719) 275-8755. (Board of Directors; Don: Executive Committee; Director of Recordings Division)
- Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28739 (Treasurer; Board of Directors)
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- LSF Dance Center, X Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108 (505) 255-2661
- LSF Legal Address, Suite C-400, 12600 West Colfax, Lakewood, CO 80125
- LSF Mailings List, X Roger Knox, 702 N. Tioga, Ithaca NY 14850 (all changes of address should go to Roger)
- LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 (314) 363-5432
- Grant Logan, 205 Finch Avenue East, Willowdale, Ontario, Canada M2N 4S1 (Board of Directors)
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