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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

DECEMBER 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 perserve and foster. The Foundation engages in a vast array of activities, including:

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

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

PUBLICATION INFORMATION

The *American Dance Circle* is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is the first day of the month prior to publication. Ads and articles may be submitted to either co-editor:

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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

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

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LETTER FROM THE PRESIDENT

The discussions of community dancing in recent issues of this magazine have brought me some delightful returns. In September I got a phone call from Dean Edwards, a traditional caller who has called community dances for 50 years in Colorado Springs. He called to reminisce but also to lend me his support in defense of traditional community square dances.

Dean certainly has the credentials to speak for this kind of dancing. I met him and his wife Peg in the late 70's and had the pleasure of attending one of their open community dances. It was held outdoors in Bancroft Park. What a pleasure to find people doing the old round dances and avidly dancing docey doe hoedowns. The women wore long dresses and the men wore cowboy shirts just as square dancers had in the 40's and 50's.

Dean followed up our phone conversation by sending me a treasure trove of clippings and pictures about traditional dancing in Colorado Springs. I learned that there was a whole circle of callers, many of them inspired by Lloyd Shaw, who kept community dancing going in the Springs for decades. One of them, Bill Wright, recalled that in 1936 Lloyd Shaw asked him to help organize dances for the Pikes Peak or Bust Celebration that year, which celebrated the paying off of the Pikes Peak Highway. Then in 1939 Bill suggested that a slab for dancing be built in front of the band shell in Acacia Park in downtown Colorado Springs. He argued that there should be an activity that was free and open to townsfolk and tourists as well. This was the beginning of weekly dances, with live music and with the callers donating their time. One newspaper account reports that there were at times 85 sets of dancers and over 5000 spectators! Some of the latter would bring a picnic supper to the park and come early just to get a good seat.

Dean carried on the tradition, and in the 70's he staged reunions to remind people of this wonderful heritage and to honor the old time callers, leaders, and musicians who had

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participated. Among the honorees were Bill and Kathryn Wright and fiddler Smokey Minson, who, Dean points out, are pictured and mentioned in *Cowboy Dances*. In 1980 his honoree was Dorothy Shaw. In 1979 special guests were our LSF Treasurer Ed Butenhof and his wife Barbara, who came out from their home in Rochester, NY.

Any dance leaders who can attract 86 sets are doing something right. The dances were open and brought many new people into the activity by giving them a taste of square dancing. At the same time there were regular dancers who came every week. Dean told me in our phone conversation that the people who got really involved did gather in home basements and rec rooms to learn figures and round dance patterns. There are many models of "community dancing," but I certainly find this a compelling one.

While we are talking about the traditional dances, I am delighted to announce that we have finally managed to reprint *Lloyd Shaw's Cowboy Dances*. The printers did a loving job of reproducing the many photos and keeping all the details of the original binding. Please see the ad elsewhere in these pages and treat yourself and your friends to a wonderful Christmas gift!



✓
CARLOTTA HEGEMANN 1906-1994

by Enid Cocke

We learned with sadness of Carlotta Hegemann's passing on August 6. She was one of Lloyd Shaw's primary round dance choreographers and teachers. An inspiration to all who saw her dance, she set a memorably high standard for grace.

As a girl, Carlotta studied with the great modern dancer, Ruth St. Denis. This training showed in every step that Carlotta took. She knew that dance involved the whole body, not just the hands and feet. Her knowledge of eastern dance forms enabled her to dance with her hands alone. We are blessed to have in our film, *A Visible Anthem*, a sequence of Carlotta leading a group of children in a Hawaiian dance that she composed. She is seated in the grass and tells a story with her wonderfully supple, graceful hands.

Carlotta and her dear husband Otto lived in San Antonio. It was here that she became fascinated with the Mexican influence in the region, and she incorporated this southwestern feel into many of her dances, such as *Las Mananitas* and *Serenata Quadrille* which is printed elsewhere in this issue.

Carlotta touched and inspired many with her beautiful dancing and choreography. Millie Riley, remembering Carlotta's Hawaiian dance for the hands, writes, "Ethereal Pacific winds enfold Carlotta, enshrining her deep within our memories. . . forever. . . and forever. My heart says to let it stand, but my head tells me more needs to be said about the essence of Carlotta. Her dances, first dreams and then lyric poems, melting into beautiful music, led Dorothy Shaw to say, 'Carlotta is the only person in current dancing today who can make a dance. . . that is a prayer.' Carlotta often quoted her beloved teacher Ruth St. Denis: 'This that I do is no longer a career, but an affirmation of life.' In her grace, in her beauty and in her humility, Carlotta epitomizes for all the rest of us the rewards of a life of total affirmation."

Mary D. Walsh writes, "Carlotta and Otto were
(continued next page)

greatly loved and appreciated by everyone who attended the Lloyd Shaw classes in Colorado Springs. They danced together beautifully. Carlotta was Grace Personified."

Cal Campbell writes, "She was quite a woman. I can remember the early days watching her dance at the Fellowship. Dressed in a Spanish skirt with fabric so light it seemed to float, laces from her slippers wrapped around her ankles, floating around the floor to a Spanish tune. Her hands always drew attention as she danced, flowing from one point to another, picking up her skirt hem lightly between thumb and index finger and then making the movement of the cloth complement the flow of her hand. [She and Otto] were good teachers. They showed us what dancing should really look like. They gave us something to shoot for. . ."

* * * * *

HAVE BANNER, WILL TRAVEL

In a recent issue of the Folk Music Society of the Midland's Newsletter, Jerry Hickman wrote about Ruth Ann Knapp's traveling LSF banner. Ruth Ann won the quilted wall hanging of the Lloyd Shaw Foundation logo that was designed and quilted by Allyn Riggs for Foundation's 30th anniversary year. Ruth Ann has vowed that this will be a well-traveled banner, as she plans to take it with her as she attends dance events around the country.

Ruth Ann took it to the Midland Country Dancers, and Jerry took it from there to display at the recent Michigan Dance Heritage Fall Dance Camp Camp #8. Jerry noted that the banner will eventually take up permanent residence at the Dance Center in Albuquerque, and a special event will be scheduled to commemorate that presentation.

SERENATA QUADRILLE

by Carlotta Hegemann

Serenata is one of Carlotta's most enduringly popular dances. Both new and experienced dancers can feel elegant as they dance this quadrille. They also capture the mood of a Mexican-style plaza where people come in the evening to see and be seen as they stroll around in the "paseo."

Formation: Four couples in a square
Position: Skirt skater's, all facing COH
Footwork: Identical throughout. All start on L.
LS 3305 (If the recording is not in stock, ask
the Sales Division for a cassette.)

Intro: Four measures. Acknowledge partners
and corners.

I.

Measures

- 1-4** **WALTZ BAL FWD; WALTZ BAL BACK; WALTZ
BAL LEFT; WALTZ BAL RIGHT;**
1 waltz balance forward; 1 waltz
balance back; 1 pas de basque balance
to the left; 1 pas de basque balance to
the right, all done moving as a couple
in skirt skater's position.
- 5-8** **REPEAT 1-4**
Take varsouvianna position at the end
of the last bar.
- 9-12** **HEAD COUPLES OUT TO R, SIDE COUPLES OUT
TO L; PROGRESS; AROUND; BACK TO PLACE;**
Head couples turn out to the right and
face side couples who turn toward the
left, and the two couples progress full
around each other, passing men's left
shoulders, and back to place, taking 12
steps in all, and maintaining
varsouvianna position.
- 13-16** **HEADS OUT TO LEFT, SIDES OUT TO RIGHT;
PROGRESS; AROUND; BACK TO PLACE;**
Repeat action of 9-12 except that heads
lead to the left, sides to the right.
(continued next page)

- 17-20 LADIES PROMENADE INSIDE; TURN L-FACE IN PLACE;**
As men waltz balance in place, ladies promenade in single file inside the square CCW for four measures, turning L-face on the last measure to form a R-hand star.
- 21-24 RIGHTHAND STAR; AROUND; PARTNERS BY LEFT HANDS; SWEEP TO PLACE;**
Ladies turn star CW for 6 steps; on third measure partners join left hands and, in skirt skater's position, sweep L-face at home to face COH.
- 25-32 PASEO ON AROUND THE SQUARE, REACH HOME, PARTNERS SWEEP TO PLACE;**
On the cue, "Paseo," drop hands. As head couples lead out to the right, side couples face left, promenading through each other as individuals, couple splitting couple, each person passing another with the right shoulder (and flirting). Continue around the square, original partners ending in original home positions. Join left hands and sweep L-face in skirt skater's position to face COH.

II.

REPEAT ROUTINE EXCEPT THAT IN 17-24 THE MEN TAKE THE ACTION

III.

REPEAT ROUTINE WITH THIS VARIATION:

- 17-20** Head couples turn a L-hand star in the center for 6 counts; head men join L hands with their own partners and sweep L-face to home position, in skirt skater's position in 6 counts to end facing COH.
- 21-24** Repeat the same for the side couples. Inactive couples balance in place. At the end of the dance, assume open position and bow.

THINKING ABOUT DANCE: MAE FRALEY'S GIFTS TO MY DANCE WORLD

by John M. Forbes

Mae Fraley is one of only two dance researchers I trust completely. Unlike most of our trade, her eye is always on the dance floor. What happens there is her primary, her only concern. In her research she intentionally avoids encompassing, universal statements--a treat in itself. She sticks to only what she knows and knows well. I can write or call Mae in any 'emergency' for some ideas on public performance repertory. She will make and send copies at her own expense; her ideas are always interesting, appropriate, and useful. What she has in her vast collection she shares willingly, even eagerly.

Burt Schwartz of the Detroit area introduced us to one another during the summer of, I think, 1979. I was a fairly new member of the library profession working at Morehead State University in Kentucky. Mae was there along with Burt attending that summer's Kentucky Dance Institute. Burt and I had talked dance history at the previous Christmas Dance School in Berea. He came to the library one day and told me of this marvelous lady I must meet. We went across campus to the student union where KDI was taking place and there I became acquainted with the energetic, direct, dance-knowledgeable Mae Fraley. We headed back to the library and she began to peruse a number of early American collections I had been gathering for some years. Rather than take any complete collection, she extracted only those dances that looked good to her, things she thought were interesting, workable, and usable. When she returned to her home in Rockville, Maryland, she shared some of her materials with me. Later, when Kate Keller was gathering early American collections, the one I sent to Kate that she did not already have was a set of dances that Mae had sent to me.

A year or two later, Mae and I were working at Barbara and Mart Harding's NEWCAMP dance week at Frostberg, Maryland. Ted Sannella was on hand and we all had a great time making music and dancing.

(continued next page)

There I had the opportunity to help Mae learn how to work with a live band. Mae's experience had apparently always been with records. She was great from the start, picking up methods and procedures in that instinctive way of hers.

The following winter, after attending the Berea Christmas School, I went back to the Washington, D. C. area with Barbara and Mart Harding. My sole purpose was to visit the stacks at the Library of Congress with Mae Fraley. In that library, patrons request books using written slips. Pages go to the stacks and retrieve them for you. Your wait, in the main reading room, usually lasts about forty-five minutes. With her stack pass, the two of us shot right up into the stacks and spent a lively day wandering around the tremendous dance holdings in this, the nation's premiere library. We visited the Music Division, too. Mae was on a first-name basis with the staff there, and they kept an eye out for things in her special areas. At that time, Mae went to the Library of Congress at least once a week to do research. How I envied her. The stack pass made it so easy, and she enthusiastically shared this access with me.

The best idea I received from Mae was that dance research is most exciting when directed at dancers. Mae lived it and taught that way--whether at a dance camp or an embassy. She loved to tell about a dance researcher who would not dance with other people for fear it would interfere with his/her (she was too polite to give a name) work!

So here is my tribute to Mae Fraley, the finest of pragmatic, trustworthy dance researchers and a truly beautiful person. Through these various tributes I wish her a large measure of the joy she has brought to me and countless others.

Note: Michael Rulison of Raleigh, North Carolina, is collecting materials honoring Mae Fraley, long time Lloyd Shaw Foundation member and previous Rocky Mountain Dance Roundup staff member. Answering Michael's request for a small offering from my station is a special, personal pleasure.

ENGLISH COUNTRY DANCES IN AMERICA

by Lee Ticknor

The dancing of English country dances in America had its beginning early in the seventeenth century. When the English settlers came to America, they brought their social customs with them. Of course, this included dancing. As early as 1628 at Plymouth Plantation, William Bradford wrote about the people of Mare Mount, a settlement about 25 miles north of Plymouth, dancing around a Maypole "like so many fairies, or furies rather" and composing "sundry and lascivious rimes and verses --- which were affixed to this idle or idoll May-polle." The verses were written by Thomas Morton, the leader of Mare Mount¹.

Various court records show that dancing took place in spite of religious and legal admonitions against it. In 1683 Lawrence Water's wife and a friend were brought to court and "all of them were admonished to avoyd dancing." In 1651, at Plymouth Plantation, "Samuel Eaton and Goodwife Halle" were "released with admonition" to avoid "mixed" dancing. In 1681 Increase Mather (together with other ministers at Boston) issued the tract: "An Arrow against Profane and Promiscuous Dancing, Drawn out of the Quiver of the Scriptures." In May of 1687 Judge Samuel Sewall wrote in his diary that he had ordered some people in Charlestown (Mass.) to cut down the Maypole they had erected, which they did. But, later, a bigger one had been set up with a garland on it. (In those days Maypoles were decorated with garlands of evergreens and flowers.)

Bridenbaugh² states that a dancing school was opened in Boston in 1672 but was quickly suppressed by authorities. In 1685 another dancing master named Francis Stepney tried to hold classes on Lecture Day and claimed he could teach more Divinity than the ministers. Increase Mather spoke in court against his having "mixt" dances and this convinced the court to order Stepney not to conduct a dancing school. He was also fined 100 pounds for his blasphemous words. He did not pay his debts and ran off to New York where the governor's
(continued next page)

council forbade him to teach dancing and ordered him out of the colony unless he could support himself. Although Increase and Cotton Mather preached against mixed dancing, many ministers were more tolerant. And there were probably several dancing masters in New England in the late seventeenth century whose presence is not recorded because they did not get in trouble with the courts. By 1700 New Englanders were giving balls and even some ministers had Ordination balls.

In the southern colonies there are very few references to dancing in the early seventeenth century. About 1676 Charles Cheat was a dancing master in the Virginia tidewater area, but he fled to Boston after the failure of Bacon's Rebellion because he had supported it. In 1692 in Princess Anne County, Virginia, Peter Crashly and wife and Thomas Dodds were accused of dancing on the Sabbath. In 1698 William Johnson of Accomac, Virginia, was brought to court for dancing on Sunday. About this same time Margaret Teakle, daughter of Reverend Teakle, was talked into giving a dance at her house on a Saturday evening while her father was away. The merriment, apparently including dancing which was illegal, continued the next day and caused her father great embarrassment. Thus, in the South also, dancing was somewhat constrained by religious and legal dicta. But in both North and South dancing in some form took place throughout the century.

Without specific references we surmise that in addition to Maypole dances other outdoor dances such as the farandole, circle dances, Trenchmore, Morris dances, and solo jigs were done. The indoor dances were probably of the type described by Playford, which apparently became more popular during the latter half of the century. Dancing masters are first mentioned in America in the 1670's, and they would have taught the Playford type dances and perhaps the minuet, which evolved about the middle of the century. For the eighteenth century, more references are available, including diaries, newspaper articles and advertisements, court records, and dance books. Some of these will be discussed in the next issue of the ADC.

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A DANCE BY ANOTHER NAME

by Glen Nickerson

From the Wallowas, a book by Grace Bartlett (Pika Press, Enterprise, Oregon, 1992) is a collection of anecdotes and historical articles about the Wallowa Mountain and valley areas. Some are original by the author and some are reproduced from the originals which appeared in newspapers and other publications, such as the *Oregon Historical Quarterly*.

Wallowa is pronounced Wah-Low (to rhyme with plow)-wa. The Wallowa area was one of the last to be homesteaded. Although several pioneers were there in the 1860's, it was not until 1871 that the area was open to homesteading. John Harley Horner (ca 1860-1953) arriving in the area in 1884 and an area historian, wrote a lengthy article for the quarterly, entitled "Early Wallowa Valley Settlers and How They Lived." A portion is of interest and is quoted below.*

"For amusement during the winter months the settlers, going horseback or by sled and taking their baskets or boxes full of plenty to eat, would gather at some man's house where there was a wooden floor, to visit and to dance to the violin most of the night.

"The dances then were mostly quadrilles. Occasionally someone would ask for a mazuvean or polka or waltz. At intervals someone would dance a jig or clog to some old tune. At midnight the women would set the lunches all out on a long table or serve them around to be eaten from laps. The hostess always furnished the coffee. If they were at the table, the fiddlers were always given the seats at the head. Right after supper the floor manager would pass the hat for the collection for the fiddlers, as well as a dollar or so for the wife of the house for her trouble. Later on they sold numbers at these dances, as they do now, because so many did not throw in anything when the hat came around."

That description is much like others, but the word "mazuvean" was new to me. This sent me to dictionaries, including an unabridged version, and

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other reference works but the word was not found. Was it a misprint, or had the author mis-remembered a term? After further searching, the definition of a mazurka was found as "A Polish dance . . . ," and "alteration of Polish 'mazurek,' literally a dance of Mazovia, a region in Poland." Thus, his term was one way of referring to a mazurka, "a dance in 3/4 or 6/8 time." Whatever the name, the pioneers enjoyed their dancing whenever possible.

*Permission for quotation received from Pika Press.

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ENGLISH COUNTRY DANCES IN AMERICA (continued)

1. Willison, p. 276.
2. Bridenbaugh, p. 117.

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LINES ABOUT SQUARES: THE GERMAN

by Dick Pasvolsky

Since its introduction in France in the eighteenth century, the term "cotillion" as it relates to social dancing has been a source of much confusion. Early in its history, the term referred to a specific format of a country dance performed in a square or quadrille formation. As time went on, the formats of the quadrille and the cotillion began to resemble each other and the terms were used synonymously in increasing frequency until early in the twentieth century when "cotillion" disappeared almost completely as a designation for a dance done in a square formation.

About 1844, a German dance activity known in Germany as "der cotillion" (variously spelled "cottilion" and "kotillion" in German dictionaries) was introduced in New York City. Because the word "cotillion" was very much in use at that time as the name for the four-couple quadrille-style dance, to avoid confusion, the new import was called "The German Cotillion." Because the German Cotillion was a dance party which featured a program of a variety of activities, most of them dance-related, and bore little resemblance to the American cotillion, the word "cotillion" was dropped and the German dance party became simply "The German."

The typical program of the German was very well suited to be held in the drawing rooms and private ballrooms of the eighteenth and nineteenth century homes, especially in the larger cities, and could very easily be modified for large crowds in some of the public dance halls.

Despite this accessibility of rooms in which to dance, the activity did not enjoy the universal appeal that some other dance programs have. Much of the success of a German was dependent upon the wholehearted and energetic participation of the guests. A few of the activities were somewhat outlandish and the participants were expected to get into the spirit of all of the "set" dances, games, ballroom dances, contests, etc., regardless of however bizarre some of them may have seemed. The success of the German depended largely upon the

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participants having the social and physical skills (especially dance skills) and maturity to be able to immerse themselves into all segments of the program with self-confidence. They should have been able to enter enthusiastically into the spirit of every activity on the program, whether it be a game such as "blind man's buff," a contest such as "darts," or a dance such as "Waltzing Quartette." Much of the success of individual and group participation in that wide variety of activities rested with the leader.

Because of the constant intermingling and changing of partners built into the program of the German, social mores of the eighteenth and nineteenth centuries dictated that most of the guests be acquainted with each other. A lady was not permitted to dance with a gentleman to whom she had not been formally introduced, so introductions, when necessary, were arranged.

Programs of the German, inevitably, were modified somewhat through the years, but lacking the great numbers of people with those social, physical, and perhaps more important, leadership skills so necessary to the success of those programs, the German attracted a relatively small percentage of the dancing population. But, for many of its devotees, the German was most exhilarating and enjoyable and the highlight of their social experiences.

The two people responsible for the planning and conduct of the German were the hostess and the leader or conductor.

The idea of holding a German originated with the hostess. Two of the most important things she had to do early in her planning were, first, determine whether to have the party in her home or rent a public hall for the affair and, second, select and invite a gentleman to be the conductor.

Another very important, and very tricky, function of the hostess was the compiling of an invitation list. She had to be careful to invite an even number of men and women, some of whom might be single. She did on occasion invite a very few extra men, never women, so that in the event that one or more of the men failed to attend for any reason, all of the women would be assured of having

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partners for every phase of the German program for which partners were required. She, of course, had to be careful to consider only those people who possessed the attributes mentioned above, but usually she had a core of regular German attendees from which to choose and from whom she might solicit recommendations for suitable prospective recruits.

The invitations were sent out by the hostess well in advance of the affair, and they always included the times that the party would begin and end. Those times were adhered to quite stringently. Indeed, one of the popular aspects of those German dance parties was being able to depend on having all of the guests, with rare exceptions, present from beginning to end, so that a full evening of activities might be enjoyed with all guests ready to participate throughout the evening. That eliminated the annoying practice of many of the guests arriving late and the early arrivers having to make small talk and in general waste time until enough guests arrived to start an activity and, perhaps more important, having the party fall apart toward the end after several of the guests had left, a few at a time, with each of them interrupting the "festivities" to say goodnight to the hostess and other guests.

Among the other duties of the hostess were to:

1. arrange for music (for this, she would follow a guide for suggested instruments for two, three, or more pieces);
2. rent or borrow chairs, if she did not have enough of her own, and oversee the arranging of those chairs in the ballroom;
3. see to the preparation of refreshments (cool drinks, such as lemonade and frappes, were standard);
4. remove all unnecessary furniture and projecting objects;
5. make sure that no flowers were placed on stands or tables in the dance rooms where they, if left there, would surely be knocked off; and
6. cover the floor.

Very few floors in early American homes were finished especially for dancing, and hostesses paid particular attention to having a suitable cover
(continued next page)

Cowboy Dances



At long last Dr. Shaw's famous classic COWBOY DANCES has been reprinted. The new edition is a faithful reproduction of the original "Bible of Square Dancing." In spite of the advance of square dancing since the book's publication in 1939, the calls, diagrams and photographic descriptions are basic to the movement today, and the chapters on the history, styling, and spirit of the American Square Dance make this a book to be treasured.

\$29.95 postpaid

Order from LSF Sales Division, Box 11, Macks Creek, MO 65786

Lloyd Shaw

The Eastern LLOYD SHAW DANCE CAMP has moved to Kentucky, and it has a new name! Join us at the beautiful Kentucky Leadership Center near Somerset, KY, on August 13 - 19, 1995, for the Lloyd Shaw Foundation's first annual

CUMBERLAND DANCE CAMP

We'll have the same sharing of skills by LSF leaders that you have enjoyed at Copecrest in the past, a wooden dance floor, as well as live music for some of the dancing. We promise great food, and nice rooms (some with a double bed plus 2 additional bunk beds, and some with 4 bunk beds) all with private baths, and everything is under one roof. In addition, we will have special programs (dance, singing, crafts, and nature) for children 6 years and up, child care for younger ones, and your children can be accommodated in your room.

The typical day will go as follows:		* Leaders will include:
		*
9:15	CONTRAS	* DON ARMSTRONG
10:30	COUPLE DANCES	* T. AUXIER
12:00	LUNCH	* ED BUTENHOF
1:30	SQUARES	* GRANT & ANN LOGAN
2:45	FOLK, LINE, SOLO DANCES	* DIANE ORTNER
4:00	CONTRAS	* GEORGE & ONIE SENYK
6:00	SUPPER	* LEE & GAIL TICKNOR
7:30	ENTERTAINMENT	* LAS & RUTH WOODARD
8:00	EVENING DANCE	* & others
		*

The best news is the price! Only \$275 per person, (double occupancy) for the week. (Non-Lloyd Shaw members pay \$300, which includes Foundation membership.) Children in your room (in addition to two adults) pay only \$150 each. Children under 12 pay only \$100, and those under 6, only \$50 for the week. Partial scholarships may be available for older children (or adults) who can help (under supervision) with younger ones part time. Single accommodations may be available at \$310 (\$335 for non-members).

There are no hookups available for RV's on the site, but RV parking is available with access to room(s) for washup. More information on off-site possibilities can be obtained from the camp director. The quoted prices include all meals from Sunday supper thru Saturday breakfast; it is possible to exclude any meals and thereby lower the cost, but only if this is arranged in advance. Special diets can be accommodated also, if so arranged.

The Lloyd Shaw Foundation annual board and membership meetings for 1995 will also take place at this camp, and you'll want to participate in those as well.

Cumberland Dance Camp application form

(please print)

Name _____

Roommate(s) _____

Address _____

_____ Telephone # _____

Preferred name(s) for name tags _____

Children's names & ages _____

Deposit (\$50 per person, non-refundable after June 1, 1995- fully refundable prior to that date. Send deposit with completed information to Ed Butenhof.

Total # attending _____ Deposit amount \$ _____

Signature _____

Completion of this form releases LSF, and/or the officers of said organization, from any and all liability and costs for personal injury incurred during participation at this event.



For any further information, call or write to:

Ed Butenhof, director
201 Red Oak Drive, Hendersonville, NC 28739

telephone : 704/697-9773, or mail in the application form above

ROCKY MOUNTAIN

SUNDAY SUPPER, JULY 2 THROUGH 5
LA FORET CAMP AND CONFERENCE CENTER, 6145 SH

La Foret - a beautiful setting with cabins nestled in the pines and a clear view of Pike's Peak. The 7,200 ft. altitude assures delightful weather for dancing in the two wood floored dancing areas. Cabins, dining hall, and dancing areas are within easy walking distance of each other. Cabins have four double rooms and two baths. A wide variety of menus is offered, with a fruit and salad bar at each meal and special diets on request. Campers take advantage of the swimming pool and hiking trails and Colorado Springs, just 15 minutes away.

RMDR '95 STAFF

Don Armstong
T. Ausier
Linda Bradford
Ed & Barbara Butenhof
Cal Campbell
Lew & Enid Cocke
Gean Dentino
Chuck Jaworski
Frances & Jeffery Lindsey
Bill & Kris Litchman
Tom Masterson
Diane Ortner
Bob & Allynn Riggs
Onie & George Senyk
Rusty & Lovetta Wright

MUSICIANS

Randy & Carole Barnes
John Coover
Joe Fairfield
Dale Sullivan

CHILDREN'S PROGRAM

Kris Litchman, T Ausier, and Barbara Butenhof are planning a daytime children's program for '95 that includes dance, crafts, storytelling, hiking, nature study, swimming, and more.

The program will be adjusted to fit the ages and number of children enrolled.

Fees include daytime sitting for children ages 1-6.

WORKSHOPS-THE

7:30 Breakfast
8:15 Warmups
8:30 Contras* (Bill, Ed, ...
Beg. Mod. Squares
9:40 Traditional Squares*
Mod. Rounds & Co
(Bob & Allynn, Lin
10:50 Folk (Tom)
Traditional Rounds*
12:00 Lun
1:00 Contras & Quadrille
Basic Ballroom* (D
2:10 Modern Squares (R
English/Early Amer
3:20 Scottish* (Onie/Ge
Clogging & Line D
4:30 Special Events
5:30 Dinner

*Live Music

PARTY

7:00 -- Everyone Dances
7:45 -- Guest Callers
8:30 -- Staff Callers
Sunday--Welcome
Monday--Get Acc
Tuesday--Fourth
Wednesday--Myst
Thursday--Rocky
Friday--The Calic
10:30 -- Singing and Ref

DANCE ROUNDUP

SATURDAY, BREAKFAST, JULY 8, 1995
 GROUP ROAD, COLORADO SPRINGS, COLORADO 80908

OLD & THE NEW

st
 Randy, Diane)
 (Rusty, Cal, others)
 * (Bill)
 Country Western
 nda)
 * (Enid)
 ch
 es (Don)
 Diane/Linda)
 Rusty, Bob, others)
 erican* (George/Diane)
 orge)
 Dances (Gean)
 er

TIME!
 s (Children, too!)
 e Dance
 acquainted Dance
 of July Dance
 tery Tune Dance
 Mtn. Hoedown
 o Ball
 reshments

REGISTRATION

Rates for Lloyd Shaw Foundation members are \$10 less than those listed below.

Scholarships and two partial-fee work scholarships are available; please write for details.

50% of the fee must be submitted with your registration to insure your reservation. No refunds can be given for cancellations after May 15, 1995. Registration is limited to 100 dancers. No partial-week registrations will be accepted. Double room rates cannot be guaranteed for persons registering as singles but requesting to share rooms. Late registrants may be placed on a waiting list in order to assure a reasonable male/female ratio.

No tenting or camping in areas other than in prepared RV sites is permitted. A \$3 a day use fee is charged for each person using the facilities but not staying in a cabin.

Name(s): _____

Address: _____

Zip _____

	Number
Adult (single room) -- \$325	_____
Adult (dbl room) -- 280 each	_____
Child (age 4 - 11) -- 260 each	_____
Tot (under 4) -- 90 each	_____
(total fee reduced for children staying in room with parents)	

Deposit enclosed (1/2 total due): _____

Mail to: RMDR, 929 S. Shore Drive,
 Lake Waukomis, Missouri 64151.

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.

This is a beautiful legacy of Lloyd Shaw tradition - a delightfully easy waltz in Dena's inimitable flowing style set to a plaintive and haunting melody.

This special commemorative recording is available only on cassette:

LSF C-1 (Instrumental and cued)

\$6.00 ppd (no discounts apply)

Order from: LSF Sales Division
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CUSTOM TAPES

If you are conducting a class or workshop, let us put together for you a tape of the material you are presenting, which can be made available to the participants.

The Lloyd Shaw Foundation has an extensive library of excellent music and our engineer can lift tunes from these masters in any order you request. Choose the dances you teach most frequently and let your **custom tape** serve you for several occasions and many participants.

The minimum order is 100 tapes, and the cost depends upon how many tunes you select, whether the tapes are imprinted, caseliners provided, etc. The end product is a **totally professional, personalized, audio workbook** that you can pass on at a profit in both prestige and dollars.

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Just brought to the U. S. from The Czech Republic — a limited number of

INSTRUCTIONS AND MUSIC
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New revised edition by František Bonuš
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pages of diagrammed instructions in
English; cassette of the authentic music;
video of the entire dance by members of
The Czech Folk Song and Folk Dance
Ensemble of Prague.

Sold only as a complete set.

\$55.00 postpaid

Lloyd Shaw Foundation Sales Div.
Box 11, Macks Creek, MO 65786

Send remittance with order.

installed over light carpeting or bare floor. Plush carpeting, if convenient, was removed. A very popular floor covering used for dancing in the late nineteenth century was a heavy unbleached muslin, usually laid by someone quite experienced in doing so.

The two most important qualities that a hostess had to consider when selecting a leader were his abilities to select and conduct an interesting and lively program and to be tactful in some very trying situations.

Some of the leader's main functions were to:

1. select well in advance of the affair the activities (referred to in period literature as "figures") to be included in the German;
2. place those figures into a suitable schedule, considering carefully the amount of time each should consume and the total time that the entire program should take;
3. when scheduling, pay particular attention to keeping variety in the program throughout;
4. select a method of signaling. Hand clapping, whistling, playing pre-determined passages of music, and shaking of tambourines were popular methods of signaling when to begin, change, or end an activity (my guess is that participants paid closer attention to those signals than they would the vocal signals given over the microphones of today.)
5. introduce all of the figures and, when necessary, instruct in their execution;
6. see to the positioning of people as to seating around the room and for the figures when necessary;
7. with the orchestra, select the music to be played throughout the program and give special instructions to the musicians as to how some of that music was played in special circumstances;
8. select and purchase or make favors to be used in the evening's program;
9. select and gather "properties" for the various activities scheduled; and
10. act as a "whipper-in" as Dodworth so colorfully termed it; to " . . . be ever on the alert to urge the tardy, prompt the slow, awake the inattentive, signal those occupying the floor too long . . . "1

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MAKING GOOD ON PROMISES

by Nancy A. Biehler

During a decade of historical research into America's folk dances, I've been sorely remiss in sharing my findings with folk dancers. Now that I'm completing a second thesis, this one in history, I thought perhaps a few readers might be interested in some of what I have learned.

My present study concerns the figures of our folk dance, both in the Appalachian Square Dance as they were recorded and preserved by Bascom Lunsford and in the western Cowboy Dance as they were documented and promoted by Lloyd Shaw. The parallel lives of these two men, each of whom lived and collected figures during the first half of the 20th century, one in the Appalachian Mountains, the other in the Rocky Mountain west, make their efforts that much more credible, as historians attempt to unravel a social record of the changing nation in the 19th century trans-Mississippi West.

An interesting image can be drawn from the calls themselves, as they differed between east and west. Here's one I love to use, written by Garland Steele of Tornado, West Virginia, some years ago: "Hound dog's barkin' on moon tonight, foxfire's glowin', what an eerie sight; hoot owl's callin' back on the hill, possum been tree'd by a moonshine still."

Digging through an old caller's notebook in the Lloyd Shaw Archives at Albuquerque, I discovered this fascinating contrast in a western pattern: "There was once an old cow hand, stole some cattle and changed the brand; the sheriff got out his old six gun, and chased that crook from sun to sun; threw a rope around his neck and yanked him off his horse, by heck; strung him up on a cottonwood tree, as a mighty good lesson to you and me."

A clear picture of two parts of the country is communicated through these calls. On the one hand, you have a region where there are thick wooded areas, where hoot owls and possums are plentiful. The making of moonshine dates back to the 18th century, when it was easier for the early pioneers

(continued next page)

to haul corn across difficult terrain in its distilled form, and Appalachian settlers with long memories have not forgotten the whiskey rebellion put down by President Washington in 1794. Finally, the "eerie" glow of the foxfire is an authentic part of Appalachian Mountain mysteries.

On the other hand, you have a portrait of the rough, unsettled west, where law and order were hard to enforce. The strong images of cattle, cowboys, and guns offer a vivid depiction of the ranching frontier during the cattle drives of the 1870's and 1880's.

Interestingly, issues of freedom and independence, standard characteristics of the American way are illustrated in both calls. The Appalachian pioneer celebrates his right to make moonshine despite laws against it. The western cowboy takes his own risks in illegal cattle traffic and pays a price for exercising his free will.

People often define themselves in relation to their environment, and it is understandable that their square dance forms might reflect their attitudes about life around them. At the same time, settlers wanted their children to learn to dance the traditional way, both as a way of retaining cultural values and as a way of teaching them freedom of choice and personal creativity. The square dance, as one example, became a choice between the ways life in general ought to be.

A more Freudian consideration suggests that square formations create small townships where couples visit one another. Completion of the figures is followed by a return to "home" position where dancers honor their partners, demonstrating the rebuilding of social groups with communities intact after settling in a new homeland. Some figures are associated with adulterous behavior, such as "Adam and Eve" and "Old Arkansaw" where a female partner dances with other men and women in the square. Many figures recognize the notion of chivalry and moral behavior as part of the value system.¹

The oral tradition of the square dance is a cultural heritage unique to the United States. For

(continued next page)

three centuries, it has appeared in many parts of the country, in varying shapes and dance styles, with new calls and music, but continually it serves as the social bond of a community from one generation to the next. It represents a legacy as old as the chain of generations who settled the country, filled with optimism, excited about the opportunities of a new land, determined to hold on to their past despite the harsh influences of pioneer life.

The Running Set of the southern Appalachian region is one part of this dance tradition, where extreme isolation created an atmosphere in which the dance was repeated over and over. This circumstance made it possible for the dance to be preserved unchanged, strong enough to flow over the trails west. It reappeared in a form known in the west as the Kentucky Hoe-down or Cowboy Dance. And while it retained its square shape, the tradition of prompting the dances from within the circle changed. With many settlers of different backgrounds, it became necessary for a caller to announce the figures to help the dancers. A caller shouted figures from memory, "filling in forgotten parts with new words," and many times inventing entire new calls.² Lloyd Shaw reported that the calls of the square dance survived through an oral tradition "spread without chronicler and without record," small parts lost along the way and new variations employed at each occasion.

I had an opportunity this summer to research Dr. Shaw's personal library, now in the possession of his granddaughter. Among his collection was an original set of Cecil Sharps' five-volume work on English folk dances, including Volume V, *The Country Dance Book*, where Sharp first documented the Running Set formation he observed in Kentucky in 1917. In the margins of this small volume, Dr. Shaw had penciled in his comparisons of Sharp's Running Set figures with those figures performed in the western Cowboy Dance. He considered the possibility then, a half century ago, just as I reevaluate now -- the ancestry of the Cowboy Dance might lie somewhere in Appalachia.

Just how much of the original dance survived
(continued next page)

in the west is the purpose of ongoing research.
I'll keep you posted.

1. Allmendinger, p. 62-65.
2. Shaw, p. 29.

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Shaw, Lloyd, *Cowboy Dances: A Collection of Western Square Dances*, Caxton, Caldwell, Idaho, 1948.

Editor's Note: Nancy A. Biehler is a founding member of The Texas Clogging Council and the director of Heritage, Smooth Mountain Dancers. She teaches in the Physical Education Department at Austin Community College.

* * * * *

LINES ABOUT SQUARES: THE GERMAN

(continued)

In the next issue of the ADC will be described some of the figures, favors, properties, and other aspects of the German program.

¹Dodworth, p. 151.

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Dodworth, Allen, *Dancing and its Relations to Education and Social Life*, Harper and Brothers, New York, 1885, pp. 145-263.

Two Amateur Leaders, *The German*, Jansen, McClurg and Company, Chicago, 1879, 132 pp.

1994 ROCKY MOUNTAIN DANCE ROUNDUP SYLLABUS

A limited number of copies of the 1994 Rocky Mountain Dance Roundup Syllabus are available. Since this year's syllabus was 75 pages, the cost will be \$7 including postage. Requests should be sent to Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

CALLERLAB/COMMUNITY DANCE PROGRAMS

by Cal Campbell

The CALLERLAB Community Dance program (CDP) has been receiving a considerable amount of discussion in the last few issues of the ADC. I would like to compliment Jack Murtha on his excellent letter published in the September, 1994, ADC. He was right on target. Don Armstrong replied with some clarification of his original statements and raised some more issues. As vice-chair of the CDP Committee and editor of the *CDP Journal*, I feel it is time to provide my perspective of CALLERLAB and the Community Dance Program Committee.

I feel it is important that everyone understand that there is no way that CALLERLAB or the CDP Committee can dictate or compel any member to do anything. Action of this magnitude would require some small group of people to be able to stay in power for a long time and to tightly control the organization. It also implies that members who are not in power must comply with the organization's mandates or be punished in some way. That kind of control is not possible or desired in CALLERLAB.

CALLERLAB is a large organization of about 3000 leaders. It is run by a governing board that meets yearly, an executive committee that meets several times a year, and a small full-time paid staff. The chairman for the organization is elected yearly and can only stay in the office for two one-year terms. Then someone else takes over. The executive committee membership changes in-part every year. This means that fresh new ideas and attitudes are interjected on a regular basis and no small group can control the organization for long.

Anyone who is a full member of CALLERLAB (about 1500 leaders) can run for the governing board. All you have to do is to find 25 people who will sign a petition, and you are on the ballot. All full members of CALLERLAB are given the right to vote for board members and not just those who can afford to attend the annual convention. The board members and the committee heads are given

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access to an excellent voice mail system, an 800 number and the full-time staff. I can assure you there is lots of communication going on. In addition, there are several publications which address issues and encourage discussion. The *CDP Journal* is one example.

Most issues are put out for a vote of the general membership by mail ballot. This may be cumbersome, but it prevents any small group of people forcing their wishes on the rest by packing a meeting with their supporters.

The CDP Committee is one of many committees in CALLERLAB. Each committee focuses on an interest area or problem. The various committees cover a wide range of topics and attract a surprisingly large cross section of dance interests besides contemporary square dancing. For several years there was both a Traditional Square Dance and a Contra Dance Committee. These were recently combined at the request of their members. This committee is very active and has been the source of many seminars at CALLERLAB conventions. The CDP Committee works closely with this committee.

Other issues and interests are handled by the governing board or the executive committee. One-night-stands have been the topic of seminars at each of the last three CALLERLAB conventions I've attended even though there is no one-night-stand committee. These sessions have been very well attended by the general membership. Some CDP Committee members act as panelists for the seminars along with other leaders. A large majority of these leaders are also members of the LSF.

The subject of the "traditional open dance" has not been discussed as a special topic. Correspondence I've received does indicate that many "open dances," as defined by Don, are being conducted by people who subscribe to the *CDP Journal*. At this time, it appears there is no significant body of leaders who feel the need to establish a separate special interest group for "open traditional dances." Perhaps it is because they feel their concerns are already being addressed by other groups and programs.

I sincerely believe there is NO competition for
(continued next page)

dancers among these interest groups. In fact, there is widespread cross support for any dance format that gets people out to dance. We all realize that many different dance formats are necessary to meet the needs of the dancing public. Even though the interest of the individual members many range from avid support of traditional square dancing to avid support of challenge dancing, they all support what John Forbes has defined so well: ". . . good dances, from good callers, to good music, in pleasant surroundings." It has been interesting to me to find that many of the members of the CDP committee are also enthusiastic supporters of other forms of dancing and are members of the LSF.

The Community Dance Program was conceived with a limited charter, a focus for what the committee should try to accomplish. It would take a lot of discussion to explain the total program, but I can assure you it is not just a watered-down version of an existing program. I also have taken the time to examine the original correspondence and talk with the originators of the concept. In my opinion, I find no opposition to the "traditional open dance" format encouraged by Don and others.

People interested in starting an active discussion, with CALLERLAB, about an "open traditional dance" format would probably find an audience both in the CDP Committee and in the Contra/Traditional Committee. Any educational effort on that type of format would probably have to come from the Contra/Traditional committee because it is more closely attuned to their charter. It could also come about by petitioning the CALLERLAB governing board.

Any changes in the "horizons" of the CDP Committee goals will have to come from the wishes of the members of that committee. In that spirit, I would like to encourage all leaders who are interested in the "traditional open dance" format to join either the CDP Committee or the Contra/Traditional Committee, attend their committee meetings at the next CALLERLAB convention, state their wishes, make motions, and vote. That is how changes are made. By a vote of the people.

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LLOYD SHAW FOUNDATION DANCE CAMPS

Each year, Lloyd Shaw Foundation members and friends meet in the Black Forest near Colorado Springs to share an experience unique in dance camps. There is no paid staff; instead, professional and semi-professional members of the Foundation donate their talents. Given the hundreds of excellent leaders in the U. S. and Canada and from overseas who belong to the Foundation, there is almost no limit to the wealth of expertise and material for staffing the camp. True to its philosophy of variety in dance, the dance week presents square dances, round dances, contras, folk dances from around the world, Scottish and English country dances, line dances, clogging, and Western swing.

In keeping with the current trend towards the use of live music, the camp each year increases the experience and capability of its volunteer and scholarship band to accompany teaching and dancing in almost all areas. Instrumentation includes fiddle, piano, bass, guitars, hammered dulcimer, clarinet, accordion, and guest musicians on other instruments.

The camp is open to anyone. A preparatory, pre-camp session is planned for those who may feel a lack of experience in one or more of the areas covered. In 1995, a dance and activity program is planned for children and young people.

The Cumberland Dance Camp, to be held at the Kentucky Leadership Center near Somerset, KY, for the first time this August continues the tradition established for the Foundation's eastern members. This camp's lower altitude may be preferable for some dancers. Its format is very similar to that of the Rocky Mountain Dance Roundup and a children's program and live music for some of the dancing is planned. The annual membership meeting of the Lloyd Shaw Foundation and of the Board of Directors will be held at the Cumberland Dance Camp in 1995.

Registration forms for both camps are included in the centerfold of this magazine. Be sure to register early in order to reserve your place for one of these dance weeks.

DANCE CENTER CALENDAR

by *Donna Bauer*

Sundays	-- 7:00 - 8:00 PM	High Desert Dancers
Mondays	-- 8:00 - 9:00 AM	Dance Practice
	-- 6:00 - 8:30 PM	UNM Ballroom Dance
Tuesdays	-- 11 AM - 4:00 PM	Private Lessons
	-- 5:15 - 6:45 PM	Karate
	-- 7:00 - 9:00 PM	Latin Class
	-- 9:00 - 11:00 PM	Private Lessons
Wednesdays	-- 8:00 - 9:00 AM	Dance Practice
	-- 6:00 - 7:15 PM	UNM Ballroom Dance
	-- 7:30 - 10:00 PM	Scandinavian Dancing
Thursdays	-- 11 AM - 4:00 PM	Private Lessons
	-- 8:00 - 9:00 AM	Dance Practice
	-- 5:15 - 6:45 PM	Karate
	-- 7:00 - 11:00 PM	Private Lessons
Fridays	-- 8:00 - 9:00 AM	Dance Practice
	-- 7:30 - 11:00 PM	UNM Ballroom Dance
Saturdays	-- 9:00 - 10:30 AM	Karate
	-- 4:15 - 6:30 PM	UNM Ballroom Dance
2nd/4th Saturday	-- 8-11:00 PM	Irish/English, Welsh, Scottish Dance; music by Boxwood Consort and other bands

Things have really been hopping at the Dance Center. It has been very busy with new tenants and couples practicing for swing and country western championships. Groups have been scheduled from early morning until late in the evening most days of the week. Regular groups are listed above; the private practice and lessons are too numerous to list. There have also been many special events such as a sock-hop for the Association of Home-schoolers, dances sponsored by the Swing Club, a caller's workshop conducted by Chris Kermiet, and a New Year's Eve Dance scheduled for 8 to 12:30 on December 31 with two bands and three callers.

Private lessons are being offered by a professional dancer who is preparing a video for MTV sponsored by the company owned by Oprah Winfrey. Plans were to tape some of the video segments at the Dance Center in October.

Since schedules change frequently, be sure to contact Donna Bauer for current information on the Dance Center if you are planning a visit.

STIR THE BUCKET

Sumiko Tanaka and Toshiko Uzawa from Japan and Henry and Barbara Garfath from England were recognized as having traveled the greatest distances to attend the Ninth San Diego Contra Dance Weekend on July 22-24, 1994. LSF members traveling long distances to attend included **Frank and Dorothy Gornowich** from Green Cove Springs, FL, **Paul Lesser** from St. Marys, PA, and **Elizabeth "Libba" Grey** from Canon City, CO.

Marie and Don Armstrong not only attended the San Diego Weekend, where Don was on staff, but also made trips to the Czech Republic and to Germany for calling engagements this summer and fall.

The Lloyd Shaw Foundation offers scholarships to its dance events; they are primarily designed for potential dance leaders. Write to President **Enid Cocke** for more information. Work scholarships are also available for the Rocky Mountain Dance Roundup; these are primarily designed for dancers. Write to **Diane Ortner** for information. See addresses inside front cover.

CONTRALAB, the international association of contra callers, offers a scholarship to provide financial assistance for a CONTRALAB member to attend functions at the National Square Dance Convention. Attendance at those functions is a requirement of the grant and a written follow-up report is required to summarize the benefits obtained by the grantee. For information about the scholarship, write to **Paul Moore**, PO Box 897, Running Springs, CA 92382.

Vera Weindel-Roth, husband **Hermann**, and daughter **Nikolin** had a full vacation in the United States this summer. They started with the Rocky Mountain Dance Roundup and then drove to Oceanside, CA, where they rented a house for a week of relaxation on the Pacific coast. Vera wrote from their home in Herxheim-Hayna, Germany, to express both their appreciation at meeting so many nice people at RMDR and also her hope for continued contact with the LSF. She included an interesting picture taken by the pool at Camp La Foret!

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Founding LSF members, **Bob and Phyllis Howell** have moved, but their friends in the Cleveland area will be glad to know that they haven't moved far. Their new address is 649 2nd Street, Fairport Harbor, Ohio 44077.

The 1995 addition of **LEGACY's** five year calendar is now available for \$5.95 plus \$1.00 for shipping and handling. Order from LEGACY, 1100 Revere Drive, Oconomowoc, Wisconsin 53066. When you get your calendar, be sure to pencil in the Rocky Mountain Dance Roundup each year during the week in July that includes the 4th!

Roger Knox informs us that Ada Page, widow of Ralph Page and the organizer behind his successful dance camps, died on Sunday, October 9, 1994.

THE CZECH ADVENTURE

by Diane Ortner

What a wonderful trip it was to the Czech Republic -- truly the adventure it was advertised to be! The American contingent -- 29 strong -- most of them LSF members -- had a memorable time from the very beginning with all the usual woes of missed flights and lost luggage overwhelmed by new sights and the warmth of our host, **Jasan Bonus**. It is impossible to cover this 18 day trip in a few words -- you'll have to come and talk to me about it or else watch the video that I have just received from Jasan.

The **Senyks** wrote about their enjoyment in dancing the Beseda (see centerfold for ad), which they had learned in the 50's and again in the 80's. In accord with me, they thoroughly enjoyed the English workshops taught so well by **Barbara Kinsman** with the able assistance -- and clowning -- of her husband, **Bill**. It was such a pleasure to further my -- up to that time oral and written -- acquaintance with **Margot Gunzenhauser** from Denmark, to spend time with **Frieda Van Vlaenderen** and **Karyn** from Belgium, and to renew friendship with **Frank** and **Anne Marie** and **Alfred Cohen** from Switzerland.

Some of the things I will never forget?

(continued next page)

Walking through downtown Praha (Prague); hearing the Hari Krishna, the jazz and the Louie Armstrong impersonator on the Charles Bridge; seeing Vlatava, the river I had played songs about since I was a teenager attending a state music festival and finding the birthplace of the composer, Smetana; realizing that **Richard Vydra** was no longer with us when we walked to our bus that first night; finding, by chance, on our last free afternoon in Prague, the National Museum of Art in Troja Chateau with its fantastic frescoes and beautiful gardens; seeing ranks and ranks of grim concrete apartment complexes towering over the common red roofs of the traditional houses as we traveled to Zdar; realizing that we were going to fly in a BI-PLANE!; standing in the cockpit while **Don Armstrong** flew the plane and taking pictures out the front windows; watching a full afternoon of young folk dancers expending mind-boggling amounts of energy in widely varied dance routines; savoring the comfort of the Hotel Tatra; visiting the chrystal factory and standing within feet of the glass blowers while the workers carrying almost-molten pieces to the cooling ovens brushed us aside in passing -- what would OSHA think!; laughing as the guards outside the bus wondered what had happened to their colleague who had come aboard to check our passports when we crossed into the Slovak Republic -- **Barb Butenhof** had asked him to stamp her passport and then, of course, everyone else wanted theirs stamped, too!; enjoying the companionship of Barbara and Bill Kinsman as I went with them to ONE MORE castle and they, in turn, visited ONE MORE garden with me.

I love to travel, and dancing has given me an opportunity to feel at home even in countries and cultures that are very foreign to my daily existence. This trip was very ably orchestrated. It had enough freedom to help us realize that we could indeed get along in a country where most of the people spoke another language. It had, too, enough guidance to make us feel comfortable and showed the effort that was expended to give us some opportunities that we could tell were not part of the everyday tourist's experience. I hope that Jasan and **DVORANA** realize our appreciation!

1994/1995 EVENTS OF NOTE -- The Time Is Now!

CHRISTMAS FOLK DANCE WEEK, Benesov, Czech Republic, featuring Czech, Moravian, and Slovakian folk dances, traditional songs and carols, baked goods and folk decorations. Call DVORANA, 011 42 2 301 8279 or fax 011 42 2 301 8267.

LSF Rocky Mountain Dance Roundup, La Foret Camp and Conference Center near Colorado Springs, CO. Pre-camp June 30 - July 2. RMDR July 2-8, 1995. Expanded offering of classes, live music, and children's program planned for 1995. Register early! For details or to register, write Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. Telephone: (816) 587 - 4337 evenings.

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. Telephone: (704) 697-9773.

Kentucky Summer Dance School, Kentucky Leadership Center near Somerset, KY. June 25-July 1, 1995. For details or to register, write KSDS, PO Box 4128, Frankfort, KY 40604. Telephone: (502) 223-8367 or (502) 747-5700 evenings.

Winter in the Woods, Kentucky Leadership Center near Somerset, KY. December 26, 1994-January 1, 1995. For details or to register, write WW, PO Box 4128, Frankfort, KY 40604. Call: (502) 223-8367 or (502) 747-5700 evenings.

Tenth San Diego Contra Dance Weekend, University of San Diego, July 28-30, 1995. Contra, folk and round dances, quadrille, English country, plus special events and after-parties. Paul Moore, Don Armstrong, Glen Nickerson. Contact Paul Moore, PO Box 897, Running Springs, CA 92382. Call: (909) 867-5366.

Lloyd Shaw Foundation Membership
RENEWALS are due JANUARY 1!

Support our work and share in these and other
membership privileges - - Callerlab liability
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