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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

March 1995

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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LETTER FROM THE PRESIDENT

When I write my letter each time for the ADC, I sit here in our home in Manhattan, Kansas, with little concept of all the places the magazine will go and of the various people who may read my words. Over the Christmas season I received some very welcome evidence that my thoughts do reach others.

Dale Wagner of Milwaukee, a long-time supporter and friend of my grandparents was kind enough to write, "I just sent in my renewal to Ruth Ann Knapp. I would like to have included all five categories because I feel I qualify, or I should say Ruth and I qualify as a Couple of Individual, Supporting, Sustaining Patrons of everything the Lloyd Shaw Fellowship ever stood for. . . . When you wrote of the Hegemanns in the last Dance Circle it reminded me again of the truly great leaders we were privileged to associate with. . . . Our whole square dance life was influenced by such as these. We're concerned that the precepts set forth under the guidance of Pappy Shaw are losing ground and yet it is always so heartening to get the magazine and just yesterday the brochure on the dance camps available. If this sounds like a great big 'thank you' so be it. We have been so blessed to have had a leadership role in an activity that filled to overflowing the cups of those who shared in the fellowship and joy we knew it offered." Thank you, Dale, for your kind words and for all the joy you have given others through your dance leadership.

Another letter that came truly out of the blue was from Lillian Schayer of Spring Valley, NY. She was kind enough to write and thank me for my comments about "the life-affirming quality of dance" in a previous issue and to express her hopes for my husband's good health. (He's doing fine, thanks.) Lillian has "had several wonderful weeks at Copecrest in recent years," but she and I haven't met. I am honored that she thought to send me her Christmas letter, saying "Just thought I'd like to share this year with you." Thank you, Lillian, for this lovely reminder that our dancing circle extends, even beyond those who can be

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physically present, to all of those who have shared anywhere in the fellowship of dance.

But I hope that many of you can be there in body as well as spirit next summer at one (or both!) of our wonderful dance weeks. Diane Ortner and Ed Butenhof have been working hard to make these dance weeks better than ever.

Ed has relocated and renamed our eastern dance camp. It is now the Cumberland Dance Camp, held at the beautiful Kentucky Leadership Center near Somerset, south of Lexington. It features attractive rooms, good food, and an elegant wooden dance floor with views of the woods through the large windows on both sides. There will be a children's program, live music, and, yes, air conditioning! This is an exciting new start for our eastern camp. I hope that many of you will want to share in it.

In previous issues of this magazine, you have read glowing reports of our Rocky Mountain Dance Week, held in a lovely forested setting with a view of Pike's Peak. Diane has planned a new format this year with simultaneous sessions all day so that people can choose their favorite kinds of dance. She has expanded the number of sessions with live music, and she is adding a children's program this year.

I would like to urge you to put these dance weeks in your summer plans. And I would like to thank Diane and Ed for all their work to make these wonderful opportunities available for the rest of us to share in.

Ed

THE CONTRA CORNER

by Bill Litchman

I have three dances to choose from for this month's effort since one called Trio Allemande was sent to me by Dr. Adolph Weinstock, another called Barbara Anne Johnston's Fancy was sent by Bill Johnston, and a third called Flint Hills Reel was sent by our illustrious *el presidente*, Enid Cocke. These dances are all interesting, are very different, and could be used in a great variety of dance situations.

FLINT HILLS REEL

Author: Enid Cocke
Formation: Duple proper longways
Music: Reel (although a jig could be used successfully)

Intro:

- - - -, All the women center and balance,

- - - -, All the men center and balance,
- - - -, Men turn back and gypsy neighbor,
- - - -, - - Everybody swing,
- - - -, Straight across the ladies chain,
- - - -, Ladies lead and hey for four,
- - - -, - - - -,
- - - -, Once again the ladies chain,
- - - -, All the women center and balance.

NOTES: In the opening figures, first the women go into the center, form an "alamo" line and balance right and left. Taking four steps to get to the center and four counts for the balance should use up a full phrase of music. As the women back into place, the men move forward four steps to take hands in a similar "alamo" line and balance right and left. As they fall back to their own line, the men turn to face their neighbor for the gypsy. It seems best for the men to turn toward their neighbor in a natural way (left).

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BARBARA ANNE JOHNSTON'S FANCY

Author: Bill Johnston
Formation: Four couples in a proper longways set.
Music: 48 bar jig played 8 times through.

Intro:

- - - -, First couple lead down the center,

- - Turn by the right, - - Come back,
- - Cast one place, Diagonal right hey for four,
- - - -, - - - -,
- - - -, Face other corners and hey for four,
- - - -, - - - -,
- - - -, Circle six to the left around,
- - - -, Circle six to the right again,
- - - -, Lady up, gent down, Hey for three,
- - - -, - - - -,
- - - -, Everyone turn your partner right,
- - - -, Lines of three set right & left (twice),
- - - -, First couple lead down the center.

NOTES: As the first couple leads down the center four steps, they hold right hands and turn right hand round for four steps before returning up the center (four steps) to place. Then the final four counts are used in a cast off with the next below to move into second couple's place (they move up).

Then, first couple, passing left shoulders to face first corners (1M faces 3W, 1W faces 2M), do a hey for four diagonally. During this time, 3M and 2W wait in place. At the end of the hey, couple one will turn past each other by left shoulders to face second corners (1M faces 2W; 1W faces 3M) for a second hey for four on the other diagonal, finishing at home, proper.

The hey for three is done with the first man passing left shoulder with 3W and dancing a hey with the third couple (across the set) while the first woman passes left shoulder with 2M and dances a hey with second couple (across the set). To add to the flow of this portion of the dance, the second woman and third man can cast right shoulder around in a small circle to begin the hey (as in an
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English turn single) in preparation for passing right shoulder with the active dancer as they come to them.

After the double balance at the end, the dance is repeated again to bring the fourth couple into the action, and during the final four counts (the second part of the double balance), couple one casts to the foot.

TRIO ALLEMANDE

Author: Adolph Weinstock
Formation: Trios of dancers (any combination) facing other threes around a large circle.
Music: A reel would work easily but you might experiment with rhumbas, rags, waltzes, and other rhythms.

Intro:

- - - -, Everybody go forward and back,
- - - -, Do sa do the one you face,
- - - -, All six circle left,
- - - -, - - - -,
- - - -, Centers turn the one to the right,
- - - -, Centers turn the one to the left,
- - - -, Circle six to the right half way,
- - - -, Allemande left straight across,
- - - -, Everybody go forward and back.

NOTES: When the centers turn the one to the right, the center person will turn right hand with the right diagonal person (in the facing line) and then pass behind their own right hand person on the return to home place. Then, following the left hand turn with the left diagonal person (in the facing line), the center person should return to the place of their own left hand dancer who moved to the right to become a new center dancer. At the end, the allemande left is done with the person straight across, and as dancers return to their home place, they should remain facing AWAY from the opposite line, thus facing a new line of dancers.

BOARD NOMINATIONS

It is once again time to be thinking about nominations for the Board of Directors of the Lloyd Shaw Foundation. Elections are held at the annual membership meeting, which will be held in August of 1995 at the Cumberland Dance Camp. Each board member is elected for a three year term and, if re-elected, can serve an additional three year term. Three directors, Grant Logan, Elizabeth Grey, and Dale Sullivan, are completing a three year term this summer and are eligible for re-nomination. Henry Thompson and Marie Armstrong will not be eligible for re-nomination. Continuing members of the board, whose terms will not yet be completed, are Don Armstrong, Randy Barnes, Ed Butenhof, Henry Caruso, Enid Cocke, Chuck Jaworski, Kris Litchman, Diane Ortner, Onie Senyk, and Rusty Wright.

Since the maximum membership of the board is set at fifteen, there are five positions to fill this year. Rusty Wright and Onie Senyk are the nominating committee for 1995. They welcome your suggestions for nominees. Nominations will also be accepted from the floor at the annual meeting. Persons should not be nominated unless they have been contacted prior to the nomination and have agreed to serve.

Nominees should be members of the Foundation and should have first-hand experience of Foundation events and activities. Members of the board of directors are expected to attend the annual board meeting if at all possible. The annual board meetings are held either at the Rocky Mountain Dance Roundup in Colorado or the Cumberland Dance Camp in Kentucky.

If you are a member of the Foundation and would like to take a more active part in its governance, we urge you to attend Foundation events and become acquainted with the frequent attendees. These are the people who help set policies through their support, through their election of board members, and through their selection as board members. Please also note that your input is appreciated at any time. Feel free to write or call the board members listed inside the back cover of this issue.

A NEW SERIES FROM DICK LEGER

Editor's note: This is the first in a new series of articles that will discuss the topic of square dance calling and timing. We hope that you will profit by them and will feel free to write the author or editors with comments or questions.

Dick Leger, that "Man with the Guitar" has been calling since 1952. He is well known for his excellent timing and his concern for smoothness in dancing. As a result, he is often asked to give lectures or serve on panels at caller's clinics and dancer organizations. He calls full time, teaching classes, calling club dances, instructing college groups, and recording records. In addition, he has served on the staff of camps, institutes and conventions throughout the United States and Canada. His repertoire includes quadrilles, contras, and traditional calls, along with Western figures, a combination which makes for a varied and interesting program.

Dick is a member of CALLERLAB and served as timing chairman for the association's list of timing the basics. He was inducted into the Square Dance Caller's Hall of Fame in 1978, received CALLERLAB's highest award, The Milestone Award in 1985, and was awarded the New England Foundation's highest award, the Hall of Fame, in 1994.

Often referred to as one of the outstanding choreographers in the square dance field, Dick records from three to four records a year and was often featured on the Sets in Order, American Square Dance Society albums. "Marianne" on Folkraft and "Marina" on Top were the two biggest-selling records in modern square dancing. He has also completed a series of Education Modern Square Dance albums to be used in schools which can be obtained from Dick or from Kimbo Educational.

I had originally asked Dick to share with our readers some of his traditional-modern figures. I think that his response to that request is a good preview of what you can expect in the articles that follow.

" . . . I started thinking what good would figures do if the callers don't do them right . . .

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" You might say that my calling is guided by the way we feel the music as dancers. I have written many articles with that thought in mind. Many have been published in the past, but I have never included any dance figures with them so this will be a new experience.

"Many years ago I was approached by a group of callers in Nova Scotia to help them with their timing. They had observed several dances that I had called in their area and noticed that the dancers were moving together without rushing or having to wait for the next call. They asked me to spend some time helping them achieve the same results. With that first school I was faced with a major challenge. I knew I could do it, but could I teach it? When the school was over I can honestly say that I learned much more than those who attended it. With more than 50 schools completed since that first one, gradually a way was developed to teach timing. I don't think that I have ever done a school without picking up something to make the next one better.

". . . . My goal (in teaching callers that are just starting out) is to teach just the three most important subjects . . . choreography, music and timing at the same time. To separate them into different categories wastes time. After all, we just need to reflect on how we teach square dancing itself. We teach a basic and how many steps it takes to execute it to the music or the timing of the basic. This then should carry over to how we teach calling also. There are various methods to move people about to accomplish interesting choreography, but these should be offered only after one has learned to call correctly to the music.

". . . . I mailed some figures to some callers where I had done a session on timing. I was trying to demonstrate how the basics could flow from one to another without stopping. Well to make a long story short, the callers sent me a tape back after they had used them at a caller's meeting. The bottom line was that none of them had done it correctly. The figure was supposed to end in 64 counts. The first three callers started on the first beat so the dancers had to use whatever was
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left over. Needless to say they all ran past the 64. The next callers (who were at the session I did) did start prior to the first beat but ended up short of the 64 counts, in other words they shortcut the figure

"With this sad experience in mind I thought I'd better put the calls in the musical beats so that at least they could put them in the right place! I hope that it helped. . . .

"I feel that the square dance picture today (reflects) where our emphasis has been in the past few years. Unless we get back to teaching callers HOW to call instead of WHAT to call, we will remain in the status quo."

What follows is a description of Dick's technique for teaching/learning timing.

SQUARE DANCE TIMING FOR CALLERS

by Dick Leger

Being involved in the many aspects of the dance movement such as one night stands, squares, rounds, mixers, contras, line dancing and traditional quadrilles including Lancers, it is easy to see that today's callers might not be as lucky as I have been to have had this background. I give credit to the Community Dance Program for bringing some of the background material back for our newer callers. The variety of material as well as music can only help them to provide a much more diversified program for their dancers to enjoy.

The five-day caller schools on timing start on a Sunday evening and run through the following Friday evening. I put Thursday aside to teach contras, set them up and call them. I use that day because by that time they have the discipline needed for the contras. At this point the callers have had somewhere between ten to twenty perfectly timed figures that they have mastered including some with split phrasing. We have even introduced a basic round dance, when the opportunity is there, which would mean writing it down, teaching it and then cueing it.

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In the school, as in any learning experience, we start very easy and progress from there to the more difficult routines, always with the 64 beats of music in mind. Our first three figures used for the drilling are structured to develop a "feel" for the weak side of the dancing phrase, which would be beats 5, 6, 7, 8. In this way the callers are getting used to giving the dancer the heavy beat " 1 " to dance to, as it should be. To enforce this idea, we teach the callers how to write down the drills on timing sheets showing the 64 musical beats and where to put the call. By using the timing charts available from CALLERLAB, we are able to determine exactly where the call belongs in the music for the proper execution.

From past schools I have learned that the best method is to "group" call each figure before we attempt to call it alone. We also change the music using this same group calling so that we don't get spoiled to the same music. In this way the callers learn that the figures work with all kinds of music. Once everyone feels pretty good about the figure, we move to having each individual caller call it while having the others dance. We also pass the mike during the promenade so that the caller that has just finished calling will now take over pointing out the musical beats on a large blackboard which is nearby.

The whole process now looks like this: Callers are lined up to call, the music is put on, and the first caller proceeds to call the first drill. Another caller is at the black board to "help" them by pointing to the musical beat that is playing, and other callers are dancing the drill at the same time. Sometimes it takes a while before everyone is in sync. The caller who is pointing out the musical beats on the blackboard will stay until the caller who has just finished calling gets there and picks up the beat. The caller who was pointing will now cut into the square to dance. When the record is over we change the music for the next few callers. We are now ready to progress.

• • • • •

Editor's note: Be sure to check the next ADC for three practice figures and comments on them.

THE NEW LLOYD SHAW DANCE WEEK, LAKE CUMBERLAND, KENTUCKY

by Ed Butenhof

The move from our previous location for the Eastern Lloyd Shaw dance week was primarily prompted by cost considerations, but the location we chose has many additional advantages, as well. Barbara and I had the enjoyment of dancing at the Kentucky Leadership Center ourselves just recently, and I came away even more impressed with its potential than I was when I visited it earlier while exploring possible camp locations.

For one thing, it has a much larger housing capacity than the previous location, enough for almost three times as many dancers. The dance area is also much larger, with a high, spacious ceiling and a wooden floor, both sturdy and easy on the feet. In fact, there are three rooms with wooden floors; while there are no plans to have overlapping dance activities, at least the first year, room is available for groups or callers to practice or for children's activities. An additional room is available for meetings without interfering with the dancing.

The food is excellent. It's served cafeteria style with a choice of entrees, and with prior arrangement, vegetarian or other special diets can be accommodated. Participants can also skip certain meals, again by prior arrangement, and not have to pay for meals not eaten.

The rooms all have private baths and, in addition, have facilities to accommodate children in the room, if desired. Approximately half of the rooms have a double bed plus two bunk beds and half have four bunk beds. The prices reflect that; a third or a fourth person in a room lowers the cost considerably, and children get a considerable cost break on food as well.

The location and the facilities permit the director to innovate and broaden the program offered, which should make the camp attractive to more dancers. Specifically, plans are being made to have live music for all of the contras, many of

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the squares, and other dances where possible. The plans are to have two bands alternating, so that music can be enjoyed not only during the evening, but also for appropriate workshops as well. While records are available that are very good, indeed, live musicians can add an immediacy and excitement to the dancing that is hard to beat.

The other innovation has already been referred to: plans have been made to have programs for children of all ages -- dancing, outdoor activity, crafts, story telling, and more. Hopefully this program and the lowered cost will make it possible for dancers with young children to attend, thereby exposing the children to the enjoyment of dancing. Children are, after all, the future of dance just as they are the future of all aspects of life.

All of the facilities are under one roof. There are spacious covered and uncovered decks complete with rocking chairs and a large lounge with color TV for those times when the participants just want to sit and talk or sing or just sit. The staff of the Kentucky Leadership Center is marvelous; they are friendly and eager to do whatever they can to make the stay a pleasant one.

The Foundation staff is hopeful that both old and new friends will consider dancing with them at this new location and that old friends will tell their friends about our program. Kentucky is the place, and August 13-19, 1995, is the time.

See the advertisement elsewhere in this magazine for more details and feel free to call or write the director directly.



30TH ANNIVERSARY PICTURES AVAILABLE

Professional photographer Ed Austin, who worked many years for Eastman Kodak, has made copies available for the group portrait he took at the 30th Anniversary Weekend last July. If you would like a copy of this 8" x 10" glossy black and white photo, send \$5 (payable to the Lloyd Shaw Foundation) to Enid Cocke, 2924 Hickory Court, Manhattan, Kansas 66502.

THINKING ABOUT DANCE: SOME DANCE CAMP DYNAMICS

by John M. Forbes

[Note: this may be "preaching to the converted."]

Yes indeed! Run, don't walk; win a scholarship; hitch up the sway-back mule to the jolt wagon; get a second mortgage on the family homestead; crank up the old Harley Davidson tractor, rob a bank, but go to a dance camp and soon. It may be called a long or short weekend, a course (English term), a workshop, a festival, a holiday, a dance week, and (last but not least) even a dance camp. Whatever the name, go. Just do it!

But keep these thoughts in mind. You will experience more dancing in these few days than you normally do in two or three months at home. Said dancing will usually be at a higher level than you experience in your local situation. (And, alas, you can't bring that level home with you, either.) The commitment of time and personal resources (that's spelled M-O-N-E-Y) injects a friendly thoughtfulness to the whole situation. Call it serious fun, relaxed excellence, whatever, but attendees expect a high return for their investment. You should, too.

Locating the right dance camp is easy. The fact that you are reading this in the ADC means that elsewhere in the issue you will find a list of coming events. Ask your dance friends where they go and why. Contact the national organization that supports the dance type you want to do. (Your local library can help you.) Soon your name will pop up on all sorts of interesting dance event mailing lists. You'll find these more fun than the L. L. Bean catalogs.

Here's the forgotten part: Be sure to ask yourself what kind of dancing you want to do and how complicated you want to get. Some camps offer, over-all, quite advanced classes. Other camps set their classes at intermediate level experiences or below. They compensate by offering lots of variety or perhaps making it a family event so parents and

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children can enjoy, share, and even be apart with separate activities during the day. Best of all, Mom doesn't have to cook, an important decision-making factor.

Look for camps that have a variety of different activities going on during any one hour or period--some dancing, some not. Seek a variety of dance styles at different levels of difficulty. That way you can grow in the area you enjoy the most yet be introduced to related types at a level you can feel comfortable with. Unless you are a super-athlete, you're sure to need a non-dancing hour or two in addition to mealtimes.

Make sure you are in shape. In addition to your usual weekly dance venture, do a lot of walking, ride ye olde stationary bicycle, play handball, racquetball, squash, anything to get the legs ready and the rest of you, too. A pulled muscle on the second day of the week is most discouraging--yet it happens too often.

Here are some outright, very definite "NO-NOS:"

**Don't enroll in an advanced class unless you really are advanced. You will have a miserable struggle. For many others in the class, this is the only opportunity each year to dance at such a level. Don't deprive them of that special joy as you frustrate yourself and other students, too.

**Don't drop out of a class in the middle of the week in order to take that extra nap. The class members may be counting on you for a last-day exhibition. If you must leave or change classes, do so rarely and certainly only after the first day. (I don't recommend even this, but then I'm a card-carrying fanatic.)

**Don't teach "from the floor." The event-hired instructor is the one in charge; don't get in the way. That's extremely rude! I don't care how bad the instructor is doing and/or how much better you could do. Students' attention must be focused on what the teacher is trying to do. Let them ask the teacher. If they're not getting it in your set, someone else in another set probably isn't either. Keep still. Nearby dancers with problems will ask. You, I'm sorry to say, can't teach it any faster. If you think you can, you're in the wrong class. This one's too easy.

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Finally, I envy people who go to a particular dance camp for the first time. You can do that only once. I rejoice in their first impressions, the fresh insights they bring, their greater sense of satisfaction and accomplishment, their unique surge of dance growth and awareness. As the old "Hokey-Pokey" says: "That's what it's all about."

So--what are ya waitin' for. There's a camp somewhere out there to fit your need package. Go find it and send in your deposit. NOW!

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.

For information, contact:

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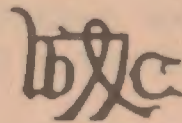
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*The
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The Eastern LLOYD SHAW DANCE CAMP has moved to Kentucky, and it has a new name! Join us at the beautiful Kentucky Leadership Center near Somerset, KY, on August 13 - 19, 1995, for the Lloyd 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 much 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:

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



FROM THE CATALOG

American Dance Treasures

Loomis Lancers - LS 1001/1002 - \$7.00*+

Blonde Lancers - LS 1003/1004 - \$7.00*+

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WORKSHOPS - THE OLD AND THE NEW

**LIVE MUSIC*

7:30 *BREAKFAST*
8:15 *WARMUPS*
8:30 *CONTRAS* / BEG. MOD. SQUARES*
9:40 *TRADITIONAL SQUARES* / MOD. ROUNDS & COUNTRY WESTERN*
10:50 *FOLK /TRADITIONAL ROUNDS**
12:00 *LUNCH*
1:00 *CONTRAS & QUADRILLES / BASIC BALLROOM**
2:10 *MODERN SQUARES / ENGLISH/EARLY AMERICAN**
3:20 *SCOTTISH*/ CLOGGING & LINE DANCES*
4:30 *SPECIAL EVENTS*
5:30 *DINNER*

PARTY TIME

7:00 *EVERY ONE DANCES (CHILDREN, TOO!)*
7:45 *GUEST CALLERS*
8:30 *STAFF CALLERS*
 SUNDAY — WELCOME DANCE
 MONDAY — GET ACQUAINTED DANCE
 TUESDAY — FOURTH OF JULY DANCE
 WEDNESDAY — MYSTERY TUNE DANCE
 THURSDAY — ROCKY MOUNTAIN HOEDOWN
 FRIDAY — THE CALICO BALL
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Information:
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Kentucky Summer Dance School
Sun., June 25 - Sat., July 1, 1995
Kentucky Leadership Center Somerset, Ky

KSDS 95 Programs

(T) - Teacher/Leaders (B) - Beginner (I) - Intermediate (A) - Advanced (U) - Ungraded
 (y) - ages 9-12 (c) - ages 6-8 *Children's program - italics*

7:30 BREAKFAST

8:30 (U) Dizzy Dances (contras) • (T) Lloyd Shaw Ele. Dance Program •
 Cornshuck Doll Making • (y) *Folk Dance Basics* • (c) *Get Them Bugs*

9:05 (y) *Be A Clown!* • (c) *Morning Motions*

9:45 (A) Pat Shaw Dances (Engl.) • (T) Southern Dances (clogging, big set,
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 (y/c) **MORNING ENERGY**

11:00 (I) Apted English Collections (Eng.) • (T) Twenty Simple but Fun Dances
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 The Civil War Through Song and Story • (y) *Twenty Simple Dances or*
Civil War Through Song • (6-8) *Storytelling, Singing (Rounds)*

12:00 LUNCH

1:30 (A) Nothing but Contras • (U) Danish Dancing • (T) Rise Up Singing •
 Crafty Trash • Bass • Hammered Dulcimer • Penny Whistle
 (y) *Forming Friendships* • (c) *Patch It Up!*

2:00 (y) *Save a Life!* • (c) *Put Your Dancing Shoes On*

2:30 (I/A) Road to Ruin/ Naked Truth (contra) • (T) Country Western/Line
 Novelty Dances • (B/I) Swing Dance • (y) *Shake It Up* • (c) *Creative Junk*

3:15 AFTERNOON DELIGHTS (y/c)

3:45 (U) Traditional Southern and Western Squares • (T) International Dance •
 Dance Band • Basket Making Made Simple • (y) *Rapper Sword* • (c) *Puppets*
 (y) *Don't Throw it Away!* (crafts)
 (c) *Send in the Clowns!*

5:30 DINNER

7:00 EVENING CONCERT

8:00 - 11:00 EVENING DANCES

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Preferred name(s) for name tags _____

Children's names & ages _____

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DANCE CENTER CALENDAR

by *Donna Bauer*

Sundays	-- 5:00- 7:00 PM	High Desert Dancers
	-- 7:00- 8:00 PM	Private Practice
Mondays	-- 8:00- 9:00 AM	Private Practice
	-- 6:00- 7:15 PM	Swing Performing Class
Tuesdays	-- varied times-	Private Lessons
	-- 5:15- 6:45 PM	Karate
Wednesdays	-- varied times-	Private Lessons
	-- 8:00- 9:00 AM	Private Practice
	-- 6:00- 7:15 PM	Swing Performing Class
	-- 7:30-10:00 PM	Scandinavian Dancing
Thursdays	-- varied times	Private Lessons
	-- 8:00- 9:00 AM	Private Practice
	-- 5:15- 6:45 PM	Karate
	-- 7:00- 9:00 PM	Latin Class
Fridays	--10:00-12:00 PM	Private Lessons
	-- 7:30-11:00 PM	UNM Ballroom Dance
Saturdays	-- 9:00-10:30 AM	Karate
	--10:30-12:00 PM	Private Lessons
2nd/4th Sat.-	7:30-10:30 PM	Community Dance Irish/English, Welsh, Scottish, Squares, Mixers, and Contras

For further information on the events at the Dance Center, please feel free to contact Donna Bauer at the phone number listed inside the back cover of this publication.

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ENGLISH COUNTRY DANCES IN AMERICA

by Lee Ticknor

By the beginning of the eighteenth century English country dancing was an established social custom in the American colonies. One of the more interesting references is the diary of William Byrd II who lived at Westover on the James River about 40 miles west of Williamsburg, VA. From 1709 to 1712 he kept a diary in a shorthand of his own devising, which has been decyphered. For Feb. 6, 1711, Byrd recorded that the (Virginia Colony) council, of which he was a member, had met in Williamsburg at the Governor's Palace. And after the meeting:

"About 7 o'clock the company went in coaches to the Capital where the Governor opened the ball with a French dance with my wife. Then I danced with Mrs. Russell and then several others . . . Then we danced country dances for an hour and the company was carried into another room where there was a fine collation of Sweetmeats."

It was the custom in those days to begin a ball with the Minuet. It would be danced first by the most important person present, and then by others in order of importance. So the French dance referred to above was probably the Minuet, and it was probably danced by about five or six couples, one at a time, during the first hour. The country dances may have come from "The Dancing Master," 14th edition, published by John Young in London, 1709. This book contains about 358 dances, so it is impossible to guess which ones may have been done.

Another interesting reference concerns Indians. John Oldmixon in the 1708 edition of "The British Empire in America" reported:

"A French dancing master settling in Craven County (So. Carolina) taught the Indians country dances, to play on the flute and hauboit (oboe), and got a good estate; for it seems the barbarians encourag'd him with the same extravagance as we do the dancers, singers, and fiddlers, his countrymen."

(continued next page)

This French dancing master may have followed Feuillet's 1706 book discussed below.

In 1716 Charles Stagg and his wife Mary were hired by a William Livingstone to establish a theater in Williamsburg and to teach acting and dancing. This they did for over twenty years. After Charles died in 1735, Mary continued to teach dancing. But in Charles Stagg's estate were two important books on dancing: "Orchesography, or the Art of Dancing by Characters and Demonstrative Figures, Being an Exact and Just Translation from the French of Monsieur (R. A.) Feuillet," by John Weaver, London, 1706; and "For the Improvement of Dancing, A Treatis of Chorography or Ye Art of Dancing Country Dances after A New Character, . . . Translated from the French of Monsieur Feuillet," by John Essex, London, 1710.

"Orchesography," first published by Feuillet in 1700, is an explanation of Feuillet's method of dance step notation for the Baroque Style of dancing which was done primarily in theaters. "For the Further Improvement . . ." is a partial translation of Feuillet's "Recueil de Contredances mises en Choregraphie," Paris, 1706. Essex's book describes how to do (English) country dances and gives directions in diagram form for ten dances. Three of these were devised by M. Feuillet, two by other French dancing masters, and five by Mr. Essex. (Feuillet, 1706, had described thirty-two dances.) So the Staggs were prepared to teach both the theatrical Baroque Style of dancing and the social style of country dancing. Since the Staggs had these books, some of the dances described by Essex may have been done here in America.

In Feuillet (1706) and in Essex (1710) the dances are described by diagrams which are quite specific. They show which dancer is the man and which the woman, the direction each dancer faces, the direction of movement of each dancer, the number of steps to take, when to take and let go hands, which hands to use, etc. The tune for the dance is given and the movements are fitted to four-bar phrases. Thus, an experienced dancer or dance master could quite easily interpret the dances, and we (Gail and Lee Ticknor) have interpreted several.

(continued next page)

Of the ten dances given by Essex, one was republished by Pat Shaw, and it has become a staple of modern English country dance. It was devised by Feuillet who called it "La Matelotte" which Essex translated as "The Female Saylor." This seems a peculiar title for a dance. La Matelotte is the standard feminine form of the French word for a (male) sailor, le matelot. So, it is logical to think that Essex assumed that Feuillet meant Female Sailor. But the "Concise Oxford French Dictionary," Clarendon Press, Oxford, 1945, defines matelotte as: 1. sailor's wife; 2. fish stew; or 3. hornpipe. And "Cassel's French Dictionary," Funk and Wagnalls, 1962, gives: 1. seaman's wife; 2. fish cooked with wine and onions; or 3. hornpipe. Thus it appears that Essex was unaware of the idiomatic meaning of this word and also failed to check his dictionary. Of the three definitions given by the dictionaries, I doubt that Feuillet would have called a dance a Fish Stew. This leaves Sailor's Wife or Hornpipe as possibilities. I feel the most likely definition is Hornpipe, or Sailor's Hornpipe.

The tune for La Matelotte is the same as for the Christmas carol "Masters in This Hall" written by William Morris. Pat Shaw says that Morris got the tune from Edmund Sedding sometime before 1860 and that Sedding obtained it from the organist at Chartres Cathedral. There is no apparent connection between the dance and the carol.

The directions and the written music for the "Female Saylor" are given by Essex, Pat Shaw, and Keller and Shimer (see bibliography). Recorded music is available on the record "Colonial Singing Games and Dances," WS-107, issued by Colonial Williamsburg, 1977; on the record "Popular English Country Dances of the 17th and 18th Centuries," CDS-7, issued by the Country Dance and Song Society, 1979; and on the cassette tape "English Country Dance Music," BX-101, issued by the Boxwood Consort, Albuquerque, 1991.

Another interesting dance given by Essex is "The Busie Body," which he devised. It is interesting for several reasons; it has a turn-single to the left, a little jump by the active couple, a hand clapping routine, and the inactive
(continued next page)

couple moves up or down sideways. The diagrammed hand clapping is: clap own hands, partner's right, own hands, partner's left. Mr. Essex was a prominent dancing master in London in 1710, so we can assume that these movements were customary at that time. The dance directions and written music are given by Ticknor (see bibliography).

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FOUNDATION TOTE BAGS FOR THE MUSIC SCHOLARSHIP FUND

The Rocky Mountain Dance Roundup's fund for music scholarships has been the recipient of a wonderful gift from Marie Armstrong! For a \$5 donation plus \$2 for postage, you can receive a handsome canvas tote-bag in dark blue with the Lloyd Shaw Foundation logo emblazoned in green. It is a roomy 15x14; big enough to carry your favorite English Country Dance LP's! Send your order, donation, and postage to: Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 before this limited supply is gone!

TEACHING THE WALTZ

by Cal Campbell

The waltz probably provides more pure dancing pleasure than any other form of ballroom dancing. Waltz tunes range from slow romantic pieces, where you and your partner can glide gracefully around the floor, to fast music where you whirl and swoop with quick precise turns and movements and then stand breathless at the end of the dance.

For most people, learning how to waltz is approached with a great deal of apprehension and sometimes fear because the waltz has often been portrayed as difficult to learn. When taught correctly, the waltz should actually be easier to learn than the two-step and certainly easier than some of the other dance rhythms.

The major hurdle to overcome in teaching the waltz is getting people to dance with a Step, Step, Close rather than trying to carry over the Step, Close, Step motion learned in the two-step. For this reason, it is important that the waltz be taught before the two-step and that people be given the opportunity to dance to waltz music frequently.

Teaching the waltz can be done through the use of several exercises which place the dancer in situations where it is difficult to execute the steps incorrectly. I didn't say impossible. Some people will almost kill themselves trying to do something else besides the waltz.

The teaching routines are a compilation adapted from *The Round Dance Book* by Lloyd Shaw and added to by Dena and Elwyn Fresh, Carlotta and Otto Hegemann, Roger Knapp and, probably, several other people over the years.

In Place Practice

First, place the dances in a large circle and put on a piece of marching music or any square dance singing call with a strong walking beat. Explain to them that a step is taken to every beat of the music. Have them say Step, Step, Step, Step, etc. Have them walk to this music.

Now put on a waltz tune of about the same speed (meter) and have them say Step, Step, Step,

(continued next page)

Step, Step, Step. Have them stand in place facing the center of the hall and, starting with the left foot, rock from side to side in the same rhythm. The goal is to get everyone to take a step to every beat of the music. If the dancers are moving properly, you will see everyone sway to the left and then to the right on the first beat of each measure. They are doing a balance left and right. Make sure everyone is making three changes of weight on each measure. *This is critical.* If they don't master this part, they will be far less likely to be successful on the rest.

There are several variations you can use to keep the exercise from getting boring. Have the people Balance Left, 2, 3 and Right, 2, 3, then Step Forward, 2, 3 and Back 2, 3. Watch their feet. Are they all taking three distinct steps to each measure? You will see some people who Step, Touch and hold two beats, Step, Touch and hold two beats. Work with them until they are taking three distinct steps. Change the music often. Pick records that have a strong first beat in each measure. Have the lady face the gent with both hands joined. As the man moves forward the lady moves backward, etc.

Traveling Circle Practice

The next exercise is designed to teach the dancers that a waltz step usually consists of two steps and a close on the third step. Have the dancers face counterclockwise -- Line of Dance -- (LOD) around the hall in one large circle. You can either start the next exercise with everyone in single file or as couples (man on the inside and lady on the outside) with near arms hooked. Everyone should start on their left foot. Have the dancers walk around the circle to a piece of waltz music. Is everyone taking a step to each beat of each measure?

Stop the music and, starting on the same left foot, have everyone carefully take two steps diagonally to the center with a left and a right. On the third step, pivot on the left foot and move diagonally to the wall with a right and a left. On the third step, pivot on the right foot and head
(continued next page)

diagonally back toward the Center of the Hall (COH.) At first, do this without music until everyone gets the body movement and the feet working together. The key to the movement is the pivot turn on the third step. Have the dancers shorten the third step they are taking before they do the pivot until the pivoting foot is closing and not moving ahead of the second step foot. Once they have the footwork down, put the music back on.

When done properly the entire circle will contract toward the center and expand toward the wall on alternating measures. You will be able to quickly spot people who are having problems. It helps to have the people move as couples and to change partners often. Also make sure you are using a number of different records.

Once everyone has mastered the movement, have the man start on the left foot and the lady start on the right foot. Now the motion will be apart and together.

In spite of your best efforts up to this point, some of the people will still be attempting to dance with a Step, Close, Step or some other variation where they are not taking a step to each beat of the measure. It is impossible to dance either of the exercises correctly until they switch to a Step, Step, Close. You can practice and you can practice, but until the dancers get the key points of one weight change for each beat of music and the Step, Step, Close action, they cannot waltz. Every time they get mixed up, they should go back to the walking action and then try the diagonal motion and pivot step only when they are able to do the walking action. It may take several tries before the steps are mastered.

A nice short practice routine at this point would be to have the dancers Waltz Away and Together, then face and Balance Left and Right. This four measure exercise should be danced on the 4-measure phrase common to waltz music.

Back to Back & Face to Face Practice

The next exercise will reinforce the Step, Step, Close fundamental. It is an extension of the Apart and Together movement that emphasizes the

(continued next page)

close and weight change on the third step of each measure. Have the dancers start out face to face with their partners, in butterfly position (arms held out to the side and both hands joined with the partner.) The first step is to the side on the gent's left and the lady's right. The second step is through the space between the dancers as each dancer pivots on the lead foot stepping onto the man's right and the lady's left foot (drop leading hands). At the end of the step the couple should be back to back. The third step is to close the trailing foot up next to the leading foot and put the weight on it. Notice this takes three weight changes. One for the first step, one for the second step and a weight change after the close.

The first step of the second measure is once again to the side in LOD. If the weight is not on the trailing foot, the dancer can't step to the side in LOD. On the second step the dancers pivot on the lead foot and swing the trailing foot around until they are facing once again, stepping onto the swinging foot. The third step is used to close the new trailing foot next to the lead foot and put weight on it.

The cue for this movement is Step, Thru, Close; Step, Around, Close. You might want to practice a little routine where you mix a Balance Left and Right with a Face to Face and Back to Back combination.

What's been accomplished so far?

Waltz routines are made up of a series of movements organized in four measure blocks. You have just mastered two such blocks that you will find time and time again in various waltz routines. It might also be time to use "The Light in the Window" waltz mixer to let everyone relax. You might point out to the dancers that they may want to try taking a step to each beat of the music in this routine. The original instructions were written that way. They were modified to make it easier for beginner dancers.

Teaching the Box Waltz

Form a double circle with ladies on the inside
(continued next page)

facing the wall and the men on the outside facing COH. Have the ladies move to the left until they can join right with their partners and left hands with the next men to the left. You should now see a large circle with all the men facing in and the ladies facing out. In square dancing this is known as an *Alamo Circle*. A box waltz is done with opposite footwork for the man and the woman. Instructions are normally given for the man. The lady is expected to be able to interpret the directions. The ladies are placed between the men on this exercise so that they don't get trampled.

The first step in the box waltz is straight forward on the left foot for the men and backward on the right foot for the ladies. Notice, I said straight forward. Take just a comfortable step and bring your body weight forward until you can balance on this foot. The second step is to the side. On the third step the man closes the left foot (lady's right foot) to the right foot and stands on it. The key is to have the man standing on the left foot and the lady standing on the right foot at the end of the measure.

On the second measure of music the man steps straight backward on the right foot, to the side on the left foot, closes the right foot to the left foot and ends standing on the right foot. Remember it is opposite footwork for the lady.

The cue for the movement is Forward, Side, Close; Back, Side, Close. There are two points where people may have problems. Between the first and second step it is extremely important that the body weight come forward until the person is balanced on the foot before any attempt is made to move sideways on the second step. The second point occurs on the close step when some people forget to change weight and stand on the closing foot. When this happens they can't take the next step backwards (forwards for the lady.) Of course the same problems occur during the second half of the box.

Once the people seem to be comfortable doing the box waltz in the *Alamo Circle*, have the ladies move back in front of their partners and do the same exercise with both hands joined. Finally,
(continued next page)

RAMSAY TO RETIRE AT BEREA

by John Forbes

Dr. John Ramsay, head of the Berea College Country Dancers and the school's Recreation Extension program will be retiring at the end of the current academic year. At this writing, a successor has not been named.

At the annual Berea Christmas School (12/26 - 12/31, 1994) a number of events paid tribute to John. A special vest covered with names of friends was presented to him along with a gift of "traveling money." Wednesday evening at supper, friends and family voiced a series of tributes and tales about John and his work over the years. John's book of dog tales was often quoted during the week, and a special autographing session was scheduled at the camp store.

John came to Berea's dance program in 1974 after serving in the college admissions department for a year. He was previously the director of the John C. Campbell Folk School in North Carolina. "Dr. John," as he was referred to with respect and affection, holds a doctoral degree in Animal Husbandry. His specialty was how to improve milk production in dairy herds.

Under John's leadership the Country Dancers continued their dancing excellence, winning new friends to dance and to the college. John's personal theme, however, was outreach. He generated new dancing communities in the Kentucky area and across the midwest. With Dr. John at the helm, the dancers have become international travelers and performers, appearing in Denmark last summer.

John's last major dance event before retirement will be Berea's Mountain Folk Festival, April 6-8, 1995. Younger teams come to the college for an evening dance and two days of workshops and practice. The festival culminates in a gala performance on Saturday evening.

WAGON WHEELS SQUARE DANCE CLUB REUNION

A reunion is being planned for July, 1995, for former members of the University of New Mexico Wagon Wheels Square Dance Club. Former members of the group should contact Donna Bauer, 909 Tijeras NW, #201, Albuquerque, New Mexico 87102 for details.

STIR THE BUCKET

The Editors would be pleased to fill the **Events of Note** column each issue with notices of dance activities in which Foundation members are taking part. Please remember the information must be in our hands five weeks before the issue's publication date AND be sure that you send the notice in time for an issue that will appear far enough in advance of your event that people can arrange to attend!

Carla Gilbert, a former editor and secretary for the LSF, is on sabbatical this year as a Merrill Fellow at Harvard Divinity School. Last fall she celebrated the tenth anniversary of her ordination with her congregation of the First Congregational United Church of Christ in Pocatello, Idaho -- with a potluck and a square dance! Carla has led an active ministry there. She is in demand as a speaker and also teaches at Idaho State University. We hope she is enjoying the break from her busy, demanding job.

Grant Logan reports that the Toronto and District Square and Round Dance Convention Committee has decided to provide a full contra program at their annual International Convention (see Events of Note). Apparently some changes to the accommodations have freed up another hall (which happens to have a wood floor.) The late date is regretted, but hopefully this news will spread to those who are interested in joining **Ann** and **Grant**, who has been asked to coordinate the contra program. If you have been paying attention to the exchange rate, there is a decided advantage in travelling to Canada this season!

One of the really fun things about being editor of the ADC is the contact with old friends. **Les Henkel** of Tobias, Nebraska (Go Big Red!) recently sent me a copy of his dance collection entitled *Sharing a Treasure of Dances*. He didn't share the price with me, but I'm sure if you write to him at 301 Oak Street in Tobias, he'll be glad to tell you more about this collection of dances for "One night parties on through the Community Dance Level." Les writes, "I've long thought that far too many callers use materials above the heads
(continued next page)

1995 EVENTS OF NOTE -- The Time Is Now!

The Bob and Jerry Show -- Copecrest, Dillard, Ga, April 2-8, '95. Traditional squares and contra dancing with Bob Howell and Jerry Helt. Write to Copecrest, P. O. Box 129, Dillard, GA 30537 or call (706) 746-2134.

Thirty-Fourth International Square and Round Dance Convention, McMaster University, Hamilton, Ontario, Canada, May 11 - 13, 1995. Registration forms are available from Louise Johnson, 51 Glynn Road, Ajax, Ontario L1S 2C5. See Stir the Bucket in this issue for more information.

Contra Callers' School, Hannibal Holiday Inn, Hannibal, MO, June 2, 3, 4, 1995. Timing, styling, presentation, music, supervised mike time. For information call: Tony and Becky McUmbert(314) 221-6199 or Walt and Louise Cole (801 392-9078).

Third Annual Western Contra Dance Weekend, Idyllwild School of Music and The Arts Campus, Idyllwild, CA, June 2, 3, 4, 1995. Western and traditional contra, rounds, quadrilles, and special events. Leif and Anna Lee Hetland, Clark and Aillene Elliott. For information write Leif Hetland, 9331 Oak Creek Road, Cherry Valley, CA. or call (909) 845-6359.

Contra (afternoon workshop and evening dance) **and Dinner**, Hannibal Holiday Inn, Hannibal, MO, June 11, 1995. Advanced reservations required. Mail before May 28, 1995, to Tony McUmbert, 1601 36th Street, Hannibal, MO 63401.

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.

(continued next page)

LSF Rocky Mountain Dance Roundup, La Foret Camp and Conference Center near Colorado Springs, CO., July 2-8, 1995. Pre-camp June 30 - July 2. Write Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (816) 587-4337 evenings.

CDSS Dance and Music Camps, 1995. Nine camps between July 8 and September 2 located in Massachusetts (Pinewoods) and West Virginia (Buffalo Gap). **CDSS**, 17 New South Street, Northampton, MA 01060. (413) 584-9913.

Tenth Canadian National Square and Round Dance Festival, Convention Center, Edmonton, Alberta, Canada, July 18 - 20, **1996**. Contra Coordinator, LSF Board Member, Grant Logan. Registration forms are available from Allan and Norma Serra, Main P. O. Box 502, Edmonton, Alberta, Canada T5J 2K1. Telephone (403) 466-3564 or fax (403) 466-1593.

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

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.

Fall Contra Dance Ball. D&D Courtyard Dance Hall, 17 South Main Street, Miamisburg, Ohio, Oct. 29, 1995. Afternoon introductory workshop (2 to 4:30); evening ball (7 to 9:30). Jerry Helt and Bob Howell, callers and prompters.

Folk Dance in the Czech Republic -- for information about coming events, write Jason Bonus, **DVORANA**, Spanielova 38/1275, 163 00 Prague 6, Czech Republic. Call 011 42 2 301 8279 or fax 011 42 2 301 8267.

IMPORTANT FOUNDATION INFORMATION

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LSF Legal Address, Suite C-400, 12600 West Colfax, Lakewood,
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LSF Mailings List, & Roger Knox, 702 N. Tioga, Ithaca NY
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(816) 587-4337 (Board of Directors; Executive Committee;
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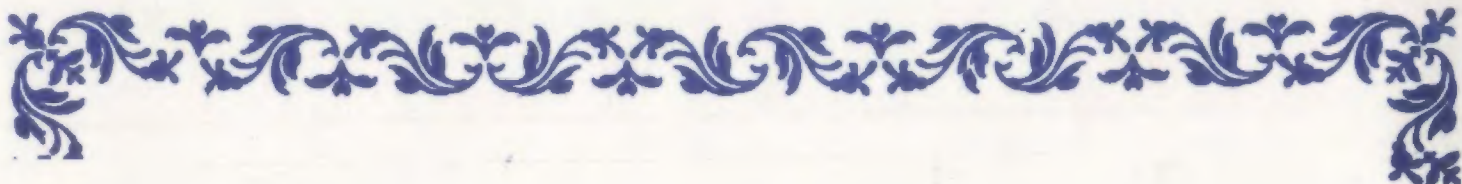
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