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A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

SEPTEMBER 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 preserve and foster. The Foundation engages in a vast array of activities, including:

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

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

## PUBLICATION INFORMATION

The *American Dance Circle* is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date. 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:

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

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

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## LETTER FROM THE PRESIDENT

by *Enid Cocke*

Either my memory is not up to the task or every summer our Colorado dance week is better than the last one! I came away feeling that this was the best one ever, one indication being my regret as our last evening came to a close.

Elsewhere in this issue John Forbes itemizes the ingredients in a good dance week. His is a helpful list to consider if you are perhaps trying to choose between several events. Of course his items are not in order of importance (food, accommodations, etc.) Indeed, people attend most dance camps in spite of rustic housing or dormitory accommodations. I would like to list my priorities in a dance week to illustrate why I think RMDR at La Foret was such a wonderful week.

The first item is fellowship, the generous, open interaction of people. This occurs on the dance floor, at meals--everywhere. It takes many forms. One proof of successful fellowship is that one of our attendees from Germany, who came with a friend who had attended RMDR before, had no prior dance experience (*keine Tanz Erfahrung*) and spoke no English! He danced successfully all week without getting shoved around--a tribute to his  
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quickness but also to the sensitivity of the other dancers on the floor. He not only survived but enjoyed himself, and at the end of the week thanked me for the friendship--*Freundschaft*.

Another form of fellowship that delighted me was the rich sharing of experience and knowledge that went on all week. We had librarians sharing their expertise about the Archives. (See Linda Bradford's perceptive article elsewhere in this issue.) And we had a scholarship participant who is active in grant writing for the performing arts who shared her special perspectives and systematically picked brains all week.

Another part of fellowship is the sharing of unique talents, and this went on non-stop. We had Mexican dance exhibitions, superb accordion playing, wonderful song-leading and skits, in addition to the many gifts of music and dance that we soaked up throughout the day.

The next items are inseparable--music and dance. The variety and quality of both would be hard to match. As one participant said to me, "It is so rich!" The only hard part was choosing between concurrent sessions and finding time to rest. We are truly blessed to have so many talented leaders and musicians sharing their gifts with us.

And for me there is an esthetic ingredient at RMDR that I treasure: the sweet crisp Colorado air, the ever-present view of Pike's Peak above the trees, the Rocky Mountain wildflowers, and the chance to slip away at any time and walk in the forest.

If you couldn't attend this year, start planning to be with us next summer. Or, if Kentucky is closer to home, contact Ed Butenhof for details about the Cumberland Dance Camp, where the same quality of experience awaits you, as well as the opportunity to develop the special traditions of that fine dance week.

*Erin*

# MINUTES OF THE ANNUAL MEETING OF THE MEMBERSHIP OF THE LLOYD SHAW FOUNDATION

August 16, 1995

KENTUCKY LEADERSHIP CENTER

FAUBUSH, KENTUCKY

Vice President Henry Caruso called the meeting to order at 1 PM. With approximately 50 members present, a quorum was declared.

Armstrong, seconded by the members present, expressed their thanks to Ed and Barbara Butenhof for their efforts in organizing the Eastern dance week at the Kentucky Leadership Center.

A motion to approve the minutes of the last meeting of the membership, as printed in the September, 1994, *American Dance Circle (ADC)*, was made and approved.

Caruso announced that the president, Enid Cocke, could not be present. He expressed her greetings and regrets at not being able to attend because of a date conflict with her school responsibilities. He reported that Enid was present at an informal membership meeting held in July at the Rocky Mountain Dance Roundup and at a February Executive Committee meeting where discussions took place in regard to some of the topics to be covered at this meeting of the board.

The treasurer's report was presented by Ed Butenhof. As of the end of July, the Foundation had an income of approximately \$18,000 for the year and expenses of approximately \$12,000. Presently, the Foundation is in a solid financial situation. A more complete report will be made after the fiscal year is completed. A member's question as to whether this report would be printed in the ADC was discussed. There is no precedent for printing the report, but Butenhof stated that there was no reason that he knew of why it couldn't be.

Caruso asked for and received the following committee reports:

Rocky Mountain Dance Roundup: There were 93 attendees this year plus nine who attended the 'guest night'. Eleven took part in the children's program led by Barbara Butenhof and Kris Litchman. Nine persons provided music for many of the work-

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shops and much of the evening program. There were three leadership scholars, two work scholars, and one music scholar. The camp contributed \$2000 to the general fund and retained an additional amount to cover deposits for the next year.

American Dance Circle: Contributions have touched on a wide variety of topics. Members are urged to communicate items for the "Stir the Bucket" column and to express to the editors their interest in regard to topics and reactions to articles published.

Leadership Training Institute (LTI): Caruso gave a brief history of the LTI and stated that there are no plans to hold the LTI next year. He announced that a committee would be working on a curriculum guide for future workshops. He announced that a special week is planned for 1996, a joint endeavor of the Foundation and the Kentucky Heritage Institute. Armstrong commented that plans are in process and will be announced in the ADC. Caruso noted the success of previous LTI's under the direction of Cal Campbell.

Cumberland Dance Camp: Butenhof noted that 63 people were attending. Since this was the first time at a new location and the first time the camp had used live music, he hadn't necessarily expected it to be profitable; however, it should be able to contribute \$500 to \$1000 to the general fund. He announced the dates for next year and called attention to the registration forms and comment forms in the packets each attendee received. He also talked about the interest in having young people and children attend the camp.

Dance Center: Caruso touched on the history of the Dance Center (Rus Acton) and its use. He read a report from Dance Center Director, Donna Bauer. He announced the October 7 "Wall Hanging" event to be held there. In response to a question from the membership, he stated that the Dance Center is operating in the black. Donna was not able to attend the meeting because of a date conflict with her school responsibilities.

Archives: Caruso summarized a report from Archives Director Bill Litchman. Rebecca Gore, an  
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expert in the field of data base management, has been hired. Professional librarians Linda Bradford and Renee LaPerriere have visited the Archives, which is housed at the Dance Center in Albuquerque, and have consulted with Bill about changes to the data base. This will result in a budget request for the ensuing year of approximately \$30,000. Contract labor to continue data entry will be included. Questions about whether the Archives actually buys items brought out the point that most often it acquires things through donation. Wright addressed a question about the budget request by explaining that much of it would go for modification of the data base design and for hardware.

**Membership:** Caruso distributed a report from Membership Chair, Ruth Ann Knapp. He reported that 499 people are members.

**Recordings:** Armstrong reported that much of the work of the division has been in preparation for future pressings later this year. One record (St. Anne's Reel/Donegal Jig) has been released. He mentioned that the extended play records have been very popular. Wright and Litchman have been working with Armstrong to gain experience in the area of recordings/recording studios. One or both will be with Armstrong at Mack's Creek when the final recording session takes place for records featuring the Boxwood Consort. Armstrong has completed negotiations with two other bands with contrasting sounds and expects to have 16 sides available by November. The Recordings Division was responsible for making available the reprint of Cowboy Dances. Brad Edwards, our recording engineer at Mack's Creek, also can make available custom tapes of Foundation material for teaching projects. We will continue to repress any material needed so that catalog items are always available. An addendum to the catalog will be printed in November. Repressing costs come from Sales Division income, not from the general fund. The Sales Division balance at the end of May with approximately \$18,700. Suggestions in regard to material to be produced are welcome. We do not have to make money from our records since the Division pays its own way and since this is one of

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our ways of fulfilling our purpose.

Scholarships: Armstrong mentioned that we appreciate recommendations from members.

Publicity: Caruso asked for volunteers to fill this position. Ortner described the tasks, which involve primarily kit and dance camp advertisements in magazines, new publication advertisements in the ADC, and, occasionally, a once a year mail-out.

Elementary Kit Revision: The members of this committee were noted: Ruth Ann Knapp (Chair), Judy Campbell, Kris Litchman, Mark Harvey, Donna Bauer, Randy Barnes. Caruso read a report from Knapp. In response to a questions from the floor, Armstrong responded that it was his understanding that the new kit would be only on tape. (This was later amended to state that it would be on records.)

Mail Ballot Committee: Caruso reviewed the issue. Sullivan spoke on the status of the project. A committee was appointed at last year's meeting. Although little communication had ensued, the consensus of the committee seemed to be that this would be a good idea. The committee had also been charged with studying the pro's and con's on the issue. Sullivan mentioned several. It was recommended that a decision be deferred since the committee did not have a recommendation for the board to act upon. After a question from the floor about logistics, Wright spoke about some of the potential problems. A member suggested that using the ADC would avoid additional cost.

Sound Committee: Wright stated the committee's charge and reported that he was going to make a recommendation to budget \$6,000 so that systems could be purchased for both the West and East camps plus a mixer for live music for the Eastern Camp.

Nominating Committee: Wright (Chair) and Senyk reported on the rules in regard to election of board members. He reported 15 board members with five vacancies to be filled. Committee nominations were: T. Auxier; Jeffery Lindsey, Frank Gornowich, Grant Logan, and Dale Sullivan. Upon the Chair's request for nominations from the floor, Butenhof nominated Allynn Riggs and Renee  
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LaPerriere and gave short background information about each. The other five nominees either gave information about their backgrounds or it was presented for them in their absence. The tellers distributed ballots to all LSF members present and picked them up after the vote was completed.

While the tellers were counting the votes, Caruso asked for direction from the membership to the board. Some topics mentioned were:

- to pursue the instructional program for children at the dance camps
- to seriously consider nominations/elections by mail, with biographies of the people nominated and deadlines instituted
- to have brochures outlining the Foundation philosophy more readily available, especially at the dance camps
- to consider ways of attracting younger people
- to consider continuing live music if it is of good quality
- to consider alternate programming

Several points were made specific to the Cumberland Camp.

The teller's committee reported that the following persons had been elected to the Board of Directors of the Lloyd Shaw Foundation: Grant Logan, Dale Sullivan, Frank Gornowich, Jeffery Lindsey, and T. Auxier. The meeting was adjourned at 2:40 PM.

## **MINUTES OF THE ANNUAL MEETING OF THE BOARD OF DIRECTORS OF THE LLOYD SHAW FOUNDATION**

**August 16, 1995**

**KENTUCKY LEADERSHIP CENTER**

**FAUBUSH, KENTUCKY**

Vice President Henry Caruso called the meeting to order at 2:50 PM, and a quorum was declared with the following eight members of the board in attendance: Don Armstrong, Ed Butenhof, Henry Caruso, Grant Logan, Diane Ortner, Onie Senyk, Dale Sullivan, and Rusty Wright. Member-elect Frank Gornowich and one member were also in attendance.

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Caruso announced that the following persons currently holding office had consented to serve if elected: Enid Cocke, President; Henry Caruso, First Vice President; Bill Litchman, Second Vice President; Ed Butenhof, Treasurer; Linda Bradford, Secretary. He asked for further nominations from the floor; there were none. He called for a motion to reelect the current officers and it was unanimously passed. The following persons, currently serving on the Executive Committee, were recommended by the president to serve on that committee during the coming year and were approved by the Board: Enid Cocke, Bill Litchman, Don Armstrong, Frank Plaut, and Diane Ortner.

Kris Litchman and Chuck Jaworski were recommended and approved for the Nominating Committee for the coming year.

Caruso presented the proposed budget. Butenhof commented that the history of our budgets has been that we forecast a budget deficit but do not spend as much as we budget. The budget discussion was deferred until reports were heard.

Recordings division, Rocky Mountain Dance Roundup (RMDR), and American Dance Circle reports already distributed and discussed at the membership meeting were briefly reviewed with no further questions from the board members. Armstrong's question about the Elementary Kit Revision committee was deferred, and he corrected his statement about the media for the new kit.

LTI: Ortner's motion that Cocke be appointed the chair of a committee to propose a curriculum outline and purpose for future LTI's was seconded by Senyk and approved.

Cumberland Dance Camp. The facility was discussed.

Membership: Recruitment was discussed. The directors felt that it would be good to include membership in the RMDR fee as was done with the Cumberland Dance Camp. Wright's motion that Logan be appointed to form a committee to develop an informational and recruitment campaign with incentives for joining the Foundation was seconded by Senyk and approved.

The board indicated its concern about the lack of a Publicity chair.

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The board expressed its desire to receive a financial statement from the Dance Center. In response to a question about the discussion at RMDR in regard to air conditioning the Dance Center, it was stated that an air conditioning expert had not yet given an estimate. The Board expressed their continuing pleasure with Bauer's excellent management of the Dance Center.

Wright addressed several questions about the hardware and software expenditures proposed for the archives. Questions about the continuing cooperation between the Kentucky Heritage Institute and the Foundation were discussed.

Since no proposal was forthcoming from the current Ballot by Mail committee, Senyk moved that a new chair be appointed and that the old chair be asked to turn over to the new one any material collected on the topic. Wright seconded, and the motion passed. Caruso appointed Sullivan as the new chair.

After discussion of the difficulties that could arise if the Elementary Kit Revision committee does not soon coordinate its efforts with the Recordings Division, Wright moved that Armstrong be added to the Kit Revision Committee. Sullivan seconded, and the motion was approved.

The Foundation's policy on publications was discussed. The Recordings Division usually looks at a project first to determine whether it would be practical to produce it. If a large expenditure is involved, board approval is obtained. In some instances, a committee will read the submitted publication.

In regard to the sound system budget request, Logan suggested that rental of equipment be explored. Conditional approval was given to the budget item with Wright looking into the rental question before making any expenditures.

Wright moved that the budget be approved. Ortner second, and the motion carried.

The 1996 National Square Dance Convention liaison will be Frank Gornowich. Nancy Biehler, a Foundation member, is taking on a leadership role in regard to the convention.

The meeting was adjourned at 5:15 PM.

Respectfully submitted, Diane Ortner  
Acting Secretary

## DIXIE'S STYLE

by *Rusty Wright*

Here's a contra that is hot off the drawing board. It had its 'test run' at the Cumberland Dance Camp. Rusty would like to give thanks for creative input by George and Onie Senyk, Diane Ortner, and Don Armstrong in regard to movements and music, and also to Al White for his help in selecting appropriate music.

## DIXIE'S STYLE

**Author:** Rusty Wright

**Formation:** Alternate Duple contra set for any number of couples

**Music:** preferably a 32 bar jig; if using live music, "Jump at the Sun" and "Burn the Wind" or similar tunes.

Beats

- 1- 8      **Actives Left shoulder gypsy with the one below -- once and a little bit more to a**
- 9-16      **Ladies chain**
- 17-32     **Ladies lead (start right shoulder) for a Hey for 4**
- 33-40     **Ladies pass right shoulders; turn man left to an ocean wave (men will end in the center of the two-faced line with right hands joined; actives will be facing down the set, inactives facing up the set)**
- 41-48     **Balance 4; men cross to partner (men walk forward, crossing set to face partner)**
- 49-56     **Swing partner (end facing across the set)**
- 57-64     **Men turn left, once and a half.**

## LLOYD SHAW FOUNDATION ARCHIVES

from a report by *Linda Bradford*

At the July 5, 1995, meeting of the Board of Directors of the Lloyd Shaw Foundation, Frank Plaut recommended that a professional library evaluation be made of the needs of the Archives. As a librarian with many years of experience in all aspects of librarianship including cataloging, acquisitions, automation, reference assistance, security, and collection development, Linda Bradford was asked to provide such an evaluation. On the weekend of July 14, she traveled to Albuquerque and, in addition to looking over the Archives, met with others involved in the operation and evaluation of the collection: Bill Litchman, Rebecca Gore, and Renee LaPerrière. The following is a summary of her comments and recommendations.

Under our noses, without fanfare, at very minor expense to the Foundation, Bill Litchman has assembled a unique, specialized collection of resources which has more value than even he realizes. In monetary terms it can be described as worth at least \$700,000. In intrinsic value there is no measure: it is the only one of its kind in the world. It is not huge: the floorspace it occupies is not large, the number of items contained is within human comprehension. Yet the depth and breadth of this growing and virtually uncharted collection of information is truly unknown and unappreciated by all of us. Its potential is in our hands.

The time has arrived in which the LSF must make decisions regarding the future of the Archives. "Fish or cut bait" is one way of putting it. Where will we go with it? It can continue as is, overwhelming the people who are working to put it in some order, being under-used, uncataloged, and not properly housed. That decision will doom the Archives to struggle forward, eventually to wither and die as the current energy wanes and withdraws from lack of support. No decision is a decision to abandon the Archives as a viable functioning asset.

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Or, we can decide to build on this investment by bringing it into the world of 20th century librarianship. Our Archives can be protected from eventual changes of personnel and the passage of time. We can move towards that future by taking steps to secure our asset and enhance it. We can make it more useful to more people. A minimum cost to the LSF will produce results.

*Webster's Ninth Collegiate Dictionary* defines an "archive" as "a place in which public records or historical documents are preserved." It defines a "library" as "a place in which literary, musical, artistic, or reference materials are kept for use but not for sale." Our experience with the LSF Archives indicates that it is closer to being a "library" than to an "archive" as defined by the dictionary, though at this time its status is some of each without the best feature of either. Is the purpose of our Archives simply to be a collection, owned for the sake of owning it, housed somewhere, used by a few persistent researchers? Or is it to be a viable, communicative, accessible, usable resource?

Libraries have changed forever; distance learning is no longer new; virtual libraries abound. There is no going back to the "olden days," but the basic principles of librarianship have not changed. After storage and preservation, the sole function of the most basic "library", the next level of librarianship consists of identifying the items in some way that will serve the purposes of the users. The methods and procedures for identification and description of any item have been agreed upon, and all viable libraries use these standards.

The next higher level of librarianship is sorting the items so that they can be located. Within the framework of the Dewey system and the Library of Congress system, subjective judgments are still required of the cataloger. The deciding factor is the necessity for matching the needs of the patrons. Beyond sorting and arranging a collection comes retrieval. The card catalog of the past, time consuming and prone to error, has been augmented by on-line catalogs that make searches

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faster, more accurate, more powerful, and more user-friendly. Accepted lists of specific, current, and consistent descriptors allow swift access to collections that would have been impossible just a few years ago. Furthermore, library automation software is relatively inexpensive and easy to maintain and does not require massive computers to drive it. It is designed to simplify the tasks of both the data manager and the searcher. By using library software programs based on the international standard of Machine Readable Cataloging (MARC records), the material in a library also becomes accessible through electronic networks.

Most importantly, every library has a mission, or purpose, which is expressed both outwardly and inwardly. No library can be all things to all people. Each is different and must reflect its community of users. It should be a purposeful collection of resources, continuously developing for specific reasons and needs, and providing services which carry out the mission. This mission gives direction and protection, providing accountability and continuation regardless of personnel or other changes. A viable library is in a state of constant change, like a living organism. It adds and deletes, grows and shrinks, moves, reorganizes itself, uses current standards, looks to the future, embraces the past, interacts with the world, and never, never, allows dust to settle. Its mission is its strength and its engine.

What is our Archives? At present it is a collection of some 100,000 disparate items, many of which have been given an informal listing (rather than a standard bibliographic record) and which have been arranged in some sort of order. Many of these items are unique, others are extremely scarce. At present it serves relatively few patrons. The current method of locating any specific piece of information depends on the expertise of the Director, as the data base is difficult to use and provides scanty and hard to interpret information.

Recommendations to the Board regarding the LSF Archives are as follows:

1. That the Board of Directors recognize that we  
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have a unique and precious asset which we will nurture and encourage to shine. That they will determine a direction for making this collection of resources useful.

2. That the Board of Directors and the Archives Director define the Archives by developing a mission statement and a set of goals.

3. That the Board of Directors support the Archives through:

- a. appropriate funding for collection development and maintenance
- b. professional cataloging, to include purchase of extant electronic records
- c. appropriate technology to carry out the mission.

4. That the Board of Directors seek grants to help support and develop the Archives.

5. That the archives realign its procedures to include:

- a. use of AACR2 cataloging standards
- b. use of library software rather than business software
- c. use of standard and consistent subject headings
- d. development of an authority file of names
- e. use of MARC format for all records.

6. That the Archives better protect its collection through:

- a. climate control
- b. a plan to reduce patron usage of irreplaceable items through the use of facsimiles such as microfiche and CD-ROM
- c. professional evaluation of the collection for insurance purposes.

7. That the Archives re-evaluate its hardware request to reflect the requirements of library rather than business software programs.

8. That the Archives become a member of umbrella organizations which can provide connection and assistance, such as the American Library Association and the Special Libraries Association.

9. That the Archives provide Internet access to the collection.

10. That the Archives investigate joining a wide area network.

## **QUILT HANGING TO BE DONATED TO LLOYD SHAW FOUNDATION DANCE CENTER**

*by Ruth Ann Knapp*

The 30th Anniversary Quilt Wall Hanging will be donated to the LSF Dance Center in Albuquerque, New Mexico on October 7, 1995. Ruth Ann Knapp, winner of the quilt, and Allynn Riggs, maker of the quilt, plan to be present. The evenings events will include a potluck dinner and a dance. Please plan to arrive by 5:30 P.M. with a dish to pass. Table service will be provided. Dinner will begin at 6 P.M. followed by the dance at 7:30 P.M.

Callers tentatively scheduled include Allynn Riggs, Judy and Cal Campbell, Bill Litchman, and Rudi Ullibarri. If you will be in the Albuquerque area on the 7th and wish to call a tip, please let Ruth Ann Knapp know by October 1st (phone 417-792-6197 tape). FolkMADS has graciously consented to have their dance at the Center to coincide with the quilt event. Admission will be \$4.00 to attend the dance. Proceeds will go to the Archives, as did the proceeds from the quilt raffle. If you are attending the potluck, there will be no admission charged to attend the dance.

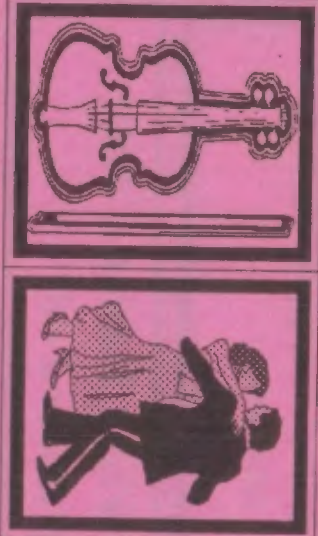
The ceremonies will be at approximately 8:30 P.M. with more dancing to follow. Please join us for these events. Flights and housing will be at a premium as that is the first weekend of Balloon Fiesta and also a home game at UNM. Plan ahead!

### **BOARD ELECTIONS BY MAIL**

The Lloyd Shaw Foundation continues to consider the feasibility of electing board members by mail ballot. Although the mechanics of such a vote may not be difficult, certain aspects are the subject of concern; for instance, potential problems in getting a quorum for board meetings; how to allow nominations from the floor, etc. Committee chair Dale Sullivan would like to know if a significant percentage of the membership is interested in making this change in voting procedures. Please communicate with him at the address or telephone number listed on the inside of the back cover of this issue.

# Sixth Annual - Winter in the Woods Dance Camp (Dec. 26, '95 - Jan. 1, '96)

Program Costs include  
 Room, Board, & Tuition  
 Adults: \$360 ea.  
 Teens (13-17): \$225 ea.  
 Child (6-12): \$175 ea.  
 Tot (6 & under): \$50 ea.



*Winter in the Woods* features a program designed for everyone with five hours of Contras daily, English [advanced and beginning], International, Round Dance, Clogging, Morris and Squares; Basic Dance Instruction and Calling for beginning dancers and callers; Arts and craft projects - Quilting, Cardboard Mountain Dulcimer Construction (Kits \$35.00), and Daily Craft Projects. Instrumental classes - Pennywhistle, Mountain Dulcimer, Hammered Dulcimer, and Fiddle; Mummers and more! Designed with plenty of time for "Power Rocking" in the rocking chairs on the deck, telling stories, singing at the sunken fireplace, or jamming with friends.

A separate childrens program is offered which includes - dancing, singing, arts and crafts, soap carving, chemical magic, and morris dances. Beginning daily at 8:30am and ending each evening at the break for the evening adult dance (approx. 9:30 pm).

## Winter in the Woods '95 Adult Program

- 7:30 BREAKFAST
- 8:30 Advanced Contras • Basic "steps" to become a Successful Dancer • Cardboard Dulcimer Construction
- 10:00 MORNING COFFEY
- 10:30 Traditional Contra

Winter in the Woods '95 Staff  
 Featuring some of the nations finest regional  
 leaders, callers, and musicians!

- Don Armstrong (Co) \* Ed & Barb Butenhof (Nc) \* Bob Mathis (Md) \* Terry Stanley (Fl) \* Susan Burt, Larry Stout (Il) \* Graham Hemple (Ca) \* Ed & Theresa



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# Institute for the Traditional Arts

1995 - 1996

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## DANCE AMERICAN in DENMARK

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July 1st - 15th, 1996

- Join T. Auxier & Chris Bischoff, and music with Ten Penny Bit for two weeks of fun and dancing in northern Denmark
- Depart on July 1st for Denmark and tour and dance till July 7th.
- DANCE AMERICAN CAMP - begins Sunday July 7th and ends Saturday July 14th (limited to 30 individuals)
- Program to include Contras, Clogging, Singing Games, Appalachian, Traditional Squares, Country and Western, Line and Novelty...
- After camp individualized trips are possible

*Return dates are open ended!*

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## Derby City Dance Leadership Institute

&

## Log Cabin Folk Dancers Summer Fling Week

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Sunday, July 28th - Friday August, 2nd

- Three Leadership programs for Teachers of Elementary through Secondary levels students and Community Recreational Leaders and anyone who are interested in folk dance leadership
- Each program is individualized to fit each persons needs
- \$100.00 of materials provided with option to purchase LSF materials at a 25% discount during the week; other materials also available
- Nightly dance parties where participants call to recorded and live music
- Practice with children available through the - *Log Cabin Folk Dancers Summer Fling Week*
- *Participants may bring children to participate in the LFCD Summer Fling Week (grades 2 -8 -other levels with permission)*

*See our display in the publication.*

*camps which:*

*new callers and musicians a chance to grow in confidence in becoming tomorrow's leaders.*

*gain experience in a camp situation.*

*regardless of age or ability can attend and participate together.*

*families of all ages where participation and fellowship can flourish.*

---

# ROCKY MOUNTAIN

SUNDAY SUPPER, JUNE 30 THROUGH SATURDAY  
LA FORET CAMP AND CONFERENCE CENTER, 6145 SHILOH

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. Rustic 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 '96 STAFF

Don Armstrong  
Linda Bradford  
Cal Campbell  
Lew & Enid Cocke  
Gean Dentino  
Chuck Jaworski  
Frances & Jeffery Lindsey  
Bill & Kris Litchman  
Diane Ortner  
Bob & Allynn Riggs  
Onie & George Senyk  
Rusty & Lovetta Wright  
& others

## MUSICIANS

Randy & Carole Barnes  
John Coover  
Joe Fairfield  
Dale Sullivan  
Ron Tomocik  
& others

## CHILDREN

A daytime children's program is planned for '96 including dance, crafts, storytelling, hiking, nature study, swimming, and more. The program will be adjusted to fit the ages & number of children enrolled. Fees include daytime sitting for children ages 1-4.

## FIRST TIME?

Inquire about our pre-camp program: Friday night lodging, June 28; workshops through Sunday noon, June 30.

## WORKSHOPS-THE C

-- TENTATIVE

7:30 Breakfast  
8:15 Warmups  
8:30 Contras \* (Bill, Cal G  
9:40 Traditional Squares \*  
Mod. Rounds & Cou  
(Bob & Allynn, Lind  
10:50 Folk \*(Frances & Je  
Traditional Rounds\*]  
Beg. Mod. Sq. (Rust  
  
12:00 Lunch  
1:00 Contras & Quadril  
2:10 Modern Squares (R  
English/Early Amer  
3:20 Scottish\* (Onie/Gob  
Clogging & Lines D  
4:30 Special Events  
\* Live Music  
5:30 Dinner

## PARTY

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

# DANCE ROUNDUP

FRIDAY SATURDAY, BREAKFAST, JULY 6, 1996

SHOUP ROAD, COLORADO SPRINGS, COLORADO 80908

## THE OLD & THE NEW

VE Schedule --

akfast

al George,Randy,Diane)

es \* (Bill, Cal )

Country Western

Linda)

& Jeffery)/

ds\*Enid & Lew)

Rusty, Cal, Bob, Chuck)

riles\* (Don)

s (Rusty, Bob, Chuck, Cal)

American\* (Diane,George)

(George)

es Dances (Gean)

er

## Y TIME!

ances (Children, too!)

ome Dance

Acquainted Dance

ky Mtn. Hoedown

Guest Night

urth of July Dance

alico Ball

Refreshments

## THE FINE PRINT

Rates for current Lloyd Shaw Foundation members are \$20 less than those listed below; rates for non-members include membership. Two partial-fee work scholarships and leader's 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, 1996. Registration is limited to 100 dancers. Partial-week registrations are not 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 list of near-by motels and RV sites will be sent on request. A \$3 a day use fee is charged for each person using the facilities but not staying in a cabin. Pick-up from and delivery to the Colorado Springs airport can be provided.

TO REGISTER, SEND NAME(S), ADDRESS, HOUSING REQUEST and 1/2 total fee to: Diane Ortner

929 S. Shore Drive,

Lake Waukomis, MO 64151

Adult (single room) -- \$335

Adult (dbl room) -- 290 each

Child (age 4 - 11) -- 270 each

Tot (under 4) -- 100 each

(fees lower for over three in a room)

RV Sites (if available): \$8 per day plus

\$3 per day for each person occupying the site plus \$70 tuition each person.

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# Kentucky Heritage Institute

1995 -

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## *Sixth Annual - Winter in the Woods*

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**December 26th, 1995 - January 1, 1996**

- *Five hours of Contras daily*, English, Appalachian, Squares, Round Dance...
- *Some of the nation's finest regional leaders, callers*, and musicians such as **Don Armstrong, Ed Butenhof, Chris Bischoff, Theresa and Ed Gebauer**...
- Bookstore, Theme Nights, **Childrens** Program...
- Individuals, Couples, and **Families** welcomed (*no experience necessary*)
- Three wooden dance floors
- Each room with own bath will accommodate 2 to 4 people

*See our display in this publication*

---

## *Kentucky Summer Dance School*

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**June 23rd, 1996 - June 29, 1996**

*A return to Contra Heaven*

- **Hourly Contras** featuring contras from collections of **Ted Sannella, Gene Hubert, Penn Fix, Ralph Page** and others;
- English, Appalachian, Traditional Squares, Clogging, Rapper Sword, Bacca Pipes, Morris, Singing, Crafts and a separate Childrens Program
- Individuals, Couples, and Families welcomed (*no experience necessary*)
- Entire facility (sleeping and dancing) is **AIR CONDITIONED** with three wooden dance floors, large wooden deck overlooking woods
- Each room with own bath will accommodate 2 to 4 people

*Brochure Available in December*

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For more information about these programs or the Kentucky Heritage Institute:  
**T. Auxier 7900 Harp Pike Frankfort, KY 40601 Ph. 502 223- 8367**

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*Kentucky Heritage Institute for the Traditional Arts takes pride in producing camp*

- *train the leaders of tomorrow through a "hands on" approach by allowing new*
  - *provide a place where regional callers without national recognition can gain ex*
  - *keep alive the meaning of "folk" by providing a place where everyone regardle*
  - *providing well balanced unique programs for individuals, couples and families*
-

Practice Leading with Children	1:00	Singing Games
Review for Day	1:30	Dancing with new instructors
	3:30	Rapper - Men ☆ Garland - Ladies
	4:15	Morris - Men ☆ Bacca Pipes - Ladies
	5:00	Parents pick-up by 5:30
Nightly Dances - These are a critical portion of the program. Participants will lead dances using records and live music during evening dance programs.	7:30	Nightly Dances - Children may attend Tuesday through Friday evening dances with parents permission.
<p><b>Evening Dances Program includes:</b></p> <p>Sunday - Get Acquainted dinner and Dance  Monday - Evening Dance with Louisville Contra Dancers at Saint Andrews  Tuesday &amp; Wednesday - Cane Run (Records) Thursday - Cane Run (Live Music)  Friday - Cane Run Dance Party (Records and Live Music)</p>		

**Why Attend?**

- You will leave with a better understanding of dancing!
- Your children in your class(es) or community will gain from your knowledge.
- You can leave with materials in hand which you can put to

**Program Notes**

- Program will be held at Cane Run Elementary in Louisville, KY.
- Additional LSF materials may be purchased at 25% discount.
- Prices include Sunday evening Get Acquainted Dinner and Monday evening Contra Dance.
- Breakfast and lunch provided (Monday - Friday).
- Dinner (except Sunday evening) not included.
- Prices do not include rooms - listing of hotels available on request.

**Derby City Dance Leadership Institute**

is sponsored by:

Log Cabin Folk Dancers from Cane Run Elementary  
Kentucky Heritage Institute for the Traditional Arts  
Lloyd Shaw Foundation

**{to request a application contact and address listed below}**

{limited enrollements}

- 3951 Cane Run Road Louisville, KY 40211
- T. Auxier 7900 Harp Pike Frankfort, KY 40601 Ph. 502 - 223-8367
- Diane Ortner 929 South Shore Drive Lake Waukomis, MO. 64151  
Ph. 816 587-4337

10:00	MORNING COFFEE
10:30	Traditional Contra • Everything I need to know about Calling Dances • <i>Hammered Dulcimer - beginners</i> • Quilting for fun
12:00	LUNCH
1:30	Advanced English • Beginning English • Mum's the Word for Mumming • <i>Playing a Lap Dulcimer</i> • <i>Guitar Chording</i>
2:30	Contras from Far and Near • Clogging • East European International • <i>Fiddle</i> • <i>Penny whistle</i>
3:30	Beginning Round Dance • Colonial Contra Dances • <i>Dance Band</i> • Daily Craft Projects
4:30	Squares • Israeli • DAILY WORKSHOPS BY PARTICIPANTS
5:30	DINNER
7:00	Evening Concerts
7:30	Evening Dance

*Program subject to change due to enrollments or staff cancellations!*

For information and/or additional brochures:

KHI -WW PO Box 4128 Frankfort, KY 40604  
 Don Coffey (502) 747 - 5700 [evenings]  
 T. Auxier (502) 223 - 8367 [evenings]

Graham Hemple (Ca) \* Ed & Theresa Gebauer (Ks) \* David Glick, (The Kraks - Judy, Larry, & Krista) (Mi) \* Carol Luer, Charles Poole (Mo) \* Bernie Koser, Marnen Laibow-Koser (NY) \* Chris Bischoff, Lewis & Donna Lamb, Neal Caudill, Mark Cannon, George & Rodi Jackson, Kay Elsworth, T. & Rachel Auxier, Don & Sylvia Coffey (Ky)

8:30	Childrens Program (meals with parents)
9:15	Make it and Take it (6-8) ☺HIke (9-12) Look Mom! I'm Cooking (6-8)☺ Broadway Revue (9-12)
10:00	Morning Snack
10:30	Activities - dancing, singing games, etc. (6-12)
1:30	Soap Carving (6-8) ☺Chemical Magic (9-12)
2:30	Chemical Magic (6-8) ☺Clogging (9-12)
3:30	Hiking (6-8)☺Morris (9-12)
4:30	Board Games/Puzzles (6-12)
7:30	Evening Activity until adult break! <i>After adult break, parents are responsible for their children.</i>

NOTE: Under 6 is strictly a daycare with limited activities.

Special Theme Nights, Scholarship Auction,  
 Nightly Concerts and 3 hour Evening Dance  
 Party and Special Events!

## DANCE CENTER CALENDAR

by Donna Bauer

Sundays	-- 5:00- 7:00 PM	High Desert Dancers
Mondays	-- 8:00- 9:00 AM	Private Practice
	-- 6:00- 7:15 PM	UNM Ballroom Dance
	-- 7:00- 9:00 PM	Tango Class
Tuesdays	-- 5:15- 6:45 PM	Karate
	-- 6:45- 9:30 PM	Tango Class
Wednesdays	-- 8:00- 9:00 AM	Dance Practice
	-- 6:00- 7:15 PM	UNM Ballroom Dancing
	-- 7:30-10:00 PM	Scandinavian Dancing
Thursdays	-- 8:00- 9:00 AM	Dance Practice
	-- 5:15- 6:45 PM	Karate
	-- 7:00- 9:00 PM	Latin Class
Fridays	-- 8:00- 9:00 AM	Dance Practice
	-- 7:30-11:00 PM	UNM Ballroom Dance
Saturdays	-- 9:00-10:30 AM	Karate
	-- 4:00- 6:00 PM	UNM Ballroom Dance
	-- 8:00-11:00 PM	UNM Ballroom (monthly)

Please note the October 7 special dance advertised elsewhere in the issue. Also, some events occur on an irregular basis; for instance, the monthly UNM Ballroom class usually meets on the 3rd Saturday, but not always! So, for the latest information on the events at the Dance Center, please contact Donna Bauer at the telephone number listed inside the back cover.

\* \* \* \* \*

### CALICO & BOOTS 50TH ANNIVERSARY

Information about the Calico & Boots 50th anniversary celebration was received too late to include in the June **ADC**; however, we are sure the celebration that was held in Boulder, CO, on August 26-27, was a wonderful one for all involved. Congratulations again to this marvelous group of dancers that so epitomize the elegance and energy of Pappy Shaw's *Cowboy Dances!*

## SQUARE DANCE TIMING FOR CALLERS: PART III

by *Dick Leger*

I feel it best to continue on with the caller school material that I ended with in the last article. To just present material without at least showing how to call it is not fair. Many questions come up at the school as to what is the hardest part in learning to call. There are many answers that could be given, but in my mind the most difficult to do is to discipline oneself to the music. The music is the most constant and dependable thing we have to work with. It doesn't lie to us or speed up or slow down. If callers get in the habit of using dancers for the timing, they will regret it, as dancers can short cut the calls or take too long to execute them. They can also swing too long, thereby creating problems that are not needed. Taking the choreography and tying it directly to the music with the proper number of steps it takes to execute it (timing) is the art of calling. This is precisely why all three must be taught at the same time. When callers start this way, they at least have a chance to do it correctly from the beginning.

There are many methods available to move dancers around such as sight calling, mental imagery, zero modules and memory, to name just a few. These methods have to do with WHAT to call and not HOW to call. I have had callers at the timing school with several years experience in various methods of calling but who have never had training in just where to put the call in the music. These same callers had to struggle with tying the choreography and music together. This is unfortunate, as they had to relearn something they should have started with. Pre-planning the figures ahead of time, adding up the basics in a routine, and then writing them down to come out to the 64 musical beats was a whole new experience for them. Finding out that patter calls were the same as singing calls as far as the musical structure is concerned is another area in which they should have had help.

So far we have had figures 1 & 2 with the  
(continued next page)

variation of 1. We are now ready to move on to 3 & 4, which start to split phrases. At first, figure 3 only splits one phrase, then figure 4 which is the most difficult so far as it splits several phrases. Once these first four figures are mastered, we can call all four figures before we pass the mike. As the music goes through only seven times, it is necessary for the second caller to start with a different piece of music for the figure 4 to finish up that segment, providing no mistakes have been made. If a mistake is made, the music continues on and the caller must then pick up the appropriate place in the music to repeat that figure from the start. If the mistake was made in any figure, that same figure must be done correctly before moving on to the next one, etc.

Along with the four figures we use, we also learn to count how many beats of music there are in the introduction. As this varies with each record, we do give the callers time to play it until they become sure of how many beats there are before they start. Once we do this several times, it gets much easier as we go along.

(Third figure of drill)

	5	Heads	_____	Promenade	Half	;
1	_____	_____	_____	5	_____	4 Ladies Chain ;
1	_____	_____	_____	5	Sides	R & L thru ;
1	_____	_____	_____	5	All join hands &	circle L ;
1	_____	_____	_____	5	_____	Corner Swing ;
1	_____	_____	_____	5	_____	With a brand new corner ;
1	Allemande	Left	_____	5	Come back one &	Promenade ;
1	_____	_____	_____	5	_____	_____ ;
1	_____	_____	_____	5	_____	_____ ;

(Fourth figure of drill)

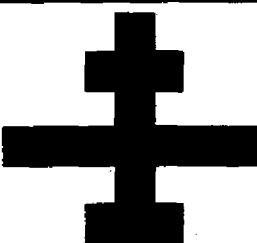
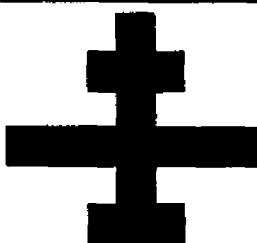
	5	_____	_____	Head Ladies	Chain	;
1	_____	_____	_____	5	Heads	Go forward ;
1	_____	_____	and back	5	_____	Pass thru ;
1	Separate	Go round	1	5	Into the middle &	Dos sa Dos ;
1	_____	_____	The same	4	5	Right hand star _____ ;
1	To the	Crnr,	All. L	5	Get back home &	Dos sa Dos ;
1	_____	_____	_____	5	Take your crnr &	Promenade ;
1	_____	_____	_____	5	_____	_____ ;
1	_____	_____	_____	5	_____	_____ ;

(continued next page)

(Variation of fourth figure:

	5	Four Ladies Chain ;
1	5	Side ladies chain back;
1	5	Heads Pass thru ;
1	5	Into the middle & Dos saDos;
1	4	Right hand star ;
1	5	Get back home & Dos sa Dos ;
1	5	Take your crnr & Promenade;
1	5	;
1	5	;

**Editor's note:** The editor apologizes for the necessity of using abbreviations in order to preserve the eight-beat-line structure. She hopes that it will be obvious that Crnr = corner; Almd = Allemande; R = right; L = left.

	TWENTIETH ANNUAL	
	Don Armstrong	
	CONTRA HOLIDAY	
	<b>Thanksgiving Week-end</b>	
	Nov. 23-26, 1995	
	At the beautiful YORKTOWNE HOTEL, York, PA	
	Thursday evening through Sunday lunch	
	Complete package only: hotel accomodations and all meals,	
	Optional Gourmet Thanksgiving Dinner available.	
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	LANCERS, OLD TIME BALLROOM, ROUND DANCE,	
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## **THE PERCOLATOR**

by *Gail Ticknor*

Here's an English-style longways for five couples presented by Gail Ticknor at the Cumberland Dance Camp. After dancing it, you will understand the name. It emphasizes the fact that those couples who race to the top of the set don't always profit from their efforts!

### **THE PERCOLATOR**

**Author:** Gail Ticknor

**Formation:** 5 couple longways set.

**Music:** 5 X 32 bars; AABB; any good reel or jig; dance sequence is repeated 5 times.

Bars

- 1- 4      **Fifth couple and Fourth couple** (two foot couples) **circle left once around.**
- 5- 8      **Fifth couple** (bottom couple) **chains 2 places up their own side.**
- 9-12     **Fifth couple with Second couple, and couples 3 and 4** (now at the foot) **circle left once full around.**
- 13-16    **Fifth couple and Fourth couple** (the lower couple in each circle) **chain 2 places up their own sides.**
- 17-20    **Fifth couple** (now at the top) **casts individually to the bottom, meets, and faces up the center.**
- 21-24    **Fifth couple dances up the center. At the same time, the other couples separate, dance down the sides, meet partners, and follow up the center.**
- 25-32    **At the top, Fifth couple makes an arch. Other couples dance through the arch and cast down the sides to their new places.**

## ENGLISH COUNTRY DANCES IN AMERICA

*by Lee Ticknor*

The first dance book published in America was apparently published by John Griffiths in 1786, according to an advertisement; but no copies of this book survived. He published again in 1788 and in 1794. These books contained both country dances and cotillions. Cotillions were the square dances of the 18th century. They were developed by the French about 1730 to 1750 and made their way to America in the 1770's. After the war ended, they became quite popular. Griffiths' 1788 book contained 29 country dances and 13 cotillions. His 1794 book contained 32 country dances and 9 cotillions. Most of the dances in these books were devised by Griffiths. Many of his dances became well known and were included in other people's collections. His 1788 book contained two dances that are popular nowadays: Fisher's Hornpipe (which was composed by James Fisher of London, about 1780) and the Young Widow (which was probably devised by Griffiths). These two and several others are repeated in his 1794 book.

Other people began publishing dance books also, and between 1790 and 1810 at least 40 books were published. And the books got larger. Saltator's 1802 book contained 63 country dances, 10 cotillions, and 79 pages of discussion on proper behavior, the fundamentals of dancing, and the steps to use. His description of dance steps is almost unintelligible. The Otsego, N.Y., book of 1808 contained over 300 dances.

The first use of the term "contra dance" in an American book title was in 1792 in a book published in Stockbridge, Massachusetts, by Loring Andrews entitled "A Collection of Contra Dances containing the Newest, most Approved and Fashionable Figures." The first use of "square dance" in a title was in a commonplace book of 54 country dances simply entitled "Square Dances, Manuscript Instructions," and probably written in New Hampshire about 1795.

During this time period several significant manuscripts of dances were also written, such as  
(continued next page)

the following: Clement Weeks, 1783; Asa Willcox, 1793; Nancy Shepley, 1794; Lucy Mussey, 1795; and Henry Moore (Ridgley papers), about 1798. Many of the dances in these books and manuscripts appear to be of American origin. Thus, we see that during this time period, from about 1780 to 1810, dancing was a very popular activity, Americans had a large repertory of dances from which to choose, and they gradually began to put their own imprint on the traditional English country dance. Although the majority of these dances were in the English country dance style, some were in square formation following the French cotillion style. Out of these two styles developed the modern American contra dances and square dances.

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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 16x14; 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!**

## CUMBERLAND DANCE CAMP

by *Ed Butenhof*

Approximately 70 people took advantage of the opportunity to be part of the beginning of a new tradition: the Lloyd Shaw Foundation's Eastern dance camp held at the Kentucky Leadership Center on August 13-19, 1995. The Lloyd Shaw interest in American folk rhythms and dance fit perfectly with the folk tradition of the Appalachian mountains and the beauty of the rural surroundings.

This year's camp highlighted three superb musicians who play dance music professionally; they made it very difficult for anyone to sit down when they played. Al White, David Witherspoon, and David Crandall played for the contras, many of the squares, and some of the other dances as well. As has occurred at the western camp, the musicians found that as the week went on, they were put to work more and more by the leaders.

Bob Tomlinson, a scholarship student from Ohio, not only presented enjoyable folk dances, but also he and his wife, Kathy, added some spice with a different folk costume each evening.

One advantage of the new location is that there is plenty of room; more people were registered than at the last Eastern dance camp held in 1993, and there was room for more. A low price, a great dance floor, capable leaders, pleasant company, fine food, beautiful surroundings, and exciting music were features of the 1995 Cumberland Dance Camp, and they are features that we hope increasing numbers of dancers will take advantage of in years to come.

Plans for 1996 are already well under way and, fortunately for teachers who might like to come, we have been able to reserve the first week in the month, August 4-10. We hope that you will set aside those dates now and send a deposit to the director so that he can make firm decisions as to facility usage. Remember that even if you can't come in person, you can assist the Foundation by encouraging young leaders to apply for scholarships and young couples to come and bring their children to either of our dance weeks so that we can expand our programs in these two areas.

## ROCKY MOUNTAIN DANCE ROUNDUP, '95

by *Diane Ortner*

For each of the last six years, Joe and Lois Fairfield have sent me a two hour video tape taken at the current year's Rocky Mountain Dance Roundup. Joe, he's the one in shirt sleeves and suspenders, pounding on the piano. Lois, well, she's usually the one behind the camera, so we don't get to see too much of Lois in the video.

But what will we see? How many goofs; how many inspired recoveries? Who is casting fond gazes at who this year? The anticipation is almost better than the video! Will we see the teenagers spectacular ball-handling routine? What about Randy and Carole Barnes gravely singing the tale of "Cow Patty"? Will we see Luc Blancke cutting up? Or Diane Ortner with her arm about to fall off after 22 repetitions of "Granny Will Your Dog Bite" at 152 beats per minute? Maybe we'll hear Enid Cocke saying "Oh, there he is!" as she illustrates the proper attention to your partner in "Today." Maybe we'll see Hank Caruso doing *just one more* Scottish dance -- can't sit out this one! Will there be a close-up of Andy Lindsey, or is it Mario who wears the "I'm the other twin" badge? Will we see Nancy Biehler ribbing us about how we should be doing the big circle dance twice as fast or some one kidding her or Renee LaPerrière about T E X A S? What about evidence of how Linda Bradford sneaked that last bid in to win a Silent Auction prize right out from under the pen of her competitor? Maybe we can all learn her technique. Remember that the Riggs girls won the mystery tune contest this year -- not one adult guessed The Star Spangled Banner! None of the adults could believe the long rap routine that the kids learned from Kris, either! Will we see Ron Tomocik with his accordion in pieces (the cooks were afraid someone had vandalized it!) and his blasé look when everyone is telling him what a great job he did on that last tune. Surely we'll see Gean Dentino with the latest line dance and Rusty Wright, as florescent as possible, with his "Pink Cadillac".

All in all, a most satisfying week, and "Thanks, Joe and Lois, for the memories!"

## KENTUCKY SET RUNNING: A VIDEO REVIEW

by *Diane Ortner*

I recently received from John Ramsay, retiring professor at Berea College, a copy of a video entitled "Kentucky Set Running: An American Heritage Dance." This video is comprised of approximately 15 minutes of information about the background and history of Kentucky Set Running and 45 minutes of demonstration and explanation of the actual figures of the dance. The video is primarily narrated by John Ramsay.

Cecil Sharpe notated many of the figures of the dance that was common to Eastern Kentucky and Tennessee after viewing it at the Pine Mountain Settlement School. He concluded that it was very close to a 16th century village dance, as opposed to the society dances that had been recorded by John Playford. The common invitation to dance was expressed by the words, "Let's run a set," so Sharpe called the dance form a "running set." It was mentioned that at Brasstown, the dance was done without musical accompaniment.

Many will enjoy the historical portion of this video just for the imagery and the fact that it captures on video John Ramsay, Bicky McClain, and Ethel Capps. It is interesting to note that Bicky mentions that the dance was very smooth, with the dancers' feet staying close to the floor. Another unidentified speaker mentions that it was called a running set, but you didn't run. John Ramsay mentions the virtues of patience and the fact that you didn't move all of the time in a traditional running set as a pleasant contrast to the hurry-up of today's society. Yet, all of the exhibition dances and the teaching segment were done with an exaggerated running step.

The demonstration portion of the video is nicely done, showing the three styles of performing the dance: single visitor, cumulative, and every-other-couple-active. Several minor points that this reviewer noticed did not detract from the enjoyment of watching the video, but may be slightly bothersome to those using it as a teaching video: It would have been nice if the caller's

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voice had been amplified a little more over the music for at least one time through each figure. As a teacher who uses this dance in performance regularly, I could pick out the words, but I'm not sure that would have been possible if I hadn't already had some idea of what to listen for. The cue for a figure that I know as "winding up the ball of string" sounded like "lead the grapevine twist" which I know as a different figure. Did I hear the cue correctly? Secondly, I wondered why some of the examples of incorrect performance of the figures were not cut. Again, they were fun to watch, but they did not add to the value as a teaching video. Finally, I was glad when they decided that it was not necessary to demonstrate each figure multiple times; after all, with a video it is always possible to rewind!

Given those minor points, the two-couple demonstrations were very clear and helpful. A full complement of figures was given: Roll the Barrel, Four Leaf Clover, Shoot the Buffalo, Mountaineer (or was it Mountain Air) Loop, Lady Round the Lady, Full Figure 8, Elbow Swing, Ocean Wave/Garden Gate, Eight Hands Across, Old Arkansas/Swing Your Pa, Double Bow Knot, Swing at the Wall, and Little Side Door. Several full set figures such as the Shoo Fly Swing were also demonstrated. It would be very possible for an inexperienced group to learn a nice running set routine with a variety of visiting couple figures from this video. "Kentucky Set Running" is available from Berea College, CPO 287, Berea, Kentucky 40404.

\* \* \* \* \*

#### **1995 ROCKY MOUNTAIN DANCE ROUNDUP SYLLABUS**

A limited number of copies of the 1995 Rocky Mountain Dance Roundup Syllabus are available. This year's 87 page syllabus includes a variety of selections, all the way from Don Armstrong's 11 contras and 4 quadrilles, through the lovely round dance "Jean" presented by Lew & Enid Cocke, to 7 line dances from Gean Dentino. It can be obtained by sending a check for \$6 (includes postage) made out to the Lloyd Shaw Foundation to: Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

## THINKING ABOUT DANCE: A DANCE CAMP CHECKLIST

by *John M. Forbes*

This responds to some interesting feedback about the "Dance Camp Dynamics" column in the March, 1995, **ADC**.

Sometimes you don't know whether your dance camp experience has been a good one until you've been home for a week or two. Check out your latest trip to terpsichore land, or use this to plan your next location (Note: not every camp will have every feature, but this represents some of the best options that should be available):

**Food:** Fresh, wholesome ingredients prepared with care; variety; ease in providing special diet needs; time in the schedule to linger over just one more cup of coffee; no mystery meat; no unknown salad ingredients covered with brown spots.

**Personal facilities:** Housing options/prices; clean beds and linens; towels provided; bathroom adjoining or nearby; lots of hot water; easy temperature control in your room; closet space for clothes, etc.; no lumpy mattress with springs sticking through; roommate no more weird than you are.

**Facilities:** Good spring floors for dancing, wood over wood; a clear not overly-loud sound system (you can still hear at the end of the day); social area nearby not seriously affected by sound from dance floor; a good place for after-the-evening-dance socializing, program, or singing; no cement-over-linoleum floors; available spaces are suitable to classes taught in them.

**Leaders:** Combination of established stars and up-and-comings; no ego clashes; flexibility and creativity in leadership; approachable outside of class; leaders excited about what they do; leaders interested in what you are doing in dance back home; eager to help you with your dance problems back home; full-range of dances taught, not an "out-do" contest.

**Musicians:** Again, a combination of established stars and up-and-comings; competent;  
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know all the necessary tunes; play them at the right speed; in the right style; know how to medley; keep quiet while a dance is being taught; obviously enjoy what they do; approachable outside of class.

**Location:** Easy to get to; enough points of interest nearby to warrant arriving early or staying late a couple of days.

**Program:** Lots of variety; quiet as well as active classes offered during some periods in the day; leadership experiences give you what you need for your dance group back home; simple, interesting dances at night parties; harder dances (not for everyone) are taught in some classes during the day; evening parties involve all callers and all musicians (although not all calling/playing at the same time, they like to dance, too); the entire camp gets together at least once a day for discussion and/or announcements; a last-night special banquet and program; demonstrations by most classes before the whole camp, not all on the last day; a growing number of annual traditions that, although flexible from year-to-year, help provide continuity in a camp.

**Miscellaneous:** Campers a mix of veterans and rookies; appropriate gender mix, if applicable; camp brochure honest (they gave you what they said they would); reasonable cost; fee options (camping, homestays, scholarship help); a camp store well-stocked with materials you can use in your own dance situation; prompt replies to application and other inquiries; camp located in a situation where area souvenirs are available and the occasional get-away hour can be accommodated; a good pizzeria nearby (oops, that's personal); dancers do not cluster in cliques, but mingle and are easily open to other campers; easy arrangements for picking you up at airport, train station, or bus station; and returning you there, too.

**Scheduling:** Specific camp with narrow specialization is scheduled or not scheduled at the same time each year. (Either may be good considering your circumstances); camp-week-of-choice is/is not scheduled at a time compatible with your potential vacation dates.

## STIR THE BUCKET

Along with the Kentucky Set Running video, I received a note from **John Ramsay** saying that he and **Berni** will be moving to St. Louis in September. Best wishes for your new life, John! Since my retirement from Hallmark took place on July 31, I know a little bit about what you will be experiencing: working on the **ADC** during the day instead of at night and on weekends, planning trips to Kentucky, Montana, Holland, Belgium . . . Another retiree, **Carole Howard**, just can't stay away from work -- this time around it is an Elderhostel on skiing and a Central Michigan class on "Sports in America."

Membership Chair **Ruth Ann Knapp** is in the news again! She was presented the 1995 "Award of Merit" by the Michigan Music Educators Association at its general membership meeting in Ann Arbor, Michigan, on January 20, 1995. She was cited for her exemplary service to music education in Michigan, to the Michigan Music Educators Association, and to the many children she has taught and inspired during her 26 years as an elementary music teacher in the Saginaw Schools. Ruth Ann notes that this fall she will be starting her 30th year of teaching! The Foundation is pleased to have her expertise available to us as chair of our Elementary Kit revision committee.

**Cal Campbell**, another recent retiree who is busier than ever, has just completed the first of several recordings he expects to be doing in the next year. This singing call record on the Grenn label can be obtained from Cal. It's on the flip side of "Lay Some Happiness on Me" and also contains the cues for an excellent mixer called "10 O'clock Mixer."

Cal sent a "Who's Who" list of Foundation members who were involved in major education clinics and panels at the recent National Square Dance Convention: **Stan Burdick, Calvin and Judy Campbell, Roy & Betsy Gotta, Frank & Dot Gornowich, Bob Howell, Tony & Becky McUmber, Chuck Quigley, Eddie Ramsey, and Mike & Gail Seastrom** served on panels on such diverse topics as Community Dance

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Programs, Appalachian & Old Time Square Dancing, Contras, One Night Stands, Duties and Responsibilities of Club Officers and Committees, and more.

**Nancy Biehler** will be the chairperson in charge of contra and traditional dancing at the 1996 National Square Dance Convention in San Antonio.

**Marie Armstrong** is keeping busy with dance friends and opportunities these days. Her new address is P. O. Box 382, Oak Ridge, NC 27310.

It was lovely to have **Chuck** and **Connie Quigley**, all the way from Virginia, attend the RMDR Guest Night. Other welcome guests were **Judy Campbell**; **Phil Campbell** and his bride, **Diné**; **Harold Ryan**, our printer; and **Marvin Black**. We hope others will plan to join us at future guest nights!

**Martha Yeager** reports to us that **Janet Hull** is undergoing tests but doing well after a recent health problem. Janet has been a participant in the Senior Olympics and an avid dancer; we hope she recovers fully very soon.

We are always glad to get notes from Foundation members when they renew their memberships: thanks to **Marcella Wilkinson**, **Martha Yeager**, **Doris** and **Les Henkel** for some positive reinforcement! We were sorry to hear of the death of John Wallace of Atlanta, GA, in a traffic accident.

\* \* \* \* \*

## LLOYD SHAW FOUNDATION 30th ANNIVERSARY CELEBRATION PHOTO IDENTIFICATION

- Row 1: Frances McCandless, Ed Austin, Kathy Tolen, Ruth Ann Knapp, Mr. & Mrs. F. C. Ware, Dorothy Caruso, Judy Campbell.
- Row 2: Joel Brazealle, Caroline Barham, Carl Pangle, Linda Bradford, Onie Senyk, Hank Caruso, Willa Davidsohn, Donna Bauer.
- Row 3: Libba Grey, Gib Gilbert, Bernice Roth, LuAnna Peck, Nancy Biehler, Craig & Missy Spengel, Al Davis.
- Row 4: Peggy Stewart, Mary Sorenson, Justin Peck, Chuck Jaworski, Cindy Stout, Bob & Gladys Howe, Norma Davis.
- Row 5: Gean Dentino, Marie & Don Armstrong, Carole & Randy Barnes, Chip Stewart, Cal Campbell.

## **1995/1996 EVENTS OF NOTE**

**Quilt/Wall Hanging Dance.** Lloyd Shaw Foundation Dance Center, Albuquerque, New Mexico, October 7, 1995. For information call Ruth Ann Knapp, (517) 792-6197.

**French Music & Dance Weekend.** Dayton, Ohio, September 15-17, 1995. Marilyn Wathen, dances of France, *Ad Vielle Que Pourra*, music of France and Canada. For information call Leslie Hyll, (513) 252-0638.

**Country Dance Trip to Czech Republic,** October 12-14, 1995. Contra dancing, clogging, and 19th Century Quadrilles. Don Armstrong and Jasan Bonus. Three-day country dance festival in Prague followed by 8-day visits to South and East Bohemia. Arranged by JASAN BONUS, DVORANA CLUB, Prague, and S & S FESTIVAL TOURS, 2701 N. 24th St., Arlington, VA 22207, phone (703) 427 8998, fax (703) 527 3993.

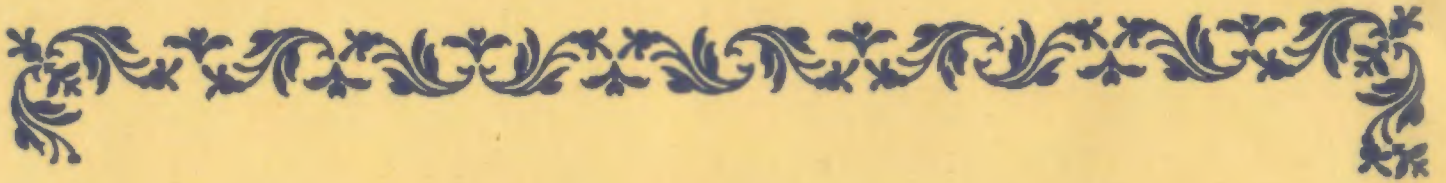
**Fall Contra Dance Ball.** D&D Courtyard Dance Hall, 17 South Main Street, Miamisburg, Ohio, Oct. 29, 1995. Afternoon introductory workshop (2 to 4:30); evening ball (7 to 9:30). Jerry Helt and Bob Howell, callers and prompters.

**LSF Rocky Mountain Dance Roundup,** La Foret Camp and Conference Center near Colorado Springs, CO., June 30-July 6, 1996. Pre-camp June 28-30. Write or call Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (816) 587-4337.

**LSF Cumberland Dance Camp,** Kentucky Leadership Center near Somerset, KY. August 4-10, 1996. Write or call Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28739. (704) 697-9773.

IMPORTANT FOUNDATION INFORMATION

- Don Armstrong, PO Box 874, Canon City, CO 81215. (Board of Directors; Executive Committee; Director of Recordings Division) Phone and fax (719) 269-1161.
- T. Auxier, Harp Pike, Frankfort, KY 40601. (Board of Directors) (502) 223-8367.
- Randy Barnes, PO Box 1523, Buena Vista, CO 81211. (Board of Directors) (719) 395-6704.
- Linda Bradford, 16185 W. 14th Place, Golden, CO 80401. (Secretary)
- Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28739. (Treasurer; Board of Directors; Director of Cumberland Dance Camp) (704) 697-9773.
- Hank Caruso, 7245 Grant Blvd., Middleburg Heights, OH 44130. (Vice President; Board of Directors) (216) 243-1207.
- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66502. (President; Executive Committee; Board of Directors; Co-editor of American Dance Circle) (913) 539-6306; Email: ECOCKE@KSUVM.KSU.EDU.
- Frank Gornowich, 2338 Tranquility Lane, Green Cove Springs, FL 32043 (Board of Directors) (904) 282-8383.
- Chuck Jaworski, 4716 W. Berenice, Chicago, IL 60641. (Board of Directors)
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603. (Membership Chairman)
- Jeffery Lindsey, 8404 Catalpa, El Paso, TX 79925. (Board of Directors) (915) 778-0349.
- Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Kris: Board of Directors; Bill: Archives Director; Executive Committee; Vice President) (505) 247-3921. Email LITCHMAN@NEON.UNM.EDU.
- LSF Dance Center, & Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661.
- LSF Legal Address, Suite C-400, 12600 West Colfax, Lakewood, CO 80125.
- LSF Mailings List, & Roger Knox, 702 N. Tioga, Ithaca NY 14850 (all changes of address should go to Roger).
- LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 (314) 363-5432.
- Grant Logan, 205 Finch Avenue East, Willowdale, Ontario, Canada M2N 4S1. (Board of Directors) (416) 222 5680.
- Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (Board of Directors; Executive Committee; Director of Rocky Mountain Dance Roundup; Co-editor of American Dance Circle) (816) 587-4337.
- Frank Plaut, Suite C-400, 12600 West Colfax, Lakewood, CO 80125. (Foundation Attorney; Executive Committee)
- Onie Senyk, Box 134, Sharpes, FL 32959. (Board of Directors) (407) 636-2209.
- Dale Sullivan, 3915 NW Ponderosa, Lee's Summit, MO 64064. (Board of Directors) (816) 373-4095.
- Rusty Wright, 3022 Siringo Rondo, S, Santa Fe, NM 87505. (Board of Directors) (505) 471-0391.



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