

Welcome!

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A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

DECEMBER 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:

Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. Telephone (816) 587-4337.

Enid Cocke, 2924 Hickory Court, Manhattan, KS 66502. Telephone (913) 539-6306.

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

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

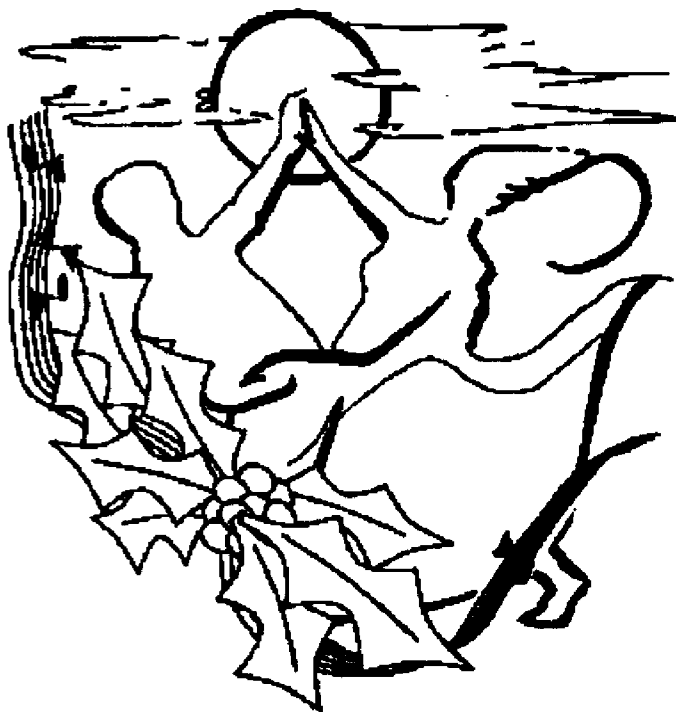
March issue sent to the complete LSF mailing list:

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

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

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## LETTER FROM THE PRESIDENT

by *Enid Cocke*

I read in the morning paper about the alarming reduction in volunteerism and community involvement in our area. Membership in service organizations is declining while the average age of the membership is increasing. It occurs to me, however, that participation in the League of Women Voters or the Lions Club is easier to gauge than participation in a community activity like folk dancing.

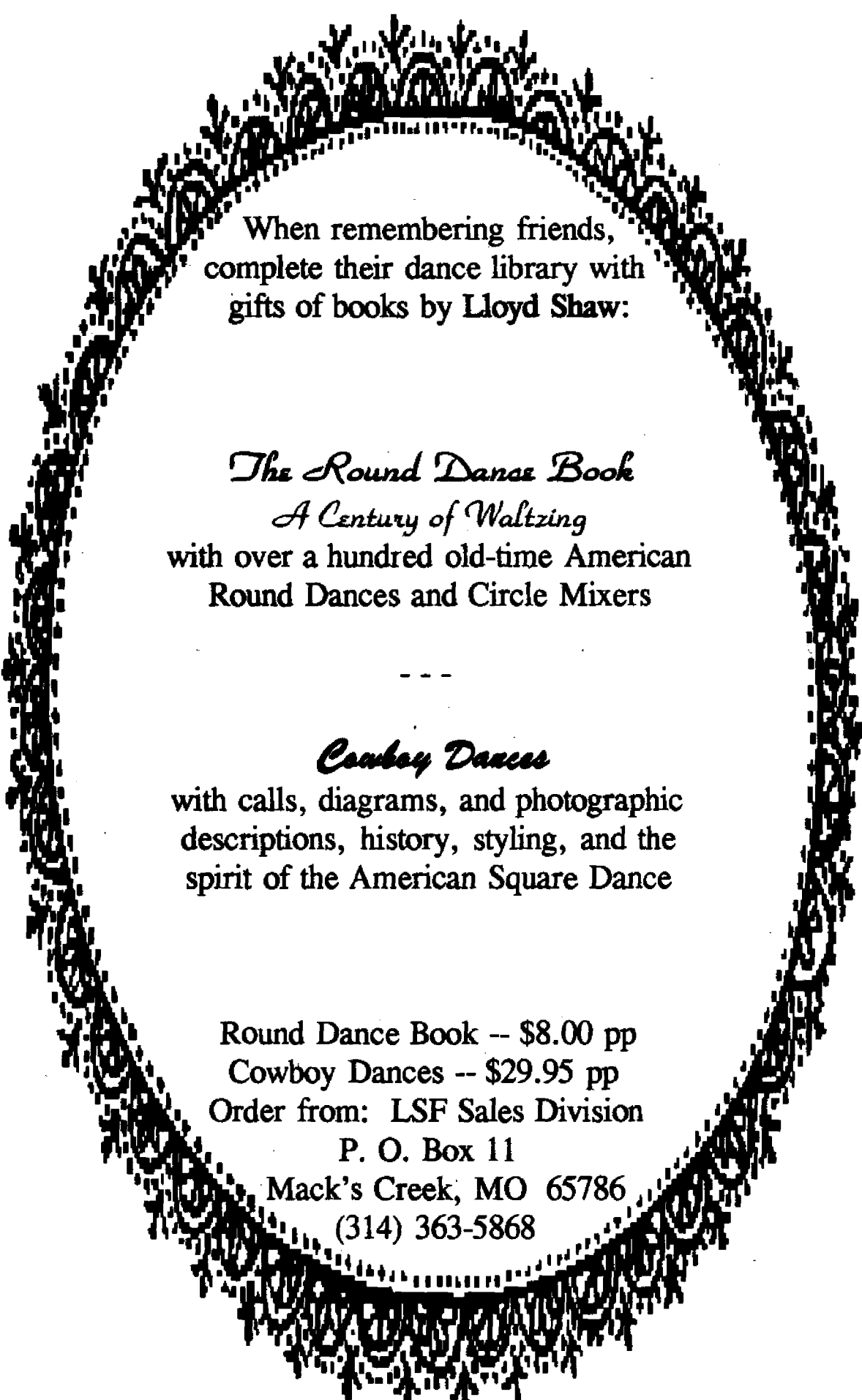
All over our region of northeastern Kansas I see involvement increasing in local contra dance or "barn dance" groups. Our local Flint Hills barn dance group has launched another successful season, and it is blessed with a burgeoning group of talented musicians who want to play for the dances. A new contra dance group has taken root in Topeka, and the contra dances in Lawrence are so large that the problem is to find a hall to accommodate all the dancers.

I believe that contributing to this activity is a good and important kind of community service. And as John Forbes noted elsewhere in this issue, most of us need to keep our day jobs. Indeed we have to earn money to support our involvement in this activity. But I strongly believe that our dance group contributes to strengthening the fabric of our community. I see people of all ages and different walks of life coming together on the dance floor. I see recently divorced people find companionship and the reassurance of clasped hands there. I see children enter into the activity and develop competence and self confidence there.

The belief in maintaining our dance heritage is such a core tenet of the Lloyd Shaw Foundation that it sounds like a cliché to even mention it. I  
(continued next page)

am gratified at the direction the dance movement is taking in my region, for people are embracing all the traditional dance forms. In addition to contras, they enjoy squares and mixers, and I have been invited to call for other groups and specifically to teach traditional rounds. I see people embracing their dance heritage, and I see it making us a little more whole than we would otherwise be.

While many of us participate in dance informally as volunteers, another of our members is pursuing a more ambitious and potentially more effective route. Jean Di Lisio of Norman, Oklahoma, came to our Colorado dance camp this summer and opened our eyes to the possibilities of promoting dance through corporate and arts council grants. Jean has put her own dance participation on this more professional level and has won grants to bring dance into the public schools for example. The grants of course make possible events that would not otherwise take place, and they give the event a special recognition and legitimacy because of the support invested in it. A productive collaboration with the Foundation has begun, and Jean hopes to bring some of us to Oklahoma next summer to teach traditional dance. Stay tuned. I hope to have exciting developments to report to you in future issues of the *ADC*!



When remembering friends,  
complete their dance library with  
gifts of books by Lloyd Shaw:

*The Round Dance Book*  
*A Century of Waltzing*  
with over a hundred old-time American  
Round Dances and Circle Mixers

---

*Cowboy Dances*  
with calls, diagrams, and photographic  
descriptions, history, styling, and the  
spirit of the American Square Dance

Round Dance Book -- \$8.00 pp  
Cowboy Dances -- \$29.95 pp  
Order from: LSF Sales Division  
P. O. Box 11  
Mack's Creek, MO 65786  
(314) 363-5868

## THE BROWN EYED MAID

by *Glen Nickerson*

This contra was named for my spouse, Flo. In 1980, the Contrails dance club had a live-music dance. In prior coordination, it was found that the musical group had just learned the tune *Mistwold* and wanted to play it, so the dance was developed to match that music.

### THE BROWN-EYED MAID

**Author:** Glen Nickerson

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

**Music:** *Mistwold* or similar stately tune.

Beats

- 1- 8** Actives with the couple below -- **Right Hand Star**
- 9-16** The same four -- **Left Hand Star**
- 17-24** Actives into the center -- **Lines of four Promenade Down**. Actives **Wheel** around, Inactives **Turn Alone**
- 25-32** **Return & Cast-off**
- 33-40** With the couple across -- **Two Ladies Chain**
- 41-48** **Chain back**
- 49-56** The same four -- **Left Hand Star**
- 57-64** Actives, through the couple above -- **Half Figure 8**.

**Editor's note:** Chuck Jaworski notes that in *Dixie's Style*, printed in the September ADC, the comment for beats 33-40 should state that the ending position is a *left handed ocean wave*.

## THINKING ABOUT DANCE: FIRST TIMER, EH?

*by John M. Forbes*

(One side of a long distance phone call.)

So, you're finally gonna do a dance camp staff, gonna be a first timer, eh? ... Congratulations! Where ya gonna be? ... That's a good place to start. ... Yeah, I know, it's only December, but you gotta start thinking about it even now. ... I know it's seven months away; that's what you just said. Whatta they got ya doin'?

... No, you won't have to do much to get ready for the easy class, the big one, but you better start thinking about those other two classes. The crowds may be smaller, but they'll be more intense. You've got what they really wanna take back home with'em. ... Who's your musician for those two? ... Yeah, he's good. I worked with him last summer, and we'll be together at the Christmas Week camp I always go to. ... Yup, very sensitive to what you need; focuses on the class, during class, as hard as you do. I never had to do much more than wave a hand at him. ... You wanna know what's to do next? Well, here's some tips I've picked up over the years. Maybe some of them will help.

First, forget your easy, general class. You've got so many things in your bag of dance tricks already. Just take your calling cards and get set to have a good time.

Here's how you handle the other two. About **seven weeks before** the camp, call your director and see who's signed up so far. You'll know some of 'em and how they dance. Chat a bit and see, once again, what he has in mind for the class in general.

Plan to start easy, get everyone to a reasonable skill level, and then just take off, build on it. ... Yeah, I know it's easy for me to say that, but it works. I've tried other approaches but they bomb out. Always. ... Yeah, that's right. When everybody pulls together, your dropout rate goes down while class loyalty and enthusiasm grow.

About **four weeks before**, sooner if you can, work up your list of things to do in those two

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classes. Have an honest, medium skill-level main-plan. But develop enough stuff so you'll be ready to move up to more advanced or down to easier stuff. I've always prepared those three options. I've had to move down now and then, but I've never moved up.

Some **two weeks before**, make your final plans. Send in the hand-out stuff, you know, your sources, records, etc., so your director can duplicate it. I always ask for five copies more than the given class enrollment. Then send all the music and notes you can to your musician. You've got a good one, and he's got a fine reputation all around for being conscientious. Tell him what you want to do the first day, and he'll have it ready; he'll cover it like a blanket. Not to worry.

Get to **registration** early. Your director has enough on his mind without you wandering in some time during the middle of the first night's dance. By the way, don't try to squirrel out before the week's over. Saw a guy do it some years ago. He's good, really good. Gave a great dance camp, as they say, but nobody's ever asked him to be on a camp staff again. ... Well, it wasn't obvious to him!

The **first day of class** be sure to start with your "you need to know this to be in this class" speech. Be nice about it, but honest and firm. That'll eliminate some of the leadfoots. Then take up a quick review of fundamentals and go after a uniform style. I know you'll be eager to start that first, real dance. So will your students. But make yourself wait. You'll be better for it and so will the class. Fundamentals always come first. I remember Genny Shimer always started there, especially (!) in her advanced classes. You and the class will get a warm-up, a quick check, and a tune-up combined.

... That musician you'll have plays beautifully for warm-ups, too. Have the class thank him at least once during the hour with a round of applause, and especially at the end of the period. Your dancers need to know that good live music people must not be ignored. ... No, I don't know any good dead music people.

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Compliment the class when you can, but be honest. They know. They always know. Tell 'em up front about the last day demonstration. It's a great motivator since they'll all love applause.

Sit down as soon as you can after each day's class and have a quick gut-check. What worked? What didn't? Why? That's when you should plan specifically for your next day's class.

A standard joke or line for the week can build morale and enthusiasm, too. Whenever I teach morris and have to demonstrate to the class, I say "My footwork ain't very good but my sticking sure is lousy." Something like that really helps pull the class together.

Now you can simply **enjoy the week**. The food's pretty good there (except for breakfast!) and the local pizza place stays open way late, after the last party's over. I always take a cooler and ice for orange juice and milk. Breakfast in my room is usually cereal, OJ, and instant coffee. I heat the water with one of those in-cup heating coil things.

Now, **when you get back home**, write a thank-you letter to the director. Yes, I said a letter, not a note. In your letter, tell him something like "thanks for the chance to serve . . ." Comment on some of the nicest parts of the week: the last night's party, friendly staff and dancers, whatever--but be absolutely honest in establishing these "nicies." He knows, too. Don't thunder on about the negatives. The dancers who attended will take care of that well enough. You can say "you might want to take a look at . . ." and let him go from there. Don't hesitate to suggest something new for next year's camp.

Then you'll want to write a thank you note to your musician(s), the sound man, those who swept the floor so you could have a clean place to dance, the camp director's wife who had to do without her husband for so many hours, for these many months, and so on.

... Other advice? Yeah. Keep your day job. I don't know anyone who makes a decent, full-time living working dance camps. They're fun, intense, exhausting and always filled with people who care. Their enthusiasm's part of the payoff. ... Same to you. Good luck, and let me know how it goes.

# CUMBERLAND WALTZ

by *Grant Logan*

Ann and I had the pleasure of teaching two new rounds at the 1995 LSF Eastern Dance Camp. We named both, of course, for the location of the camp. This month's round is a waltz. Look for the two-step in the next ADC.

## CUMBERLAND WALTZ

Choreo: Grant Logan  
Music: *Two Hearts Beat in 3/4*  
Record: Heartthrob on Decca (new release)  
or Heart Beats on Decca 14135 (old)  
Sequence: Intro, A, B, Interlude, A, B, End.

### MEAS.

### INTRO

In Butterfly, Man facing Wall.  
1-2 Wait 2 meas;;  
3-4 Side Draw to Left; Side Tch to Left;  
5-6 Side Draw to Right; Side Tch to Right;  
7-8 Twirl/Vine 3; Fwd Sd Close.

### PART A

1-2 Dip Back; Maneuv;  
3-4 1/2 Rt Turn; Fwd Waltz;  
5-6 Two Left Turning Waltzes;;  
7-8 Twirl/Vine 3; Fwd Sd Close to CP;  
9-16 Repeat 1-8 ending in Btfly.

### PART B

1-2 Waltz away; Reverse wrap to face RLOD;  
3-4 Backup waltz; Woman rolls across;  
5-6 Twinkle thru; Twinkle to CP;  
7-8 Twisty vine; Fwd Sd Close to Btfly;  
9-14 Repeat 1-16 ending in Btfly.  
(note: only 6 meas for the repeat)

### INTERLUDE

1-6 Same as Meas 3-8 of Intro.

### ENDING

1-4 Same as Meas 3-6 of Intro.  
5-6 Apt pt; Wrap woman up and smile.

This dance can be done comfortably to most waltz tunes and can be modified appropriately by leaving out the interlude and adding two measures to the second time through Part B.

## IT'S THAT TIME OF YEAR AGAIN...

by *Diane Ortner*

Yes, it's time to save our membership chair, Ruth Ann Knapp, the time and expense of sending you a reminder letter, time to send in your Lloyd Shaw Foundation annual dues. For some of you, I realize that it is a time to look at all of the organizations you belong to and decide which ones you want to continue to support. . . a time, perhaps, to think about what you are getting out of each organization as well as to think about just what your membership is supporting.

At our Cumberland meeting, Board Member Grant Logan was appointed chair of a committee to study Foundation membership. Grant wonders how people first come to be members. If you have some time and another stamp, you might write to him and let him know how you heard about the Foundation and why you are a member. Also share with him ways in which you feel the Foundation could give you more incentive to remain a member.

In corresponding with Grant, I looked back to the way in which I came to the Foundation. I had attended two Foundation workshops in Albuquerque. I went to earn university credit and to improve my own knowledge and skills. I found friendly people (Cal Campbell, Bill Litchman, Don Armstrong, and others) and fun dances that turned the weeks into joyful events instead of just classes. Then I went to Bob Osgood's dance week at Asilomar, and this opened up a whole new world of possibilities to me in terms of smooth and enjoyable dancing. I almost hated to go back to my local club, because I knew what a world of difference there would be in the style of dancing. On the other hand, it encouraged me to improve my own dancing and to continue to look for opportunities to dance in the way that I now knew was possible. I went to the Lloyd Shaw Fellowship for the first time that year and found my dancing home. What a difference there is between simply performing the figures and attempting to do them with proper timing and style and grace! What a difference a leader can make in the group's ability to dance in this manner! The

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next logical step was to become a part of the organization's efforts to provide that exhilarating dance experience to others and to research, produce, and preserve materials for people who wanted to re-create that dancing style in their local areas.

Over the years, the Foundation has pondered the question of membership incentives. The *American Dance Circle*, it is hoped, is one benefit of membership. Its goals include keeping you informed of Foundation people and events, giving information about the history of dance, giving you a laugh now and then, providing some new material and leadership techniques for your own dance groups, and helping you to be a part of the circle.

We wish that all of you could take advantage of the dance week discount for Foundation members, especially since we feel that it is through our dance events that you come to appreciate just what kind of dance -- in terms of style and leadership -- the Foundation would like to see become the standard.

We hope that your support of the major work of the Foundation -- the recordings and publications and the Archives -- are incentive enough if you cannot take advantage of the other opportunities.

Perhaps the Foundation will never have a very large membership. Ruth Ann's annual report listed it at 317. For those of us who share the vision and the direction of the organization, membership numbers do help to reflect our success in sharing that vision with others; however, the important thing is that the organization continue to have the base necessary to meet its objectives. Our appreciation goes out to all of you who help by your membership, your attendance at Foundation events and careful attention to the selection of Board Members who will promote and preserve the goals of the organization, and your efforts to support Foundation goals in your own dancing home.

\* \* \* \* \*

Write to Grant Logan at 205 Finch Avenue East,  
Willowdale, Ontario, Canada M2N 4S1 or call him at  
(416) 222 5680.

## 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
	-- 7:30- 9:00 PM	Tango Class
Tuesdays	-- 5:15- 6:45 PM	Karate
	-- 7:30- 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)

The October 7 dance celebrating the hanging of the quilt was a great success. Allyn Riggs, Rudy Ullibarri, Caroline Barham, Meri Rudd, and I prompted the dances, and Ruth Ann Knapp helped out behind the scenes. Jeff, Frances, Mario and Andy Lindsey came from El Paso to enjoy the dancing. The evening was sprinkled with folk dances, contras, and mixers, and the Boxwood Consort helped out with the live music. The food was plentiful, and a good time was had by all.

Sometimes my job as manager of the dance center can get quite interesting. Several weeks ago, I received a phone call from a lady in Albuquerque's Southeast Heights saying that she had found my Persian cat. The cat had a tag on it with the phone number of the dance center and the message, "Call for a good time." Since I don't own a cat, I am still wondering what friends of the Dance Center were advertising it through their cat!

# AADS 1996 GERMANY/BELGIUM DANCE HOLIDAY

\* \* \*

## May 16-21 - ROMANTIC RHINE WITH DON ARMSTRONG

Stay at the Oberwesel castle at the Rhine, Germany. Trips to Koblenz, Rudesheim, Boppard. Boat trip on the Rhine. Visit to wine museum, mechanical music cabinet. Evening dances with Don Armstrong and historical dance workshop with local dancers. Base price - \$420.

## May 22-27 - FLEMISH COAST WITH BILL LITCHMAN, PHILLIP CALLENS, SIMONE VERHEYEN, LIEVEN BAERT

Stay in 'Duinse Polders' Blankenberge, Belgium. On the way to Belgium, visit Luxemburg. Trip to the Delta Expo in the Netherlands. Dance workshop with international dance leaders and German and Flemish dancers, May 24-27. Base price - \$600, includes May 28-31.

## May 28-31 - Trip to the sea harbor of Zeebrugge, and butterfly garden in Knokke, North Sea boat trip in Nieuwpoort. Walcheren in the Netherlands and Bruges, Belgium. Depart from Brussels.

Tour arranged by Frieda Van Vlaenderen and Luc Blanche; sponsored by the ANGLO-AMERICAN DANCE SERVICE.

Registration limited to 30 dancers - send \$100 to hold your place! For full particulars including information about travel alternatives, send your deposit/inquiry to Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 or call her at: (816) 587-4337.



# ROCKY MOUNTAIN

SUNDAY SUPPER, JUNE 30 THROUGH SA  
LA FORET CAMP AND CONFERENCE CENTER, 6145 SHO

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 O

-- TENTATIVE S

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 & Jef

Traditional Rounds\*E

Beg. Mod. Sq. (Rust

12:00 Lunch

1:00 Contras & Quadrilles

2:10 Modern Squares (Ru

English/Early Amer

3:20 Scottish\* (Onie/Geo

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 Acq

Tuesday--Rocky M

Wednesday--Guest

Thursday--Fourth

Friday--The Calic

10:00 -- Singing and Ref

1:00	Singing Games	
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	
7:30	Nightly Dances - Children may attend Tuesday through Friday evening dances with parents permission.	
<p><b>Nightly Dances</b> - These are a critical portion of the program. Participants will lead dances using records and live music during evening dance programs.</p> <p><b>Dinner</b></p> <p><b>Evening Dances Program includes:</b>  <i>Sunday</i> - Get Acquainted dinner and Dance  <i>Tuesday &amp; Wednesday</i> - Cane Run (Records)  <i>Thursday</i> - Cane Run (Live Music)  <i>Friday</i> - Cane Run Dance Party (Records and Live Music)</p>		<p>at Saint Andrews Louisville Contra Dancers</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 use.
- 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



The Eastern LLOYD SHAW DANCE CAMP moved to Kentucky in '95, and it acquired a new name!

Join us at the beautiful Kentucky Leadership Center near Somerset, KY, on August 4 - 10, 1996, for the Lloyd Shaw Foundation's second annual CUMBERLAND DANCE CAMP.

We'll have live music for most of the dancing and the same sharing of skills by LSF leaders that you have enjoyed in the past, as well as great food, and nice rooms (one double bed plus two additional bunk beds or 4 bunk beds) with private baths-- all under one roof. In addition, we will have special programs

YES, I (we) want to attend the LSF Cumberland Dance Camp, August 4-10, 1996.

Name (printed) \_\_\_\_\_

Roommate (printed) \_\_\_\_\_

Address \_\_\_\_\_

Telephone # \_\_\_\_\_

Preferred name(s) for name tags \_\_\_\_\_

Children ? \_\_\_\_\_

Names/Ages? \_\_\_\_\_

Total # attending \_\_\_\_\_

I am \_\_\_ am not \_\_\_ a Lloyd Shaw Foundation member

Deposit (\$50 per person, non-refundable after June 1, 1996- fully refundable prior to that date. Send deposit with completed information to Ed Butenhof.

beds or 4 bunk beds) with private baths-- all under one roof. In addition, we will have special programs (dance, singing, crafts, and nature) for children (2 years and up), and they can be accommodated in your room. The dancing will, as usual, include coritras, traditional squares, introductory modern squares, folk dancing, couple and round dancing, mixers, and Scottish, English, and Appalachian dancing. The accent will be on variety of dance forms, fun and fellowship, not on precision or difficulty of dances.

The best news is the price! Only \$285 per person, (double occupancy) for the week for LSF members. (The fee for non-members is \$25 higher, but includes membership.) Teenagers in your room (in addition to two adults) pay only \$150 each. Children 12 or under pay \$100, and those 6 or under only \$50 for the week. Single accommodations are available at \$320.

There are no hookups available for RV's, but wash rooms will be available to RV's parked in the parking lot. 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 also be accommodated if you notify us in advance.

1, 1996- fully refundable prior to that date. Send deposit with completed information to Ed Butenhof.

Deposit amount \$ \_\_\_\_\_

Signature \_\_\_\_\_

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



For any further information, call or write to:

Ed Butenhof, director  
201 Red Oak Drive  
Hendersonville, NC 28791

tele: 704/697-9773

or mail in the application form above



# WINTER DANCE ROUNDUP

ON SATURDAY, BREAKFAST, JULY 6, 1996

1500 SHOUPE ROAD, COLORADO SPRINGS, COLORADO 80908

## THE OLD & THE NEW

DANCE Schedule --

Breakfast

Cal George, Randy, Diane)

Dances \* (Bill, Cal)

& Country Western

(Linda)

& Jeffery)/

Dances\*Enid & Lew)

(Rusty, Cal, Bob, Chuck)

Drillies\* (Don)

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## LINES ABOUT SQUARES: THE GERMAN, PART III

by *Dick Pasvolsky*

This is the third in the series of articles featuring the dance party called originally the "German Cotillion" and shortened to the "German" in America shortly after it was introduced in New York in 1844. The first two of the series featured a description of the leadership responsibilities, the logistics and the planning and conducting of the party program. This article focuses on a typical program and a description of several activities listed in that program.

Because timing and smoothness of flow of the activities were very important and because of the numerous details involved in conducting a German program, the leaders, even the most experienced among them, usually posted a program schedule in a handy spot so that he could easily refer to its many notes on the particulars for each activity (music; properties; favors; special instructions on dances, games, etc.) A popular place on which to hang the schedule was the door of a room or closet, usually adjacent to the party room, in which were stored the materials needed for the activities.

To illustrate a typical German program of the late nineteenth century, I have selected a schedule of activities for a program formulated by the authors of *The German*<sup>1</sup>, published in 1879, who describe their program as "a very pretty 'German' for say twenty-five couples." Here is the Schedule:

(1)	(2)	(3)	(4)	(5)	(6)
No.	Name	Properties	#P	Favors	Remarks
1.	Basket		P. 6	Flowers	
2.	Lines		P. 6	Noisy Toys	Ladies 1/2 chain, right and left, countermarch.
3.	Cards	Cards	5		Ladies choose 3 gentlemen. Fix chairs.
4.	Scarf	12 Scarfs	P. 6	Conventional	Distribute scarfs.
5.	Kings & Queens	4 Kings, Queens	4		Gather Cards.
6.	Causeway		P. 6	Bonbon Hats	Have gentlemen all face south.
7.	Darts	Target & Darts.	4	Cigars to gen.	Fix target. Gentlemen choose gentlemen
8.	Star		P. 6	China dolls	See quadrille form.
9.	Boxing G.	4 Boxing Gloves	4		Gentlemen choose a gentlemen.
10.	Jerusalem	14 chairs	P. 8		7 chairs each end of room.
11.	Rain	8 parasols	P. 4	Gilt charms	
12.	Wind-up		All	Ribbon Bows	
Ex.	Race	8 Whips	P. 4		Collect whips and reins.

(continued next page)

In a brief reference section, the authors describe the purpose of the six columns as follows:

- "1 is simply the number of the figures.
- 2 is its name.
- 3 describes the properties required.
- 4 tells the number of couples up, and whether they are to 'find partners' indicated by the capital letter P.
- 5 describes the favors; while
- 6 is strictly memoranda in brief, as will be seen by examination of certain points or features of the figures that the leader may feel he<sup>2</sup> will want prompting on.<sup>3</sup>"

The authors followed their own recommendations by sprinkling judiciously throughout the program activities representing both of the general categories that they called "marches" and "games," and by recommending favors for the majority of the figures scheduled.

I have selected four of the figures listed in the schedule to feature here. Two of them, "Basket" and "Lines", require favors but no properties, and the other two, "Kings and Queens" and "Jerusalem", require properties but no favors.

The descriptions of the figures are found in *The German*. I shall attempt to clarify some of the portions of the instructions that may be a bit difficult to understand and explain some of the terminology used.

#### **BASKET.**

—couples up and dance.

Signal to find partners, favor and *dance*.

Signal to form a circle. Gentlemen forward and back, ladies forward and join hands; ladies circle to left, gentlemen to right. When dancers meet partners, the gentlemen raise their hands and the ladies back under them; gentlemen drop their hands, thus forming the "Basket."

Divide the basket circle in the middle of the room, and have the dancers at both ends back into a straight line.

Signal for the gentlemen to raise their hands and release the ladies, who cross the room; the gentlemen pursue them, and dance with their chosen partners.

Signal seats.

Favors for both.

Notes:

1. The leader was to fill in the blank with a number indicating how many couples were to take  
(continued next page)

part in the figure based on the size of the room, the number of guests present, etc.

2. "Signal to find partners" usually meant select partners other than your date if you had one. Much switching of partners was a distinguishing feature of the German.

3. When forming a basket, both the ladies and the gentlemen had hands joined. The gentlemen did not drop their hands, but lower them.

#### LINES.

—couples up.

Signal to find partners, favor and *dance*.

Signal to form two lines facing each other. Each couple should have a *vis-a-vis*.

Signal ladies half chain. Right and left all. Countermarch down the outside and up the middle. This brings each dancer to his or her chosen partner; they join hands, march to place and dance.

Signal seats.

Favors for both.

Notes:

1. A half chain was our present-day chain across but not back.

2. The line formation was a line of couples facing another line of couples. Partners were next to, not across from, each other. This would be an interesting variation for forming on for a grand march.

#### KINGS AND QUEENS.

This figure can be used only at small "Germans," there being only two couples up at a time. From two packs of ordinary playing cards select the Kings and Queens.

Two couples up and *dance*, the leader having previously given each couple four Kings and four Queens; the ladies the Kings and the gentlemen the Queens.

Signal for the cards to be distributed; the Kings to gentlemen and the Queens to ladies.

Signal for gentlemen holding Kings to seek ladies holding Queens of the same suit, and for couples up to choose partners. All dance.

Signal for seats.

No favors.

Notes:

1. A discrepancy exists between the directions and the notation in column (3) of the printed schedule. Eight kings and eight queens are indicated in the directions (four of each for each of two couples.) A total of four of each are called for in the schedule.

2. My interpretation: The four dancers distribute the cards to guests still seated who, in  
(continued next page)

turn, find partners as indicated, and the original partners choose new partners for the final dance of the figure. Twenty-four guests should be dancing at the end of the figure: eight pairs of "kings" and "queens" and the four original dancers with new partners.

#### **JERUSALEM.**

— couples up.

Signal to favor and *dance*.

The leader arranges a set of chairs at each end of the room; one for the ladies and the other for the gentlemen. The chairs are placed back to back, and there is one chair less in each set than the number of couples up.

Signal for ladies and gentlemen to separate, and walk round the sets of chairs provided.

Signal for all to take seats.

Of course one lady and gentleman are left without a chair, and they dance together.

A chair is then removed from each set.

Signal for march.

#### **Notes:**

This, of course, was a forerunner of one of our present-day party favorites, as so many of the German figures were.

The authors purposely did not indicate the type of music to be played for the round or ballroom dancing segments of the activities. By the time they wrote *The German*, the waltz, with few exceptions, was the music played for ballroom dancing at most Germans. The polka, galop and redowa were seldom scheduled for German programs as they had been during the middle of the century.

The list of German figures is endless. One of the 250 figures described by Allen Dodworth in his *Dancing and Its Relations to Education and Social Life*, is very appropriate for this Christmas season.

#### ***The Christmas-trees.***

Two small Christmas-trees are prepared, upon each of which are hung various little objects in pairs, one object of each pair on the tree; a tree is placed at each end of the room, the conductor's partner taking charge of one, the conductor of the other; upon being called, the ladies each take one of the objects suspended upon the tree, which is guarded by the conductor, while the gentlemen take objects from the other tree, and immediately each gentleman searches for the lady having the corresponding object, and they waltz together.<sup>4</sup>

(continued next page)

The figures of the German were generally quite short, but they were really intended to be just methods, some very clever, of getting everyone up and dancing often and with many different partners throughout the duration of the party and to add spice to the party program.

Compare the German with dance parties of today. On one hand, we have the party-goers who feel that the word "party" is a synonym for drinking alcoholic beverages. On the other, we have the Lloyd Shaw Foundation-type dance which can be programmed with a large variety of dances that, in themselves, are so much fun to do that they need no German-type figures to induce the dancers to participate and enjoy themselves from beginning to end.

<sup>1</sup>Two Amateur Leaders, p. 45.

<sup>2</sup>As noted in a previous article, the leader was assumed to be a man and the hostess a woman.

<sup>3</sup>Dodworth, p. 258.

<sup>4</sup>Dodworth, p. 58.

#### Bibliography

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

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

#### 1995 ROCKY MOUNTAIN DANCE ROUNDUP SYLLABUS

For a \$6 donation (includes postage) you can obtain 1995's 87 page Rocky Mountain Dance Roundup Syllabus includes a variety of selections ranging 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.

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To obtain either of the above items, send your check made out to the Lloyd Shaw Foundation to: Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

## LETTER TO THE EDITOR

*from Donn Leussler*

In response to the "Open Letter to Contra Dance Community" by Chris Kermiet, June, 1995, American Dance Circle:

I have led dances since 1948--over 45 years. It's been fun--for me, and the dancers have told me that they enjoyed it.

I started at a time when the squares were easy and fun, when the pattern was two squares and one couple dance (often from some other country rather than a round dance or line dance), when the basic moves were few and simple, and these moves were most often combined in such a way as to have a flow--no stopping.

At the beginning of the dance we reviewed the basic moves--no lessons, no sitting out--the dances were accessible to all. We danced, teased a little, smiled a lot, and had fun. I suspect that in today's dance world these dances would have been called community dances. It was wonderful.

Later, as a school teacher, I was involved in social dances for freshmen in high school as well as in community dances. I was a sort of disc jockey. I took the requests--and then I responded as I thought appropriate. There were two choices: fast or slow dances. Over half the requests by students who came up to me were for fast dances. However, I played about 1/3 fast dances and 2/3 slow. The better, more capable dancers wanted fast dances, and when they were played, about 1/4 of the group got up to dance. But with slow music over 3/4 got up.

The vote, through their actions not their requests, by most of the dancers was for slow music. If I had responded to spoken requests, a few would have danced and most would have sat down.

And so it is in square dancing today. The callers don't consider what the majority enjoy and can do; instead they respond to the small group who want faster, more complicated dances and moves. In some folk dance groups it is like this also. If the leader does not look out for the interests of the total group, the group will gradually get

(continued page 20)

## SQUARE DANCE TIMING FOR CALLERS: PART IV

by Dick Leger

**Editor's note:** Figure 3 and 4 referred to in this article were printed in the September, 1995, ADC.

It is good to analyze why we use figure 3 as a follow up to the first two. Figure 3 still uses the back half of the music for most of the calls, but we add the allemande left at the end and it is the first time the call uses the front part of the music. The callers still have to concentrate on the lead-in words to get the dancers ready for the allemande left. We use that very simple split phrase to start with to get them ready for the more difficult figure 4.

Figure 4 is the real challenge for depending on the music for the timing as it splits several phrases. It is so closely timed that even a beat late could make a difference. Two beats late could spell disaster. The first four basics start on phrase so they are not too much trouble or different from what they have had. However, the pass through has to be followed with a directional description of what the dancers have to do to be in position for the next call. For the first time we have to be able to tell them to separate, go around one, come into the middle and dos sa dos. This patten will use up the eight counts in the phrase. The dos sa dos is a nose-to-nose situation so it takes only six counts to execute. The right hand star must be given on beats 5 & 6 so that it starts turning on 7 & 8. The star turns only 3/4 so it is a six count basic followed by an allemande left that in reality is only a 1/2 turn, so it takes only four steps to complete. The dancers then go back on phrase for the dos sa dos and the promenade either corner or partner.

If this sounds complicated, it is. The benefit derived from this figure far outweighs the work involved in mastering it. For the first time callers are taught to analyze just what is happening with the material they are using. They learn to know just where they are in the figure as

(continued next page)

well as the music. Breaking down each call as they write them down also makes them think in terms of how far the star turns before they are in position for the allemande left. Why the allemande left is only four counts, etc. They also find that there are crucial places in the figure where they cannot be late. The pass through must be given at the right time. If anything, they could be early but never late. Another prompt that cannot be given too late is the allemande left. If it is given at the proper time, the corner will be coming into view, but even two beats too late will put them past their corner. These are important things to ensure success in the execution of the routine.

At a normal timing school, we usually complete this much material by Tuesday noontime, which is about 12 hours work. Of course, we cover other things such as mike technique, diction, and things pertaining to being heard. It never ceases to amaze me that as they get more and more confident with what they are doing, everything else improves. Their voice gets stronger, their diction improves, and no one has any trouble in hearing what they are calling. Our goal is to have them instinctively do some of the calls and refer to the sheets only when they have to. At the very least, they have positive things to work on.

### **LETTER TO THE EDITOR** (continued from page 18)

get smaller and die.

I agree that square dancing with the conditions as they are today is dying. It takes a strong caller to respond to the needs of the group in the face of the spoken demands of the verbal few. My wife and I do enjoy contra dancing as it is now. I, too, hope it does not go the way of square dancing.

For the most part I agree with what Chris Kermiet has said. I am not sure I feel the caller has a duty and responsibility to preserve and perpetuate traditional American dance. I would put it in a different way: I think that the caller is responsible for the group having a good evening of dance--with dances that are appropriate for the group, with dances that allow them to be sociable and to have fun.

# THE BONNY CUCKOO

by *Gail Ticknor*

This dance composed by Gail Ticknor was inspired by an ancient, melodious Irish tune. First published, along with the tune, in the March-April, 1986, issue of CDSS News, it is reprinted here by permission of Gail Ticknor.

## THE BONNY CUCKOO

**Author:** Gail Ticknor

**Formation:** 4 couple longways set.

**Music:** *The Bonny Cuckoo/Hills of Habersham*. 4 X 32 bars; triple time.

- Bars      **PART A**
- 1- 4      1st cpl dance down the center to just below the 3rd cpl and cast up into 2nd place. 2nd cpl move up during bars 3 & 4.
- 5- 8      1st cpl cross to opposite sides giving right hands, then change places on the sides with the 3rd cpl, giving left hands.
- 9-12      4th couple dance up the center to just above 3rd couple (who are in 2nd place) and cast down into 3rd place. 1st couple move down during bars 11 and 12.
- 13-16      4th couple cross to opposite sides giving right hands, then change places on the sides with the 3rd couple, giving left hands. The order is now 2, 4, 3, 1.
- PART B**
- 17-20      All 8 dancers join hands and circle left for four bars of music (12 counts.)
- 21-22      All balance toward center and back.
- 23-24      The 4 women balance toward the center and back, moving one place to the right; at the same time the 4 men balance back and then toward the center, moving one place to the left. (Release hands for this!)
- 25-28      All 8 join hands and circle right 4 bars.
- 29-30      All balance toward center and back.
- 31-32      All turn partners, giving 2 hands, to end in progressed places. The order is now 2, 3, 4, 1. (1st & 3rd couples turn once around; 2nd & 4th couples turn half way.)

## STIR THE BUCKET

**Joe Fairfield** writes that he never thought of his **Rocky Mountain Dance Roundup** videos as somewhat of a continuing "soap opera!" Joe wonders what contributes to the differences in likes of music and types of music events that he sees in different parts of the country -- fiddle clubs, singing, playing, dancing, etc.

When requesting a copy of the **RMDR** syllabus, **Frank Pearson** remembered starting square dancing over 40 years ago while living in an isolated spot in Northern Manitoba. They ordered everything that might help them, including programs from the Delaware Valley Festivals. Years later at the York Contra Dance Holiday, he was delighted to meet one of the leaders involved in those Festivals, **Bill Johnston**.

The Long Island Traditional Music Association recently named **Annette Kirk** the recipient of the Audrey Clinton Scholarship for her dance history research efforts. She is presenting a series of dances in Smithtown, NY, aimed at three-generational participation funded by a grant from the New York State Council of the Arts. Attending a recent dance were our friends **Alice** and **Ziggie Wielunski** with three of their grandchildren.

We're all happy and greatly relieved to hear that LSF Archives Director, **Bill Litchman**, is doing very well after his recent heart attack. We're hoping for a complete recovery very soon.

**Muriel Miller**, of Tempe, AZ, died August 15, 1995, at the age of 81. Singing and dancing occupied almost every hour of her day since she arrived in Tempe 13 years ago. She organized and promoted the Valley Folk Dancers, having a wood floor installed in her home for the group's weekly meetings. The Dancers were featured in a 1994 newspaper article for raising geographical awareness and over \$9,000 in funds for charity. The eight members' ages ranged to 85. In her last performance, the group danced at the Festival of the Pines in Flagstaff, AZ, on August 6. Muriel believed in the power of the hug; she and her warm greetings will be sorely missed.

## 1996/1997 EVENTS OF NOTE

**Ninth Annual Ralph Page Legacy Weekend**, Memorial Union Building, Durham Campus, University of New Hampshire, Friday, January 12 through Sunday, January 14, 1996. Traditional and contemporary contradancing and square dancing; workshops on aspects of squares and contras, including music, dance, and calling. Callers Ted Sannella, Don Armstrong, Mary DesRosiers, David Millstone. Musicians Fred Breunig, Andy Davis, Bob McQuillen, & the band Nightingale. For brochure, write NEFFA-RPLW, 1950 Massachusetts Avenue, Cambridge, MA 02140.

**Sweetheart Weekend**, Sheraton Inn, Virginia Beach, February 16-19, 1996. Contras prompted by Dick Meyers and Chuck Quigley, western squares, round dancing. For information call: Chuck Quigley (304) 229-5885 or Dick Meyers (908) 27-6986.

**Contradance Holidays in Rhineland-Pfalz and Flanders**, May 16-31, 1996. Sightseeing and great dancing with Don Armstrong, Bill Litchman, and European leaders and dancers. Write Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 or call (816) 587-4337 for prices and day-by-day itinerary.

**45th National Square Dance Convention**, San Antonio, Texas, June 26-29, 1996. For information: Bill & Patti Lawson, 9401 Cliffbrook Drive, Austin, TX 78747-9503 (512) 243-1534.

**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.

**11th Annual San Diego Contra Dance Weekend**, University of San Diego, July 26-28, 1996. Don Armstrong, Glen & Flo Nickerson, Paul & Mary Moore. Contras, quadrilles, folk, rounds, and special events. Write or call Paul & Mary Moore, PO Box 897, Running Springs, CA 92382. (909) 867-5366.

(continued next page)

**Derby City Dance Leadership Institute**, Louisville, KY, July 28-August 2, 1996. Designed for elementary or secondary teachers or beginning community dance leaders. Sponsored by the Lloyd Shaw Foundation and the Kentucky Heritage Institute for the Traditional Arts. Write or call T. Auxier, 7900 Harp Pike, Frankfort, KY 40601. (502) 223-8367.

**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.

**West Square Dance Convention**, Denver, Colorado August 6-9, 1997. Contacts and Co-Chairmen of the Board, Pres & Kay Minnick, 6882 Garland St., Arvada, CO 80004 (303) 422-3371; Sam and Linda Margheim, 11200 E. 22nd Ave., Aurora, CO 80010 (303) 344-5190.

### **MEMBERS NEEDED FOR FOUNDATION POSITIONS!**

The Lloyd Shaw Foundation is currently in need of members to fill two volunteer positions:

**PUBLICITY CHAIR:** Publicity for the Foundation consists primarily of designing and arranging for publication of advertisements in magazines, including the American Dance Circle, answering responses to magazine advertisements, and, when appropriate, making special mailings consisting of notifications of new record or book releases, new pages to add to the catalog, flyers about dance camps, etc.

**MAILING LIST BACKUP:** Roger Knox has, over the years, done a splendid job keeping our mailing list. Roger has requested that the Foundation find a computer-literate person to act as a backup to the membership chair, someone with an eye for detail and the ability to meet deadlines. This person should have access to a computer on which mailing labels can be printed.

If you are interested in serving the Foundation in either of these capacities, please write or call our president, Enid Cocke (see inside front cover for address and telephone number) and acquaint her with your background and interest in this regard.

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- Randy Barnes, PO Box 1523, Buena Vista, CO 81211. (Board of Directors) ☎(719) 395-6704.
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- 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: ECKOKE@KSUVM.KSU.EDU.
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- LSF Dance Center, & Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. ☎(505) 255-2661.
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