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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

SEPTEMBER 1997

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

With the conclusion of the LSF Cumberland Camp, my summer, in one sense, came to a close. I came home feeling rich in the memories of both dance weeks. At our Rocky Mountain camp people adjusted creatively and good naturedly to a new setting. We moved downstairs from the gym (too big and too hot) to the air conditioned dance studio where we fit perfectly. We adapted to dorm life and savored the spacious campus of Fountain Valley School with its adobe buildings standing starkly against the clear blue Colorado sky.

At the Cumberland Camp, we were blessed with cool weather that permitted people to sit on the decks between sessions, conversing or making impromptu music. The camp was filled nearly to capacity as Marie Armstrong inspired many longtime friends and also a good many newcomers to come. At the dance on the last evening, a grateful crowd of dancers presented Marie with a large bouquet. Then a group of men encircled her, and one by one they waltzed her around the circle. It was a fitting tribute to one who has done so much to make this week of dance and fellowship available to so many.

The Board of Directors worked hard at this camp. There were so many items on our agenda that we met every day to get through it all. As we had all hoped, some new directions and initiatives came out of our deliberations.

It was decided to add a youth program at the Cumberland Camp in the hope of drawing younger people. Our goal is to have the whole range of ages at our dance weeks. We value the expertise and broad dance backgrounds of our most experienced dancers. At the same time we enjoy the sense of fun and vitality that younger dancers bring. And we take special pleasure in watching children grow into a love of dance.

Marie decided that she did not want to direct the Cumberland Camp next year, but we have some fine people in

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Don and Sylvia Coffey, who are willing to take on the job. They are eager to carry on the content and quality of the week while involving a larger circle of people in the work. Look for their requests for your input elsewhere in this issue.

One of the initiatives to come out of the retreat in May was the suggestion that the Foundation cosponsor events. One such opportunity has already arisen. Jonathan Longcore, a member in Albuquerque, has invited the band Nightingale to come out for a series of performances. They will play concerts as well as for dances, and they will go into the schools to perform and teach some dances. The Foundation will be listed as a cosponsor, which will get the LSF name out before people in a very positive way.

I would like to remind our members that you will soon be receiving a mail ballot to elect directors to the board. I urge you to read the materials over carefully, mark your ballot, and send it in. Now you no longer have to attend an annual meeting in person to vote. All it takes is a little of your time and a stamp.

Emil

**MINUTES OF THE ANNUAL MEETING OF THE
MEMBERSHIP OF THE LLOYD SHAW
FOUNDATION
August 7, 1997
Kentucky Leadership Institute
Jabez, Kentucky**

The meeting was called to order at 1:00 p.m. by Enid Cocke, president, who declared a quorum of LSF membership.

George Senyk moved that last year's membership meeting minutes, as published in the American Dance Circle, be accepted. Motion passed.

Dale Sullivan presented the Treasurer's Report on behalf of treasurer Ed Butenhof. The Foundation's total assets were reported as: \$40,731.05.

Diane Ortner gave reports on the American Dance Circle, the mailing list, the catalog, the 1997 Rocky Mountain Dance Camp, and publicity efforts made during the year. A new addition to LSF this year is an on-line web site with the address: <http://www.flinthills.com/~lsf>. The web site was developed by Lew Cocke.

Marie Armstrong gave a report on the 1997 Cumberland Camp.

Bill Litchman gave reports on the Lloyd Shaw Dance Center in Albuquerque, and on the Archives, which are located in the dance center. Last year the dance center, which has always paid its way, received \$15,300 in rental income. The manager, Donna Bauer, reported that the University Ballroom Club would like to have exclusive use of the building, guaranteeing more income than is currently earned. Discussion from the membership indicated that members prefer to have the building used by a variety of dance groups, rather than using it strictly as an income-producing property.

The Archives is still in process of being catalogued: 1600 books, 29,500 periodicals, 2000 callers' notes, 1500 cue sheets, 1800 dance programs and syllabi are catalogued as are the large 33 records. The 20,000 78 records are now being catalogued.

Cocke gave a brief report of the discussion at the LSF retreat in May, out of which came the recent membership
(continued next page)

survey, which was designed by Don Coffey. Don, Sylvia Coffey, and Diane Ortner then collated the results.

Dale Sullivan presented the slate of nominees for the Board of Directors. Board members will be elected this fall by a mail ballot. One nominee was presented by petition and one was nominated from the floor. The nominees are: Hank Caruso, Don Armstrong, Randy Barnes, Kris Litchman, Enid Cocke, Elizabeth Grey, Don Coffey.

Sullivan made a motion that the previously elected members of the Board of Directors continue in their terms as if there had been no interruption. This was approved by the membership.

The membership was then asked for directives to the Board of Directors:

Chuck Quigley suggested that the LSF might play a strong role in bringing CDSS, international folk, modern squares, and LSF to a common summit meeting to include all groups, addressing their common concerns and encouraging greater cooperation and interaction.

Onie Senyk asked about the directors of the camps. Ortner will direct the western camp; at that time a committment had not been received in regard to the directorship of the eastern camp.

Mike Rulison suggested that camp policy allow all camp staff and employees to participate in the dance week activities.

Jonathan Longcore suggested that more and shorter events would be welcomed.

The meeting was adjourned at 2:30.

**Respectfully submitted,
Kristin Litchman
Acting Secretary**

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

August 4-7, 1997

**Kentucky Leadership Institute
Jabez, Kentucky**

August 4, 1997:

Board members present were Enid Cocke, President, Ed Butenhof, Hank Caruso, Frank Gornowich, Jeff Lindsey, Kris Litchman, Grant Logan, Diane Ortner, Dale Sullivan, Rusty Wright. Other interested parties were present at various times.

The treasurer's report shows a net worth for the Foundation of \$40,730.

Foundation reincorporation procedures necessitated the following actions:

1. Ratification of the Articles of Incorporation dated June 3, 1997.
2. Ratification of the Second Amended Bylaws.
3. Adoption of the proceedings, actions, and minutes of the former Foundation as the proceedings, actions, and minutes of the Lloyd Shaw Foundation.
4. Acceptance by the Board of Directors of all of the assets of the former Foundation assigned by the 1988 Board of Directors.

As Foundation president, Enid will be primarily responsible for seeing that annual reports are filed as needed with the authorities.

Diane Ortner briefed the Board on last May's retreat, held at the LSF Dance Center in Albuquerque, NM.

Diane also presented a summary of responses to the LSF membership survey.

August 5, 1997

Don Coffey pointed out that the survey points out all the things we already know to be true! Next step is to analyze and summarize the results. Some of this will be presented in subsequent issues of the ADC, and the summarized results will be available to anybody who wants a copy.

(continued next page)

The web site address will be published in the next ADC. Various suggestions were made about the formulation of a mission statement.

Don Coffey gave a summary of his report of Committee #1, Promoting LSF Membership and Events. Lively discussion ensued.

Board members were asked to read the committee reports and be ready to make motions at the next meeting, tomorrow.

August 6, 1997

Discussion of Committee 1's report resulted in the following actions:

LSF members will pay discounted fees to attend LSF events; membership will not be included in non-members fees. Moved by Logan; seconded by Wright; carried.

A committee having a one year lifespan is to be appointed with the mandate to develop the recommendations of action group #1, concentrating particularly on items 1B 1-4 with ongoing progress reports to the Board every 3 months and recommendations for action whenever appropriate. Moved by Ortner; seconded by Caruso; carried.

Other recommendations will be communicated to and considered by any action group 2 & 3 committees formed to address the dance weeks and LTI. Moved by Ortner; seconded by Caruso; carried.

Members will be asked whether or not they want their names, addresses, phone numbers, and/or e-mail addresses included in the proposed membership list to be mailed to all members. This option will be included in the next mail ballot. Moved by Logan; seconded by Caruso; carried.

August 7, 1997

The meeting was convened at 1:45 p.m. with Enid Cocke presiding. Board members present were T. Auxier, Enid Cocke, Ed Butenhof, Hank Caruso, Frank Gornowich, Jeff Lindsey, Kris Litchman, Grant Logan, Diane Ortner, Dale Sullivan, Rusty Wright

Nominations for Board officers:
Enid Cocke, president; Diane Ortner, vice president; Bill Litchman, second vice president; Dale Sullivan, treasurer,
(continued next page)

Sylvia Coffey, secretary. These officers were elected by acclamation.

Diane Ortner moved that this year's executive committee consist of the elected officers of the Board of Directors. Motion passed.

The nominating committee should act in time to include nomination information in the June ADC. Caruso moved that Glen Nickerson, Randy Barnes, and Frank Gornowich be appointed. Motion passed.

Storage and tracking of LSF property was discussed. Don Coffey suggested making an inventory of such property. The treasurer will have a copy of this inventory. The eastern equipment will be stored at the Coffey home.

Frank Gornowich will be the LSF liaison at the 1998 National Square Dance convention.

Much enthusiasm was evinced by Jonathan Longcore's plans to produce an LSF-sponsored event featuring the band Nightingale. The decision was made to support this up to \$500, if necessary. The weekend could include a concert, dance, workshops, school performances, etc.

The board discussed the Strategic plans for Group 2, revitalizing events:

Ortner made a motion that RMDR retain the same format for the coming year. The motion was carried.

Ortner moved that we explore the possibility of holding a short year-end camp at York, 1997. Hank amended the motion to have Enid attempt to find a director for such a camp. Motion carried.

Ortner moved that we institute a Presidents' Day event on the West Coast in 1998, providing that a sound business plan is advanced. Potential directors are Stan Williams of San Francisco State and Glen Nickerson. Motion carried.

Ortner moved that the Board allocate \$5000 to be used to advance a maximum of \$500 seed money to members to support and co-sponsorship local events. The amount was amended to \$3000, and the motion passed. A committee of Ortner, Wright, and Lindsey will establish guidelines the granting of the money and consider whether to grant the money when applications are received.

Ortner moved that a format be tried at the Cumberland Camp utilizing live music, a paid staff, and a children's program

(continued next page)

The motion failed with a split 5 to 5 vote. Caruso moved that a format be tried at the Cumberland Camp utilizing live music and a youth program. Motion passed.

It was decided that effort will be put forth to find a person willing to direct the Cumberland Camp under the above guidelines. If the director so desires, the director will have the right to submit for further Board consideration a financial plan including possible staff remuneration.

Glen Nickerson asked about having the successful San Diego weekend co-sponsored by the LSF. This involves no commitment of money, and the Board authorized Nickerson to pursue the suggestion with the directors of the weekend.

Glen would also like to see a more definite and more widely publicized scholarship policy. It was suggested that the scholarship application be published periodically in the ADC.

August 8, 1997

The Board convened at 4:45 p.m. T Auxier was unable to attend. Discussion of next year's Cumberland Camp began the meeting. Don and Sylvia Coffey have agreed to direct next year's camp. They will put together a proposal and submit it for Board approval, by mail. The first week in August is reserved with the Kentucky Leadership Center.

Discussion of the Group III Strategic Plan, Enhance Educational Programs ensued:

Jeffery Lindsey moved that the Board appoint new kit committees under the direction of the President to take the work of the previous committee and the suggestions coming out of the Retreat to review both the Elementary and the Recreational Kits. The committees would be instructed to have a revision of both kits ready by the Board meeting of 1998. Motion passed.

Lindsey moved that the existing kits and manuals be offered for sale at 50% off. Motion passed.

Lindsey moved that we hold next year's LTI in conjunction with next year's RMDR. Next year's LTI plans to target secondary school teachers, who will work with the new kit materials. Motion passed.

The new kit committee will be composed of those on the old kit committee who want to serve, plus anybody else who expresses interest.

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Enid will include Bob Brundage's proposal for a financial appeal to support the Archives in the articles she is writing for Bob Osgood and American SquareDance Magazine.

The Strategic plans for Group 7, Expand LSF sponsorship were presented by Sylvia Coffey and discussion followed.

Mike Rulison suggested having LSF people contact influential teachers in their areas in order to set up "cells" of interest. A free LSF demonstration/ workshop would be offered, with follow-up calls from the LSF person to offer encouragement and help.

Louis Vosteen suggested working with school systems by going to local influential people (teachers, principals, etc.) and asking how we can help them by sharing our dance expertise. He suggested that members could donate kit materials to schools and offer to help.

No proposals were made in regard to the governance action group.

Chuck Quigley has volunteered to be the publicity chairman.

Discussion of the budget followed. The budget for publicity was revised, and the Archives request for \$41,000 was examined. Dale Sullivan moved that \$11,000 be allocated to the Archives for the coming year. With these changes, the budget for the coming year was approved. A committee consisting of Bill Litchman, Donna Bauer, Rusty Wright, Bob Brundage, and Jonathan Longcore was appointed to develop a plan for funding the Archives.

The meeting adjourned at 6:12.

Respectfully submitted,

**Kristin Litchman
Acting Secretary**

Don Armstrong's **President's Day Contra** **Weekend**

February 13 - 16, 1998

at



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BOARD ELECTION

By September 15, ballots will be mailed to you for use in electing members of the board of the Lloyd Shaw Foundation. You will be voting for five persons to serve three year terms. The nominees are: Don Armstrong, Randy Barnes, Henry Caruso, Enid Cocke, Elizabeth Grey, and Kristin Litchman. In order to be considered valid, the ballots must be returned to the election committee chair, Dale Sullivan, 3915 NW Ponderosa, Lee's Summit, MO 64064 by November 15, 1997. The results of the election will be announced as soon after that date as possible.

The new by-laws state that the ballots shall be consecutively numbered and that with each ballot there shall be mailed a separate card, bearing the same number as the ballot. On this card, "The voter must write his or her address, print or typewrite his or her name, sign his or her name and mail or deliver it together with his or her ballot to the Election Committee." This is the method of ensuring that only one vote is allowed for each member in good standing. Biographical information about each nominee will also accompany the ballot.

*** * * * ***

Exegi Monumentum

Quintus Horatius Flaccus (Horace) said:

**I have erected a monument more lasting than bronze
And taller than the regal peak of the pyramids ...
I shall never completely die.**

The dances of the people - the folk dances - also never completely die when people continue to dance them and play the old tunes associated with them. Horace's words give us, who believe in the purposes of the Lloyd Shaw Foundation, a renewed sense of mission.

WANTED: ORIGINAL FOLK DANCE POETRY

by Don Coffey

Poetically minded dancers are invited to pen a poem about folk dancing. There is no limit on subjects. For example, you might wax poetic about contras, squares, English, rounds, Morris, Appalachian, waltz, international anything, or any other folk dance forms you happen to like. Or you might address all of those together. Your poem might describe how you feel when you're dancing or when you're doing a particular dance. Your poem might be flirtatious, sad, exuberant, poignant. Whatever. You get the idea. Anything whatsoever about folk dancing. No limit.

There is a limit of one poem per person. There also is a limit on size; please say it as briefly as possible. Poems not exceeding three or four stanzas are preferred, hopefully not many lines overall. We must avoid getting too specific on length as that could inhibit creativity, but epic poems, alas, would be too long to publish.

Publishing is the hoped-for outcome of this invitation. The possibility is entertained of printing one delightful poem on the brochure for the 1998 Cumberland Camp. A further possibility is to consolidate all submitted poems into one little publication that could then be made available to the dance community -- modestly priced, any surplus over publication costs perhaps directed to an LSF scholarship fund. No promises; we must wait to see what gets turned in, if anything.

If you wish to submit an original poem, the deadline is October 15, 1997. All poems must be typed, bear the author's legible name, address, and phone number, and be signed by the author. The fact of receiving any poem submitted in response to this invitation shall constitute the author's permission for the poem to be published (or not) under sponsorship of the Lloyd Shaw Foundation as the Foundation may decide.

Send your poem to Don Coffey, PO Box 1367, Frankfort, KY 40602.

THINKING ABOUT DANCE: SCRATCHING THE ITCH

by John M. Forbes

About once every four to six weeks someone contacts me and asks how they can get started in dance history research. I prefer to answer by letter. It's an important matter to the caller (phoning me is the usual mode of communication) and s/he is entitled to my best, most complete set of ideas rather than the usual banter of a phone call. Talking long distance with even half an eye on the cost, I'm afraid I'll leave out something important. Later, it's easier for both of us to work from a shared letter text rather than a half-forgotten phone call. I want to give them more than the old standard reply that rushes to the surface of my mind, "Just Do It!" (Now, where have we heard THAT before.)

There are really only three parts to the process. The first part is the need (faint to overwhelming) to engage in the process itself. Without that, nothing else is going to work. This means one or more of the following:

1. Giving the necessary time to the project.
(So long family, lawn care, Saturday children's soccer games.)
2. Committing space for storage and a base of operations. (So long den, sewing room, hello two kids to a bedroom.)
3. Spending financial resources to acquire needed materials, file cabinets, computer capabilities. (So long new clothes, new car, remodeled kitchen.)
4. Dealing with fellow researchers who span the total range of human strengths and frailties. (So long friends?)

I truly mean this in a teasing way, but your need will determine how far you carry each of the above. You can't really control this need. It's either there or it isn't.

The second part is locating materials. You can find mediocre-to-poor materials easily enough, usually some sort of dance history as told by other people--secondary sources. Much harder is locating

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precisely what you need in its original form. I mean primary sources of dance instructions, music (written and recorded), and the related historical context of whatever dance-type you are researching at the moment. This is the "treasure hunt" aspect of the process. Delightful! You'll find materials in both ordinary and unusual ways. (But be prepared for researchers who are reluctant to share their more esoteric, most interesting items with you.) To make the treasure hunt fruitful, you must possess the skills to use these primary sources to best advantage.

Libraries and archives of all sorts and sizes are the best places to really start--the bigger, the better. And I mean personal, public, college, university, specialized libraries of all kinds. Keep in mind that each of these libraries will have at least one staff member responsible for knowing the collection and keeping it current. They can save you enormous amounts of time if you can tell them, plainly and simply, what you are after. This is what makes Bill Litchman and the LSF Archives such a valuable component of the Foundation services and resources. His kindness and support of my efforts over the years have been outstanding, freely given.

Magazines, books, dissertations, dance manuals, microfilm collections, these are some of the best sources for identifying useful materials. I like the "branching system." A bibliography given in one book will lead you to other sources. Bibliographies in these will lead you to still more sources. On it goes until you reach the edge of your quest pattern. Nowadays the electronic worlds of the internet, databases, and inter-library loan systems can save you time and travel.

The third part of the process is the most creative, the most critical: juggling all this information, extracting the good from the mediocre. What a thrill you get from looking back at where you started and how your materials and you ended up. Good research can lead to

- 1. Bringing old dances to life**
- 2. Creating dances by combining and adapting older figures into new, unique sequences**
- 3. Finding out what was danced at a specific time and place for a re-creation event such as a re-enactment weekend or a centennial**

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4. The relationship between older dance patterns, their music, and contemporary elements that affected both.

Remember that dance history addicts usually come in two flavors: from the music side or the figure/proper-steps side. Whichever you are, find a good, trusted expert in the other area. Work together for a better whole. Work with four or five folks if you can. The worst materials seem to come from those who labor alone in the hermit's cave. Also, find someone else whom you honestly accept as an expert in your area, someone you can take criticism from and not be hurt. Let them become your mentor. Test any results in your dance history quest with them. Also, ask them to read any material before you submit it to publication--self-publication or otherwise--a way to avoid unnecessary embarrassment. Don't be surprised to find your enthusiasm heats up and cools down. With me it's more likely to be a winter sport. Summer has too many distractions, attractions, yard/garden time necessities.

My personal dance history flames of the late 1970s have pretty much burned down to well-banked embers in the mid-1990s. I'm reading more and writing less. But on occasion the research energies can blaze anew. All of the above will briefly become part of my life once again. Now I sense that I have a garden of ideas and sources that I can harvest from. I'm no longer scrambling for data to complete a specific project in a new area. And it's a comfortable relationship, too.

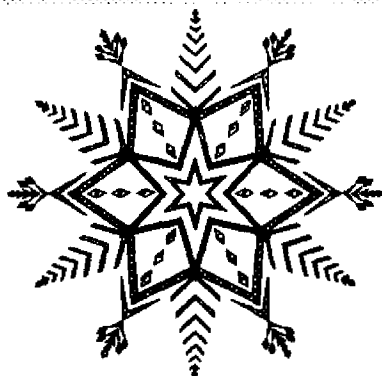
ON THE FLOOR. That's where dance research leads. All this has an impact on what you do while dancing, or how you think about your dancing. Otherwise, you're wasting time.

Afterthought: Some folks in the field spend so much time assembling and organizing materials that very little real research ever gets done.

Winter in the Woods 1997

Dec 26, 1997

Jan 1, 1998



Dance & Dulcimers

8:30 am - 5:00 pm daily

Evening Concert and Dance

7:00 - 11:00 pm or later!

Somerset, KY @ Kentucky Leadership Center

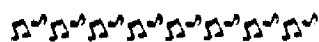
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50 YEARS, ALREADY?

by Bob Osgood

Editor's note: This is a continuation of an article begun in the March and June, 1997, issues of the ADC, describing Lloyd Shaw's 1947 summer dance class. The article was originally published in the "As I See It" column in the February, 1996, issue of American Squaredance; it is reprinted here with the permission of the author.

Introducing new material at these sessions wasn't a case of bringing in new basics. We seemed to get along fine with the essentials (the right and left thru, ladies chain, left allemande and right and left grands, and so forth) and new material usually referred to a new patter call or singing call or a different version of a dance, one we may have been familiar with.

There was much improvising going on and the sometimes boring aspects of an age-old single-visiting dance where just two couples might be active while the others looked on (and waited) was stimulated by making two or more couples active at the same time. In this way nobody was left standing. At the time, this was a major step in up-dating the simple choreography.

With all the leadership and creative ability present at this session, things began to move swiftly. Remember, while we were doing similar dances in our own areas, here, we were tossing-the-ball, as it were, with our counterparts from all over the country. Starting a bit cautiously at first, the inventive spirit became apparent.

Two dances presented during the week contained certain elements that were to outlive the dances which featured them. One was a patter call, "Right and Left with a Star" which included a pattern where the men were in the center of a right hand star and backing up. Each man was holding left arms with a lady who was on the outside and moving forward. From this pattern evolved the Allemande Thar figure we use today.

One of the callers introduced a singing call he attributed to the eastern caller, Ed Durlacher. It was called "Little Girl I Love You." The verse portion of the dance was quite simple with couple promenades and ladies chains. Then came the
(continued next page)

chorus: "It's all around your left hand lady (Oh boy what a baby!), See Saw your pretty little taw (Cutest girl you ever saw), and so on." Well, back then this was something new. Of course, you recognize it as the All Around and See Saw in common use today, but then it was danced a bit differently. On the call, the ladies would move directly into the center of the set and then back to place in eight steps (similar to the lady's action in today's "Ladies center -- the men sashay"). Then they'd repeat the action, going into the center and back for another eight counts.

While the ladies were doing this, the men would do a 16-count figure-eight moving forward in a clockwise direction, first around their corner and then counter-clockwise around their partner. The actions of the men and the women would be synchronized so that as the men started around their corner's position, the ladies would have moved in to get out of the way. The same thing would happen as the men would move around their partners. The ladies would have moved into the center and then back out to allow the men to move in front of them.

It was a unique pattern and it soon "broke loose" from the dance "Little Girl" and became a basic on its own, eventually turning into all around and see saw -- a simple corner do sa do followed by a "left" do sa do partner.

When it came to new dances that we could take back with us to captivate the home crowd, it wasn't a case of collecting a bunch of new basics or experimental movements as it could be today. Instead, we picked up dances with traffic patterns that were intriguing. Back then these dances that made up our patter call figures were similar in one respect to today's singing calls in that each composite of calls and patterns had a unique structure and a name (i.e., Missouri Hoe-down, Arkansas Traveler, Four Gents Star, The Route, Venus and Mars, etc.), utilizing only a limited number of basic movements. The caller's skill in directional calling proved to be of major importance.

A portion of each morning would be set aside for couple dancing. Shaw had been researching the traditional dances and was in the process of publishing his class text, "The Round Dance Book." Time was spent not only in learning the patterns of some of these dances but in learning how to waltz,
(continued next page)

two-step, and so on. This was the time in our activity when a caller was expected to be adept in teaching the rounds as well as the squares.

Among those attending the class of '47 were a number of couples who were later to become the leaders in the Round Dance world. Among these were Frank and Carolyn Hamilton who expressed these thoughts on the subject: "As the one who inspired the modern pattern couple dance called Round Dancing, Pappy Shaw gave form, impetus and direction to this major activity -- as well as technical and inspirational guidance to the leaders who have carried it on. No individual has done as much to purify the Waltz (as countless former two-stepping, walking and crab-stepping 'waltzers' can testify) -- to make it the best-loved rhythm of the generation."

Truly a high point in the after-lunch sessions was the opportunity for class members to call and/or teach for evaluation by Pappy. This was a traumatic experience for many who, perhaps, had never called for any other than their local followers. Here's how the experience affected the late Charlie Baldwin, former editor to the New England Caller. "Nervous, knees knocking, stomach in a knot, I proceeded to walk the large group through the dance pattern. When finished with the walk-through, my mouth was so dry I could not have spit if I had been offered a million dollars. Turning to Pappy, I asked what one did in a case like that. Chuckling, he replied, 'Smile -- that will relax everything.' Sure enough, I did, and the saliva returned and I called several numbers without any more trouble. I have never again been bothered with a dry mouth."

For the first time callers were given a basis upon which to be evaluated. This critique we could do on ourselves (often difficult because we have an inclination to be especially hard on ourselves.) We could have our peers judge us (equally difficult because our fellow callers tend to be more forgiving than objective.) Or, most desirable of all, Lloyd Shaw could do it for us.

A criterion list for callers, the first the majority of us had ever seen, was used by Shaw in his evaluations. It may seem a little uncomplicated when compared to the CALLERLAB Callers School Curriculum used in training callers almost five decades later, but it worked.

**The essential ingredients made up a triangle built upon the
(continued next page)**

base of **CLARITY, RHYTHM, and COMMAND**. Reaching out from this triad were **PITCH, COORDINATION, PATTERN** or **JUDGEMENT, TANG** or **FLAVOR** and **PARTICIPATION** or **EXCITEMENT**. Naturally, these labels alone do not convey the full meaning of various subjects but they were covered in detail in Pappy's lectures.

Along with all the scheduled events were the unplanned moments when those of us from one part of the country became acquainted with our counterparts from other areas. Folks like Herb Greggerson, Ed Gilmore, Jack Hoheisal, Al Brundage, Ralph Maxhimer, Ray Shaw, Carl Myles, Jack McKay, Rickey Holden, Jim York, Cal Golden, Terry Golden and many others whose names were familiar to us but whom we might never have met, played a part in establishing the groundwork of this activity at a point in time when square dancing was to enter its boom period.

We were impressed with what Bobby Jones, one of Pappy's dancers had to say about him, "If Pappy sowed the seeds for the revival of American folk dancing, it was not for just fun or notoriety. It was because, to him, square dancing was a true folk expression of our country. Because he knew and loved this country and its people, it became his mission to bring this folk art, the art of square dancing, back to its natural place, with the people."

These master classes at the foot of Cheyenne Mountain played a vital role in developing the direction of the square dance activity. Much more could be written about their concept and accomplishments let alone a more complete account of the man himself -- Dr. Lloyd "Pappy" Shaw.

HOWE'S HOP

by Harry Clarke

The dance below was originally called "Nancy's Fancy." Then I discovered there were already two dances published with the name "Nancy's Fancy" and even a "Nancy's Fancy #3!" So I changed the name to Nancy's last name, Howe; thus, the dance became "Howe's Hop."

One night, after the name change, I was challenged. "Where's the hop?" So I have added a hop; instead of a simple right and left balance, the dancers may do an optional double step hop.

HOWE'S HOP

Formation: Duple improper.

Choreographer: Harry Clarke.

Music: Any 32 bar reel, AABB.

<u>music beats</u>	<u>movement</u>
A1 6	ALLEMANDE RIGHT YOUR NEIGHBOR 1 1/4
4	LADIES ALLEMANDE LEFT once around
6	ALLEMANDE RIGHT YOUR NEIGHBOR once
A2 16	Ladies lead, REEL FOR FOUR
B1 16	BALANCE (HOP!) AND SWING NEIGHBOR
B2 16	LADIES CHAIN OVER AND BACK.

Note: "Joys of Quebec" is a good tune for this dance because of the two-bar emphasis at the beginning of the B1 music, just in time for the balance/hop. The balance/hop should be performed: step, hop on the right, swing the left; step, hop on the left, swing the right. This dance was written in 1982 for Nancy Howe of Charlotte, NC.

STRANGE BUT TRUE

At the Rocky Mountain Dance Roundup this year, Bob and Allynn Riggs arranged a contest that gave us some new insights into the away-from-dancing activities of our leaders. Given the following list of leaders and activities, can you match them?

- 1. Rusty Wright**
 - 2. Lovetta Wright**
 - 3. Stan Williams**
 - 4. George Senyk**
 - 5. Onie Senyk**
 - 6. Bob Riggs**
 - 7. Allynn Riggs**
 - 8. Diane Ortner**
 - 9. Gib Gilbert**
 - 10. Gean Dentino**
 - 11. Lew Cocke**
 - 12. Enid Cocke**
 - 13. Chris Conboy**
 - 14. Linda Bradford**
-
- a. Has performed in several operas, including "Rigalotto."**
 - b. Has climbed to the top of a 40 foot telephone pole and jumped off.**
 - c. Was an Olympic Gymnastic hopeful, but never competed.**
 - d. Learned to dance at age 6 and performed at the National Square Dance Convention at age 7.**
 - e. Rescued two baby raccoons and a three foot snake from sure death this summer.**
 - f. Won a cross-country ski race in Norway.**
 - g. They have 13 daughters.**
 - h. Takes the Army white-water rafting.**
 - i. Just earned a pilot's license.**
 - j. Was a North American shooting champion.**
 - k. Crawls around looking for scorpions in spare time.**
 - l. Won an award for teaching disco-line dancing at a tennis camp.**
 - m. Worked on the Galileo Space Probe as an electronic technician.**

Look for the answers after the Dance Center Calendar on the next page.

DANCE CENTER CALENDAR

by Donna Bauer

Sunday:	5:00 to 7:00 PM	High Desert Dancers
	7:00 to 9:00 PM	Irish dancers
Monday:	6:00 to 8:45 PM	UNM Ballroom Dance
Tuesday:	5:15 to 6:45 PM	Karate
	7:00 to 9:30 PM	Tango
Wednesday:	6:00 to 7:15 PM	UNM Ballroom Dance
	7:30 to 10:00 PM	Scandinavian Dance
Thursday:	5:15 to 6:45 PM	Karate
	7:00 to 9:00 PM	Latin Dance
Friday:	7:00 to 11:00 PM	UNM Ballroom Dance
Saturday:	9:00 to 10:30 AM	Karate
	3:30 to 5:00 PM	Tango
	8:00 to 11:00 PM	Tango
		(one Saturday per month)
	8:00 to 11:00 PM	UNM Ballroom Dance
		(one Saturday per month)

* * * * *

STRANGE BUT TRUE

Here are the matches for the "Strange But True" quiz on the previous page.

- a. 9.
- b. 14. (It was a ropes course challenge.)
- c. 4.
- d. 1.
- e. 8. (Gardening can be so exciting!)
- f. 12.
- g. 6/7. (10 are from "Up With People" - host daughters from the USA, Canada, Switzerland, & Japan.)
- h. 13.
- i. 11. (Now he's teaching Enid to enjoy flying in a small plane!)
- j. 5.
- k. 3. (Oh, so that's why he's wearing a t-shirt with bugs all over it!)
- l. 10.
- m. 2.



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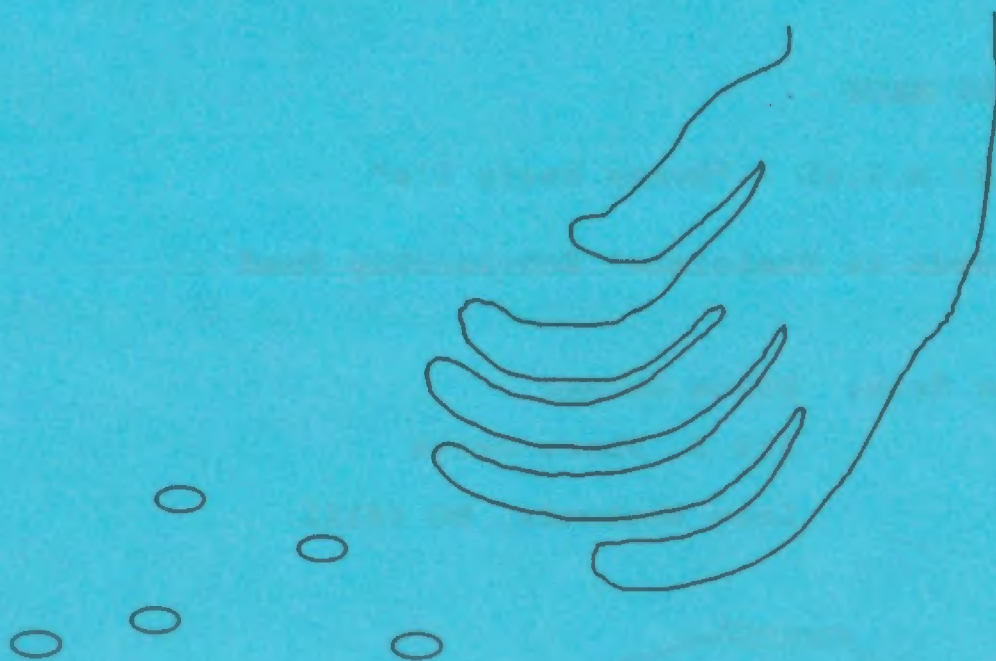
Bring a Square -

Bring a Contra Line -

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SQUARE DANCE TIMING FOR CALLERS: PART VII

by Dick Leger

We are ready to move on to the next four figures. The most important thing in the school, besides actually practicing the calling of each figure, is the knowledge gained by having to write down each basic in the appropriate place in the music before the student can practice calling it. The whole idea is to make sure that all the basics added together for the complete figure take the required 64 steps to execute. Figure number 9 is one that was taken from an actual singing call put out some time ago. As dancers were having a tough time doing this figure, one thing was very apparent. The figure simply had too many steps to execute it in 64 beats! By the time we got to this figure, the callers had been trained to dance one step for every beat of music. Just to have some fun, we put the called side of the record on and told the dancers to make sure they stayed on the music. It ended up in a disaster, as they couldn't get through the figure! The basics involved were easy, and they should have been able to dance it all the way through, but couldn't. The one answer that was now clear to them was that there were too many steps in the figure. We then proceeded to break the basics down one by one and ended up leaving out two "Forward and Backs" plus an allemande left, just to make it work! Figure number nine is the result of our work.

Figure number ten is just another figure to help callers with their discipline in the call "Forward and Back." Another by-product that I point out is that on the "Dive Thru, Pass Thru, and Corner Swing," the call must be given to the lead dancers, even though the swing isn't executed until the people that make the arch have finished. The swing will start on beat three of the next phrase and will end up being a six-count swing. This means that even though the call for the corner swing is given on beats seven and eight, the "archers" don't finish up until beat number two of the next phrase! It sounds complicated, but really isn't when it is broken down.

Figure number eleven is just a continuation, adding more basics so the callers can proceed to put them together. Added are "Slide Thru" and "Trade By." The same thing applies to
(continued next page)

this set-up for the "Swing the Corner." From this set-up, the centers take two steps to "Pass Thru," but the people on the outside take four steps for the "Partner Trade." Even though the centers complete their part in two steps, the swing takes place after the four counts needed for the "Partner Trade." It will be an eight count swing. If we look at it again, the only difference will be that we have eliminated the "Dive Thru."

Figure number twelve again adds more basics -- "Swing Thru," "Boys Run," and "Couples Circulate." We even include a "Wheel and Deal" from a two-faced line for the first time. It becomes apparent to the callers that no matter what the basic being used, all can be and should be timed for the best dancing on phrase. If we plan our choreography out, we find that the "Square Thru" from a static square takes ten counts and the "Swing Thru" takes six. Consequently, we are right back on phrase for the "Boys Run" and "Couples Circulate" which take four and four. We follow that with a "Wheel and Deal" (four), "Dive Thru, Pass Thru" (four), to "Swing the Corner" (six) for the same reason that has already been pointed out. At this point, we add in an "Allemande Left" to a new corner (six) to come back to "Promenade" right on the phrase.

(Figure 9)	5	Heads	_____	R & L	Thru ;
1	_____	5	_____	Slide	Thru ;
1	_____	Square Thru	5	_____	go Five Hands ;
1	_____	5	Then	Split	the outside Two ;
1	To a Line	go Fwd	5	_____	and back ;
1	_____	Star Thru	5	The same girl	Calif. Twirl ;
1	_____	Crnr Swing	5	Once	_____
1	_____	5	_____	_____	Promenade ;
1	_____	5	_____	_____	_____ ;

Figure 10	5	Heads	_____	_____	Go Forward ;
1	_____	and Back	5	_____	Then Promenade Half ;
1	_____	5	_____	_____	Square Thru ;
1	_____	5	_____	With the Outside	Two ;
1	Do Sa Do	_____	5	The same four	Circle Half ;
1	_____	Dive Thru	5	Pass Thru	Corner Swing ;
1	_____	5	_____	_____	Promenade ;
1	_____	5	_____	_____	_____ ;
1	_____	5	_____	_____	_____ ;

(continued next page)

(Figure 11)

	5	Heads	_____	Promenade Half ;
1	_____	_____	_____	_____
	5	_____	_____	Square Thru ;
1	_____	_____	_____	_____
	5	_____	_____	With the Outside Two ;
1	R & L Thru	_____	_____	_____
	5	_____	_____	Slide Thru ;
1	_____	Square Thru	5	_____
	5	_____	_____	Four Hands ;
1	_____	Trade By	5	_____
	5	_____	_____	Corner Swing;
1	_____	_____	_____	_____
	5	_____	_____	Promenade ;
1	_____	_____	_____	_____
	5	_____	_____	_____
1	_____	_____	_____	_____

(Figure 12)

	5	Heads	_____	_____	Square Thru ;
1	_____	_____	_____	_____	_____
	5	_____	_____	_____	With the outside two ;
1	Swing Thru	_____	_____	_____	_____
	5	_____	_____	_____	Boys Run ;
1	_____	Couples Circ.	5	_____	_____
	5	_____	_____	_____	Wheel & Deal ;
1	_____	Dive Thru	5	Pass Thru	Corner Swing ;
	5	_____	_____	_____	_____
1	_____	_____	_____	_____	With a Brand new Crnr;
	5	_____	_____	_____	_____
1	Allemande Left	_____	5	_____	Promenade;
	5	_____	_____	_____	_____
1	_____	_____	_____	_____	_____
	5	_____	_____	_____	_____

Editor's notes: (1) 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, Calif. = California, and Circ. = Circulate.

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LINES ABOUT SQUARES¹

by Dick Pasvolsky

In 1933, the Brundage brothers Al, thirteen, and Bob, about three years younger, were talking with some of their country friends just outside an old converted stage coach stop when they heard some lively music and people laughing and having fun inside the building. So, inquisitive, as boys of their ages are wont to be, they peeked through the window to see what was going on. What they saw was the first square dance that either of the boys had ever seen. They were so excited by the lively music and dancing and intrigued by the calling that they decided that they would try to find out when they could go back to watch that fun activity again. They learned that the dances were held on two Saturdays each month during the summer.

Bedtime for the boys was 9:00, and they knew that their parents, Hal and Gene Brundage, would not allow them to go to the dance building, where liquor was served. So, after they had "gone to bed," they climbed down the chimney just outside their bedroom window (not without an occasional fall), hiked just over a mile to the "hall" and sat on the fence outside the dining room window to watch the dancing and listen to the music of a fiddle and concertina and the calling of local old-timer Andy Golder. The caller did not have the advantage of using a microphone in that early period; electricity was not yet available in that rural district just west of Danbury, Connecticut.

Mom (Gene) and Dad (Hal) Brundage eventually found out about the boys' escapades. But, instead of scolding them, Gene suggested that if they were that interested in square dancing and its music, they should organize an orchestra and get involved in it. Al had been taking trumpet lessons, and Bob was learning to play the drums. Gene had been playing the piano since she was a young girl, performing with her father's orchestra, which played for dances around Waterbury, Connecticut.

Gene sent out an invitation to all the boys in the neighborhood (referred to as the King Street section of
(continued next page)

Danbury) who might be interested in playing in the orchestra to bring their instruments to a meeting to be held at the Brundage farm home. Three boys showed up with banjos, one with a guitar, one with a harmonica, and another with a sax to join Gene, Al, and Bob.

A bit ragged at first, the boys practiced in the Brundage living room until they could play some of the favorite square dance tunes of the period reasonably well. Among the tunes were "Life on the Ocean Waves," "Little Brown Jug," "Darling Nellie Gray," "Red Wing," "Spanish Cavaliero," "Pop Goes the Weasel," and "Hinky Dinky Parlez Vous."

In response to a request by Hal's brother Jack, Connecticut's 4-H leader at the time, the little orchestra became a 4-H Club, the first 4-H music club in the country. They named their group, appropriately, the "King Street Pioneers." They were offered the use of an old poultry house in which to hold their dances and, after spending several days cleaning the place, they set a date for their first dance. The oldest boy in the group did the calling until he moved from the area two years after the Pioneers held that first dance. Al said that the group decided that the trumpet was the instrument least appropriate for a square dance band and so, in 1935, at the age of fifteen, Al became the band's caller.

Gene arranged to have the Pioneers use a one-room schoolhouse for dances one Saturday evening a month. In order to make room for the dancers, the boys had to unscrew the classroom's 29 seats and 29 desks, which they piled in the girls' entrance, then replace them after church on Sunday.

The classroom could accommodate only three squares dancing, but twice that many showed up for the Pioneers' first dance, so the dancers had to take turns squaring up. Al said that he was "a very proud young man that first night." He added, "I jumped on a wooden bench with a megaphone in my hand and squared up the floor to call my first dance. It was:

The two head gents cross over and by your
opposite stand

The two side gents cross over and take her by the hand
Honor your opposite lady;

Honor your partners all

Swing your corner lady, and promenade the hall."²

(continued next page)

The King Street Pioneers became very well-known in the Danbury area and were, soon after that first dance, asked to play in the Grange Hall, the fire house, and for some special events. So, with Gene on the piano, Bob on the drums, and Al on what he called a "Rudy Vallee-type megaphone," the Brundages, with the Pioneers, did their first bit of travelling. Bob also took an occasional turn as the caller. Because many of the halls did not have a piano, Gene bought a small upright piano which, when it was needed, they hauled to dances in the Brundage farm truck. In those early days, their fee for the caller and five musicians was \$10.00. After Al began using a microphone with their newly acquired 25 watt Bell amplifier, the Pioneers were able to accommodate 12-15 squares, and their fees were raised accordingly.

Around 1939, the Pioneers and three or four others of the most popular callers, with their orchestras, were invited to participate in one of the very first square dance festivals held at Storrs University (now the University of Connecticut.) At that festival and others that followed, the Brundages began to meet many of the other popular callers of the time and to exchange ideas and information as to what was going on in the square dance activity.

When Al left for college in 1937, Bob took over the calling completely during the months that Al was away. In 1940, when Bob went off to college, "Dad" Brundage, who earlier had not been at all enthusiastic about the rest of his family going into the square dance business, took over the calling while both boys were away in order to perpetuate the popularity that the Pioneers had earned. When Al and Bob came home for the summer vacation, they resumed taking over most of the calling.

In the early '40s, both Al and Bob had become quite well-known and were considered to be among the top callers in the Northeast. Al felt that he was ready to challenge the best, so he signed up to compete in a square dance callers contest sponsored by the Boston Globe, which offered as first prize a \$25.00 War Bond. Uncle Jack told Al that first place was all but wrapped up by Ralph Page, who had won the contest for the last four or five years in a row and was considered by everybody to be the East's top caller.

(continued next page)

Nevertheless, Al and the Pioneers, with their instruments, piled into two cars and drove four hours to Boston to compete against eight or nine of New England's best callers and their orchestras.

Well aware of the stiff competition, Al came up with a gimmick. He took the metal shaft of the microphone stand and waved it up and down while marching back and forth across the stage as he called. The very popular dance that he called to the tune of "Hinky Dinky Parlez Vous" was about as unlike anything that the very staid and proper Ralph Page would ever have called as any could be. Al, in retrospect, called it a "terrible figure" and, although I don't recommend it for general use for today's dancers, I feel that it is worth printing here because it is one of the two dances most requested by dancers at the old grange hall and barn dances during the 40's and 50's. The other was "Up the Aisle and Separate," danced to the tune "Ta-Ra-Ra Boom Dee Ay."

Couple one you lead to the right
Circle four with all your might
Once around and when you're through
Swing your opposite lady.
Now you push her back and watch her smile
Yank her back and swing her awhile
Push her away and watch her grin
Yank her back and swing her again
Push her away like a jitterbug
Yank her back and give her a hug.
Then leave her along and swing your own
And take her on to the next.

Al said "It was all the things we now teach as wrong but won me the contest."³

Bob Brundage left home for college, returning home to call and work on the Brundage farm until he went into the service in 1942 to serve in WWII. He returned in 1945, after the war, and graduated from the University of Maine in 1948. With a master's degree in hand, he left Connecticut to become a research assistant and instructor for the Agricultural Experimental Station at the University of Massachusetts at Amherst. At U Mass, he met the very popular caller Lawrence Loy, who was also on the university's staff. Bob joined Lawrence as co-chairman of the annual Country Dance Festival,
(continued next page)

which had been held on a large field on the university campus, under Loy's direction, since the middle '40s. With an average attendance of about 5,000 dancers, that festival was probably the largest square dance even in New England during the late '40s and early '50s.

Each summer for ten years, five or six of New England's top callers were invited to call at that festival, at first with their orchestras and later with records. After Lawrence Loy died in 1955, Bob organized and emceed a memorial festival in Lawrence's honor. He invited ten callers, mostly New England callers selected from among those who had called in the previous festivals. The best known non-New England caller to be invited was Ed Gilmore of Yucaipa, CA, who was considered by many to be the most popular caller in the country at that time. (I was privileged to be invited to call at the festival in 1953 and for the memorial festival. I was told at the time that the dancers at that festival numbered well over 5,000, the largest group of dancers that I have ever called for.)

Bob's latest move is a very important one for the members of the Lloyd Shaw Foundation and, indeed, for the whole square dance community. He is now living in Albuquerque, where he is spending many hours a week as a volunteer sorting, cataloging, and shelving records, books, and other materials at the Foundation's Archives.

In the next issue of the American Dance Circle, more about the Brundages, their early music, and the major role they played in helping dancers and callers make the transition from the Henry Ford, later Ed Durlacher, dances popular in the East and much of the rest of the country to Western Club dancing.

¹Much of the material in this article is taken from a talk on the history of square dancing that Al Brundage presented at CALLERLAB; Pittsburg, PA, 1955.

²This dance is entitled "Life on the Ocean Waves." It was one of the most popular dances of the thirties and forties and was the first dance that we did in my first college square dance class in 1947. It was later recorded on the Folkraft label by Bob Brundage.

³If any of you do use that dance, please caution the dancers not to get too wild with the swing. I would recommend strongly using a substitute for the word "yank" (pull?), and I would not call "pull her back to swing again" more than once.

CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

It was with interest that I read John Forbes' book review in the June, 1997, issue of this publication. That review concerned "muscular bonding" and the premise that communal rhythmic repetition of various actions serves to firmly bond a select community together. This occurs whatever the participants choose to do, and they then become an "intentional self-selecting community."

This premise is further explored in *Contra Dance Choreography - A Reflection of Social Change* by Mary McNab Dart¹. In it the author explores the way the choreography of the contra dance has been changing, particularly over the previous twenty years.

The main thrust of the book is the change from "community dance" to "dance community." The community dance originally was a neighborhood event with dancing as only one part of the program and was primarily a get-together for social purposes. The participants might also relate to each other through church, work, or grange; the dance was only one of the many threads that bound them together. Over the years, the emphasis and the attendees changed until the primary emphasis is now on dance with little social interaction. This has resulted in an "intentional self-selecting community" of contra dancers. The dance provides the major reason for the relationships amongst the group.

The book traces, in a limited way, the decline of contra-dancing early in this century and the 1950's revival which corresponded closely with the revival of interest in folk music. The study on which the book is based was centered in the Boston and New England areas, with some input from the Philadelphia and Washington, DC areas, and only a few from the South and Midwest. Accordingly, the study concentrates on the style of contra dancing as practiced in those areas and which has become known as the "New England" style.

The New England dance community favors live music, aerobic dancing, relaxed dress codes, and an almost uniform preference for "equal" dances. This last means that most dances are in the improper duple formation with very few dances in the proper duple and triple minor formations still
(continued next page)

being done. The improper duple allows everyone a chance to interact throughout the dance; the participation in the dance is nearly equal for all dancers, whether men or women, actives or inactives. The Beckett formation is seeing increasing use because of its equality. The proper and triple formations are "unequal" in that the actives must do something before there is interaction with the inactives or the inactives get to dance. Chapter VI details the many changes in contra dance choreography.

Chapter VII discusses the changes in population demographics in recent years and the effect on the dance and dance community. Changes have resulted in a large number of participants from the "high tech" industries and an increasing perception of the dance as a sport and a form of exercise. The dances have become faster in tempo, more vigorous and more complex, at least partly due to the "high tech" influences resulting in an ongoing demand for new and more challenging material. Social interaction has become a minor part of the dance, sometimes limited to what can transpire as the dancers progress along the lines. The dance has become a substitute for talk; dancers can go to a dance without a pairs commitment or the need to sustain a relationship beyond the dancing. Other factors such as the "center-set" syndrome and elitism by experienced dancers are explored.

All in all, the book covers the New England style of dancing quite thoroughly and should be of interest to dance leaders. My main concern is that McNab concentrates on the one style and seemingly fails to recognize there are other facets of contra dancing. Even the explanation of some movements (e.g., Turn Contra Corners) is based on the duple formation without consideration that the movement may have originated in triple minor formations or can be danced other than as described.

In fairness, the book was not intended to be a complete history of contra dancing in all aspects and ramifications. It is based on her experiences as a contra dancer and her communications with dance leaders specializing in the New England style. It covers contra dancing as she knows it.

The change to "dance community" echoes the premise in the book reviewed by John Forbes. It is an interesting concept being increasingly recognized and supported by observation.

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Even modern square dancers and round dancers can be said to have become "intentional self-selecting communities".

Here is a dance that embodies some of the considerations mentioned in the book. It is in the increasingly popular Beckett formation, it is an "equal" dance in that all participants are continuously in motion (except when neutral at the ends), and it has interaction with both one's partner and one's corner/neighbor/one below.

CABIN FEVER

Formation: Beckett; couple facing couple

Choreographer: Glen Nickerson

Music: Caribbean, Hi Hat, or Julianne Johnson/Grub Springs,
LS E-51-A.

music beats movement

- | | | |
|-----------|------------|--|
| A1 | (8) | All Forward and Back |
| | (8) | With own partner - Swing |
| A2 | (8) | Across the set Half Promenade |
| | (8) | Right and Left Thru |
| B1 | (8) | Same four Two Ladies Chain |
| | (8) | All Forward and Back |
| B2 | (8) | With the Corner Swing |
| | (8) | Across the set Reverse Flutter Wheel. |

Tony Parkes developed a dance he called Spring Fever; when calling it one night, it became apparent to me that using the same sequence of moves, his dance could have started in Beckett formation with his B1 section and ended with his A2 section. With that idea in mind, this dance resulted. The spring of 1997 was quite rainy in our area, so the dance was called Cabin Fever.

¹Mary McNab Dart, *Contra Dance Choreography - A Reflection of Social Change*. New York: Garland Publishing, Inc., 1995, ISBN 0-8153-1984-3.

AN INVITATION TO ALL FOUNDATION MEMBERS

by Don and Sylvia Coffey

In its recent annual meeting, the LSF Board of Directors voted to expand the Cumberland Camp with greater use of live music and introduction of a youth program in 1998. When we were invited to be directors of that camp, we indicated we would like to incorporate as much member involvement as possible into the process of planning and conducting the camp. This is consistent with the results of the recent member survey, which indicated a strong consensus in favor of live music, youth programming, and more active participation by LSF members.

We expect implementation of the Board's mandates to be an evolutionary process that will build around the existing excellent program, with a highest priority on quality in every feature of the camp. To translate this intent into action, we ask for your input in two ways.

1) Ideas. The first involves ideas on programming for next summer's Cumberland Camp. The survey itself brought in a number of ideas, and more may be gleaned from Marie Armstrong's survey of those who attended this summer's camp. We now invite all LSF members to send us your suggestions on anything whatsoever that you feel would be good for the Cumberland Camp, and make it attractive to old regulars as well as new dancers and families. Please be specific and as brief as possible. We plan to incorporate members' ideas into the camp's design as fully as it is practicable to do so, because meaningful input is an important benefit of being a member.

2) Involvement. The second involves personal participation. If you would like to serve on an ad hoc planning committee for the 1998 Cumberland Camp, please send us a letter so indicating (address, phone, email if you have it) along with your ideas for the camp. Some who have already consented to serve on this committee include Glen Nickerson, Jeff and Frances Lindsey and sons, Mike Rulison, Don and Rhonda Cardwell, and Chris Bischoff. We hope to have up to as many as 30 or so people ultimately helping to sort through
(continued next page)

and consider all the ideas, and reviewing/advising on the final program, event management, and business arrangements for the camp. Some will likely have duties at the camp. If we get swamped with offers, we will sign up the first 30 we hear from.

Considering the large job to be done, if you want to be heard and effective, we need to hear from you within the month following your receipt of the American Dance Circle. Our address is: PO Box 1367, Frankfort, KY 40602.

We will use all possible means (mail/phone/email) to achieve the fullest possible measure of communication within the committee. This ad hoc committee will last as long as needed to complete its planning, advisory, consensus building and implementing functions, possibly up to the last few weeks before the camp. Your ideas, support, and plans to attend the 1998 camp, with your friends and families, will be sincerely appreciated.

* * * * *

STIR THE BUCKET

Donna Bauer has a new job teaching a combined fourth and fifth grade class in a year-round school in Albuquerque. Fortunately, she will have July off so that she can still attend RMDR!

The Foundation has a new Web page thanks to the efforts of Lew Cocke. The address is

<http://www.flinthills.com/~lsf>

Lew hopes that you will browse it and will be pleased to receive feedback in regard to it.

Because of a family reunion, Jeannette and Dick Singer missed RMDR this year. Eight of their group took a four-day trip down the Erie Canal; what a treat! We'll hope they can join us at RMDR next year.

Bill and Margaret Fuller have been at it again with their innovative vacations. This time it was three weeks on a freighter seeing and delivering all kinds of products to the Marquesan Islanders and a week in Papeete and Tahiti. Margaret keeps telling us that this is the last of their adventures, and then we hear about a new one!

(continued next page)

We were delighted to see Bill and Margaret along with many other old friends at the Cumberland Dance Camp so ably directed by Marie Armstrong. Others that we haven't seen for a while, like Anne and Adolph Weinstock, Thad and Marilyn Jackson . . . too many to mention here . . . along with friends new to our group made it a week to long remember.

Memorial services were held on July 20 for Marianne Alkire, a valued member of our dance community. Condolences can be sent to husband, Bill, at 5214 Clear Creek Valley, Wooster, OH 44691.

* * * * *

TWO SILVER BOOTS AWARDED

by Enid Cocke

A beautiful silver boot bolo or pin is the Foundation's way of saying thank you to those who have made important contributions over the years. It is made by an artisan in New Mexico and designed after the pin that Lloyd Shaw awarded his exhibition dancers at the conclusion of their careers on the Cheyenne Mountain Dance Team.

This year's recipients have both served the Foundation for two decades. They have been absolutely steadfast, quietly and very competently lending a hand whenever it was needed. Both have had demanding professional lives but have given generously of their time and talent to the Foundation.

In July at the Rocky Mountain Dance Roundup, Frank Plaut was honored for his years of service as the Foundation's attorney. Frank originally came forward and offered his services, and from that time on he was always there for the Foundation. He has served as a member of the Executive Committee and has often hosted the committee in his home. When the possibility of buying the dance center in Albuquerque came up, Frank flew down for the day to look it over. As important as his legal skills are (and this is a past-president of the Colorado Bar Association), Frank's most important contribution may be his ability to guide us through difficult situations, both personal as well as legal, and to help us see the bigger picture. The Foundation thanks Frank for the gift of his

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perceptiveness, his generosity, and his delicious sense of humor!

At the Cumberland Camp in August a silver boot was awarded to Ed Butenhof, the treasurer of the LSF for almost 20 years. The resources of the Foundation were minimal when Ed became treasurer, but the situation has changed considerably since then. Ed can nonetheless account for every penny. His monthly treasurer's reports come without fail. If there is a question about an expenditure, Ed's meticulous records produce a prompt answer. Ed has been a valuable leader in the Foundation in other ways as well. He has often been on staff at

LSF dance weeks, he is the author of the LSF publication Dance Parties for Beginners, and he been the director for a number of years of the eastern dance week. The Foundation has been very fortunate to have the benefit of Ed's talents as a leader, choreographer, financial expert, and friend.

*** * * * ***

DEANE SERENA

by Enid Cocke

We were saddened to hear of the death in July of Deane Serena of Colorado Springs. Deane and his wife Helen became involved in square dancing 48 years ago in Pueblo, Colorado, and they have been active in square and round dancing ever since. They formed several square and round dance clubs in Pueblo and Colorado Springs and were the first presidents of the Colorado State Association.

Deane and Helen attended the Lloyd Shaw Fellowship during the 60s and 70s. He served as vice president and board member of the Foundation. If you see the film about the Foundation, "A Visible Anthem," you will see Deane during the sequence where the narrator says that the western U.S. brought something unique to square dancing, the caller. Deane was a fine representative of the art. He was also a fine dancer and teacher and a gracious gentleman as well.

When the Southeast Square Dance Council of Colorado formed a Hall of Fame, their first inductees were Lloyd and
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Dorothy Shaw; the second honorees were Deane and Helen. They won the love and appreciation of their local dancers. In April, 1997, their dancers staged a special 59th wedding anniversary celebration for Deane and Helen. It is wonderful that the dancers were able to express their gratitude before Deane slipped away. He gave many years of dancing joy to many people.

*** * * * ***

JEAN SIFFIN

by Diane Ortner

We were recently informed of the death of our friend, Jean Siffin, on June 12, 1997, in Solon, Ohio. I first met Jean at a workshop at Bowling Green State University in Ohio, and I remember that she had no intention of actually getting up in front of the group and calling a dance! When she did so, she trembled so that she could hardly hold her notes. She became an accomplished leader in her area and was always among the most elegantly attired dancers in the room. An article in the Cleveland Plain Dealer states, "She described herself as a "dancing fool" after taking her first square dance step at age 58 . . . Within six years, she was the first woman president of the Cleveland Area Callers Association . . . " We will miss her.

*** * * * ***

Editor's Note: I hope you won't fret too much over the type face and odd spacing in this issue of the ADC. The copy was all ready to print when I discovered that my printer had developed a flaw that I couldn't correct. A trip to the computer store on August 12 resulted in a new printer, but the old fonts printed differently with the new printer. For this time only, I had to use the font that would allow the pages to come out as closely as possible to the way that they had been laid out. Things should be back to normal in the December issue.

LETTER TO THE EDITOR

Dick Leger certainly is right that today's caller schools teach much more **WHAT** to call than **HOW** to call, especially regarding timing. Now square dance timing is a quite complex matter. Contra dance timing is much more straightforward; therefore you can do a good deal of learning and practicing on your own.

I had written something about that matter 10+ years ago, of which you find an excerpt included. If you think it useful, please print it in the American Dance Circle. . . .

**Heiner Fischle
Meierwiesen 34
30657 Hannover, Germany**

Excerpt from the book, A Guide to Contra Dancing:

Everyone can learn to prompt contra dances. . . . You, the caller, are responsible for three aspects: To choose the dance, to select the music and to call on the phrase. . . . Play any record you think suitable for contra dancing. Now stand erect and count the beats of each phrase in a loud or soft voice, but not in silence: "One-two-three-four, five-six-seven-eight; one-two-three. . ." from the beginning to the very end. Repeat this procedure until the musical phrase becomes second nature to you. . . . If you feel confident, try calling a basic: "One-two-three-four, five and ladies chain; . . ." After you have called one basic a dozen times to your satisfaction, try any other basic. Eventually let the numbers become inaudible, but continue to enunciate the dance calls loudly and clearly. The calls must be completed precisely on the 8th beat of the phrase, so that the dancers could begin the movement on beat number one of the next phrase. This synchronization of the music, the call, and the motion brings about the beauty of the contra dance.

In order to obtain practice in the basic skills of calling contras, you need no dancers to watch; you need just the music. . . . Contra calling can be learned and practiced step by step.

YES/NO RESPONSES FROM THE SURVEY

Number of respondents: 146.

Number Distributed: 449.

Percent return: .33.

Responses received from 30 states.

Responses received from 4 other countries.

Average age of respondents - 65.

	Yes	No	* N/A	%Y	%N
#3:Dance Leader?	77	68	1	.53	.47
#4:Dance with comm. grp?	97	44	5	.66	.30
Under age 18 in grp?	53	40	4	.55	.41
#5:Have chldrn under 18?	19	124	2	.13	.86
Do they dance?	13	6	2	.62	.29
#6.Do you like to dance:					
a. trad squares	131	9	6	.90	.06
b. mod westrn squares	92	44	10	.63	.30
belong to club?	35	50	7	.38	.54
c. col./trad kontras?	124	13	9	.85	.09
d. modern kontras?	125	9	12	.86	.06
e. Eng. cntry. dances?	92	35	19	.63	.24
f. App. running sets?	59	57	30	.40	.39
g. waltz/rnd dance?	128	10	8	.88	.07
h. rapper/morris/rit.?	21	91	34	.14	.62
i. clogging	20	103	23	.14	.71
j. Scottish?	66	52	28	.45	.36
k. Irish set dances?	38	71	37	.26	.49
l. International?	88	37	21	.60	.25
#7:Should the LSF foster and promote:					
a. trad squares	107			.73	
b. mod westrn squares	70			.48	
c. col./trad kontras?	112			.77	
d. modern kontras?	98			.67	
e. Eng. cntry dances?	79			.54	
f. App. running sets?	87			.60	
g. waltz/rnd dance?	102			.70	
h. rapper/morris/rit.?	40			.27	
i. clogging	55			.38	
j. Scottish?	61			.42	
k. Irish set dances?	50			.34	
l. International?	66			.45	

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	Yes	No	*N/A	%Y	%N
#8. Best dances fun & easy?	92	41	13	.63	.28
#9. Else don't survive?	84	50	12	.58	.34
#10. Continuous recruitmnt?	138	2	6	.95	.01
#11. Start young/love dance?	71	51	24	.49	.35
#12. Music imp. as dance?	135	4	7	.92	.03
#13. LSF fostr musicianshp?	112	12	22	.77	.08
#14. Events/some liv music?	112	12	22	.77	.08
#15. LSF need new members?	128		18	.88	.00
#16. Fam. with comm. off.?	51	76	19	.35	.52
#17. Sat. w offer. to mbrs?	82	26	38	.56	.18
#18. Sat. w mbr off. to LSF?	22	68	56	.15	.47
#19. Have attended RMDR?	74	69	3	.51	.47
#20. Have attended Cumb.?	34	108	4	.23	.74
#21. Have attended LTI?	28	114	3	.19	.79
#22. Satisfied with pub.?	67	38	41	.46	.26
#25. Want children's pgm?	90	9	47	.62	.06
#26. Bring to childrn's pgm?	49	48	49	.34	.33
#27. Sat. with event music?	68	12	66	.47	.08
#28. Accustomed to liv mus.?	71	46	29	.49	.32
#30. Familiar with products?	64	42	40	.44	.29
#31. Familiar with kits?	58	74	14	.40	.51
#32. Non-LSF mat. at camps?	107	6	33	.73	.04
#33. Have used Archives?	21	112	13	.14	.77
#34. What services should it offer?					
a. Ref/research help	96	1	49	.66	.01
b. Online access	63	5	78	.43	.03
c. E-mail access	73	3	70	.50	.02
d. Index of dances	88	1	57	.60	.01
e. Voice mail access	35	13	98	.24	.09
f. Publish bib.	56	7	83	.38	.05
#35. Would give to endow.?	65	25	56	.45	.17
#40. Familiar with gov.?	49	71	26	.34	.49
#41. Familiar with by-laws?	28	92	26	.19	.63
#42. Fam. with comm actblty?	27	93	26	.18	.64
#43. Familiar with finances?	31	90	25	.21	.62
#44. Qualifies as ntl. org?	110	14	22	.75	.10
#45. Someth. unique to ofr?	99	5	42	.68	.03
#46. Purposes bng achieved?	37	34	75	.25	.23

*N/A = No Answer or
Yes & No

%Y = Percentage of Yes Answers
%N = Percentage of No Answers

SURVEY SNIPPETS

by Diane Ortner

"Don't you just hate it when people get defensive?" I've always had a sneaking suspicion that people who utter that phrase do so because they have a sneaking suspicion that the elegantly phrased (but devastating) criticism that they have delivered just might not stand up to a fact-based response. However, this article is not about defensiveness. It is about the fact that sometimes criticisms are really questions in disguise and if one member expresses such a question, surely there are others that have wondered the same thing, too.

First I would like to thank the 146 people who took the time to fill out some or all of the survey. That is a fantastic 33% return, and the leadership takes it as evidence that there really are people out there who want to believe in the future of the Foundation.

One respondent noted that our advertising looks hokey and desperate. Well, ok, I never claimed to be artistic. And those little computer graphics seemed better than just words, words, words. After all, what is the old cliché about a picture being worth a (fill in the number) words? I'd be delighted to have one of our artistic members help me out on this; I know you're out there! But desperate? Come now, don't you think you're overstating your case a little bit?

Another respondent noted that Dorothy Shaw and Mary Jo Bradford pioneered university workshops to teach the Lloyd Shaw educational kits. Since we have not had such a workshop for several years, this member assumed that none of the current leaders was competent to lead one. Mrs. Shaw and Mrs. Bradford were certainly instrumental in the leadership of elementary workshops in universities; attending such a workshop was one of my first experiences with the Foundation. Since then many successful university-credit workshops have been held with leaders such as Don Armstrong, John Bradford, Cal Campbell, Enid Cocke, Bill Litchman, and Carole Howard.

Then the workshop committees, consisting primarily of George and Onie Senyk and Diane Ortner began to run into a stone wall. Despite extensive effort, they found that in order to have a workshop through a university, many departments
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insisted that their own instructors (not trained in the Lloyd Shaw kits or curriculum) be allowed to earn some summer pay by staffing the workshop.

Then tuition rates began to soar. After offering a workshop in which university credit could be earned through Baker University in Baldwin, Kansas, the instructors found only one student who was interested in paying the extra \$100 or so and writing the term paper required to earn one hour of credit.

Finally, the workshop leaders began to hear that most school districts were offering teachers in-service training to earn credit toward promotion and pay raises. Teachers preferred this method which often did not involve using their summers to go to school, having to pay university fees, or traveling away from home and family.

At that time, it was decided that the Foundation would try to emulate Pappy Shaw's method of having a central location, in Colorado, to which prospective leaders could travel, and the Leadership Training Institute was born. Now, if an attendee's school district offers in-service credit, the workshop leaders can be sure that the requirements of the school district will be met so that in-service credit can be granted.

LSF dance weeks are "geriatric." W-e-e-l-l, m-a-y-b-e, but have you noticed how much you can learn from these wonderful dancers in regard to dancing skill and style, and how we get right out on the floor for almost every type of dance that is offered, except maybe late in the afternoon when it is nap time. (I say "we" because since my hair started turning grey, I guess I qualify.)

Seriously, there are several factors that enter into this perception. First, it is often the older dancers who have the leisure and wherewithal to get away from home for a solid week of dancing. One of the reasons we keep our tuition so ridiculously low is so that more young people and families can afford to come, but they still find it difficult to break away from children's activities (Oh, shoot, our soccer tournament is that week!) or family obligations (Now, we have two weeks of vacation and one of them has to be spent with your parents and the other . . .")

Another factor is that it seems to be a real tendency for younger people to expect to see "name" callers and bands at
(continued next page)

the camps they attend. We haven't done that in the past for several reasons: first and foremost, because we have fine callers who are members of the Foundation and donate their leadership skills because they believe in our philosophy; why would we look further? One of our long-time attendees told me the other day "So and so always tells us that none of the callers are paid, but we never believe it." Believe it! Another reason we don't hire "name" callers and bands is that if we did so we would not be able to keep our tuition so low.

Given our realization that we have been enjoying the benefits of wonderful leaders and low tuition for too long, too well, and have not done a good job of reaching out to pass our love of dance variety on to the next generation, these policies may change at one or both of our camps in the next few years. If you'd like to take advantage of our low tuition while it is still around, come and bring a group of your young friends; pretty soon our camps won't be so geriatric anymore! And won't you be glad, 20 years from now, that there is a camp where old and young can dance and learn from each other!

One respondent mentioned that we need a "caller" forum, even if it conflicts with our philosophy. Please, get us started! The editors of the ADC would be delighted to get letters so that dialogue between callers can take place in our pages. Please never assume that your expressions of concern will not be welcomed and addressed to the best of our ability.

One last area that we would like to talk about is publicity. Several respondents saw only the Foundation advertisements in the ADC and felt that we were not reaching non-members. We certainly agree that we do not seem to be reaching non-members adequately, and we hope to build on the publicity outside the ADC that is carried out during the year. Some of your suggestions for other avenues of publicity will surely enter into our thinking during the coming year. The following non-ADC publicity was undertaken during 1996/97:

National Square Dance Convention:

Cumberland

Lloyd Shaw Foundation

(continued next page)

Flyers:

**Cumberland - distributed to members and through the
CONTRALAB Quarterly**

**The February mailing included flyers for Cumberland, RMDR,
and the LTI. It went to both members & about 1300
non-members, and multiple copies were distributed to
Board Members & persons who wrote requesting them
Camp advertising through T. Auxier**

Magazine/Newsletter advertising:

**Cumberland -- CDSS News, American SquareDance,
Florida Newsletter**

Kits -- JOHPERD

**LTI/RMDR -- National Folk Organization
Newsletter**

LTI/RMDR -- CDSS News

LTI/RMDR -- CONTRALAB Quarterly

**LTI/RMDR/Cumberland & LSF -- American
SquareDance**

Event Listings:

Cumberland/RMDR -- CDSS News list of events

**Folk Things 1998 Directory - Cumberland,
RMDR, LSF, Archives, ADC**

**National Square Dance Directory -- event,
organization and publications listings**

The Dance Gypsy

Sing Out

**Look for more "Survey Snippets" in upcoming issues of the
American Dance Circle.**

COPIES AVAILABLE TO YOU . . .

1. The By-Laws of the Lloyd Shaw Foundation

2. Summarized Survey Report

**Copies are available to you for the price of postage, xeroxing,
and an envelope. Send your payment and request to Diane
Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.
Please send \$1.50 for the by-laws and/or \$3.25 for the
summarized survey report, and be sure to specify which
report(s) you wish to receive.**

1997/98 EVENTS OF NOTE

- Central Iowa Traditional Dance and Music Festival,**
September 12-14, 1997, Ames, IA Elks Club. Ron Buchanan, Kathleen Kerr, Annie Grieshop, Dave Losure, Marcia Minear. Squares, contras, swing, folk dance, workshops in Scottish Country Dance, old-time fiddling, a cappella singing, and folk dances for young people. Call (515) 292-0117; email: onion6@aol.com.
- Miami Valley Folk Dancers, 45th Anniversary International Folk Dance Workshop, with Wim Bekooy of the Netherlands, November 8 & 9, 1997, in Dayton, OH. Contact Nancy Hyll: (937) 252-3514 or leslie.hyll@trw.com.**
- 22nd Annual Contra Dance Holiday, Yorktowne Hotel, York, PA, November 27-30, 1997. Don Armstrong, Dick Leger, Bill Johnston. Contact Bill Johnston, Box 138, Skippack, PA 19474 (610) 584-4220; Fax (610) 584-6456.**
- Presidents Day Contra Weekend at Oglebay, Wheeling, WV, February 13-16, 1998. Don Armstrong, Jim Wilbur, Bob Tomlinson; contras, squares, folk. Contact Bob Tomlinson, PO Box 302, Colerain, OH 43916.**
- 47th National Square Dance Convention, Charlotte, NC, June 24-27, 1998. Advance Registration, PO Box 562814, Charlotte, NC 28256-2814.**
- LSF Rocky Mountain Dance Roundup, July, 1998. Contact Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151; phone: (816) 587-4337; Email: deortner@aol.com.**
- LSF Leadership Training Institute, July, 1998. Contact Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503; phone: (913) 539-6306. Email: ecocke@ksu.edu.**
- 13th Annual San Diego Contra Weekend, San Diego, CA, July 10-12, 1998. Contra, quadrilles, English, folk & round dancing. Glen & Flo Nickerson, Paul & Mary Moore. Write or call Paul & Mary Moore, PO Box 897, Running Springs, CA 92382. (909) 867-5366.**
- LSF Cumberland Dance Camp, Kentucky Leadership Center near Somerset, KY. August 2-8, 1998. Contact Don Coffey, PO Box 1367, Frankfort, KY 40602-1367.**

FOUNDATION INFORMATION

- Don Armstrong, PO Box 99, Macks Creek, MO 65786 (Director of Recordings Division) ☎(573) 363-5241; fax (573) 363-5386.
- T. Auxier, 7900 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.
- Donna Bauer, 909 Tijeras, NW, #201, Albuquerque, NM 87102 (Board of Directors) ☎(505) 842-0046; Email: dfbauer@aol.com.
- Hank Caruso, 7245 Grant Blvd., Middleburg Heights, OH 44130 (Board of Directors) ☎(216) 243-1207.
- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503 (President; Executive Committee; Board of Directors; Co-editor of American Dance Circle) ☎(913) 539-6306; Email: ecocke@ksu.edu.
- Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367 (Secretary; Executive Committee).
- Chris Conboy, 2926 Keystone Circle, Colorado Springs, CO 80918-1734 (Board of Directors) ☎(719) 598-3282.
- 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) ☎(312) 685-8407.
- 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, 622 Mt. Evans Road, Golden, CO 80401.
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