

Welcome!

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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.

THE AMERICAN DANCE CIRCLE



A QUARTERLY PUBLICATION OF THE
LLOYD SHAW FOUNDATION

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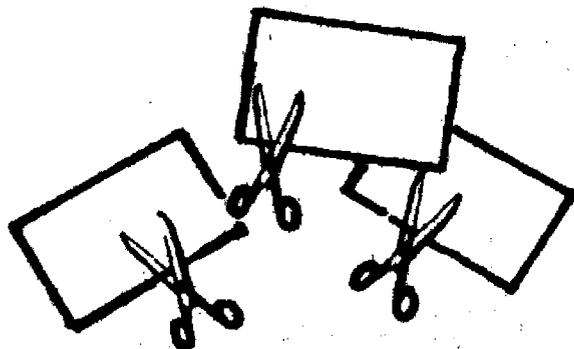
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1536 Conneaut
Bowling Green, Ohio 43402

OUR WISE AND LOVING MRS. SHAW.....

When a new year brings a new decade we seem to stand on a higher divide between what has been and what is to be. No member of the LSF can look back without thinking of Dorothy Shaw and her wise and loving leadership, and although the lack of her active presence is a fact of the future, her spirit and influence are very much with us.

The past year has been one of transition as the limits of her activity have narrowed about her. Early in the spring the family reluctantly made the very difficult decision not to hold the August Fellowship in Colorado Springs in the conviction this was the only kind and proper action for her sake. Because she has often said, "This is my home; this is where I belong," and none of us like to think of her any place other than at the top of the little hill in Broadmoor Park, we now have a woman who lives with her and cares for her. Greg McIntosh, who lives only a few blocks away, keeps the yard tidy, shovels snow, checks on Coombe Corrie, and does any number of useful things. She continues to grow more frail physically, but her eyes still sparkle with delight when she sees the blue flash of a jay outside the window, or when friends drop by. While she may not be able to remember you, how she loves to welcome you whether or not she can fit a name to the face.

La Semilla stands empty a great deal of the time. This winter a small local group has been dancing there a couple of times a month, and a girl scout troop under the leadership of an old Cheyenner has been meeting in the hall each week. Watching the girls in their games outside has been an unexpected pleasure for Dorothy.

The passage of time was underscored in October when the pine in the center of the circle had to be felled. Old age and the pine beetle finally won their battle with the great tree. A bird bath now sits on the spot, and, come spring, it will be wreathed by the bright colors of the tulips and daffodils which Greg planted where the bench used to be.

When someone, whose world has principally been the life of the mind, reaches the place where the eyes can no longer make out the words on the page and the fingers can no longer hold the pen, the days are brightened greatly by the tangible warmth of love and remembrance when friends come to visit. So as long as Dorothy is in her house at the top of the little hill, do drop by when you can to share a bit of remembering and love.

Cor meum,
Doli Obee

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SUMMER WORKSHOPS - 1980

ST. CLAIR COLLEGE - June 23-27, 1980

Thames Campus, 1001 Grand Avenue West, Chatham,
Ontario, Canada N7M 5W4

DANCE FOR THE EXCEPTIONAL: Director: Carole Howard

ELEMENTARY DANCE: Director: Enid Cocke

SECONDARY/RECREATIONAL DANCE: Director: W. M. Litchman

BOWLING GREEN STATE UNIVERSITY - July 7-11, 1980

Contact: Diane Burton, 1536 Conneaut, Bowling
Green, Ohio 43402

SECONDARY/RECREATIONAL DANCE

UNIVERSITY OF WISCONSIN - August 10-14, 1980

Contact Shirley White, Kols Sports Center,
Oshkosh, Wisconsin 54901

ELEMENTARY DANCE

SECONDARY/RECREATIONAL DANCE: Director: Don Armstrong

ADVANCED TECHNIQUES: Director: Calvin Campbell

CENTRAL MICHIGAN UNIVERSITY - August 17-22, 1980

Contact: Carole Howard, Physical Education Dept.
Mt. Pleasant, Michigan 48858

ELEMENTARY DANCE

SECONDARY/RECREATIONAL DANCE

ADVANCED TECHNIQUES

WANTED!
MISSING PERSONS

It has been brought to the attention of the editor that some members of the LSF have not received the last copy of the Dance Circle so their names must not be on our mailing list. If you know of anyone who is in this sad category please send their names in immediately and we will be sure to include them on our updated list.

THE ONE NIGHT STAND KIT.....

The One Night Stand Kit is beginning to take shape. At present, directions for approximately 73 dances have been collected for the 25 records to be included in the kit. The dances are designed to be suitable for use with persons who have had little or no exposure to the American folk dance. The most difficult square dance figures included in any of the dances are Ladies Chain, Right and Left Through, and Grand Square. Many of the contra included require little or no emphasis on "actives", "inactives", and "crossovers." Also included will be trios, solos, and other dances that do not require paired couples. The directions include around 8 solo dances, 11 contra dances, 30 mixers, 23 square dances, and 10 round dances. It is expected that more dances will be added as members who are experienced in presenting One Night Stand material contribute new variations!

The kit should be ready for sale shortly after the new year; the anticipated price is \$65.00. A mini-kit containing the dance directions and the records that will turn your Secondary/ Recreational kit into a dual purpose Secondary/ One Night Stand Kit will also be available at a very reasonable price. Plan now to order your kit from the Recordings Division, The Millhouse, Box 214 RD #1, Roxbury, NY, 12474.

DANCE, EDUCATION, AND THE LAW..... by Diane Burton

More and more in America today, the law is dictating the curriculum of the public schools. Title IX insists upon equal opportunities for both sexes, federal judges press the implementation of desegregation, powerful political and financial sources vow to remake public education, and state legislatures mandate competency based education testing hurdles that students must pass to get a high school diploma. Finally, the taxpayer revolt has led to passage of Proposition 13 type referenda which have often drastically affected school curricula.

What effect does this sort of legislation have? First, competency testing and lessened revenues for the implementation of school programs has led to a great deal of emphasis on accountability in the schools. Taxpayers insist that the schools be able to prove that students are learning what they say they are teaching. Second, decreased money for programs has led to an emphasis on the teaching of basic skills in order to ensure that all students will pass the tests which presumably show that they are capable of useful life in our society.

These two thrusts mean that if Dance is to survive in the schools it must (1) be able to state its outcomes in terms of the behaviors that students learn from it and be able to measure those behaviors; and (2) identify the behaviors it teaches that are necessary for competent, successful adult life. Many have pondered and despaired at an emphasis that appears to deny the importance of engaging in school activities that do not have results that are immediate and visible. How can we measure the aesthetic experience, the joy, that dance provides?

Nevertheless, practical minded dance educators and dance enthusiasts must react to the reality of the situation and identify the justifications for dance as a basic educational experience, or they may find it dropped from the curriculum as a "frill" that does not contribute to basic student competency. When they do, they may be pleasantly surprised to discover how well dance relates to the various legal concerns that are guiding education today. Listed below is one behavioral objective for each of the three educational domains (cognitive, affective,

and psychomotor) that related to dance and to the law. Perhaps these will encourage you to get started in this increasingly important mental exercise.

1. While performing a mixer, contra, or square dance, the student will cooperate with other members of the group to perform the dance in time to the music and will show no hesitation in acceptance of new partners. (An affective goal related to Title IX and desegregation laws.)

2. While performing a dance, the student will react smoothly and accurately to auditory cues as evidenced by accurate timing to the musical cue or immediate performance of the caller's command. (A psychomotor goal teaching a basic skill related to survival on the freeway in adult life.)

3. The student will be able to analyze a dance performance, identify the number of steps necessary to perform each movement, and combine movements to form a new 64 beat pattern. (A cognitive goal stimulating skills of analysis and exercising basic mathematical competencies.)

KEEP A DREAM IN THE MAKING

Keep some little dream in the making
If youth you would like to hold.
Old Father Time is defeated by dreams-
A dreamer never grows old.
For dreams have a way of quickening
The heart, and the years pass you by.
You can always tell the man with a dream
By the ageless gleam in his eye.
So keep a small dream in the making,
It needn't be big or bold -
Just some little dream to beckon you on
And you'll never, no never, grow old

Helen Lowrie Marshall in St. Louis Pepper
Box - Contributed by your Editor.....

MEMBERSHIP DUES FOR 1980 ARE DUE JANUARY 1, 1980...

Please send renewals to Diane Burton, Membership
Chairman, 1536 Conneaut, Bowling Green, Ohio,
43402.

DON'T DELAY...BE SURE NOT TO MISS THE NEXT EXCITING ISSUE
OF THE AMERICAN DANCE CIRCLE!!!!

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MEET-A-MEMBER

Lloyd Shaw Foundation members are involved in hundreds of fascinating vocations and hobbies. I have just recently acquired a catalog of the delightful games produced and marketed by Foundation members Warren and Mary Lea Bailey by their company, World Wide Games. For 26 years, they have been making beautifully crafted versions of ancient and modern games from all over the world. Some of you who have visited Mrs. Shaw's cabin at Coombe Corrie will recognize Box Hockey and Mexican Balero. The Bailey's games use the hands, the brains, and the feet and burn calories instead of kilowatts. The Bailey's daughter, Linda, married Michael Johnson in a Quaker meeting at their home. The Baileys checked out games and leisure pursuits in Switzerland, West Germany, Denmark, and Great Britain during a late summer trip to Europe. Let us hope that this acquaintance "on paper" will lead to a face-to-face acquaintanceship of Foundation members with this fascinating family from Delaware, Ohio.

Let me hear from you about your jobs, hobbies, trips and family items that might be of interest to other Foundation members.

Diane Burton, Membership.

RECORDINGS DIVISION.....

The Recordings Division is finally moved and settled with George and Onie Senyk. Although materials were not received until mid-October, they have already sent in their first month-end report. They have made arrangements with a presser in Utica to press our records, and have been in touch with Bob Howell about distributing about 100 kits in his area. They are trying to make arrangements with friends in Canada about a distributorship there and have made arrangements with the local post office for pickup and delivery at the house, thus avoiding the need for expensive mailing machinery. At the same time that they are still inventorying the material, they have been filling orders and answering inquiries within two days. All of which is to say they are doing beautifully!

CONGRATULATIONS TO THE RECORDINGS DIVISION!!

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REGIONAL ADVERTISING REPRESENTATIVES SOUGHT.....

The crucial time of year for advertisement of our summer workshops and dance week is approaching. Many times, free articles about such events or very reasonably priced advertisements can be obtained in local square dance publications or state physical education or music journals for teachers. Do you have such information about your local state or area? Are you willing to get the necessary information and place such articles or advertisements where they will do the most good? If so, contact Diane Burton for appointment as a LSF REGIONAL ADVERTISING REPRESENTATIVE. Such articles and advertisements need to be placed very soon, as copy usually needs to be received one month prior to publication and since teachers and dancers are already beginning to make their summer plans. Let's blanket the whole United States and Canada with information about the Lloyd Shaw Foundation this spring.

THANKS TO BILL KATTKE OF Mineoloa, New York for his thoughtful donation of the old dance book "Old Familiar Dances with Figures and Music", published in Boston in 1918. Bill presented it to Don Armstrong for the LSF Archives while at the Thanksgiving Contra Holiday.

NEW MEMBERS.....

Henry Caruso

John Cross

Rosalie Crosbie

Jack Ellis

Ralph & Doris Fish

John Forbes

Johnson Camden Library

John Francis

Dave & Betty Harrington

Tom Laidlaw

Tom Noonan

Melvin & Mary Olman

Roberta VanderBreggan

CHANGE OF ADDRESS FOR DON ARMSTRONG ---Foundation members who wish to write to Don (member of Board of Directors, Educational Guidance Committee, and Chairman-Recordings Committee) should please use Don's new residential address: 511 Wagon Rut Loop South, Beacon Woods, New Port Richey, Florida 33443.

HISTORICAL DANCE: A LONGWAYS CALLED "MILE END ASSEMBLY"
by William M. Litchman

This dance is taken from "Thompson's Compleat Collection of 200 Favourite Country Dances...Peter Thompson" Vollm. 1, (c. 1751).

The exact words used to give the directions for the dance are:

The 1st. Cu. cast off one Cu. the Man Hands round with 3d Cu. and his Partner at the same time with the 2d. Cu. - the 1st Man heys with the 3d. and the Wo. heys with the 2d. Cu. at the same Time - Hands six round - and Right Hands and Left at Top -

The music is given also and is reproduced below:



The construction of this dance is fairly straightforward since there are no basic figures which are undefined. The dance is performed as a proper triple and is a reasonably relaxed and comfortable dance. The music to accompany the dance (if not the original) should be a jig. As written, the first phrase is repeated twice as is the second phrase.

During the first phrase of music (the first 16 counts) the active couples in the set would:

Counts	Action
1-8	Face up, turn out and lead down the outside by just one person. This should be a fairly open movement, the dancer circling outward, so that eight counts are used.

9-16 The active man circles to the left with the third couple once round while his partner circles to the left with the second couple once round.

On the repeat of the first phrase of the music, the active dancers would:

1-16 Hey for three across the set and back. The active man will work with the third couple while his partner will hey with the second couple. The hey begins with the active dancer crossing through (between) the inactive couple, moving across the set to the opposite side to pass left shoulders with the person of opposite sex. As they move forward into the figure eight hey pattern, all three dancers become involved. Sixteen counts are used to complete the entire figure to return all dancers to the beginning position with the first couple in the progressed (second couple) position.

During the first time through the second phrase, the set of three couples will:

1-16 Circle left once full around. As the active dancers finish the final loop of the hey for three, they move smoothly into the circle of six dancers once round.

The second time through the second phrase, the top two couples will:

1-16 Do a right and left through across and back. Even though the original directions state "...Right hands and Left..." the initial action, as performed now in New England, is generally to simply pass through. This is followed by the two men (and two women) wheeling as a pair (shoulder to shoulder) to face back into the set. That much is then repeated to complete the action. This completes the dance.

The major set then re-groups into new minor sets of these couples and the whole dance begins again from the start. The major difficulty in the dance, aside from the natural difficulty of the hey, is the timing of the initial figure; to cast by only one couple in eight counts. The dancers must maintain control throughout this movement in order to arrive at the couple to be circled with at exactly the right time. If this is done, the remainder of the dance follows along very smoothly.

It is my opinion that the dancers at the time of the original publication of this dance would perform the right and left figure at the end of the dance by taking right hands crossing through the set and taking left hands while turning on the opposite side. This action would be repeated on the way back again. My feeling is that the dance was performed in a very stately manner (consider the type of dress popular in the 1750's for women) and that the music was played at only a moderate speed. This allowed the dancers to converse with one another while performing the dance and to dance the actions without undue rushing. Now, of course, the tempo of the dance will be a bit faster to keep the interest of the dancer from sagging while standing at the head or foot as a dead couple and to maintain the activity of the dance action in the center of the set. To keep some of the antique feeling of the dance, my recommendation is a tempo of about 120 to 124 metronome beats per minute.

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URGENT....Does anyone know where Foundation copies of the film
THE VISIBLE ANTHEM are located???????

If you know of one, please contact: The Recordings Division, The Millhouse, Box 214, RD #1, Roxbury, NY 12474.

SQUARE DANCE

With this issue begins the addition of square dance figures to our workshop section. As always we will look forward to many contributions from all of you. The first Routine will perk your dancers' ears forward on just simple basics.

COUPLES 1 & 2 RIGHT AND LEFT THROUGH
OTHER TWO LADIES CHAIN
NEW COUPLES 1 & 3 RIGHT AND LEFT THROUGH
OTHER TWO LADIES CHAIN
NEW COUPLES 1 & 4 RIGHT AND LEFT THROUGH
OTHER TWO LADIES CHAIN
SIDES FACE GRAND SQUARE JUST 8 STEPS
LEFT ALLEMANDE

The second features a 3/4 theme. This routine can also be used for a singing call.

4 LADIES CHAIN 3/4
HEADS PROMENADE 3/4
SIDES SQUARE THROUGH 3/4
CIRCLE UP FOUR 3/4
SQUARE THROUGH 3/4
LEFT ALLEMANDE

* * * * *

The dance editors for The American Dance Circle are:

Judy Campbell...Elementary dance and general editor.

Cal Campbell...Modern square dance

Rounds and mixers should also be sent to the
Campbells. Address: Star Rt., Box 150 LM,
Corrales, NM 87048

Bill Litchman...Contras, traditional dance, history

Kris Litchman...Letters, advertisements, misc.

Any archival information or articles should be sent
to the Litchmans

Address: 1620 Los Alamos, SW
Albuquerque, NM 87104

CONTRA CORNER.....

"SEAWAY JIG"

Here is a contra written by Ed Butenhof.

FORMATION: Proper Duple (1, 3, 5, etc., active but not crossed.)

MUSIC: Any well-phrased jig.

INTRO: (- - - - , actives turn two hands with your pattner,
once and a half around - , actives circle four be-
low,
- - - - , allemande left and ladies chain,
- - - - , - - chain them back,
- - - - , two ladies do sa do,
- - - - , two men do sa do,
- - - - , everybody forward and back,
- - - - , actives half figure eight,
(they cross through the couple above,
lady in the lead, around the same sex,
and thus return to their original line
one below - lines are again proper.)

This is a contra which Ed wrote several years ago and is now being danced fairly extensively in New England as well as the Rochester area where Ed lives.

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DON'T FORGET TO PAY YOUR DUES. IT IS IMPORTANT TO YOU AND IMPORTANT TO THE FOUNDATION. FIND SOME NEW MEMBERS FOR THE FOUNDATION....SPREAD THE WORD!!!!

RECORD SALE!!!

Here is your opportunity to acquire some lovely listening and dancing music "for a song"! The Recordings Division of the Lloyd Shaw Foundation has a number of overstocked items (complete with instruction sheets) which are being sold very reasonably in order to build up funds for needed new recordings for the kits. You may purchase any of the following records for:

- \$5.00 for SIX records, plus \$1.00 for postage and handling
- \$10.00 for THIRTEEN records, plus \$2.00 for postage and handling
- \$15.00 for TWENTY records, plus \$3.00 for postage and handling

Send your order, WITH YOUR CHECK FOR THE RECORDS AND POSTAGE, to:

Lloyd Shaw Foundation
Recordings Division
The Millhouse
Box 214, RD 1
Roxbury, New York 12474

NO invoicing, refunds, exchanges or credit card sales.

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LS101/102	Merry Widow Waltz/Skaters Waltz
LS109/110	Waltz of the Bells/Irish Waltz
LS109/167	Waltz of the Bells/Terry Lynn's Jig (Prompted)
LS121/122	Tucker Waltz/Five Foot Two
LS145/150	Veleta Waltz/Spanish Waltz
LS164/166	Ricketts Hornpipe/Old Raccoon - inst.
LS165/166	Old Raccoon - flip, contra

The Lloyd Shaw Foundation CATALOG



RECORDINGS DIVISION
The Millhouse
Box 214, RD#1
Roxbury, N.Y. 12474

THE LLOYD SHAW FOUNDATION
CATALOG
January, 1980

1. The following listing includes only the most active and current Lloyd Shaw recordings. Many of the earlier Shaw records are available upon request.
2. Several dance curriculum kits have been developed in response to requests from teachers and recreation leaders for progressive methods and material to present the American folk dance at different levels. Each Kit (except the Contra Kit, for which the Contra Manual is available separately) contains an excellent instructor's manual and 7" records at 45 or 33-1/3 RPM which provide music for the dances. Each record is numbered and packed in a durable case in a correspondingly numbered plastic pocket.

The listing indicates the records that are included in the kits - K (Kindergarten/Preschool Kit); E (Elementary Kit); S (Special Education Kit); R (Secondary/Recreation Kit); C (Contra Kit); and O (One Night Stand Kit). All these records are available singly as well as in kits. See descriptions of the kits further on in this catalog.

<u>Rounds, Circles, Mixers and Childrens Dances</u>	<u>Record Number</u>	<u>Dance Kit Number</u>					
		<u>K</u>	<u>E</u>	<u>S</u>	<u>R</u>	<u>C</u>	<u>O</u>
Varsouviana/ Blackhawk Waltz	LS103/104						
Laces & Graces (two-setp)/ Glow Worm Gavotte	LS105/106		E6	S6			
Glow Worm Gavotte/ Jenny Lind Polka	LS106/154						01
Five Foot Two/ Schottische (Old Southern)	LS122/153				R3		02
Rye Waltz/ Carlyle (Rustic Dance)	LS143/144	K11	E7	S7			
Schottische (Old Southern)/ Polka (Jenny Lind)	LS153/154		E8	S8			
Light in the Window/ Patty Cake Polka	LS220/228				R1		
Oklahoma Mixer/ Patty Cake Polka	LS227/228		E10	S10			08
Sunrise Serenade/ On the Carousel	LS241/242				R2		
Waltzing Matilda Mixer/ Smiles Mixer	LS248/4564						09
Joy (waltz)/ Anniversary Twostep Mixer	LS259/260						
Today (waltz)/ Polkadoodle (two-step)	LS261/262						
Minuet/ Mazurka	LS1010						
Maverick Waltz Contra Mixer/ Manitou (two-step)	LS3302/3303			S13	R5	C13	015
Left Footer's One Step/ C. J. Mixer	LS3315/3316				R7		016
Edelweiss/ Double Weave Waltz Mixer	LS3317/3318				R8		
Johnny O Polka Mixer/ Mannings Mixer	LS3319/3320		E11	S11	R9		017
Butterfly Waltz/Peace in the Valley Waltz Mixer	LS3321/3322						

Rounds, Circles, Mixers and Childrens Dances (contd)	Record Number	Dance Kit Number					
		K	E	S	R	C	O
Phrase Craze/ Ding Dong Daddy	LS3323/3324						018
Elephants Playing/ Did you Ever See a Lassie	LS3351/3352	K2	E1	S1			
Sleeping Beauty/ Looby Loo	LS3353/3354	K5	E2	S2			
Let the Feet Go Tap/ A Hunting We Will Go/Rig a Jig Jig/ Pease Porridge	LS3355/3356	K12	E3	S3			
Indian War Dance/Swedish Clap Dance/Good Night Ladies/ Minuet	LS3357/3358		E4	S4			
Captain Jinks/Jolly is the Miller/Paw Paw Patch	LS3359/3360		E5	S5			
The Snail/Hippity Hop/ Head & Shoulders/Ach Ja/ Ten Little Indians	LS3361/3362	K4		S9			
Knightsbridge March/ Blue Bells of Scotland	LS4554/4568	K8	E12	S12			
White Christmas/ Deck the Halls (Schottische)	LS4591/4592						
Longs Peak Schottische	EPA4133		E14				
Gustaf's Skoal	EPA4135		E15	S15			
Pop Goes the Weasel/Seven Jumps/Bingo/Virginia Reel	EPA4138		E16	S16			
Irish Washerwoman/Irish Lilt/Oh Susanna	EPA4140		E17	S17			
Chimes of Dunkirk/Hansel & Gretel/Clap Dance for Threes	EPA4141		E18	S18			
Csehboogar	EPA4143		E19				
I See You/Round and Round/ How Do You Do/Bridge of Avignon	EPA4144	K7	E20	S20			
Gay Musicians/Jump Jim Jo/ Nixie Polka	EPA4145	K1	E21	S21			
The Wheat/ Carousel	EPA4146		E22	S22			
Yankee Doodle	FK1080	K9	E23	S23			
Mayim	FK1108		E27	S27			
Circassian Circle/ Thady You Gander	FK1167		E24	S24			
Farmer in the Dell/Oats, Peas, Beans & Barley Grow	FK1182	K6		S34			
Danish Dance of Greeting/ Shoemakers Dance/ Childrens Polka	FK1187		E25	S25			
Bleking/Clown Dance/ Muffin Man	FK1188	K10	E26	S26			
Pussy Cat, Pussy Cat/ Ring Around the Rosie	FK1199	K3		S28			
Doudlebska Polka	FK1413		E28				
Journeyman Blacksmith	FK1485		E33	S33			
Chiapanecas/La Raspa	OT8100		E31	S31			

Contras, Squares, Quadrilles
and Hoedowns

Broken Sixpence (DA)/ Broken Sixpence Medley	LS155/156		E13		R19	C2	
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Contras, Squares, Quadrilles and Hoedowns (contd)	Record Number	Dance Kit Number					
		K	E	S	R	C	O
Homosassa Hornpipe (DA)/ Ricketts Hornpipe	LS163/164				R20	C9	
Terry Lynn's Jig (DA)/ Come Under My Plaidie	LS167/168					C23	
Ottawa Special (British Sorrow) (DA)/ Red's Reel	LS169/170					C16	
Dumbarton Drums (DA)/ Dumbarton Drums	LS171/172				R18	C5	
Dumbarton Drums/ Weavers Reel	LS172/314						03
Queen Victoria (DA)/ The Bonnets of Bonnie Dundee	LS173/174					C17	
Sackett's Harbor (DA)/ Steamboat Quickstep	LS175/176					C20	
Spanking Jack (DA)/ Saddlers Reel	LS177/178		E9			C22	
Dream Lake (DA)/ Love Makes the World Go Round	LS179/180					C4	
Hills of Habersham (DA)/ Love's Dream After the Ball	LS181/182					C8	
Marching to Pretoria (BH)/ Marching to Pretoria	LS183/184				R4	C12	
The Happy Wanderer (BH)/ The Happy Wanderer	LS185/186					C6	
The Aston Polka (BO)/ Sweet Georgia Brown	LS187/188				R21	C1	
The Aston Polka/ On the Carousel	LS188/242						04
The Quiet Contra (BJ)/ Melancholy Baby	LS189/190				R22	C18	
Cayman Island Contra (DA)/ Bunkhouse Jig	LS191/192					C3	
Shadrack's Delight (DA)/ Dashing White Sergeant	LS193/194					C21	
Shadrack's Delight (Dashing White Sergeant/ Needham Special (Sherbrooke)	LS194/302		E34		R6		05
Yucca Jig (DA)/ Major Mackeys Jig	LS195/196					C25	
Yucca Jig (Major Mackeys Jig)/ Inflation Reel (Ragtime Annie)	LS196/306		E30	S30	R16		06
Raccoon Ramble (DA)/ Old Raccoon	LS197/198					C19	
Up Jumped the Devil (DA)/ Up Jumped the Devil	LS199/200					C24	
Up Jumped the Devil/ Ocean View Reel	LS200/308				S14	R17	07
Grand Square Quadrille (Bye, Bye My Baby)/ Grand March (Blue Bells of Scotland)	LS276/4568				R10		010
Needham Special (DA)/ Sherbrooke	LS301/302					C14	
Long Valley (DA)/ Fisher's Hornpipe	LS303/304					C11	
Fisher's Hornpipe/ Square Dance Reel	LS304/312		E29	S29			
Inflation Reel (DA)/ Ragtime Annie	LS305/306					C10	
Ocean View Reel (DA)/ Ocean View Reel	LS307/308					C15	

Contras, Squares, Quadrilles and Hoedowns (contd)	Record Number	Dance Kit Number					
		K	E	S	R	C	O
Here's to the Fiddler (TP)/ Kitty Magees Jig	LS309/310					C7	
Riley's Reel (DA)/ Square Dance Reel	LS311/312					C26	
Weavers Reel (DA)/ Topsy Turvy	LS313/314					C27	
Solomon Levi (BL)/ Solomon Levi	LS501/502			S19	R11		
Solomon Levi/ Four Leaf Clover	LS502/504						O11
Four Leaf Clover (BH)/ Four Leaf Clover	LS503/504				R12		
Trail of the Lonesome Pine (DA)/Trail of Lonesome Pine	LS505/506				R13		
Trail of the Lonesome Pine/ Walk Right In	LS506/508						O12
Walk Right In (CC)/ Walk Right In	LS507/508				R14		
I Don't Know Why (KK)/ I Don't Know Why	LS509/510				R15		
I Don't Know Why/ Pennsylvania Polka Square	LS510/514						O13
Penn. Polka Square (DA)/ Penn. Polka Square	LS513/514				R24		
Chattahoochee/ Yellow Creek	LS511/512		E32	S32	R23		O14
The Market Lass (DA)/ Instrumental	LS1008						
The Doubtful Shepherd (DA)/ Instrumental	LS1009						
Serenata Quadrille/ Cattle Call Waltz	LS3305/3306						
Empress Waltz Quadrille/ Rose Quadrille	LS3311/3312						
Caller's Wife (DA)/ Instrumental	Grenn16005						
Roundelay (DA)/ Instrumental	Grenn16006						
Kadie's Contra (DA)/ Instrumental	Grenn16007						

Prompters and callers: DA-Don Armstrong; BH-Bob Howell; BO-Bob Osgood; BJ-Bruce Johnson; TP-Tony Parkes; BL-Bill Litchman; CC-Cal Campbell; KK-Ken Kernen

DANCE CURRICULUM KITS

Kindergarten/Preschool Kit \$45.00

This kit contains 12 selected recordings providing music for 21 dances. A complete teacher's manual includes detailed instructions for rhythmic activities appropriate to the developmental skills of children this age. In many cases music and movement are added to already familiar nursery rhymes and traditional games, thus enhancing and extending their use in promoting conceptual learning.

Kindergarten/Preschool Kit (contd)

Many of the dances include singing, providing the necessary combination of movement and song for the development of gross motor skills that are proven to have a beneficial effect on achievement in many academic and athletic skills developed later. The program supports the child's needs for rhythmic actions in groups. The holding hands with fellow-beings and making patterns that a solitary person cannot make - better yet - making patterns that have been made by his ancestors for hundreds of years, embodies the essence of the Lloyd Shaw Foundation philosophy of dance for all ages and peoples. Many of the records offer a choice of cued or called bands, or instrumental only, to make them more versatile.

Elementary Kit (Grades 1-6) \$110.00

This kit consists of 34 selected recordings providing music for 81 dances. A complete teacher's manual lists the dances by recommended grade levels, provides detailed instructions, teaching hints, a glossary of dance terms, an alphabetical index, a sequential table of contents, and many pages of ideas and advice. The kit presents rhythms and dance skills at the level of interest and capability of elementary school children. It makes use of a variety of dance forms and rhythms reflecting the diverse cultural background that America received from its "melting pot" and frontier heritage. Dance skills are carefully developed from simple walking and skipping in first grade to a wide variety of dance steps and rhythms in sixth grade. The contents of the kit are best described as American Folk Dance, and include individual dances, partner dances, dances in threes, circle dances, quadrilles, mixers, contras and squares. Although the program includes square dance fundamentals in the early grades and some traditional square dance figures in the upper grades, it is designed to present many rhythms and formations rather than having an emphasis only on square dancing. Many dances are suitable for party nights in which parents, teachers and children participate together. School districts across the country use this kit as the basis for their dance curriculum for elementary schools. Many of the records offer a choice of called or cued bands, or instrumental only, to make them more versatile and useful.

Combined Kindergarten/Elementary Kit \$135.00

This kit contains 37 records and two manuals, providing the music and instructions for all the dances in both the Kindergarten/Preschool Kit and the Elementary Kit. This is the most practical way to purchase these useful teaching aids.

Special Education Kit - Dances for the Exceptional \$115.00

This kit consists of 34 recordings providing music for approximately 90 dances selected to extend to exceptional persons the joys of dance, and to promote growth socially, academically, physically, and emotionally. A complete teacher's manual describes the dances in four levels of development, provides detailed instructions, teaching hints, a glossary of dance terms, an alphabetical index, and many pages of ideas and advice. The four levels of skills and development range from Level I, which is designed for those exceptional persons with an approximate mental age of 1-4 and for the non-ambulatory, to Level IV, which is directed to those who exhibit minor learning difficulties. Emphasis is placed on variety, in dance forms, rhythms and music. Many of the dances are adaptations of those contained in the Lloyd

Special Education Kit (contd)

Shaw Foundation Elementary School Dance Curriculum Kit, and a combined kit containing all the records and teaching manuals for both is available.

The essence of the philosophy of the Special Education Kit is expressed in the words of Dorothy Shaw: "This is why I am so pleased as we go forward into this experience of helping the exceptional child: through rhythm, through sound; through motion and then the touching of hands; through reassurance; through newly learned laughter; through recognition of the being who lives within...."

Secondary School/Recreational Dance Kit

\$85.00

This kit contains 24 selected recordings providing music for more than 40 dances. A complete teacher's manual provides detailed instructions, calls, and/or cues for each of the dances, an alphabetical index, and much background information for the teacher. Included are comprehensive descriptions of round dance teaching methods, square dance teaching methods with fundamentals of calling, and contra dance teaching methods with fundamentals of prompting. This program has been planned for a broad scope of use. It may be used by callers, by secondary school or college teachers to present a basic course in American Folk Dance, or by recreation leaders, YMCA-YWCA, youth organizations, churches, or other groups wishing to present a recreational dance program. The sequence of dances presents a natural progression of figures, basic movements and rhythms. A balanced program of rounds/mixers, squares and contra dances, progressing from the simple to the more complex, has been carefully planned. Dances have been chosen for enjoyment, ease of teaching, and variety of music, rhythms and formations. Many of the records offer a choice of called or cued sides or bands, or instrumental only, to make them more useful. These materials provide active involvement in and enjoyment of a living and vigorous part of our American cultural heritage.

Contra Kit

\$70.00

This kit contains 27 records with instrumental on one side and vocal calls on the other, all by internationally recognized contra callers. Many of the instrumentals are multiple-use and when used in conjunction with the Caller/Teacher Manual for Contras by Don Armstrong provide the basis for an unlimited number of contra dances. Musical variety is enhanced by the use of many of the best known square and contra dance orchestras in the country.

One Night Stand Kit

\$55.00

This kit contains 18 instrumentals with instructions for 80 dances. A quality selection of rounds, mixers, novelty dances, circles, squares and contras - a complete kit for the one night stand caller.

Workshops/In-Service Training

In addition to the development of dance curriculum kits, the Lloyd Shaw Foundation offers workshops with graduate university credit at various colleges and universities throughout the country. Consultant service is also available to school districts desiring special short courses or in-service training using our dance curriculum kits. Write for additional information.

AMERICAN DANCE TREASURES

American Dance Treasure LS1001/1002 \$5.50
"The Loomis Lancers" (2 records)

Named Loomis for the "dancing master" who took to bringing out new lancers as callers today bring out new squares every month. "Loomis" seems to have been far and away the most popular lancers in New England around the turn of the century or earlier. The music is delightful, and in the 4th figure you will find the Grand Square. The Loomis Lancers makes a stunning set-piece for a festival.

American Dance Treasure LS1003/1004 \$5.50
"The Blonde Lancers" (2 records)

This is usually called the "Standard Lancers." We call our version "The Blonde Lancers" because it is the name of the music, by Cub Berdan of Detroit. "Standard" is a wonderful lancers, and a delight to dance. The included 12-page instruction book also gives the calls for the Saratoga Lancers (Double Lancers)...also called a Royal Lancers, which uses eight couples in a set. It is really "challenge" dancing and a great beauty.

American Dance Treasure LS1005/1006/1007 \$7.75
"Five-Part Singing Quadrille"

This is a set of three records that includes:

- Dos-a-Dos Your Corners All
- First Couple Down Center
- Little Old Log Cabin in The Lane
- Waltz That Girl Behind You
- The Flower Girl Waltz

The first three of these appeared in the 1941 edition of Mr. and Mrs. Henry Ford's "Good Morning America" which started the renaissance of the American "party" dances. They were deeply researched and are authentic.

"Waltz That Girl Behind You" was reconstructed by Lloyd Shaw in the late 1930's from the combined remembering of a number of old callers from the middle west.

"The Flower Girl Waltz" is probably the most beautiful of the collection, makes a lovely exhibition figure, and is a delight to dance. It appears in several old books.

"The Broadmoor Promenade," on the 6th face of this series was devised by Colonel Earl (Bud) Udick for his dance club at the Broadmoor Hotel in Colorado Springs. It is danced hilariously to MacNamara's Band.

Set complete with instructions and called by John Bradford.

American Dance Treasure LS1008/1009/1010 \$7.75
"Heritage Dance Collection"

This three-record set was produced in conjunction with the National Bicentennial. The set includes:

- The Market Lass (contra)
- The Doubtful Shepherd (contra)
- Minuet
- Mazurka

The Market Lass was researched from "A New Collection of Country Dances, for the year 1799, by John Burbank" by Ralph Page. It is a delightful contra, with the most enchanting music.

The Doubtful Shepherd was also presented by Ralph Page from manuscripts circa 1808. This contra is a wonderful study in counterpoint.

The Minuet, arranged by Dena Fresh, is soundly based on authentic minuet steps - the held point, the reverse circles, the pas-de-basque

"Heritage Dance Collection" (contd)

pirouettes, the slow pas-de-basque, and the traverse were all constant features of minuets.

The Mazurka, arranged by Carlotta Hegemann, has incorporated a few of the classic mazurka steps popular since the early 1800's into a beautifully simple yet elegant dance.

American Dance Treasure LS1011

\$3.00

"Reflections Quadrille" (one record)

This is a lovely quadrille in waltz time using spectacular figures including "chain through the star", "teacup chain" and the grand square. A superb exhibition dance!

PUBLICATIONS

THE ROUND DANCE BOOK by Lloyd Shaw

\$10.00

Published by Caxton at Caldwell, Idaho, 433 pages, 8vo

The most careful, complete, and authoritative book on couple dancing covering the past 300 years. Thorough discussion of the waltz, polka, schottische, two-step, gavotte, mazurka, etc. Minute directions for the basic dances themselves and for almost every round dance that survived up to the year 1948, when this book was published. Delightful to read, even for the non-dancer, "a pleasing mixture of scholarship and whimsy." A complete history of our various round dance steps; and a superb chapter on style. The "Encyclopedia of Round Dancing."

COWBOY DANCES by Lloyd Shaw

\$10.00

Published by Caxton at Caldwell, Idaho, 417 pages, 8vo, copiously illustrated

Known as "the Bible of square dancing." The call, explanation, diagrams and photographic description of some seventy-five of the basic American square dances make up the bulk of this book, but there are also fine chapters on the history, styling, and spirit of the American Square Dance.

Anyone really interested in current square dancing needs this book for background. "If you can only buy one book on square dancing, this is it."

This book is standard in all school, college, and public libraries as the classic book in its field. And it is delightful reading.

HERITAGE DANCES OF EARLY AMERICA by Ralph Page

\$10.00

Paperbound \$5.00

Published by The Lloyd Shaw Foundation, Inc. at Colorado Springs, Colorado, 64 pages.

This is a collection of twenty-five early contras dating from 1788 to 1808, the so-called Revolutionary War era, researched and annotated by the country's outstanding teacher, author, and researcher of New England traditional dancing, Ralph Page.

These dances have a "freshness" that has stood the test of time and are a must for the contemporary contra dancer as well as those interested in the dances of early America.

PUBLICATIONS (contd)

A VISIBLE ANTHEM - color-sound film Rental \$15.00
16MM, 28 minutes

The history of American dance. Traces the evolution of the American Western Square Dance and details Dr. Lloyd Shaw's impact on the development of the American folk dance.

Please request two to three weeks prior to date of showing. Film available rental free to members of the Lloyd Shaw Foundation. Available for purchase - write for details.

CALLER/TEACHER MANUAL FOR CONTRAS by Don Armstrong \$5.00

Published by Sets in Order American Square Dance Society,
Los Angeles, California.

A comprehensive workbook for the contra caller/teacher including teaching techniques, instructions on how to prompt, and explicit timing breakdowns for 101 contras. Internationally recognized as the most authoritative text on the American contra dance.

Lloyd Shaw's Great Teaching Album... \$7.50
"Learning to Waltz"

One 12-inch 33-1/3 longplay record of spoken instructions with music, complete with printed booklet repeating and explaining the spoken instructions.

This is the one indispensable record for the library of any round dancer as Dr. Shaw takes you onto the floor, just walking to music - all kinds of music. Slowly you move through the accented first step; the long second step; a slight swing; a decided swing; and suddenly, the standard waltz!

The first three bands of the second face are practice music without spoken instructions. The remainder of the album deals with the standard turns, the canter and methods of determining the direction of a turn. A quality teaching record.

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ARCHIVES

The Archives/Reference Division of the Lloyd Shaw Foundation is designed to provide access to many important and historical references. By combining the resources of the Lloyd Shaw Library, the Dance Away Library and the Lloyd Shaw Foundation Archives, people may request bibliographic materials and/or information researched for individual questions for a small service fee. Donations to the Archives are always welcome!

Inquiries or donations may be directed to:

The Lloyd Shaw Foundation
Archives Division
1620 Los Alamos SW
Albuquerque, New Mexico 87104

MEMBERSHIP

Membership in the Lloyd Shaw Foundation is open to all people interested in supporting the functions of the Foundation. Clubs, organizations, and other foundations are also encouraged to participate. Several types of membership are offered:

Active.....	\$ 15.00	Patron.....	\$ 500.00
Supporting.....	\$ 50.00	Life Member.....	\$1500.00
Sustaining.....	\$ 100.00	Club Membership.....	\$ 50.00

Each membership receives a \$5.00 record certificate for Lloyd Shaw recordings.

The Lloyd Shaw Foundation is incorporated under the laws of the State of Colorado as a non-profit foundation and all dues and contributions made to it are tax-deductible.

LLOYD SHAW touched the lives of many people - many who have gathered together to form The Lloyd Shaw Foundation. We invite YOU to become a part of that continuing influence. Interested members are our greatest asset. PLEASE BE ONE.

Send your new membership application, or renewal, to:

Diane Burton, Membership Chairman
Lloyd Shaw Foundation
1536 Conneaut
Bowling Green, Ohio 43402

or you may include it with your record order to the Recordings Division. LSF Badges are available for \$3.50 each or \$4.50 with name.

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ORDERING INFORMATION

All Lloyd Shaw recordings, unless otherwise quoted are: \$3.00 each.

Shipping and handling charges:

\$ 0 to \$ 6.00	Add \$.50
\$ 6.01 to \$ 12.00	Add \$1.00
\$ 12.01 to \$ 25.00	Add \$2.00
\$ 25.01 to \$ 50.00	Add \$3.00
\$ 50.01 to \$100.00	Add \$4.00
\$100.01 to \$200.00	Add \$5.00
\$200.01 and up	Add \$10.00

International shipping and handling charges will be invoiced.

Sales Tax: All New York residents add applicable sales tax, excluding shipping charges.

Payment or Purchase Order must accompany order. Purchase Order terms: 30 days net.

As a convenience to our members and others who purchase through the Lloyd Shaw Foundation we can usually supply the listed recordings on other labels to retail customers.

Dealer inquiries are welcome.

SEND ALL ORDERS AND DEALER INQUIRIES TO:

Lloyd Shaw Foundation
Recordings Division
The Millhouse
Box 214, RD #1
Roxbury, New York 12474

Telephone
607/326-7844

The Lloyd Shaw Foundation, Inc.
Recordings Division
The Millhouse
Box 214, RD#1
Roxbury, New York 12474

LS168/170	Come Under My Plaidie/Red's Reel
LS207/208	Honeymoon Waltz/Lovers Waltz
LS211/212	Keepsake Waltz/Hills of Habersham
LS213/214	Finesse/Cattle Call Waltz Quad.
LS215/216	Satin Slippers/Carefree Waltz
LS217/218	The Happy Waltz/First Love Waltz
LS219/220	Silver Heels/Light in the Window
LS223/224	Whimsey/Mountain Memory
LS225/226	Someday/Chimes of Spring
LS229/230	Until we Meet Again/Jerry's Medley
LS231/232	Little Coquette/Home on the Range
LS233/234	Sidewalks of New York/Toyland
LS237/238	Morning Glory/Pony Tail Hop
LS239/240	Dreamers Two Step/Champagne Waltz
LS243/244	Vaya Con Dios/Waltz Ballonet Mixer
LS245/246	Rose of Tralee/Ida
LS247/248	Reach for the Stars/Waltzing Matilda Mixer
LS249/250	Love's Old Sweet Song/Lovely Lady
LS251/252	Chulita/Colorado Waltz
LS253/254	Caprice/Chopsticks
LS255/256	Moonbeams Shining/Goodnight Waltz Mixer
LS257/258	Daddy's Little Girl/Hukilau
LS263/264	One More Waltz/Dancing the Blues
LS265/266	Take Me Along.../Yellow Rose
LS267/268	Edelweiss/Whipped Cream
LS269/270	Try to Remember/My Cup Runneth Over
LS271/272	Waltz with Me/Rosenkavalier
LS401/402	Bolero/Nights of Gladness
LS2051/2052	Sorrento/Autumn Waltz
LS3303/3304	Manitou/Three Step Waltz
LS3307/3308	Elizabeth Quadrille/Tiger Rag Quadrille
LS3309/3310	Mexican Mixer/Spanish Circle
LS3313/3314	Waltz of the Flowers/Barcarole Star Tridrille
LS4559/4560	Hi Lili Quadrille

CONTRA CORNER.....

"HEY, HEY CONTRA"

Here is a very fine contra written by Jerry Helt. This one will not be suitable for the beginning contra dancer or the square dancer trying contras for the first time but your advanced dancers will love it. The figure flows very smoothly and the figure is a surprise.

FORMATION: Alternate duple formation (1st, 3d, etc. crossed and active.)

MUSIC: Any well-phrased 64 count (normal) jig or reel.

INTRO: (- - - - , Two right hand stars with the ones below,
(2-hand stars)
Once around and a quarter more, girls face out then
all do sa do,
- - Full around, - - Hey for four,
- - - - , - - - - ,
- - - - , - - Half promenade,
- - - - , - - Right and left through,
- - - - , Same four left hand star,

Try this dance once or twice and then let us know what you think of it. If you have any good ideas for dances please write in and contribute what you have found to be fun to do.

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The American Dance Circle is always looking for good, original material in the field of dancing, particularly nice dances which are fun to do. If you have something good....
SHARE IT!!!

LLOYD SHAW RECORDINGS TO INCLUDE STAN HAMILTON AND HIS
FLYING SCOTSMEN!!!

For years contra dancers have enjoyed dancing to music played by Stan Hamilton and his famous Scottish dance band. Their delightful music adds such a 'lift' to American contra dancing that almost every contra caller worthy of the name has carried the big LP's around just to enhance his programming. Stan Hamilton's music is unquestionably among the very finest available anywhere, at any price, and may be found throughout the world wherever Scottish Country Dances or Contras are enjoyed.

Therefore it is with considerable pride that we announce that Don Armstrong has just concluded arrangements with Stan Hamilton whereby in the next few weeks the first two of several new contra records will be released on the Shaw label with Stan's wonderful music!

They will be released in the regular Contra series, on the normal 7" 'flip' records with dances especially selected by Don to take full advantage of Stan's GREAT music!

LSF members can obtain copies immediately following pressing by ordering now, from the Recordings Division, records No. LS 315/316 and LS 317/318. Check the NEW catalog, page 10, for full ordering information.

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WINTER DANCE WEEK ----- 1980.....

Plan now to join us for the Lloyd Shaw Winter Dance Week from December 26th to noon on January 2. We will be using the outstanding facilities at Peaceful Valley in Colorado. The ranch can make arrangements to pick you up at the Denver airport and take you directly to the ranch.

The staff will include Don Armstrong, Calvin Campbell and Bill Litchman. We are still in the process of selecting a fourth staff person for your dancing pleasure. If you have any questions, please write to:

Calvin Campbell
Box 336, Albuquerque, NM 87103
(505) 898-2544

LETTER TO THE EDITOR.....

Dear Editor,

In your "messages" in the first issue of the American Dance Circle you stated that "Some have expressed concern about...moving...to an eastern address."

It seems to me, although the above may not reflect your attitude, that it probably has an effect somewhere with the result that most of the workshops, dance weeks, and such special events take place in the midwestern and western parts of our country.

The last workshop I attended was in Wisconsin. I wanted to enroll the following year in the advanced workshop but it was cancelled. There was nothing else between there and here that I could have attended.

Good luck on the move and may others follow!

Sincerely,

Maria Himes
Forked River, NJ

P.S. I read my copy from cover to cover --- great!!!

The above letter was sent to Enid Cocke, and both the writer and Enid have given permission for it to be reprinted in the American Dance Circle.

Letters to the editor are welcome and encouraged. If you have something you would like to share with the membership of the LSF, please send your letter to:

KRISTIN LITCHMAN
ADC Letters Editor
1620 Los Alamos, SW
Albuquerque, NM 87104

FROM THE PRESIDENT.....

I became more aware of the benefits of being president of the Foundation one night when I answered the phone, and a voice said, "Do you remember C. A. Newton?" Goodness, yes, I remember Mae and Newt Newton who came to the Lloyd Shaw Fellowship back in the sixties. I remember their graciousness and their warmth and the wealth of dance background that they brought with them from Tennessee. I remember Newt's classic treatise on carpet dancing (who hasn't tried out a dance on the confines of his living room carpet?) and the way he passed out handkerchiefs when we sang "The Ship Titanic," causing us to reflect on the way the folk tradition can take the most tragic events and handle them in the armor of humor.

I was surprised when they said that they had been to the Fellowship only twice, in 1964 and 1965. Newt's professorial duties at the University of Tennessee prevented him from getting away at that time of August, but they came out to Colorado Springs at other times to visit my grandmother, Dorothy Shaw, and she was able once to visit them at their charming log house in the woods near Knoxville. I remember them because their contributions at the Fellowship were so vivid and because they kept in loving touch with my grandmother, sending her wonderful letters and tape recordings. After our phone conversation, Newt wrote me of his feelings for my grandmother: "The precious moments that we spent with her have become a rosary that transcends ordinary meaningfulness. "Each adventure with her was to us an Emersonian circle that reached out to bring us a new glimpse of dateless reality. Lloyd Shaw cast the long shadow. Dorothy Shaw was the great light that will never be completely be extinguished."

Newt's mention of Emerson rang a bell, because I had recently run across a quote from Emerson's essay on "Self Reliance;" "An institution is the lengthened shadow of one man." I looked then at the minutes of the 1965 Foundation board meeting, and, sure enough, there was an interesting item: "Mrs. Walsh requested that we keep in mind C. A. Newton's fine phrase - "In the long shadow of Lloyd Shaw." The incident made re realize how many people contributed to the birth of the Foundation. My grandmother provided much of the inspiration and hard work, but she had the help and love of many talented, thoughtful, and knowledge-

able people. Mae and Newt said that they were proud to have been in on the beginning of the Foundation and that it continues to have their wholehearted support. I, too, am glad that they were there to lend a hand.

Just as the Lloyd Shaw Fellowship gave rise to the Foundation, so now the Foundation is going to give rise to a dance fellowship. As many of you know, the Fellowship in Colorado Springs was discontinued this year because my grandmother was no longer able to take the physical rigors of such a week or to provide the sort of leadership that she had in previous years. Since that decision was made, I have come to the realization that a working, learning week is essential to the continued functioning of the Foundation. We need a week in which to train new teachers, research old dances, workshop new material, discuss trends in the folk dance field, analyze and improve on the curriculum in our record kits, and so on. We have designated the second of the two dance weeks at Steamboat Springs (July 27-August 1) to be our dance leadership week. I hope that many of you who are involved in the teaching end of American folk dance will consider coming and lending a hand.

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DUES ARE DUE!!!!!!!!!! This is the last issue of the American Dance Circle which will come your way, free, unless you send in your renewal membership dues right away. The dues are not very great but the loss of the American Dance Circle will be too much to stand!!!!!!!!!!

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HELP HELP HELP HELP HELP!!!!!!!!!!

Does anyone have a copy of the cue sheet for

FINESSE (Lloyd Shaw recording no. 213/214)???

We have no copies of this cue sheet at all. Members can be very helpful by making a photocopy of their copy or sending an extra copy to the Recordings Division, The Millhouse Box 214, RD #1, Roxbury, NY 12474. Many Thanks.....

HOW ABOUT REGIONAL GET TOGETHERS FOR LSF MEMBERS??????

It has been suggested that LSF members would benefit from regional get-togethers where they could dance, talk and generally interact. We are now truly a National organization in terms of where our members live and not everyone can get to Colorado meetings or dances.

It has also been suggested that the LSF needs more members and more income to make it a truly viable organization over the next few years.

Well, we're going to try to help with both things; through our "BIG DOINGS" in Rochester, New York.

On Friday, May 2, 1980 from 8-11 PM, there will be a Lloyd Shaw Dance. Rod and Randy Miller, super dance musicians from New Hampshire will provide real traditional music and various LSF leaders (we'll see who comes) will teach and cue. The fees paid by LSF members (\$2.50 per person) will go to the Foundation. The others who attend will be potential LSF members if we can show them what LSF is all about.

On Saturday morning we will have a LSF regional meeting to tell about where the organization stands, where its' been, and where (we think) it's going.

To make the trip to Rochester even more worthwhile especially for those who have to travel a ways, we've added more events before and after the Lloyd Shaw events.

On Thursday evening, May 1, 8-11 PM, there will be a New England style contra dance with the Millers playing and Ed Butenhof calling. This is a regular dance of the Rochester Country Dancers, a contra group now in its 5th year of weekly dances.

On Saturday from 1 PM until midnight there is the Rochester Dance-O-Rama festival. While primarily a Western club square dance event, there will be a full-time contra hall. Chip Hendrickson of Conn. will be the featured contra caller with Ed Butenhof, Rich Castner and perhaps others helping out. For two hours in the evening we will have live music. The rest will be records.

I think you'll agree that three days of good, and traditional dancing, much of it to New England traditional music with two of New Hampshire's top dance musicians, is worth coming for.

Cost\$ The Thursday and Friday dances will each be \$2.50 per person. The Saturday dance is \$6.00 per person all day (\$5 if paid by March 29, 1980). Since hall space is limited and (at least on Friday) we want to give Lloyd Shaw members preference, we need to know if we can count on you.

Please contact Barbara or Ed Butenhof
399 Cobbs Hill Drive
Rochester, NY 14610
(716) 244-1375

We can provide information on housing and answer any other questions you may have. We hope to see you and have a real dance with you at the "BIG DOINGS" on May 1, 2 and 3, 1980, in Rochester, NY.

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DON ARMSTRON'S THANKSGIVING CONTRA HOLIDAY.....

This event was held for the fourth year at the beautiful Ramada Inn in Binghamton, New York, was again an outstanding success. Approximately 80% of the more than 100 dancers present were members of the Lloyd Shaw Foundation, and because 30 memberships were either renewals or new memberships, it is quite possible that all of those attending either are, or will become members!

Geographically, dancers came from 16 states, the District of Columbia, and 2 Canadian Provinces, spanning the country from New England to the West Coast and from Canada to the Gulf. Once again, early registration proved very prudent as there were several couples on the waiting list who were unable to attend. The Staff consisted of Don Armstrong, Bill Johnston, and Angus McMorran, and, as in previous years, the program was 50% contra dancing with the remainder of the time almost equally divided between squares, rounds, Scottish, and international folk. This dancing variety, the fine wood, beautiful (wooden floor) ballroom, singing, and above all - the fellowship and joyous dancing proved once again to be a most successful format, as more than 75% of those attending were "repeaters"! Another "Thanksgiving Contra Holiday" has already been scheduled for 1980 and advance reservations may be made at any time.

SOCIAL DANCING IN NEW MEXICO

by Dr. William M. Litchman

In the early days of New Mexico, the Spanish were well known for their love of dancing. At every opportunity, a dance would be called and friends and neighbors would gather together in the long, narrow room of the home suitable for dancing and, with the musicians in place, would spend the night dancing. Weddings, house warmings, saints' days, and any other holiday or excuse led to the chance to have a dance.

Before the anglo came to New Mexico, the Spanish and Indian population maintained reasonably separate cultures and the dances of Spanish New Mexico were composed of dance forms primarily originating in Europe. Very few New Mexican dances reflected any Indian influence. This is quite different from Mexico itself which shows a strong Indian influence in many of its dances. The reason may lie in the difficulties of life on the frontier (New Mexico) where the Indian culture has not been subdued and crushed as it was in Old Mexico. In any case most of the New Mexican dances are stylized in the flavor of New Mexico and some are still done in Old Mexico and in parts of remote New Mexico.

It is unfortunate that few people in New Mexico could read or write during the formative colonial period. Very few diaries of Spanish New Mexicans were kept and few outside the clergy were literate. Even musicians kept no personal tune books or "Commonplace" books as was the case in the English eastern U.S. or in England itself. Few musicians could read music and fewer still could write it. Thus, tunes were played by ear, mostly on the fiddle or the guitar, although, occasionally, other instruments found their way to the far northern outposts of Mexican civilization.

Even published music or books were very scarce although there is an extensive history of church music in New Mexico. Printing, for the most part, was restricted to government broadsides or religious material. This was natural because of the high cost of materials and the scarcity of readers, particularly in the outward fringes of colonization. Much church music was available in man-

In New Mexico, local people enjoyed their dances, music, and company by attending social affairs called "bailes" or, for the riff-raff, "fandangoes." The couple and group dances are most generally simple in form and repeated until the musicians feel the dance has lasted long enough. Many of the nineteenth century dances were based in the polka, brought to New Mexico, most likely, by the U. S. soldiers engaged in the Mexican War. The major dance form known prior to that time was the waltz which undoubtedly arrived in New Mexico via Spain and Mexico rather than the U. S. Other New Mexican Dances were strongly influenced by or rooted in dances of Spain and the rest of Europe.

The cuadrille (quadrille) was a popular form of group dance and there was a caller who called the changes and generally lead the dance. In olden times, he, the bastonero, was the master arbiter and floor manager of the dance, choosing what music to use, what dance to do, and who was to do it. Even small communities had a bastonero for each dance given and this gentleman was always the master of ceremonies.

One dance which was typically a favorite for New Mexicans and still performed in many places around the state is La Varsouviana. This dance, typically, uses familiar music usually associated with it although the style is somewhat different. The action of the dance involves the couple assuming the "Varsoviana position" with the man in the rear holding the woman's upraised hands, directing the lady. "He dances with great emphasis picking his feet to the accent as in a tango, never pointing but ending with a pronounced stamp."

A second dance which is and has been a favorite is La Cuna. This is a rapid turning waltz in which the embrace of the man and woman resembled a cradle which was further emphasized by a rocking motion. Couples danced individually although other sources describe the dance as one for two-couple groups.

The Spanish dances of New Mexico also encompassed quadrilles during the nineteenth century although this type of group dance may not have become popular until the latter half of the century. At the present time, except for a few remote villages, mainly in northern New Mexico, the folk dances have been reduced to a few polkas and a

ATTENTION.....ATTENTION.....ATTENTION.....

We need your help and assistance. Roger Knox has most kindly offered to computerize a combined mailing list for the Lloyd Shaw Foundation. This will result in a coded list enabling the computer to produce zip code collated, addressed, self-adhesive mailing labels for any LSF mailing. Roger intends to donate all of the computer time and all of his time to do the project, so that the only cost to our Foundation will be the purchase of the labels when a mailing is required.

Those of you who have mailing lists of members, or people who have attended workshops or camps, people who have purchased our records or potential purchasers, etc. should send your list immediately to Roger Knox, 702 N. Tioga St., Ithaca, NY 14850.

Try to provide legible lists, including zip codes, and do not worry about the fact that any name on your list could be duplicated on someone else's list.

We extend our heartfelt thanks to Roger for offering this invaluable service.

The ADC Staff.....

THE LITTLEST WISEMAN played to packed houses on Dec. 6, 7, 8, and 9, in Fort Worth, Texas. This beautiful play by Lloyd Shaw with poems by Dorothy Stott Shaw is presented as a Christmas gift each year by the Ft. Worth Community Theater, The Dorothy Shaw Bell Choir and the Texas Boys Choir through a grant from the Walsh Foundation.

This year's performance was outstanding due to the lovely background music and set design. The weather in Ft. Worth could not have been nicer and added greatly to the enjoyment of all the other special events, dinners and local people who make this the start of the Christmas season.

Many of the people attending the Winter Pilgrimage are also members of the LSF. Our warm and loving thanks to Mary D. and Howard Walsh for making this party possible.

FROM THE ARCHIVES..... by Dr. Wm. Litchman

In recent months, two sizeable donations of lifetime collections have been made to the Archives. Zora Piper, of Minneapolis, has donated her husband's extensive collection of dance books and records. At the present time, ten boxes of books and papers have been moved as far as Austin, Minn., by Robert Hill. Over the next few months, these boxes and records will find their way to Albuquerque. A second lifetime collection has been donated by Charley Thomas, the first editor of American Squares Magazine (now American Square Dancing). The entire collection, with the exception of a couple of boxes of miscellaneous papers yet to be gathered, has been taken in hand by Steve Schnur, of Trenton, NJ, who will begin the process of transferring the collection to Albuquerque. The records will slowly move via Binghamton and Roxbury, NY, to arrive sometime next summer. Also, a box of dance books was donated by Marguerite Clapp, dancer, teacher, and choreographer, to join the materials already donated to the Archives by this wonderful person.

Even though it sometimes takes a long time to transport donations, members can and do help this work move along. If you are willing to help in this way, please contact the Archives. Do you know any callers retiring from full and active calling or who have retired? Ask them if they would donate their collections to the LSF Archives.

The Archives has become the repository for a collection of taped masters of recordings issued by the Shaw Recording Co., over the years 1952-60. Also included in this collection is a tape of Dorothy Shaw's talk at the National Square Dance Convention Pageant in Denver 1959 and a talk by Lloyd Shaw at Ypsilanti, Michigan, in Oct. 1952. Both talks are excellent examples of the Shaws in full-bore action and comprise the total holdings of the famous Shaw talks in the Archives. Additional taped materials include trial cue bands of cued round dances and music trials for proposed Shaw recordings. In addition, there is a great tape of a square dance called by Ralph Maxhimer in 1952 (Detroit) and a description of exhibition figures by Ken Kernen. This collection of tapes is a great addition to the Archives.

The Archives is now listed by the National Research Inventory and is a part of their computer-based information service. Our connections with other Archives and centers around the country are improving. Recently we began to be involved with the University of the Pacific Folk Dance Camp Archives under the direction of Bev Wilder. He (Bev) is a member of the LSF and has offered his services as an exchange for the services of the LSF Archives. We have the same kind of arrangement with several other dance centers and research resources across the country.

To summarize the activity of the Archives over the past few months: We are growing and the collection is becoming more and more interesting. With each donation, we are serving more people in more ways. Thanks go to all who have participated in any way over the past few months.

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ADDA-MEMBER CAMPAIGN

The ADDA-MEMBER CAMPAIGN has been extended through March 15, 1980. Although we have received several new memberships in the last few months, only one has been identified with a current member! If you influence someone to join the Foundation, don't forget to either send in their membership yourself or else ask them to mention your name when they send in their membership. Remember that for each new member you sponsor, you will receive 1 point toward the following bonuses:

- 1 point - \$1.00 off on a Shaw label record
- 5 points - A Foundation badge
- 6 points - A Foundation badge plus individual name tag
- 15 points - \$10.00 rebate on Dance Week fees (Winter or Summer)
- 50 points - \$25.00 certificate good for any record stocked by the Foundation.

NOTE: The Membership dues schedule listed in the last American Dance Circle was in error. The current dues requirements are:

Active-----	\$	15.00
Supporting-----		50.00
Sustaining-----		100.00
Patron-----		500.00
Life-----		1500.00
Club-----		50.00

THE LLOYD SHAW FOUNDATION PRESENTS

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SUMMER DANCE WEEK

July 20-27th, 1980
Steamboat Springs, Colorado

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SUMMER DANCE LEADERSHIP WEEK

July 27 - August 1, 1980
Steamboat Springs, Colorado

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WINTER DANCE WEEK

December 26, 1980 - January 2, 1981
Peaceful Valley, Colorado

* * * * *

For further information write to:

Diane Burton
1536 Conneaut
Bowling Green, Ohio 43402

