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THE AMERICAN DANCE CIRCLE



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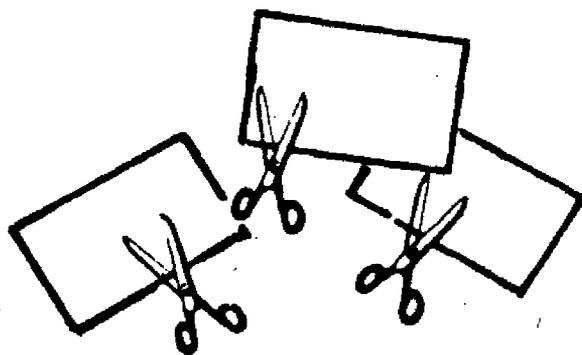
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LLOYD SHAW FOUNDATION
AMERICAN DANCE CIRCLE

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LETTER FROM THE PRESIDENT.....Enid Cocks

There are two essential ingredients in a foundation such as ours. The first is an idea that is worth working for, and the second is a group of people who will do that work. Since its inception this foundation has been richly endowed in both areas. Lloyd Shaw spent a lifetime developing his philosophy of education and also researching, developing, adapting, and teaching our American dance first to his Cheyenne School students and then to people all cross the nation. His wife Dorothy articulated and amplified his ideas and inspired a succeeding generation about the beauty of our traditional dances and about the importance of dancing to people of all ages and abilities. Through her, many people learned of the special sense of human fellowship that can arise when people join hands and seek joy and excellence through dance.

As we approach our annual meeting where we will launch into new projects and new challenges, it seems appropriate to pause and look back to the many dedicated people who have helped the Foundation along its way. After its formation Dorothy was mailings office, recording company, historian, correspondent, workshop coordinator, and ambassadress all in one although she had the able support and help of people like John Bradford, Bob Howell, Kirby Todd, and Don Armstrong. As the years went by it became possible to place some of these burdens on other shoulders. John and Linda Bradford gradually took on the running of the mailings office and moved it to Denver. Then Linda took on the job of running the office, which she did with beautiful competence for several years. Linda was replaced by Don Trummel, who moved with his wife Kathy and their children to take on the job, which he held for a couple of years. After Don left the mailings office job, Gie Gilbert stepped in and kept things running for half a year until the Board

finally selected George and Onie Senyk of Roxbury, New York. Gib gave countless hours to working in the Foundation Office and then drove all the office materials back east to the new office. Once we started thanking people, it becomes impossible to stop. We think with loving gratitude of Dena Fresh and Carlotta Hegemann whose beautiful choreography has enriched so many peoples' dancing, of Don Armstrong for his superb work with contras, of Bill Litchman who has continued the historical aims of the Foundation with his Archives, of Don Obee who served with such tact and wisdom as president, and of Frank Plaut who has contributed his expert legal counsel in recent years.

In this last year since I became president, I owe personal thanks to a variety of people. Cal and Judy Campbell and Bill and Kris Litchman have been turning out our fine new Dance Circle under Judy's editorship. Bill has kept accurate watch as treasurer over our limited finances in addition to answering queries and seeking new contributions to the archives. Cal has also headed the Educational Guidance committee of which the most active members have been Darleen Ecklund, workshops director, and Ruth Ann Knapp, staffing director. Cal has also been our liaison to the National Square Dance Convention, and Eob Howell will be at the convention representing us in a number of areas. Also at the convention you will find Diane Burton, one of our busiest members this year. In addition to running our booth there, she has lent us her dependable competence as secretary, membership director, and publicity director. And I hope you have all had a chance to see the new one-night-stand kit, which Diane produced almost singlehandedly. In Denver Frank Plaut and Linda Bradford worked with Gib Gilbert to make the big move of the mailings office. Linda also wrote up the minutes from our annual meeting last year, always a big job, and she has

gotten a copyright to our logo, the circle of dancers which she designed. In Seattle Glen Nickerson has already been busy as our liaison to the 1981 National Convention. Carla Gilbert has spent many hours working with a printer and pasting up herself the copy for revision of the elementary manual. On the other side of this revision job, Don Armstrong has literally been all over the country trying to arrange for a dependable supply of records for the elementary kit. Don and Marie Armstrong have both lent their help in countless ways this year, helping the new office get set up, printing up catalogues, arranging for the mailings office's fund raising campaign of selling T-Shirts and tote bags. In addition to running the mailings office George and Onie Senyk have worked to market our materials and to set up new dealerships in both the U.S. and Canada.

My deep thanks go to all these people and to the many other members who have lent a hand in one way or another. I hope that more members can become involved in the coming year. For those who cannot make it to our annual meeting, I would welcome your comments, ideas and suggestions.

Your President,
Enid Cocke

* * * * *

Don and Doli Shaw Obee reported on an exciting, delightful winter expedition to Tanzania, to visit with the son Kent and his family. The highlight of the trip was a two-week photographic safari through Tanzania's big game national parks, driving by day in Land Rover and camping at night among wild beasts, lions and elephants.

LLOYD SHAW WINTER DANCE WEEK

Peaceful Valley in the winter is a quiet place. The crisp mountain air sharpens your appetite for outstanding food and sharpens your mind for fantastic dancing. The pines of the Colorado Rockies form a beautiful backdrop for the lodge in the valley.

We will be spending a week dancing there between Christmas and New Years. Don Armstrong will provide the contras, Cal Campbell will be calling the squares and Herb and Erna Egender will teach and cue the rounds. Each day will feature special workshops and each night will be a special party where you will dance your dreams in a beautiful pine beamed hall with a maple floor and fireplace. We have several special events planned and you will find that the after parties in the lounge will retain a special place in your memories. Special dancing and special people will meld together to truly prepare you for the new year.

Even though we have planned a full week of dancing you may want to take time out to swim in the indoor pool or relax in the whirlpool or sauna. You may even want to try cross country skiing in the mountains above the lodge.

Sound interesting? Peaceful Valley is only one hour's drive from Denver and the lodge will pick you up at the airport. We have prepared an exceptional week for you in an exceptional place. You will have a chance to dance, relax and share friendships in surroundings as beautiful as any on earth. Plan for this wonderful vacation now. Write Calvin Campbell at Box 336, Albuquerque N.M. 87103 for reservations and details. We need to firm up details with the lodge so if you are even thinking of going please send Cal a note right a way.

ISF MEMBERS ON THE MOVE

Don Armstrong received the highest award of Callerlat, the International Association of Square Dance Callers at the annual convention in Miami. The Milestone award is awarded to persons who have made outstanding and lasting contributions to the field of square dancing and the American dance. The following are some of the high lights of Don's career as given by Bob Osgood during the awards ceremony and some we uncovered ourselves.

Don has been calling, cueing and teaching for more than 40 years. He was one of the first traveling callers and his calling and teaching activities have carried him around much of the world. He is also a recording artist and a record producer and over the years has been featured in several hundred titles on several record labels. He is a member of the square dance hall of fame.

Don's contributions in the field of education are legendary. He has written or co-authored several books and has been on the staff of University workshops all over our country teaching dance to teachers and leaders. We all know of Don's expertise in the field of contra dancing but he is equally competent in the square dancing and round dance field and is a recognized leader in the establishment of Callerlat.

Don is also successful in other fields. He flew the first experimental jet for the United States and was a test pilot for several years. He has owned a radio station in Florida and built home in such exotic places as Costa Rica and is involved in many other business enterprises. He is an expert scuba diver and fly fisherman and who knows what else.

The LSF has been extremely fortunate in that Don served as the first director of our Board of Govenors and has been an active leader in our organization for many years. His contributions of talent, time and energy for the Foundation is enormous. We proudly join Callerlab in the recognition of a truely outstanding individual in the field of dance.

Herb Egender was appointed as the Assistant Executive Secretary of Callerlab at the annual convention in Miami. Herb will be representing the interests of Callerlab in a professional capacity. This position was just established by Callerlab and Herb will be taking over many of the responsibilities of this rapidly growing organization.

Herb and Erna Egender are very active in the fields of square dancing and round dancing. They have traveled over much of the United States calling, teaching and cueing. Herb is presently on the LSF board of Govenors and active in several LSF programs.

Calvin Campbell was recently certified by Callerlab as a Caller Education Specialist. This certification recognizes outstanding knowledge and ability in teaching all aspects of the education programs for callers. Applicants must have long term experience in caller education and must pass an extensive written and oral exam. To date less than 30 callers nationwide have been certified.

Cal is active in several LSF programs and is a member of the Board of Govenors. He has written a book and published several articles on square dance calling and teaches in the LSF university workshop program.

Ken Kernen has taken over as the chairman of the definitions committee for Callerlab. This important committee is establishing a standard set of definitions for the mainstream square dance terms. This effort will be very important in enabling callers and dance learders throughout the world to have a common language to discribe square dance choreography.

Ken Kernen is a member of the LSF board of govenors and has been active in the production of LSF records. He also produces a regular column on basic square dance material for "Square Dance Magazine".

Participation of LSF members in Callerlab reflects the diversity of their interests the some of the extent of the wide talents of our membership. Callerlab programs are mainly concerned with modern recreational square dancing but many of their programs overlap areas of interest of the Lloyd Shaw Foundation.

The preservation of the American Folk Dance is a continuing process. The developments that are going on today will become an important part of both dance history and dance evolution. The efforts of Callerlab and our members in Callerlab will become part of the historical dance we are trying to preserve. Many of the members of Callerlab have attended Pappy's summer classes and the Lloyd Shaw Fellowship. Their ideas and guidance are helping to shape the square dance world of tomorrow.

We are trying to bring you news about LSF members so that you may get to know each other better. We have to depend on you to tell us about activities so please notify us of any items of interest.

ONE NIGHT STANDS

Last issue of ADC we discussed how square dancing can be used on one night stands. These are dances conducted for people who have never square danced or only dance a very few times each year. The caller has to expect to teach everything needed for an enjoyable evening. On the other hand, the people came to have an evening of fun and dancing, so detailed instructions have to be kept to a minimum. This means using only 9-12 square dance terms for the entire average evening of dancing and applying a lot of imagination.

You can also enhance your program a great deal by using other dances besides the typical square dance. When you change the dancing formation and the style of music you add instant variety. The program for a good one night stand should contain a variety of dances each planned so that the dancers learn in easy steps. If you are clever about which dances you choose many of the terms used for the square dancing can be used in teaching a simple round dance mixer or a contra dance. You can also teach a square dance term in a mixer or contra dance which will be used later on in a square dance.

The idea is to teach everyone a little bit and then let them stretch that knowledge for several dances. If you start out in a circle and use square dance music and terms you can use the same circle formation and teach a simple little mixer to a pop tune that has a walking rhythm. Examples of good tunes for these include "Eye Bye Blues", "White Silver Sands" and "Everbody Loves a Lover". The routines can be as simple as "Hi Mixer" which has everyone promenade forward 4 steps, face their partner back away 4 steps, move right to a new partner in 4 steps and star right 4 steps and promenade.

Change in the dance formation is important. Dancing in squares, large circles and facing lines all have a different feeling. You should program the dances so that you do not stay in one type of formation for more than two dances in succession. The change in formation becomes part of the variety that can be put into an evening without adding dance terms to remember. You can either change formations after the rest time between dances or you can move the dancers from one formation to another by using promenades.

The Virginia Reel is an example of a dance done in facing lines and is a fondly remembered dance by many people. You can use this dance a couple of times in an evening. The first time, just do arms turns and a couple sashay down the center followed by a single file promenade to the foot of the set and a single couple arch. The second time you use it, you can add a reel. This way you can put a simple line dance in very early in the program and then follow it up later on with a slightly more complex version as their knowledge and skill increases. The dancers will usually be impressed by how easy it was to remember how to do it and the added reel will spice up the routine.

Many times there will be more women than men at a dance. There are many dances which can be adapted for no partners. For example, the Virginia Reel can easily be done by partners of the same sex. In some cases one partner of a pair may not want to dance as much. For this reason you should plan one or two dances during the evening which do not require partners. Many of these dances are classified as a line dance or a Hully Gully. Many folk dances also do not require partners and can be used to help fill out a program. How many of these kinds of dances to use will depend on the group but every program should include at least one no partner dance.

Music plays a very important part in programing a one night stand. The music you use sets the mood of the dance and once again variety is important. You should plan several changes in tempo throughout the evening. These changes can even occur during the same tip. For example you can follow a square dance with a smooth quadrille such as Sweet Georgia Brown and use the same formation. The change in the music will strongly affect the mood of the dancers. When you find that the dance may be dragging put on a Hully Gully with a modern pop sound and you will find that the mood will pick up. Make a point to listen to the pop music being played on the radio. You can often pick up a 45 RPM record of a pop tune and adapt an existing dance routine to fit the music.

As you can see, the ingredients of a one night stand are varied just as the participants in a one night stand will be varied. One night you will be calling for a retired group and the next night you may be calling for a father-daughter evening. The dances that you choose will have a strong effect on the acceptance of your program. The keys to success are variety in dance, music and formation. The exact mixture will depend on the particular time and group. You don't really need a lot of records but you do need to be able to adapt dances to meet the circumstances.

The manual for the One Night Stand Kit offered by the Lloyd Shaw Foundataion was designed specifically to provide a wide variety of dances which could be used with a limited set of 18 records. It does not provide any material for patter call square dances or patter records in the kit. The Foundation felt that preferences in patter music and material was very individual and not adaptable to the kit concept. It is probably the best source of one night stand material in the industry.

THE DANCING MASTER AS A BUSINESSMAN
IN BALTIMORE, 1810*

by Dr. John M. Forbes

The early American dancing master appears in retrospect, perhaps, as an idealized, heroic, romantic figure. Keeper of an artistic tradition he brought grace, carriage, deportment, and rhythmic movement to the minds and bodies of the clumsy. He could only do this, however, when he had gathered sufficient pupils to provide adequate financial security. No students meant no income and no career.

Thus, the dancing master of late 18th and early 19th century America was primarily, by necessity, a commercially oriented businessman. This concept is too often ignored by researchers in early American dance phenomena. As a businessman, the dancing master dealt in services by teaching dances and providing socially acceptable dance occasions; services for which he expected to be paid. He also provided goods of a sort: those dances and figures remaining in the minds and limbs of his students.

To survive, therefore, the dancing master had to have pupils in sufficient number and he had to attract those pupils in competition with other dancing masters, in the face of other social and entertainment activities, and in the presence of continuing religious intolerance. Through public notices, usually left to us in newspapers, each dancing master mentioned something about his particular accommodations, types of dances taught, or called upon a reputation established by previous dancing activities. Thus, notices were designed to draw pupils by stressing those positive aspects suggesting better experiences at the hands of a particular dancing master.

The social and cultural climate of Baltimore in 1810 was especially beneficial for dancing masters. The city had a population of about forty-six thousand, two daily newspapers, and a lively commercial base in its port activities. Lotteries, races, pugilism for men, billiards, a circus, plays, ballad operas, concerts by the Baltimore Harmonic Society, and an occasional tiger or elephant for viewing were entertainments offered the general public. Rye whiskey, opium, and other vices were available for those interested.

Amidst this lively milieu, six dancing masters had sufficient visibility and energy to advertise for pupils. Each notice that appeared in the papers during 1810 reveals something of the dance environment in Baltimore and, by inclusion or omission of certain details, professional aspects of the dancing masters themselves. The social season, typical of the day, began in the fall when the weather turned cool, and usually continued to the beginning of Lent. In 1810, As Wednesday was March 7th, relatively late.

There were any number of notices regarding dancing during the year. Space permits discussion of only a few. We have selected one from each dancing master. These are drawn from a newspaper entitled "The American & Commercial Daily Advertiser".

January 1 A CARD

Mr. John Tulet, respectfully informs the public that his PRACTISING BALLS have commenced and will continue every Saturday at No. 202 Market Street opposite Gadsby's Hotel.

Other notices appearing this year indicate that men and women were often taught dancing separately. The "Practising Balls" served two purposes: First, it

gave one a chance to practice the dances learned in segregated classes. Also, it permitted one to develop, in a safe environment, those patterns of deportment and grace required at formal balls, assemblies, and other proper social occasions.

In February the Harmonic Society of Baltimore proposed a charity ball to aid the poor. Since an adequate room was not available, they settled for a fundraising concert on Tuesday the 13th. Pierre Landrin Duport, one of the more famous early American dancing masters, ran the following notice.

February 8 P.L. Duport

Desirous to throw into the scale what he can for some good purpose, intends giving a BALL...on Tuesday the 20th instant to commence at 7 o'clock precisely. . Those desirous to join in the Circle- of the New Cotillions for the evening are respectfully invited to attend at Mr. D's School Room, on the afternoons or evenings of Tuesday, Thursday and Saturdays for instruction.

To provide a form of "social" security for those attending the ball, Duport proposes to teach those cotillions already selected for the occasion. Be assured he will not deliver his instruction free of charge.

Contemporary French social dance practice was considered important by American dancers at this time. A dancing master was expected to know the latest steps, trends, and dance figures used in France and England. This is indicated by the following notice:

August 14 DANCING ACADEMY

It is with infinite pleasure, Mr. F. Brunelot announces to his friends his safe arrival in Baltimore, after an absence of eleven months.

Mr. E. I. has availed himself of his long stay in Paris, to improve himself still more in the Art of Dancing, by practising with the celebrated Coulon, Chief Professor of the Grand Opera of that Capital.

Mr. E. B. has the honour to inform the public that he will resume his dancing academy as soon as the weather permits, of which due notice will be given.

Such notice was given on September 13th for his dancing academy to open on Monday, October 1st. Due to the death of his son, however, the opening was delayed a week. Note that Brunelot informs prospective students some six weeks before his proposed opening. He emphasizes the high-quality activities pursued during his trip and he hopes to get a jump on other, competing dancing masters in the quest for fall students.

One Mr. P. Granier included the following in his notice of September 17th:

...Mr. G., not playing on the violin has made an agreement with Mr. Mullen, who will play for him; this, he (Granier) believes, will be an advantage to the Ladies and Gentlemen who will honour him with their patronage, as his attention will be entirely devoted to the attention to his pupils.....

Granier hopes to turn a potential liability into an advantage. Dancing students of this time expected their dancing master to play a violin, often miniature in size, while simultaneously instructing and correcting his charges as they danced. Granier will have to give a larger part of his fees to Mr. Mullen from whom, incidentally, he rented space for his classes.

September 18

MR. DUCLAIRACO

Respectfully informs the Ladies and Gentlemen of Baltimore, that he will open his DANCING SCHOOL the First Monday in October...

He feels particularly gratified in having procured for his Balls only, that very large room, near Peters' Bridge, formerly the Museum, in which 8 cotillions can be danced at any one time, and which he is so handsomely fitting up and repairing, for the convenience of the Ladies and Gentlemen.

Duclairaco's commercial enterprise is evident here. Decorating rooms belonging to someone else represents quite an investment. This investment is to be regained, it is hoped, through larger crowds and more week-to-week repeat business from his potential clientele.

Traditionally, a cotillion consisted of four couples, once couple per side, in a formation similar to our square set. Eight cotillions, times eight people each, signifies a potential of sixty-four admission-paying dancers. Evidence suggests, however, that at least two couples per side in a cotillion was not uncommon at this time. Thus, to Duclairaco, eight cotillions could represent over 100 people with no increase in rent for the hall or cost of the music.

The last teacher to initiate notices for the fall dancing season, 1810, was one F. D. Mallet. In his notice of October 10, the first one from his hand during the fall season, he recalls his past teaching activities to draw students to his instruction.

...F.D.M. thinks it sufficient to say, that he has given general satisfaction to the parents and guardians of those pupils under his care

and that his manner of teaching is no ways inferior to any master in this city. This experiece will demonstrate.

Chances are that Mallet had an established clientele who needed only the reminder of impending instruction. Possibly he specialized in teaching children and young adults as the reference to "Parents and guardians of those pupils under his care" suggests. At any rate, he did not advertise any practising balls that fall.

There were other dancing activities during the year. Such organizations as the Salutatorian Assemblies and the Amicable Assemblies held regular meetings. Public formal balls were held on Washington's Birthday and other national holidays as well as New Year's Eve.

There is no doubt that these various activities were enjoyed by participants and dancing masters alike. Certainly the dancing masters here considered were paid as they brought grace, carriage, deportment, and rhythmic movement to the minds and bodies of the clumsy.

1. This figure is drawn from George W. Howard, *The Monumental City* (Baltimore: J. D. Ehlers, 1873) p. 25. Other sources suggest a range from 45,000 to about 49,000 for this time.

2. For more on this interesting individual and his family, see Lillian Moore, *Dance Perspectives #7* (1960), "The Dupont Mystery."

3. See, for example, Willard Blanchard, *A Collection of the most Celebrated Country Dances and Cotillions* (Windsor, Vermont, 1809).

4. The singular form, "assembly," is also used.

* The above material is drawn from a presentation made at the annual national conference of the OSScar G. Sonneck Society for the Study of American Music, March 22, 1980, in Baltimore Md. The presentation also included a demonstration by the Old Dominion Dancers of Washington, D.C., Barbara Harding, Director.

MEET-A-MEMBER.....

This issue's Meet-a-Member is actually a trio: Tommy, EJ (Bonnie Jean) and Sally Thomas. Tommy and EJ have been teaching square and folk dancing for 18 years and more. Their daughter Sally, who assists in their classes, is also known for her work as co-director of Hidden Hollow Day Camp. The Thomases are employed in a hospital pharmacy department, but they are best known for conducting square dance parties for churches, conventions, clubs - and private parties. One of their most recent projects is a set of church-sponsored family sessions of folk and square dancing, emphasizing clogging. The Thomases stress their belief that families should play together! They are from Signal Mountain, Tennessee; perhaps many of us will have met them at Memphis this summer or at the Leadership Dance Week in Steamboat Springs, Colorado in July.

HISTORICAL DANCE:.....

LONGWAYS DANCE CALLED "AND THOU WART MINE ONLY DEAR"

Contributed by: William M. Litchman

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

The exact words used to give the direction for the dance are: "The 1st cu. heys with the 2d. wo. - then with the 2d Man - the 1st cu. lead down one Cu. cast up and turn - then the 2d Cu. lead up and cast off and turn - the 1st man set across and turn - the wo. do the same - Gallop down and up cast off - Right hands and Left - .

The music is given also and is reproduced below:



The dance is written as a duple although it may conceivably have been danced as a triple at the time although no mention of the formation (other than longways) is made. If danced as a triple, the third couple will have very little to do (nothing) throughout the entire 128 count sequence and so it would be best to dance this as a duple (either proper or "actives crossed"). Please note that this dance is double-length and takes twice as long to complete each figure as a normal, modern contra (64 counts).

COUNTS ACTION

The 1st couple and the second woman hey for three beginning with the active couple passing right shoulders followed by the active man passing the second woman by the left shoulder bringing her into the dance. The hey will have a diagonal direction to it rather than being straight across the dance or up and down the set. Thus, the active lady must make a fairly complete right turn loop after passing her partner in order to pass the second woman by the right shoulder. As the hey draws to a close, the active man will be moving diagonally upward towards his home place and his partner will be just completing her final left turn loop to return to her home place but before either can actually return home, the active man will loop to his right, veering toward his partner's home place, passing her by the right shoulder as the active couple begin a new hey for three on the other diagonal with the active lady passing the second man by the left and bringing him into the dance. In the meantime, the second woman has returned home. As the second hey is completed, the second man returns home and the

active couple will lead down the center of the set below one couple, cast out and up the outside to place and then turn each other (two hands) to return to place.

The second couple leads up the center above the active couple, casts out and down the outside to place and then turn each other (two hands) to return to place.

The first man will set (or balance) to his partner and then turn her (two hands). The balance is a double balance, taking eight counts.

The first woman will set in the same manner to her partner and then turn him (two hands). Again, the balance takes eight counts.

Taking both hands, the active couple will slide (gallop) down the center eight slides, returning up the set the same way and then cast off with the couple originally just below them. Actually, on the return, it should only require four slides to come back to home allowing the last four counts to be used for the cast off. As a result, the eight slides down the set should not take the dancers so far that they cannot return to place in four slides.

It is conceivable to dance this as an alternate duple with every other couple crossed and active. No changes are required although the right and left through at the end will become more manageable for experienced square dancers. A reminder on the right and left through is in order here: You can add a bit of style to the dance by not taking right hands in moving across the set for the right and left through but merely doing a "pass through" followed by a courtesy turn.

This dance is a lot of fun to do but is not one for the inexperienced dancer. The two heys at the first of the dance will be a challenge but can be simplified for the dancer by pointing out the linear directions for the two heys. The first hey is danced on a line drawn through the home positions for the 1st man and the second woman while the second hey is danced on a line drawn through the home positions of the 1st woman and the second man. Each hey is therefore performed on a diagonal across the set. (The home positions mentioned here are for the normal (uncrossed) duple formation.) In fact all of the directions for the dance given above assume that the set is in a duple formation.

THE CONTRA CORNER....

WAYS OF SKIPPACK

by Bill Johnston, Skippack, PA.

FORMATION: 1, 4, 7, active but NOT crossed over

- - - -, Actives down the center of the set,

- - - -, Turn alone come back to place,

- - Cast off, - - Reels of three (actives head in first)

- - - -, - - - -,

- - - -, Six hands circle left,

- - - -, - - Full around,

- - - -, With couple above right & left thru,

- - - -, - - - - Back

THE CONTRA CORNER.....

JOY

by Lannie McQuaide

Here is a very nice contra which will be good for most intermediate and advanced dancers. Lannie is a well known contra caller from Columbus, Ohio, who has been a member of the Lloyd Shaw Foundation for a number of years now. Her husband Ted, has been calling square dances for many years and together they make a great team. Try this dance and let us know how you like it.

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

MUSIC: Try "Southerners Plus Two Play Ralph Page"
RP 500 (Jack's Life)

CALLS:

- - - -, Everybody forward and back
- - - -, Actives cross go out below one
- - - -, with the couple above right hand star
- - - -, Men flare ladies chain
- - - -, Ladies lead hey for four
- - - -, - - - -
- - - -, - same two ladies chain
- - - -, with the couple above half figure (of) eight

SQUARE DANCE NOTES.....

In many areas of the country dancers automatically rotate the square one place to the right after the first half of each tip so that you have new heads and sides. This is often called "Stirring the Bucket". The two following routines automatically stir the bucket.

4 LADIES CHAIN...ALL 1/2 SASUAY...
SQUARE YOUR SET THAT WAY...HEADS STAR THRU...
EVERYBODY PASS THROUGH AND STOP...
CENTER TWO STAR THRU...ALL 8 CALIF TWIRL...
SQUARE YOUR SET THAT WAY

4 LADIES CHAIN...HEADS STAR THRU...PASS THRU...
RIGHT & LEFT THRU THE OUTSIDE TWO...
INSIDE TWO U TURN JACK...STAR THRU...
CALIF TWIRL...SQUARE YOUR SETS

Square dance routines which end with a surprise or unexpected left allemande often spice up the dance.

HEADS RIGHT & LEFT THRU...ALL 1/2 SASUAY...
HEADS BOX THE GNAT...CROSS TRAIL THRU...
AROUND 1 TO A LINE...JUST THE ENDS PASS THRU
AROUND 1 TO A LINE...LEFT ALLEMANDE

HEADS CROSS TRAIL THRU...SEPERATE AROUND 1...
INTO THE MIDDLE...PASS THRU & SPLIT THE RING..
SEPERATE GO AROUND 1...PASS YOUR OWN...
OTHERS CROSS TRAIL THRU...LEFT ALLEMANDE

NO PARTNER DANCE....

KITCHEN RIGHT IN

Music: Walk Right In

Formation: Solo dance; no partners; dancers scattered around the room.

Measures:

- 1-2 Step back R, back L, forward R, forward L (pitch); step side on R, close, side, touch L toe to R instep.
- 3-4 Repeat movements for measures 1-2 with opposite footwork.
- 5-8 Walk forward 3 steps, hop and turn 1/4 R on 4; back up 3 steps, hop and turn 1/4 L on 4; back up 3 steps, hop and turn 1/4 R walk forward 3 steps, touch R toe to L instep on 4 (no turn). Measures 5-8 are the M's part of the first half of a Grand Square; when finished, dancers will be right back where they started, but facing 1/4 turn to the R.

ROUND DANCE MIXER.....

MATILDA MIXER

Formation: Couples in a single circle, hands joined, facing CCF, W on M's R.

Measures:

- 1-2 Walk 4 steps forward; walk 4 steps backward
- 3-4 Do sa do partner.
- 5-6 Do sa do corner.
- 7-8 Walk 4 steps forward; walk 4 steps backward
- 9-10 Turn partner with R hand turn.
- 11-12 Turn corner with a L hand turn.
- 13-16 R hand to partner (count her as #1),
Grand R & L to fifth person.
- 17-20 Promenade with fifth person as new partner.

NOTE: The first eight measures are in 4/4 time, allowing 8 counts for each movement. The next 8 measures are in 3/4 time, allowing 6 counts for each arm turn and 12 for the Grand R and L. The last 4 measures are once again in 4/4 time, allowing 16 counts to join a new partner and promenade.

SOME MEANINGFUL COLLECTIONS OF DANCE BOOKS -
ARCHIVES AND DANCE LIBRARIES.....

by Bill Litchman

Many people are stumped when it comes to trying to find information about dancing. Like trying to find information about many other subjects, one could go to a library and ask the librarian. If your library has a reference librarian, it is even better because this person is trained to know where information is, the more likely the librarians are to know where to find it. When it comes to dance, most librarians are at a loss but you may be fortunate to have a librarian knowledgeable in the fields of fine arts. But even in this case, the librarians' knowledge generally will be limited to stage arts. Thus, a person seeking information on something as obscure as square, contra, or round dancing, is in for some frustration in using public libraries. Not only that, even when the place in the library where square dance books are shelved is found, it is usually the case that the selection is so small that your questions often go unanswered. How do you get over this difficulty? Where do you go and who do you ask to get help?

One of the first steps to take to find information about dance is to know where that type of information is. Secondly, if you cannot personally go to the information, you can formulate your specific questions and use the mails in pursuit of the answers. Now, I will assume that you know what you want to ask so it only remains to find the information sources and what the strengths of each collection are.

Let's begin with one of the most formidable collections of rare dance and music books in the world: The British Library, located in London, England. The older name for this library is the

British Museum Library but the collection is still the same. This collection is vast in all fields of human learning, including dance, and people have been known to spend lifetimes in small sections of this library. So, on the positive side, the amount of information is vast but on the negative side, even if you are there in person, the library is difficult for the uninitiated person to use. Even admittance to the library is by card only (application having been made in advance). The catalog of this library is alphabetical by author and so you must be prepared with that information before the library begins to open its vast stores of information to you. Obtaining information from the British Library by mail is similar to using the library in person in that you must know exactly what you are after and be willing to pay the charges for the services you use (microfilming, Xerox, etc.). In general, no personal services are available. The Bibliothecue Nationale in Paris is a second vast collection which includes many valuable books in the field of dance. The use of this library is similar to the British Library and the Library of Congress. All of these libraries are state libraries and as such are recipients of copies of every book published in that country.

At the next level down from state libraries are local libraries such as the New York Public Library (NYPL), The Boston Public Library (BPL), The American Antiquarian Society Library (AAS), the Newberry Library (NL), the Huntington Library (HL) and some other similar libraries. The ones I have specifically mentioned are strong in the field of dance or in early American books, including dance. Some of them have very large dance specialty libraries (NYPL has 300,000 dance items) or are of very high quality in early published works, particularly American (BPL, AAS, NL, HL). Again, the dance portion of these collections is a very small

fraction of what is generally available at the library. As a result, dance research is a minor part of the overall service program of the institution and the vast majority of the dance part of these libraries deals with stage dancing, particularly ballet. So, questions involving folk dance are not well served by these libraries unless you can go in person with the right credentials and sometimes not even then.

Finally, the specialty library or private archive or collection is the best place to go to find specific dance information. First of all, not only is the intention of a private collection or specialty collection generally singular but the person in charge of such a narrow collection is far more apt to be knowledgeable about the field of dance or music than the general librarian at a public library, serving the normal public. There are a large number of private libraries and special collections such as the Martha Faure Carson Library in Denver, Colorado. This fine library is only a few years old but in that time has developed a fine collection, mostly in the field of stage dancing. A second collection of great importance is the Vaughn Williams Memorial Library in the Cecil Sharp House in London. This fabulous and extensive collection is especially strong in folklore and folk dance of England. If you ever have a chance to visit England, take time out to visit this excellent library. And, if you are going to be there, you might as well use the library and gain something of value from your visit. This library could be the subject of an entire essay.

Private libraries of dance include any number of collectors' holdings as well as archives of special natures and our own LSF Archives. We can begin by listing a few of these collections to which admission is possible, which are actively being used and administered, which offer services to users. We

might as well begin with the west coast with the University of the Pacific (UOP) Archives under the direction of Bev Wilder (an LSF member). The UOP has, for many years conducted summer (international) folk dance camps and the Archives contains, music, dance instruction, and authentic costuming for every dance ever presented at the UOP folk dance camps. This excellent Archives has no published catalog available although there is an extensive catalog on site. Another archives is the LSF archives which should be more familiar to you. This collection is extensive and general but has its strongest suit in the American Folk Dance (square, round, contra, and traditional). The LSF Archives has a catalog of the holdings of the Archives available and there is an on-site catalog as well divided into three sections: author, title, and subject.

Collectors sometimes are willing to allow people to use their books and other materials on site and if you know of such a person, you might make that known to the LSF Archives Director. Please bear in mind that the collections mentioned in this article belonging to private collectors are not all open to the public. Certainly, personal application to the owner of the collection could be made to use the collection but there is no guarantee that the owner will be receptive to this. Proceed with caution.

Bob Osgood, editor of Square Dancing Magazine has a very fine collection of regional periodical publications in the square dance field. The Dance Away Library owned by Bill Litchman is another excellent collection covering all fields of dance and used in conjunction with the LSF Archives. The Lloyd Shaw Library has a very strong collection in square dancing but it is not open to the general public. George Verdak of Indianapolis has a truly great collection of 200,000 items in dance although this massive collection is not cataloged in any way.

Ralph Page also has a very fine collection of dance and folklore which finds its way into the Northern Junket from issue to issue. Dr. John Forbes of Kentucky has a very useful collection of photocopies and transcriptions of early American dance publications including copies of manuscripts. An interesting sidelight on these collections and collectors is that all but George Verdak are members of the Lloyd Shaw Foundation.

With all of the information available in the field of dance, particularly those things sitting unused in basements and attics, it is important for these materials to be gathered into active and growing archives and collections which are serving the public's needs in the field of dance. Regardless of the question or problem that you or other leaders and teachers may have, the answers are available in one or more of these collections.

Here is a listing of the collections (public) I have mentioned above with their addresses:

1. The American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609.
2. The Bibliotheque Nationale, Paris, France.
3. The British Library, Reference Division, Dept. of Printed Books, Great Russell Street, London WC1B 3DG, England.
4. The Boston Public Library, Boston, MA.
5. The Dance Away Library, c/o Dr. Wm. M. Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104
6. The Huntington Library, San Marino, CA
7. The Library of Congress, Washington, D.C.
8. The Lloyd Shaw Foundation Archives, 1620 Los Alamos SW, Albuquerque, NM 87104
9. The Martha Faure Carson Dance Library, Colorado Women's College, Montview Plvd. and Quebec St., Denver, CO 80220.

10. The Newberry Library, 60 W. Walton st., Chicago, IL 60610.
11. The University of the Pacific Archives, c/o Bev Wilder, P.O. Box 685, Ben Lomond, Ca 95005.
12. The Vaughan Williams Memorial Library, Cecil Sharp House, 2 Regents Park Rd., London NW1 7AY, England.

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

PLAN NOW TO COMBINE YOUR VACATION PLANS WITH ATTENDANCE AT THE ANNUAL LLOYD SHAW FOUNDATION MEMBERSHIP MEETING:

Saturday, July 26, at Scandinavian Lodge,
Steamboat Springs, Colorado

* * * * *

SUMMER DANCE WEEK
July 19-26, 1980
Steamboat Springs, Colorado

It still isn't too late to become a part of a lovely week in Steamboat Springs. We will be dancing, sharing, caring and lots of fun and fellowship. We will be combining our Dance Week and the Leadership Week so that all can benefit most from both. Write or call Diane Burton to reserve your space and end the week by attending our annual meeting.

MAKING A CIRCLE SKIRT.....

One way to make a stylish dress for dancing is to find a bodice pattern that you like and add a full circle skirt to it. Check the costume section of your pattern catalogs for square dance dresses, or use any comfortable pattern for the bodice. The skirt can be made any length, and is especially nice made from heavier materials such as cotton kettle cloth. If you wish to use a sheer fabric, a double layer gives a nice effect.

Here are some directions for adding a circle skirt to a bodice that may be helpful:

Measure the bodice waist seamline without side seam allowances. From the table below, determine the waistline radius. Fold material in half across the width so that you have the full width of the fabric to work with. Measure the waistline radius from the top corner of the fold along the selvage (point A), again along the folded edge (point B) and at several points in between points A and B. Connect these points in a curving line, but DO NOT CUT on this line; draw a second line $5/8$ " closer to the corner to allow for the seam allowance.

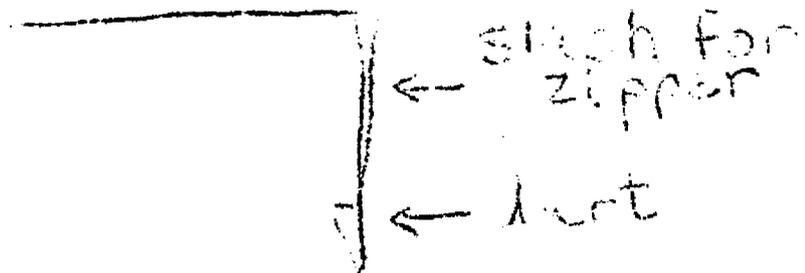
Figure out the length you wish your skirt to be and add a hem allowance. Add your waistline radius to this and cut a string the measurement of this total length. Before you cut the waistline out, pin one end of the string at the top corner of your folded fabric. Stretch the string straight along the fold, mark the place with a pin, and use the string to measure an arc along your material, marking with pins or chalk as you go. Alternatively, you may wish to cut a paper pattern first.

This will give you, when cut, half of your circle skirt. Use it as a pattern for the second half. If

using no center back seam (see next paragraph), place the first skirt piece (the "pattern") 3/4" away from the selvage before cutting second piece. If you wish to have a seam down the front and back of the skirt, you now simply sew the pieces together leaving open the necessary portion of one seam for the zipper at center back. If you prefer to have the seams at the sides instead of front and back, use the following directions: Sew the two sections together; these will be the side seams. Fold skirt in half at center back; this will be the second section cut, the one that was placed 3/4" away from the selvage. From the top, slash open the length needed for the zipper. 3/4" from the end of the slash, begin a dart which will taper gradually toward the folded edge of the material so that when it is opened out no rucker will show. Sew skirt to bodice and insert zipper in opening.

Let the skirt hang for 24 hours before hemming. This is especially important if the material is stretchy. You may have to recut the hemline to make it even after it has hung.

If your bodice waist measure is:	the waistline measure is:
22"	3 1/4"
24"	3 3/4"
26"	4 1/8"
28"	4 1/2"
30"	4 3/4"



Thanks to Diane Purton for these directions:

A PERMANENT AND UNALTERABLE DANCE?

By Glen Nickerson

January 1980

Nearly every dancer, at one time or another, has danced "The Virginia Reel" in one of its forms. It is also fairly common knowledge that it is a direct descendant of an older dance "Sir Roger De Coverly", which is reputed to have been George Washington's favorite dance. A common version of "The Virginia Reel" is given here for reference.

THE VIRGINIA REEL (4-6 couple set - proper) All go forward and back, forward and back again, all turn partners right hand round, all turn partners left hand round, all turn partners both hands round, all dos-a-dos with partners, top couple chasse' to the foot of the set and chasse' back to the top of the set, top couple elbow reel to the foot of the set, top couple back to the top of the set, cast out and down (the others follow), make an arch while the others go under the arch to places. Begin again with a new top couple.

It has been my understanding that "Sir Roger..." and "The Virginia Reel" differed in only the first part of the dance. Where the "Reel" has all dancers active, "Sir Roger..." has the top lady and the foot gent doing the same movement, all the other dancers being inactive. The portion of the dance with the chasse', reel and cast down the outside were supposedly the same in both dances. Thus, it was with some interest that I reviewed a book published in 1821 that gave a complete description of "Sir Roger De Coverly".

The book was "The Complete System of English Country Dancing, containing all the Figures and Reels, Composed by the Author, and elucidated by means of

DIAGRAMS, also, Scientific Instructions for composing COUNTRY DANCES; the etiquette of the Ball Room, a description of the various times, measures, and styles of country dance music; and a dissertation comparing the original with the present State and Style of English Country Dancing, Dancing Masters, and Dancing Rooms.

by Thomas Wilson London
printed for Sherwood, Neely & Jones
Paternoster Row."

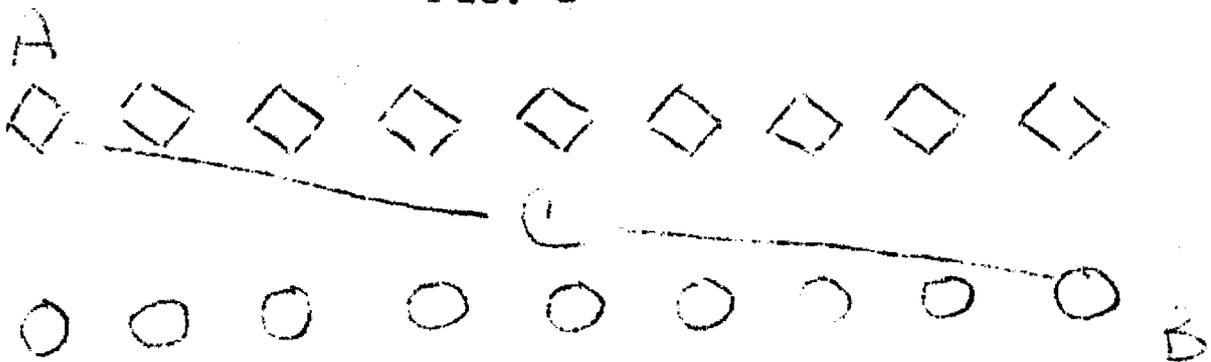
The description of "Sir Roger..." in this book is given here, except for the musical score, exactly as written.

"SIR ROGER DE COVERLY
OR
The Finishing Dance

This dance was composed expressly for a finishing Country Dance, about 100 years ago, and derived its name from Addison's Sir Roger De Coverly, so frequently mentioned by him in his popular Essays in the System. The Figures of which it is composed being permanent and unalterable, and thereby differing in its construction from all other Country Dances. It is capable of being performed by a whole set, however numerous; the top Lady and bottom Gentlemen commencing the Dance by meeting in the centre, (see Diagrams) and has a tune bearing its name, composed expressly for it in 9/8, which is given to enable the Dance to be performed more correctly. It is necessary, that the persons who are to perform this Dance, should place themselves very widely apart, and exactly opposite to each other, that the top Lady and bottom Gentlemen may have sufficient space in which to perform the different Figures in the centre, and that the performers may with proper ease promenade and cross over, &c. and where the set is very numerous it is allowed to the couple going down, to miss every

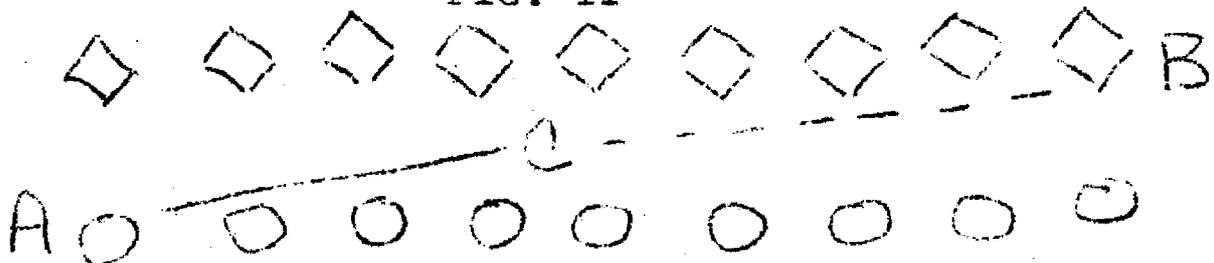
alternate couple so as to cross over two couple instead of one, and it must be observed, that in crossing over the Lady must pass in front of or before the Gentlemen. At all Balls properly regulated, this Dance should be the finishing one, as it is calculated from the sociality of its construction, to promote the good humour of the company, and causing them to separate in evincing a pleasing satisfaction with each other.

FIG. I



The top Lady at A and the bottom Gentleman at B advance and meet at C, and retreat to their places, the Lady to A and the Gentleman to B.

FIG. II



The bottom Lady at B and the top Gentleman at A, meet at C and retreat to their places; the top Lady and bottom Gentleman then advance to the same situation and turn with their right hands; the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet and turn with their left hands; Lady and bottom Gentleman then meet and turn with both hands; the bottom Lady and top gentleman do the

same; they then meet and allemande round each other, the bottom Lady and top Gentlemen do the same.

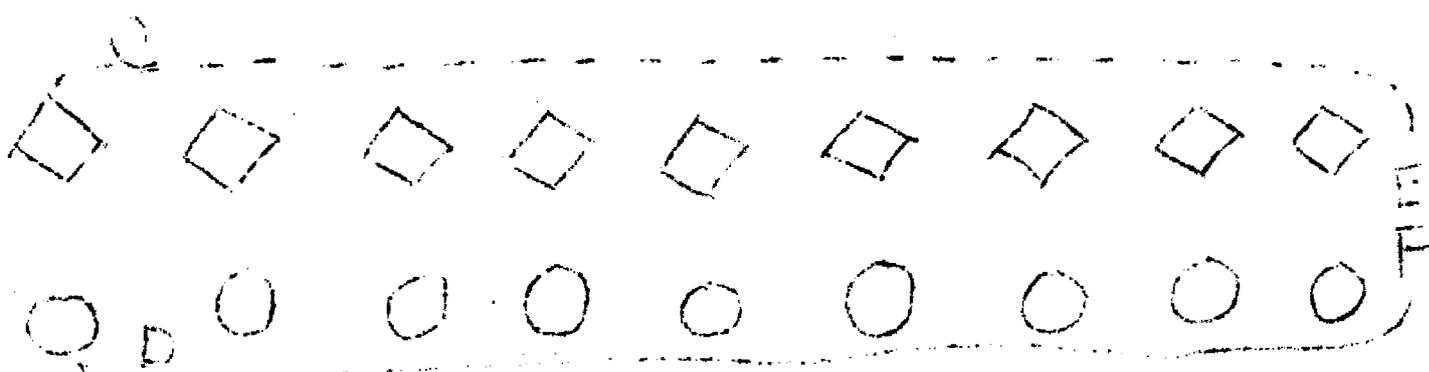
FIG. III



The top couple at AE pass each other at C and cross over every couple till they get to the bottom, they pass each other at D E F G H I J.

N.B. Should the set be very long, they may cross over every other couple, missing a couple each time.

FIG. IV



They now promenade up the centre from EF to AE, then cast off the Lady in the line C, and Gentleman in the line D, all the couples following them, beginning from the bottom, by which means they all regain their situations, except the couple which began the dance, who will be now at the bottom of the room.

N.E. This dance may be performed by any number of persons. It was not intended in this work to give any whole dances, but as this is so different in its movements from any other, the author thought proper to insert the whole of it."

Thus endeth the reading of Thomas Wilson.

To fully understand his dance description, it was necessary to look-up his explanation of the allemande, which was as follows:

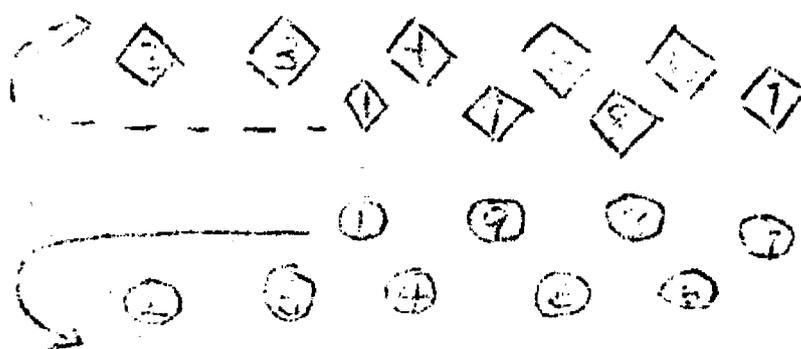


"Allemande. . . ."

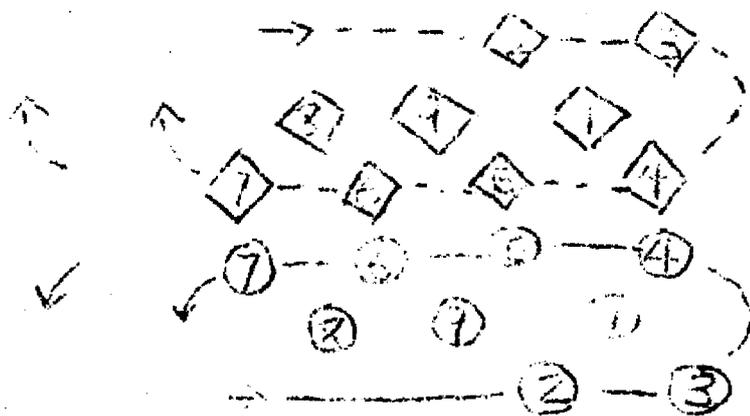
The Lady at A, and the Gentleman at B, move around each other's situation back to back; the Lady in the direction c, and the Gentleman in the direction d, forming complete circles round each other, which bring them to their original situation and couples, completes the Figure, and is performed with three Chasses one Jette' and Assemble' - four bars."

In reviewing his description of "Sir Roger..." it immediately was apparent that the top couple did not "reel" to the foot - it was more of a weaving movement around the inactive couples. The man, for example, "crosses over" every other inactive lady alternately with every other inactive man. The question arises - when did the elbow swing in the reel become the vogue and when did the active couple begin to reel with EACH inactive person of the opposite sex in addition to his/her partner? Two possibilities come to mind - that Wilson accurately described the dance as it was then being done, meaning that the elbow swing reel was introduced after that time. The other is that Wilson felt constrained to publish the "correct" way to counter-act the encroaching tendency of some dancers to embellish a "permanent and unalterable" dance. If this be correct, the elbow swing reel was beginning to be danced prior to 1820. Until further documentation is found, one can only surmise when the elbow swing reel originated. One also wonders which version George Washington danced.

Another observation concerns the promenade and cast down sequences. Note that Wilson has the active couple (now at the foot of the set following the cross overs) promenade up the center, "all the couples following them, beginning from the bottom..." then casting off and down the outside and back to "their situations". If the promenade begins from the bottom, the foot couple (#9 in the following diagram) follows #1 couple, #8 follows #9, #7 follows #8, &c.



Following the cast off, the reverse is the case. Number 1 couple takes their place at the foot of the set, #9 then falls in place above #1, #8 passes between #1 and #9 couples and falls in above #9, #7 passes between #1, #9 and #8 and falls in above #8, and so on. This is diagrammed here.



Both the cross overs and the promenade gave the maximum opportunity for the dancers to pass before each other and engage in flirtation. The English of that period believed in flirting and even kissing of the opposite sex at every opportunity. Curt Sachs expressed it well in his "World History of the Dance" where he states "In England, however, kissing and

dancing were inseparably linked." And later "For kissing is good manners and the lady has a right to expect it:...Whoever omits it 'shalt be taken for a rustically."

A third observation is that Wilson indicates the dance "is capable of being performed by a whole set, however numerous;". Nowhere in his text did I find any indication of the musical measures allowed for each part of the dance - one wonders if the set were long (numerous) how the top and bottom dancers could advance to the center, turn and retire in a fixed phrase of music without resorting to ungainly strides and rapid turns. Given that different sets would be composed of different numbers of dancing couples, one can begin to see the reasoning for the later standard of short sets. Short sets allowed time to dance to the musical phrase which may not have been possible in a "numerous" set. In Wilson's day, probably only one set was danced at any one ball, but the reasoning would still apply.

One last observation: in reviewing five other references (dated 1859, 1863, 1866, 1882 and 1917) in which "Sir Roger..." or "The Virginia Reel" are described, only the 1917 book (Hofer) mentions the arch at the foot of the set. Her description is of a "double" variety with four couples on each side, rather than a proper set with men on one side and ladies on the other side. Her description has the two head couples promenade up the center and lead off down the sides, all the other couples following. Then "the first two gentlemen draw swords, forming an arch for the others to march under,..." Further research is necessary to determine when the arch became an integral part of the dance.

The descendant dances of "Sir Roger...", mainly "The Virginia Reel" and variations thereof, are many and

NEW MEMBERS OF THE LSF

Donna Bauer, Ken Smith, Robert Dalsemer, Don Armstrong Jr., Virginia Lee Harlan, Franklyn Newmark, Marguerite Clapp, Norma and Ed Bixby, Herbert Stechmesser, Jim and Andy Barnett, Caroline Earham, Milly Riley, Gerald R. Werth, Nancy K. Zartman, Mary Jo Brearley, Deane Serena, Linda Bradford, Carl Markman, C.A. and Mae Newton, John Bradford, Truman Burton, Robert Hill, Louis and Nancy Hyll, Alvin Huffman, Jr., Byron and Louise Jamison, Bill and Janis Johnston, D.C. Johnston, Dee and Pete Mazik, David Ross, Al and Mary Marjerison, Al Scheer, Ruth and Las Woodard, Sharon and Ken Kernen, Shirley Messing, Carla Gilbert, Eben C. Jenkins, Don and Linda Buzzingham, B.J. Dennis, Ed Butenhof, John Conelly, Robyn Fellows, Ted Senella, Howard and MayDonna Gilmore. (The above members addresses' should be listed in the last issue of ADC.)

Kay and Larry Clark

Carole Howard

Donn and Nancy Leussler

Esther M. Weaver

David M. Ross

Leila M. Pennell

Harry Watkins

Frederick P. Reuter

Diame and Bill Kegley

Jane Straight

LETTER TO THE EDITOR.....

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

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 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 that move and may others follow!

Sincerely,
Maria Fines
Forked River, N.J.

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

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
1620 Los Alamos St
Albuquerque, N.M. 87105

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

* * * * *

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

