

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

VOL. 1 #4
10/80



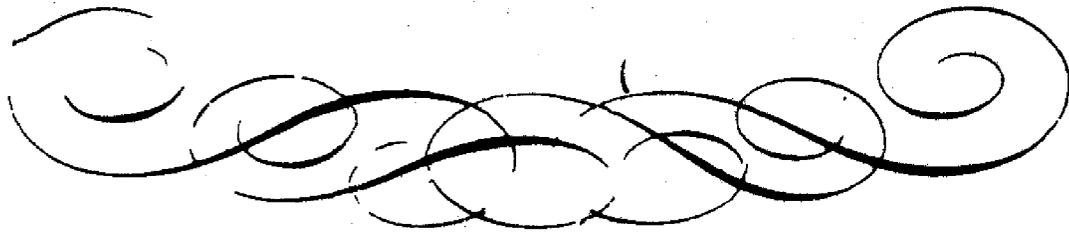
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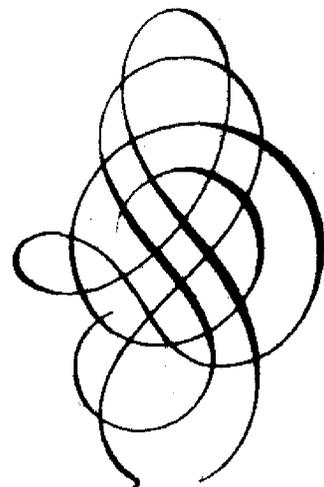




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LETTER FROM THE PRESIDENT....

It has been a busy summer for members of the LSF. Bill Litchman conducted a secondary workshop at St. Claire College, Chatham, Ontario, assisted by long-time member Frank Eurgess. Diane Burton and Bob Howell conducted another workshop at Bowling Green State University in Ohio, and in August Don Armstrong and Calvin and Judy Campbell conducted a very successful workshop at Oshkosh, Wisconsin. Over 40 dancers attended the Dance Week in Steamboat Springs. The weather was gorgeous all week, as was the dancing. What a wonderful variety of beautiful yet simple dances was presented.

One of the nicest things to come out of our annual meeting and board meeting was the appearance to some new faces to take on some of our ongoing tasks. Ed Dutenhof is replacing Bill Litchman as treasurer and budget maker. We know that Ed will handle that job with dispatch, and we are pleased that Bill is free of that job so that he can devote his attention to his first love, the Archives, and to his part of compiling the American Dance Circle. Linda Plaut is stepping in to handle membership, a move that is a great stroke of good luck for the Foundation, for Linda brings so many talents to the job - blazing intelligence and articulateness, to name a few. You will see elsewhere in this publication the minutes of the meeting that have been compiled by our new secretary Linda Bradford. The two Linda's will join forces to serve as publicity committee. I can't imagine a more talented twosome! I am grateful to the new people who have taken on jobs this year, and I look forward to seeing more and more people get involved in the workings of the Foundation. WE NEED YOU ALL!



A REPORT ON OUR BELOVED DOROTHY SHAW

During the last year and a half there has been a woman living with Mrs. Shaw to take care of her and keep her company. As the months passed it became increasingly evident that the sort of person wanted for this care simply wasn't available. Therefore, on August 18, Mary Sorenson flew with Mrs. Shaw to Boise, Idaho, where she had a loving delegation to meet her including Kiran with a bouquet of sweet peas from her garden and Brock with a slender carved ebony giraffe from Tanzania. After dinner with her family Mary and Doli took Dorothy down the street to her new home, the Hillcrest Convalescent Center.

The Obees are most pleased with Mary's approval of the Center because Mary has had experience with nursing homes. She assured Doli that this is a particularly nice one. Built within the last year, it is clean and sunny, with bright colors, nice pictures, and lots of plants. The competent staff seems loving and caring. Most importantly, Mrs Shaw settled into her new surroundings with a very positive attitude of belonging. Her big window looks northwest across a lawn toward the wide Idaho sky. She loves to watch the changing cloud formations and the sunsets. Doli and Dorothy go for walks around the grounds and admire the flowers, or sit and visit on the patio in the warm sun.

The family does not feel it advisable to provide a phone for Dorothy, but would be delighted to read letters or cards to her. Please send them to:

Dr. & Mrs. Donald Obee
329 Phillippi
Boise, Idaho 83705

CONDENSED MINUTES of the ANNUAL MEETING
OF THE LLOYD SHAW FOUNDATION
Steamboat Springs, Colorado, July 26, 1980

President Enid Cocke called the meeting to order and welcomed the members. A quorum was present. The minutes of the last meeting were accepted as published in the "American Dance Circle".

Treasurer's Report:

The Treasurer, Bill Litchman, reported a surplus of income over expenses of \$823.01 for 1979, and for 1980, a deficit of \$419.40. Present bank balance is \$403.60.

Archives:

The Archives Director, Bill Litchman stated that the collection now consists of nearly 1000 books, about 3000 magazines, and over 1000 recordings all acquired over a three year period with an expenditure of \$900. By this time in 1981, rental space will be necessary (at a projected cost of \$1200) for the purpose of housing the growing collection.

Recordings Division:

George Senyk described the Recordings Division operations since the office was moved to New York in October, 1979. Stock of records has been doubled. A new record pressing company was found as Lewis Records went out of business. A total of 111 kits were sold; an order for 88 more is in the process of being assembled. With the discontinuation of the RCA records used in the elementary kit, it is urgent that the revision of the kit be accomplished as soon as possible. Current balance of accounts is approximately \$4000.

Recordings Chairperson

Don Armstrong said that two new contra records have been Produced, in cooperation with Stan Hamilton. They are "Flying Scotsman Hornpipe" and "January Seventh Jig". Negotiations with the United Methodist Church have resulted in the right to reproduce 13 World of Fun tunes on our label; these will help bridge the gap caused by the discontinuation of the RCA series.

A one-night stand kit has been produced; this involved re-coupling existing tunes and the publication of an inexpensive manual.

The LSF has received the donation of a \$1300 sound system from Milton Audio Products for use at camps and workshops. This is a very significant contribution.

Marie and Don Armstrong have produced some T-shirts and tote bags on which is printed the LSF logo. This project was designed to raise funds for the elementary kit revision.

Scholarships

Milly Riley reported that three scholarships were given by the LSF this year: Leslie Hyll attended the Iowling Green University Workshop; Kathy Finley and Cindy Gretz attended the University of Wisconsin workshop.

Educational Guidance Committee

Cal Campbell, EGC Chairperson, questioned the necessity of maintaining this committee

as a separate entity as the Board now performs the functions formerly carried out by the committee.

Darleen Ecklund, Workshop Chairperson, suggested that written contacts are not as successful as personal contacts in lining up workshops. Three workshops were held during the summer, 1980: St. Clair College, Chatham, Ontario; Bowling Green University, Bowling Green, Ohio; and the University of Wisconsin, Oshkosh, Wisconsin.

Ruth Ann Knapp, Staffing Chairperson, contacted previous workshop staff members and others who expressed interest for the purpose of updating directors for staff selection purposes.

Pacific Northwest Area Representative

Glen Nickerson described his two main areas of effort during the past year. These involved negotiations with the 30th National Square Dance Convention committee, now planning for June 25-27, 1981, when the Convention will be held in Seattle. It is hoped that the LSF will receive free booth space in exchange for providing sessions tentatively titled "Beginning Dance for Non-dancing Participants". A pageant is to be produced on the lives of Lloyd and Dorothy Shaw. This will be an update on the pageant previously produced in Seattle in 1969.

The Fort Worden Dance Week will precede the 30th National Convention, and will be held June 18-24, 1981.

Winter Dance Week

The Winter Dance Week planned for December, 1980, was cancelled.

Summer Dance Week

43 persons attended the week at Steamboat Springs, with a profit of \$759.60 to the LSF.

"The American Dance Circle"

Four issues were published. The use of a TRS-80 computer has allowed the publication to have justified margins, and thus enhanced the appearance. Members are invited to submit articles, advertisements, and news items for publication in the magazine.

Elections to the Board

The following persons were elected to the Board of Directors to fill vacancies: Bill Litchman, Cal Campbell (both re-elected for their second terms), and Linda Bradford.

Respectfully submitted,

Linda Bradford



CONDENSED MINUTES OF THE MEETING
of the Board of Directors
LLOYD SHAW FOUNDATION

President Enid Cocke called the meeting to order. The following members were present: Enid Cocke, Don Armstrong, Cal Campbell, Bob Howell, Glen Nickerson, El Butenhof, Bill Litchman, and Linda Bradford. The minutes of the last meeting were accepted.

Recordings Division

George Senyk made two proposals, both of which were accepted:

1. That the Recordings Division be moved to Florida at no expense to the Foundation.
2. That the contract for the Division be legally changed from the name of George Senyk to Leona J. Senyk.

Senyk also proposed that part-time help be hired by the LSF to allow the Senyks to leave the office for the purpose of marketing materials. It was decided by the Board that Don Armstrong, as chairperson of the Recordings Committee, be given discretionary power in this matter.

It was also decided to renew the Senyk contract for an additional year, with thanks from the Board.

Officers

The following officers were elected:

President.....Enid Cocke
Vice President.....Ruth Ann Knapp
Executive Secretary.....Linda Bradford
Assistant Secretary.....Linda Plaut
Treasurer.....Ed Butenhof
Assistant Treasurer.....Bill Litchman

Ralph Page Book

Linda Pradford is to reinvestigate the publication costs of the Page book in hopes that it will be possible to fund this project during the next year.

Elementary Kit Revision

The Board voted to institute the sale of no-interest, no-due-date bonds for the purpose of raising money for the elementary kit revision. A minimum of \$5000 is needed for this project.

"The American Dance Circle"

The October issue of the ADC will be sent to all names on our current mailing list, approximately 2000. In addition, \$4.00 from each membership is to be allocated automatically to the publication of the ADC. A price for non-membership subscriptions will be established, and paid ads will be accepted.

Summer Dance Weeks - 1981

A Summer Dance Week will be held at Fort Worden, Washington, immediately prior to the 30th National Square Dance Convention in Seattle. It is scheduled for the week of June 18-24, 1981.

The 1981 Colorado Dance Week will be held at Snow Mountain Ranch, Granby, Colorado, July 6-12, 1981. There is to be no paid staff. Don Armstrong will serve as coordinator.

Publicity

All publicity will emanate from the Publicity Committee with the exception of local events.

OSHKOSH WORKSHOP INNOVATIVE AND SUCCESSFUL

The Lloyd Shaw Foundation workshop at the University of Wisconsin at Oshkosh had a record 50 participants this year. The three sections included a elementary and secondary workshop and a advanced techniques callers college.

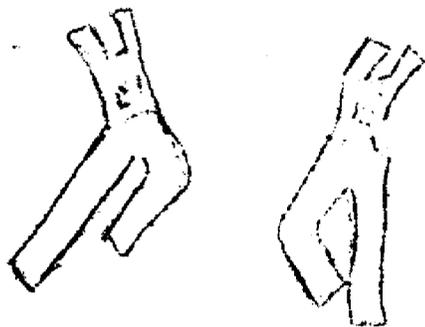
The callers college was a first for the Foundation and attended by 10 recreational square dance callers. Calvin Campbell who is a Callerlab accredited Caller Education Specialist structured a special version of this course to meet the requirements of both Callerlab and the Lloyd Shaw Foundation. Reception to this special program was very high and Cal and the Foundation have been asked to put on the same program again next summer. (Aug 9-13, see page 30)

The elementary workshop had an exceptional group of people. Judy Campbell said that most of the teachers already had active dance programs in their schools and half of the group were male which made the dancing a particular pleasure. The experience level in the group enabled them to explore a large number of elementary dances and to discuss the teaching techniques in greater depth and detail.

The secondary section always seems to go well under the expert guidance of Don Armstrong. This group was also pretty evenly divided and all members learned quickly. It is always a delight to see someone call a square dance or prompt a contra who came into the course with no previous experience.

George and Onie Senyk sold Foundation materials and also acted as MCs at the evening parties. The Foundation workshops mix all three groups together in

the evening. Although there was a great difference in interest and skills this year each group added its leadership and dances to make up parties which were filled with fun and laughter.



.....NEEDED.....
PEOPLE EVERYWHERE
TO INVESTIGATE THE POSSIBILITY OF HAVING
A LSF WORKSHOP AT THEIR LOCAL UNIVERSITY

One of the most important ways in which we can share and promote our dance is through university workshops for teachers and dance leaders. Experience has shown that most workshops are arranged, not through a mailing from our workshops director, but from a personal contact made by someone who knows the Foundation and the University in question. Is there a University in your area that might want a workshop? Please approach them for us or send the necessary information to Darleen Ecklund, our workshop director. If you feel you haven't enough information, we can send you a booklet with the facts you need to know when talking with a potential workshop sponsor. We have given most of our workshops in the Midwest and in Colorado and New Mexico. We would love to reach other areas of the country as well. If you have any information or suggestions, please write:

Darleen Ecklund, Workshops Director
1912 Noble
Springfield, Illinois 62704
(217) 787-7810

NATIONAL SQUARE DANCE CONVENTION - MEMPHIS 1980

Once again the Lloyd Shaw Foundation was well represented with callers, cuers, prompters and panelists at the National Square Dance Convention. Board members who took part in various activities included Bob Howell, Herb Egender, Ed Eutenhof, Glen Nickerson, and Diane Burton. Among other members presenting dancing sessions were Ted and Lannie McQuaide, Art Seele, Art Pataky, Bill Kegley, Al Scheer, Joe McManamin, Leif Hetland, Howard Gilmore, Dick Meyer, Fred Martin and Dick Pasvolsky. Member Pete Mazik was in charge of the contra program for the convention.

Members involved in the Education Program of the convention included: Stan Burdick - "One Night Stands", "Smooth and Uniform Dancing" and "Publicity and Public Relations"; Ed Eutenhof - "Contra Clinic for Beginners"; Lannie McQuaide - "Contra Seminar"; Herb Egender - Callers' seminars on teaching and programming; Bob Howell - "Overview of National Organization"; "Contra Seminar", and "Teaching the Handicapped"; Diane Burton - "Teaching the Handicapped"; Glen Nickerson - "Contra Clinic for Beginners"; and Art Pataky - "Contra Seminar".

The LSF Booth in the Showcase of Ideas was a busy spot for most of the convention. The two new contras, "Flying Scotsman Hornpipe" and "January 7th Jig", were much in demand, and the new tote bags were an especially popular item for the ladies. Special thanks to those Foundation members who gave of their time in helping run the booth: Phyllis Howell, Howard and MaeDonna Gilmore, Ginger Prescott and Art Pataky were especially generous with their time. Others who helped included Glen Nickerson, Art and Anida Seele, and Ed and Barbara Eutenhof.

A special award goes to PETE MAZIK for his help in

arranging for the booth, receiving the materials and delivering them to the convention center and for his constant efforts to advertise the Foundation and the Booth! Additional thanks for his engraved Foundation name bars and laminated pictures of Lloyd Shaw; they added greatly to the identification and appearance of the booth.

NEXT YEAR SEATTLE!!! Our liason, Glen Nickerson, promises another extra special convention with Foundation members once again involved in all aspects of the program, and a pictorial salute to Lloyd Shaw. Also, mark your calendar now and plan to attend the Ft. Worden Dance Week just before the convention, June 18-24, 1981

Diane Burton



SQUARE DANCE NOTES

Many of you will be starting beginners lessons about the time this issue comes out. Here are some very simple routines which can be used the first few nights and still provide some variety.

HEADS CIRCLE 1/2...PASS THRU...SEPERATE
AROUND 1...IN THE MIDDLE CIRCLE 1/2...
PASS THRU...SPLIT THE OUTSIDE 2 AROUND 1...
PASS THRU...SWING AT HOME

HEADS PASS THRU...SEPERATE AROUND 1...
PASS THRU IN THE MIDDLE...
SPLIT THE OUTSIDE 2 AROUND 1...
DOWN THE MIDDLE RIGHT & LEFT THRU...SWING

4 LADIES CHAIN 3/4...4 LADIES CHAIN ACROSS...
4 LADIES CHAIN 3/4...SWING...PROMENADE

HEAD LADIES CHAIN RIGHT...
4 LADIES CHAIN ACROSS...NEW HEAD LADIES
CHAIN RIGHT...4 LADIES CHAIN ACROSS
LEFT ALLEMANDE

HEAD MEN & CORNER GIRL PASS THRU...
SEPERATE AROUND 2 TO A LINE...
TURN THE OPPOSITE 1/2 BY THE RIGHT..
PASS THRU...U TURN BACK...FACE YOUR PARTNER...
RIGHT & LEFT GRAND

PAW PAW PATCH.....A Play Party Game

This game is danced in longways formation, with sets of four to six couples. A skipping step is used throughout.

1. Where oh where is dear little Nellie?
Where oh where is dear little Nellie?
Where oh where is dear little Nellie?
'Way down yonder in the Paw Paw Patch!

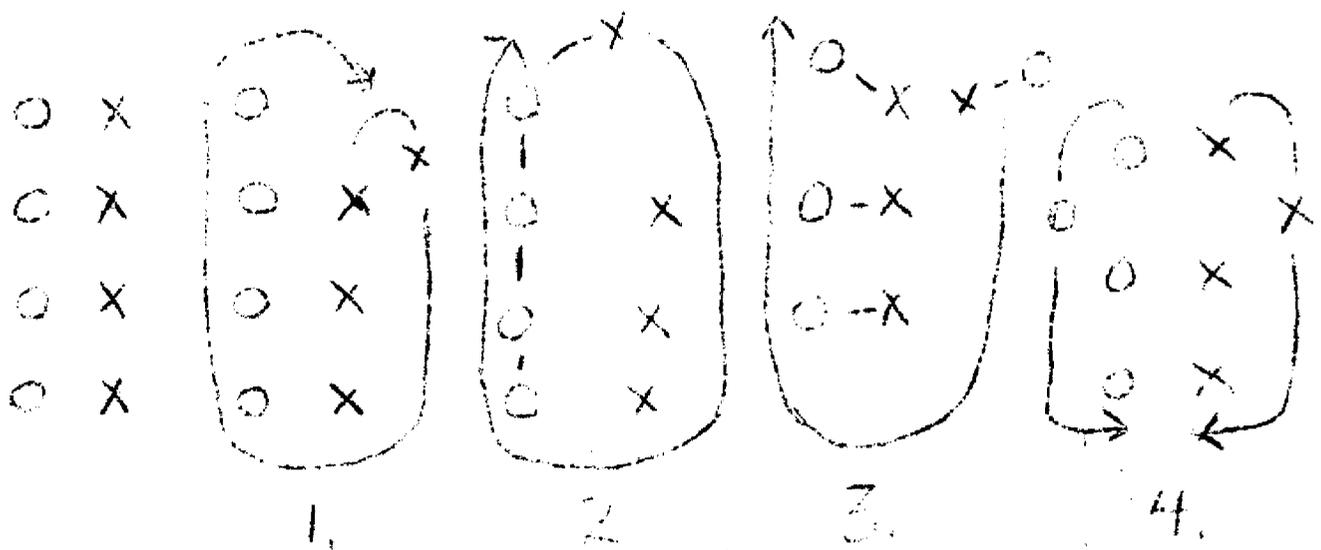
The head girl casts down the outside, behind the line of girls, and skips all around the set, up behind the boys and back to place, while the verse is sung with the head girl's name substituted for Nellie's.

2. Come on boys, let's go find her
Come on boys, let's go find her
Come on boys, let's go find her
'Way down yonder in the Paw Paw patch!

Immediately, partners join inside hands, face up the set and skip down and around the set on the girls' side and back to place on the first three lines. On the last line, the head couple cast down the outside of their own lines to the foot of the set.

Now, without stopping, repeat the entire dance for each girl in turn, and then go through it for each of the boys in turn, reversing song and action where appropriate: "Come on, girls, let's go find him", and with the final promenade done with partners going together down the boys' side and back to place.





Paw Paw Patch



CONTRA PAGE....

"Byland Abbey"

Author Unknown, given by Mae Fraley

FORMATION: 1,3,5, etc., active but NOT crossed over.

MUSIC: Any well phrased 64 count tune

INTRO: (Actives turn right once and a half;
 1-8 - - - -, Corners turn left once and a half;
 9-16 - - - -, - - Ladies chain
 17-24 - - - -, - - Chain back
 25-32 - - - -, - - Actives balance;
 33-40 - - Actives swing, (A long swing) - -;
 41-48 Face up with lady on your right, With same couples circle left;
 49-56 - - - -, - - Circle right;
 57-64 - - - -, (Actives turn right once and a half.

* * * * *

This is for the people looking for any easy way to cue one of our favorite dances "Money Musk".

" Money Musk"

(Traditional)

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

MUSIC: Use "Money Musk" tune only (24 measures, 48 counts).

- - - -, Actives right turn once and half
 Below one couple on the other side, and forward six and back
 - - - -, Actives right three quarters around
 - - Forward six, - - - -
 Actives right three quarters around, - - right and left thru
 - - - -, - - Right and left back

What you need,
my friend,

is a genuine,
first-class, all-
purpose, washable,
colorfast, eye-
pleasing, totally
satisfying, Lloyd
Shaw Foundation

T-Shirt

featuring the unique
world-famous, ever-charming, mind-enhancing,
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DANCERS emblazoned decoratively right on the
front of your very own, soft, long-wearing
shirt!



Picture

YOURSELF in one of these shirts,
then send a paltry \$7.50 per shirt (S,M,L,XL)
to:

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

Don't deprive yourself another day -- you
could be the envy of your neighborhood!

why YOU should be a member of

THE LLOYD SHAW FOUNDATION

If you gain pleasure from dancing and believe in the value of preserving and disseminating our great American dance heritage, you should be a member of The Lloyd Shaw Foundation.

As a member you will receive, quarterly, issues of The American Dance Circle, full of articles about dance and dance history, as well as news of Foundation happenings.

Furthermore, you will be a part of an organization actively dedicated to recalling, restoring and teaching the folk rhythms of the American people. The Lloyd Shaw Foundation engages in a vast array of projects, including

- sponsoring recreational dance weeks
- conducting workshops for teachers and callers
- producing dance curriculum kits, with detailed manuals, for school teachers and recreational leaders
- publishing significant dance materials, such as Ralph Page's Heritage Dances of Early America
- collecting reference materials on dance and making those materials available to interested persons
- producing high quality records, including contras, historical materials, rounds, and children's dances.

Use the application form on the next page and become part of this vital organization.

all who enjoy dancing

and want to spread the joy of dancing



ARE INVITED TO JOIN THE LLOYD SHAW FOUNDATION

Lloyd Shaw Foundation membership application

name _____

address _____

_____ zip _____

check one: _____ new member _____ renewal

Note: The Lloyd Shaw Foundation is a non-profit foundation, and all dues and contributions to it are tax deductible.

indicate kind of membership desired:

- _____ active (\$15)
- _____ supporting (\$25)
- _____ sustaining (\$50)
- _____ patron (\$100)
- _____ life (\$1000)
- _____ club (\$25 or more)

Mail application
and check to
Linda Plaut
LSF Membership
622 Mt. Evans Rd
Golden, CO 80401

Christmas is coming ~

The \$10.00 gift package (a \$15.00 value)

One box of LSF Note paper and Envelopes.

One LSF T-shirt. (State S,M,L, or XL.)

PLUS EITHER

Ralph Page's excellent book, Heritage Dances of Early America. OR

the two-record set, The Blonde Lancers with a 12 page instruction book.

The \$15.00 gift package (MEMBERSHIP plus gifts)

Give a friend an LSF Membership which includes a one-year subscription to The American Dance Circle.

PLUS

The Story of Square Dancing, by Dorothy Shaw.
Dining Room Upstairs, Sitting Room Downstairs,
by Dr. Lloyd Shaw.

Contra, by Don Armstrong.

The \$20.00 gift package (a \$28.50 value)

One LSF 'Tote-bag' with the LSF Logo in color.

One LSF T-shirt. (State S,M,L, or XL.)

The classic LSF record of Rye Waltz & Carlyle.

PLUS EITHER

Lloyd Shaw's great teaching album, Learning to Waltz, AND, Lloyd Shaw's classic work, The Round Dance Book. OR

Ralph Page's excellent book, Heritage Dances of Early America, AND, the three-record American Dance Treasure, The Heritage Dance Collection.

Delivery before Christmas, but this gift package offer expires Nov. 30, 1980. Order NOW from LSF Mailings Division, The Millhouse, Box 214, RD # 1, Roxbury, New York, 12474.

Another gift suggestion: Fascinating books, both classics and rare copies, available from our Archives which will make lovely gifts.

(Various prices) Write LSF Archives, 1620 Los Alamos SW, Albuquerque, New Mexico, 87104.

FOLK DANCE.....

"SULAM YA'AKOV" (Jacob's Ladder)

Israeli circle dance composed by Jonaton Gabai.

FORMATION: Circle, facing center

MUSIC: World Tone #10016

METER: Melody I - 4/4, Melody II - 3/4

MEAS. PATTERN Part I - Box

- 1 Step on R to R (1). Close L to R (2). Step on R to R (3). Hold (4).
 - 2 Step on L to ctr (1). Hold (2). Step on R to ctr, hold (3,4).
 - 3 Step on L to L (1). Close R to L (2) Step on L to L; hold (3,4).
 - 4 Step on R back from ctr (1). Hold (2). Step on L back, hold (3,4)
- 5-8 Repeat Meas 1-4.

Part II - Misirlou step

- 1 Step on R fwd, hold (1,2). Touch L toe across and in front of R, hold (3,4).
 - 2 Swing L around and step on L crossing in back of R (1). Step on R to R (2) Step on L crossing in front of R, hold (3,4).
 - 3 Pivot on L, stepping on R crossing in front of L. (1). Step on L to L (2). Step on R crossing in back of L (3). Hold (4).
 - 4 Step on L crossing front of R (1). Step on R to R (2). Step on L crossing in back of R; hold (3,4)
- 5-8 Repeat meas 1-4, part II.

MELODY II - 3/4 meter, repeat same dance action in this meter. Steps become bouncier. Two measures of 3/4 meter equal 1 measure of 4/4 meter for dance pattern.



TROMLALÅSEN (Cylinder Waltz)

contributed by Enid Cocks

This charming dance from Denmark combines waltzing with that lovely cowboy dance figure, "insides arch and outside under".

FORMATION: Three couples, all in open position, all with lady on the man's right. The first couple stands with their backs to LOD. The second couple faces them and LOD. The third couple stands behind the second and also faces LOD.

MEAS.

- 1-8 Couple 1 passes under the arch formed by couple 2 and then forms an arch for couple 3 to pass under, all moving with little running waltz steps. After each couple has formed an arch and moved to the end of the column, they turn back and the men trade places with their partners by running right-face, while the ladies turn left face, with their joined hands over man's head - a stretch for the ladies. This arch and dive movement continues until each couple is back to its original position. The inside couple is always the one that forms the arch.
- 9-16 Repeat the movements of 1-8. At the end couple 1 should not turn back to face RLOD but should stay facing LOD.
- 17-24 Still in open position do four measures of Tyrolean waltz: waltz away and together, waltz away and together. On the fourth measure close to closed or waltz position. Do four measures of turning right-face waltz.

25-32 Repeat 17-24. On the last measure, couples should take open position, and couple 1 should wheel to face the other two couples, ready to begin the arching figure.

The melody line is included. In Denmark the music is often provided by a single fiddler. If you don't have a "spillemand" or a pianist, any sprightly, 32-bar waltz should do.

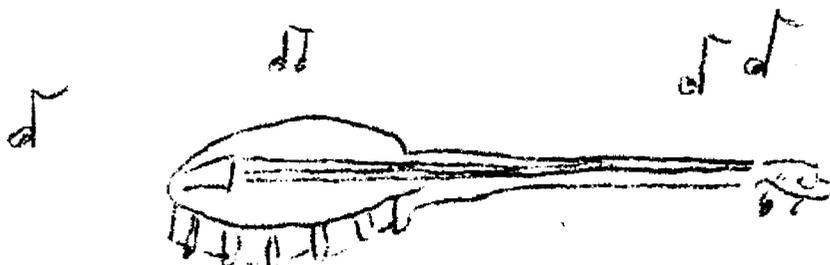


"AND THOU WER MINE ONLY DEAR" - RERUN

by Bill Litchman

Bill Johnston, of Skippack, Penn., has written to disagree with- some of the interpretations of the title-dance which was published as "An Historical Dance..." in the last issue of the ADC. I thought that the readers might be interested to know of his feelings about this dance and that there are differences of opinion when it comes to these old dances.

The major disagreement centers around the second of the two heys for three at the beginning of the dance. It is these two heys that make the dance so interesting and so it would be well to settle on one method of performing the two heys in order for confusion to be minimized. Bill states that the first hey is OK as it was written but that the second hey begins in a slightly different manner. He suggests that the second hey should begin by having the first lady pass the second man by the right shoulder rather than the left shoulder as in the previous instructions. In this way, the lady will have passed her partner by the right and the second man by the right (in succession). The second hey will, therefore be the "normal" type usually encountered in dances (that is, begin by passing right shoulders) but the normalcy of the hey is not the important question, however, because it is the ending of the hey which can flow nicely into the next figure ("lead down the center") that makes the difference. The paths to be followed by the active man and woman are given in the small diagram below:



I like Bill's interpretation of this figure better than the one published last time and so I would go with that.

The reason for this is simply the smooth lead into the next figure right after the second hey. It is certainly not clear from the directions just what was done "authentically" at the time of the original dance but Bill's interpretation is fine.

A second comment by Bill about this dance regards the setting to be done near the end of the dance. The directions say "the 1st man set across and turn, the Wo. do the same." My interpretation of this was that the setting should have been done with the partner but Bill mentions that it is just as possible to do this with the corner. (i.e. the person across and below one place). I also like this because it draws the second couple into the dance a bit more than the first method although, again, it is not entirely clear from the directions. I have seen both done in dances of this genre and age. So, once again, I would recommend that the new interpretation be accepted for this dance.

Finally, Bill mentions that he prefers a "square through" style of rights and lefts instead of a right and left through over and back at the end of the dance. Here I would disagree but it is not a serious difference in this case. I feel that there are good reasons for doing the figure in either of the two ways but I prefer the "non-Scottish" format (i.e. two right and left throughs rather than the square through). This dance is more English than it is Scottish since the Thompsons were publishers located in London and did not have connections in Scotland as many did. (See Frank Kidson, *British Music Publishers, Printers, and Engravers*, Benjamin Bloom, New York, pp. 125-30) Bill says that all dances were done using the Scottish rights and lefts throughout the British Isles and he may be right but it is

really a small point. It is easy to perform the figure in either style without affecting the other dancers or the flow of the figure.

My appreciation goes to Eill Johnston for his kind letter and the information which it contains. I hope that others enjoy this dance as I have. It would be nice to hear from others who may be performing these heritage dances to see which ones appeal and which ones should remain dead!!

APOLOGY...

The staff of the ADC would like to apologize for last issue's listing of many long-time loyal and enthusiastic Lloyd Shaw Foundation members as "New Members". We do know you are not new members! We were presented a list with names of new members mixed in with old who had just paid dues and WE GOOFED...

And so, our profound regrets to: Donna Fauer, 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 Darham, Milly Riley, Gerald Werth, Nancy Zartman, Mary Jo Prearley, 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, Davis Ross, Al and Mary Marjerison, Al Scheer, Ruth and Las Woodard, Sharon and Ken Kernan, Shirley Messing, Carla Gilbert, Eben C. Jenkins, Don and Linda Buzzingham, B.J. Dennis, Ed Butenhof, John Connelly, Robyn Fellows, Ted Senella, Howard and MaeDonna Gilmore.

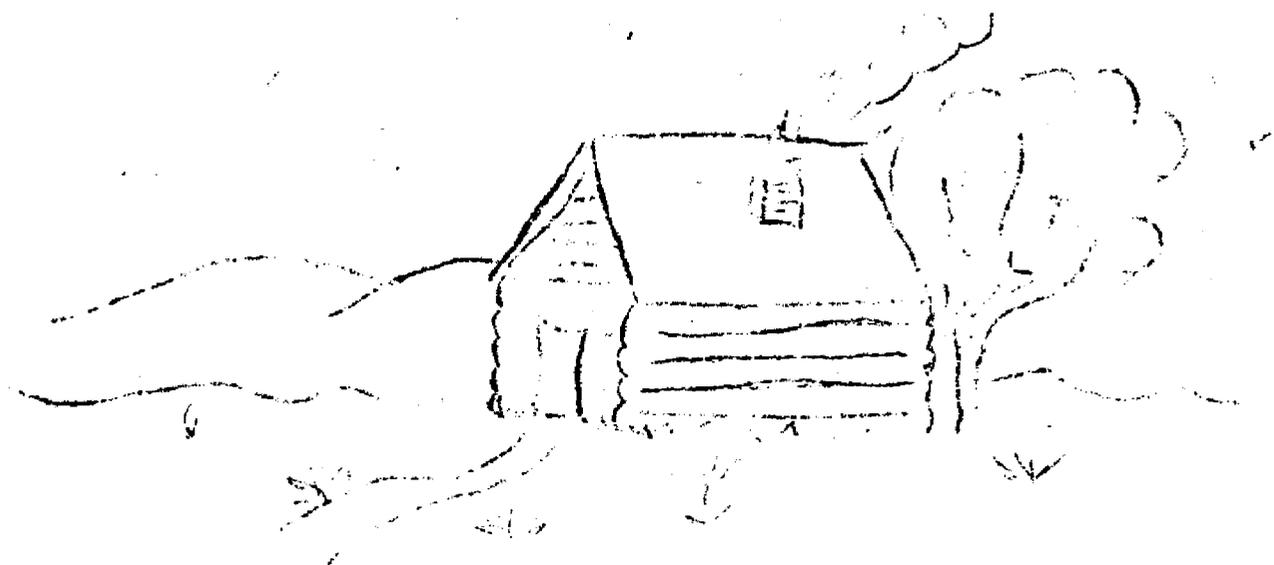
CONTINUITY AND CHANGE IN SOCIAL CUSTOMS
IN MID-NINETEENTH CENTURY MISSOURI

Missouri Town, 1855, is a recreated Missouri Village in suburban Kansas City, Missouri. The Friends of Missouri Town are a group of dedicated people who devote much time to studying the mid-nineteenth century history of this area, recreating history (including everyday living and ceremonial events) and welcoming visitors to the village. Twentieth-century folk wearing traditional costumes and using traditional tools recreate a blacksmith shop, gunpowder exhibitions, arts and crafts fairs and an old-fashioned Christmas. And for approximately two years now, a sub-group of the Friends has been learning and performing dances of the 1855 era. Lancers, schottisches, waltz, Appalachian circle dances and contras have all become part of their repertoire.

LSF members Bill Litchman and Diane Burton recently were featured instructors during an all-day workshop sponsored by the Friends and funded by the Missouri Committee for the Humanities. Fascinating lectures were given by local historians on such topics as "Folk and Ethnic Interchange" (did you know that jazz grew out of the local German bands of the mid-nineteenth century and that ragtime was first introduced to Europe in the early 1800's by a 105-piece Negro German band?); "Social Customs and Etiquette" (just because you have danced with a lady does not mean you can presume acquaintance with her if you later meet her on the street!); "Old World Customs in Missouri" (night-long salvos of gun-shooting were among the early Missouri ways of celebrating Christmas); and a too-short session of sometimes amusing, sometimes morbid "Missouri Folk Songs". Bill Litchman added a presentation on the "Role and Style of Prompters."

Three dancing sessions during the day concentrated on Quadrilles, rounds, and longways forms. Bill presented "The Plaine Quadrille", a five-part dance researched from the Foundation Archives; The Galop, an exhausting, exhilarating sliding dance; the polka; and the Virginia Reel. Diane Burton presented "The Belles of Missouri Quadrille", which included five parts in quadrille formation and one in longways; the Varsouvienne; and the waltz. The music for the quadrille and the Virginia Reel was authentic to the era and was played by a 13-piece orchestra which included a piano, bass viol, flutes, clarinets and violins. The movements were adapted from a book of quadrilles published between 1840 and 1860 and researched by Mrs. Howard (Barbara) Magerl, a guiding light in making the arrangements and doing the research for this workshop.

The workshop culminated in a two-hour ball at which all of the dances learned during the day were performed, along with an encore, "Jefferson's Reel". The forty dancers and numerous other participants shared a tremendous educational and cultural experience learning dances that represent the heritage of French, German, English, Irish, Scottish and Spanish settlers of Missouri. The LSF is proud to have contributed to and been part of this experience.



SUMMER DANCE WEEKS - 1981

Plans are set for two exceptional dance opportunities next summer. Dance weeks are scheduled for June and early July of 1981. Both are closely related in time to the 30th National Square Dance Convention in Seattle, Washington, allowing participants to schedule more than one fine dance experience into a single trip.

During the week of June 18-24, immediately preceding the 30th National, the LSF will sponsor the Fort Worden Dance Week in Port Townsend, Washington. In addition to great dancing (with staff members Ierk and Erna Egender, Bill Litchman, and Don Armstrong) participants will enjoy the incomparable scenery of our beautiful, unspoiled northwest coast. It is then just a short trip to Seattle and the 30th National. For more information, write to Glen Nickerson, Director: 606 Woodland Way, Kent, Washington 98031.

Snow Mountain Ranch, Granby, Colorado, is the setting for the Rocky Mountain Dance Roundup, scheduled for July 6-12, 1981. The theme for this week is variety, and dance specialists from all over the United States will present experiences including squares and contras, Scottish and English, folk, clogging, rounds, solos, and others. Mountain scenery and crystalline air will certainly enhance the dancing. For more information write to Don Armstrong, Coordinator: 511 Wagon Rut Loop South, New Port Richey, Florida 33553.

Both dance camps feature superb dance facilities, pleasant accommodations, and extremely reasonable rates. Space is definitely limited, and both camps are already partially booked, so early registration is necessary to insure your place.

THE LLOYD SHAW FOUNDATION ARCHIVES.....

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All this (and more) awaits you at the Archives Division. We are just a phone call away (or a few days by first-class mail) so call or write:

The LSF Archives Division
% Dr. Wm. Litchman
1620 Los Alamos S.W.
Albuquerque, New Mexico 87104
PHONE: (505) 247-3921

SPECIAL EDUCATION HINTS

Carole Howard (Associate Professor, Physical Education, Central Michigan University) is one of the most popular and respected staff instructors in the Lloyd Shaw Foundation University Workshops. The LSF workshops held by CMU at the Mt. Pleasant campus and the Beaver Island facility have always attracted a large and eager group, primarily because of Carole. In addition to her other outstanding qualifications, she is truly a specialist in the field of Special Education. During the LSF-CMU August '79 workshop, Carole passed along these hints in one of the many idea-sharing sessions.

1. Use lots of cues.
2. Do NOT "talk down" to the group.
3. Use dances with songs they can sing.
4. Eliminate "banjo and sidecar positions", substituting promenades, swings, etc.
5. Use "proper" (uncrossed-over) Contras.
6. Use mixers that do NOT "mix".
7. Remember that sideways movements are O.K., but diagonal movements such as "grapevines" are troublesome.
8. Use lots of things to enhance the rhythm such as stamps, hand-claps, finger snapping, exclamations, etc.
9. ALWAYS make it a FUN experience!
(De-emphasize the "learning".)

Carole also listed some of her most frequently used dances:

Patty Cake Polka (Shaw), Teton Mt. Stomp (Windsor, Folk Music Int.), Virginia Reel, modified as needed (any reel), Noble Duke of York (RCA), Kopak, easy ones (Folk Music Int., and others), Barley Reel (any reel), Troika (RCA, Folk Music Int.), Carnavalito

(Folk Music Int.), Fingo (RCA, Shaw), Amos
Moses and Bongo (Folk Music Int.).

Any dance leader should certainly copy these thoughts
down. Not only are the suggestions valuable for use
in Special Education programs, but they are also
suitable in any situation where "slower learners"
might be involved.

UNIVERSITY WORKSHOP
August 9-13, 1981

Another fine LSF dance leadership workshop will
be held at the University of Wisconsin, Oshkosh,
Wisconsin, from August 9 thru 13 next summer.

Credit (or non-credit) courses will be offered
in Elementary, Secondary, and Advanced Technique
sections under the direction of Shirley White and
with the same LSF Staff as last August: Don
Armstrong, Judy and Cal Campbell, and others. (Please
refer to the article on page 10 of this issue.)

Teachers, recreational leaders
and CALLERS.

CONTACT;

Shirley White
Kolf Sports Center
University of Wisconsin
Oshkosh, Wisconsin 54901



ARCHIVED SALES.

Browse through this listing of duplicate materials from the Archives. Perhaps you may be able to use one of these items or you may wish to give one to a friend. Prices include postage in continental U.S. Payment with order, please. First come first served. Refer to items by number (and Oct issue of the ADC). Many are only one of a kind. Send your order to: Archives Sale, 1620 Los Alamos S.W., Albuquerque, N.M. 87104.

1. Domini Crosfield, Dances of Greece, NY:Chanticleer, 2d ed., 1950, 40pp., color pictures, music.....\$5.00
2. Yngvar Heikel and Anni Collan, Dances of Finland, NY:Chanticleer, 1st ed., 1948, 40 pp., color pictures, music.....\$5.00
3. Betty Casey, Square Dance Instructions, privately printed, 2d ed., 1949, 61 pp., water stains.....\$2.50
4. J. Leonard Jennewein, Dakota Square Dance Book, privately printed, 1st ed., 1950, 93pp.....\$4.00
5. Ginger Osgood, Today's Round Dances, LA:Sets In Order, June, 1951, 24pp.....\$1.00
6. Ginger Osgood, et al., Dancin' A Round, LA:Sets in Order, 1st ed., 1950, 24pp., water stains.....\$.75
7. Ralph and Zora Piper, 175 Folk and Round Dances, privately printed, abridged edition, 1954, 35pp., (AUTOGRAPHED BY AUTHOR).....\$3.00
8. Sets In Order Year Book of Square and Round Dancing, No. Five, LA:Sets in Order, 1960, 96pp., (some pencil notations).....\$2.00
9. H. F. Greggerson, Jr., Herb's Blue Bonnet Calls, privately published, 6th ed., 1949, 68pp.....\$4.00
10. Quadrilles, Thirty American Square Dances, Kit T, Delaware, OH:Cooperative Recreation Service, 1941, 32pp.....\$1.00
11. Foote and Spalding, Modern Harmony, Boston:Schmidt, 1936, 272 pp., autograph of Dor Armstrong on fly leaf.....\$1.00
12. Mr. and Mrs. Vernon Castle, Modern Dancing,

NY:World Syndicate, special ed., 1914, 176 pp
.....\$15.00

13. Harry E. Jarman, How to Square Dance (Cornhuskers Series No. 1), Toronto:Jarman, early ed. (c. 1938), 46 pp\$1.00

14. Rickey Holden, The Square Dance Caller, privately published, 2nd ed., 1951, 48pp., has name stamped on front cover.....\$3.00

15. Raymond Smith's Collection of Square Dances and Mixers, privately printed, 2d printing, Mar, 1952, 65pp., has name stamped outside and inside...\$2.00

16. Sam Justin, Square Dancing Is Easy, Fort Worth:H.J.Justin, 1948, 20pp.....\$1.00

17. Highland Dancing, the official textbook of the Scottish Official Board of Highland Dancing, London:Nelson, 1st ed., 1955, 85pp.....\$10.00

18. Miriam E. Kirkell, et.al., Partners All Places All!, NY: Dutton, 1st ed., 1949, 129 pp., tear on dj.....\$6.00

19. Lawrence Bol, The Square Dance, Chicago:Chicago Park Dist., 1st ed., 1950, 288 pp., tp torn in upper corner, not affecting text.....\$5.00

20. Don Armstrong, Don Armstrong's Contra Workbook, privately printed, Dec. 1958, 34pp.....\$1.00

21. Don Armstrong, Don Armstrong's Beginner Square Dance Workbook, privately published, revised ed., no.1 (Sept., 1960), 24 pp.....\$1.00

The Archives also has many back issues of square and round dancing magazines. We have magazines such as Northern Junket, Sets In Order, American Squares, Viltis, and others. If you need back issues to complete your set, send your want list to the Archives. Issues (recent) are generally \$.50 each including postage. If you don't see what you want on the list above, let us know since we have things which are not on the list. Be sure to state your specific wants and include a self addressed and stamped envelope for our reply.

BOOK REVIEW FROM THE ARCHIVES.....

Croft, Ken, and Elena De Zordo. "An Index to Round-Dance Routines (Thru 1979)", Dallas, TX: Eddie's and Eobbie's Records, 1980, ii, 117 pp., paperbound, 8 1/2 x 11" (no price given).

Recently, Ken Croft and Elena De Zordo sent a copy of "An Index to Round Dance Routines (Thru 1979)" to the Archives as a gesture of good-will. The Archives is pleased to have this book and I would like to take this opportunity to acquaint you with it as well.

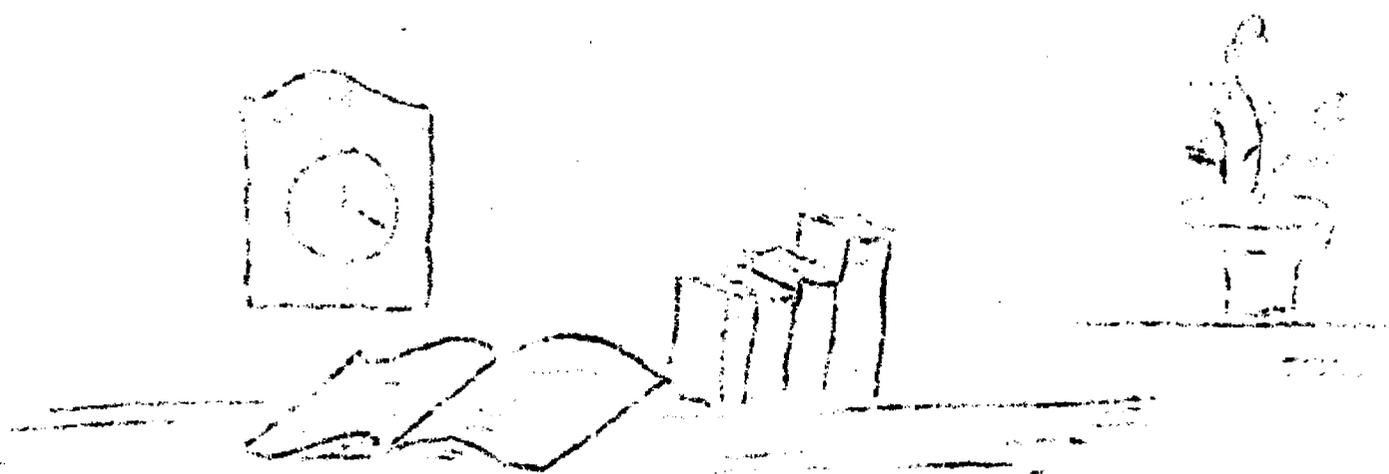
This book provides an index to round dances which have been published over a long period of time (from publications as early as the late forty's to 1979). Many periodicals are used in this fine bibliographical tool as well as eight published collections of dances. The arrangement of the dances is alphabetical and the rules for alphabetizing are clearly spelled out in the Introduction at the first of the book. The key words of the first and last listing on each page are given at the top, similar to a dictionary. An especially useful tool is the cross-referencing which is a part of the comprehensive listing of dances. For example, "Light Summer Breeze" is listed with "see Summer Breeze". "June Night" has "see also Foxie". These cross references will be particularly useful for those dances known by several names across the country or those dances known by names other than the name of the tune to which they are danced. Most dance listing have multiple sources for them which allows the user to obtain access to the cue sheets from resource materials which are available rather than having to search painfully for an obscure serial publication when the same dance could be found in a

more readily available source.

In the 117 pages of this book there are over 5700 listings of dances. Each separate listing gives the title of the dance in capital letters followed by the choreographer of the dance and the record label and number. Following this information is the listing of sources in which the cue sheet for the dance can be found. If two versions of the dance are known, each version will have a separate listing with its own sources. If a publication happened to describe the dance erroneously, the correction of the error is also given in the listing for the dance. A typical source listing would indicate the publication (serial or book) by an abbreviation taken from a list given at the first of the book and would give the page number for a book and volume number, month, date, or issue for a periodical. Such a complete description of the source for a dance is very easy to use and will enable the dancer or teacher to go immediately to the source to find the information needed. I have found the book extremely easy to use and would recommend this book to every dance teacher, particularly in the field of square or round dancing.

Callers, if you want to know where to go to find round dance material, this is one of your important resource materials for round dancing. This book is highly recommended.

Bill Litchman



CONTRAS IN SQUARE DANCING LESSONS

Everyone who has had the pleasure of teaching square dance lessons would probably agree that it is a challenge. One of the most important aspects of teaching is keeping a balance among factors such as having fun, learning too fast, or learning too slow. Variety is a word that we hear often to describe how we can help in balancing these factors. One of the most useful tools in providing variety is to use contra dances.

Contra dances provide variety and help in teaching in several ways. Learning dance terms is a process of understanding the term and then dancing it until it becomes automatic. Most popular contra routines repeat every 64 beats and are prompted so that the dancers move to the music. This repetition is very helpful to the beginning dancer. The dancers are moving with the music which helps smooth out the body flow and awkwardness that the new dancers often feel. Once the routine is learned the new dancer can relax and enjoy the movement and the music.

In addition most contras keep the partner in the opposite line. This means though the dancers are staying with their partners they are dancing the basic routine with different people each time. This gives the dancers a chance to practice with many different people and speeds up the learning process.

Dancing the same square dance basics in a square and in a contra line feels different. Many times, the first time a new dancer tries to do a right and left thru from a contra line they won't know who to courtesy turn. Since it is important for you to be sure that they know each basic correctly before you move onto the next, contras become a tool for you to test out their new knowledge and let them have fun at the same time.

The long line formation used in most contras is very helpful to the caller/teacher. Since contras are prompted everyone along the line should be dancing the same thing at the same time. Dancers who are having trouble with a particular basic will stand out because they will normally be lagging behind the routine.

All this sounds pretty formal up to this point so I would like to point out the most important thing of all. Contras provide a relaxing break in the evening where people can just relax and dance for a while without having to worry about having to listen every moment to the caller. It is kind of nice to hear the music for a change and enjoy the dancing. Perhaps this is why people like singing calls so much.

Contras can also be done in other formations besides long lines. You can have couples facing couples around a big circle. These are often referred to as a sicilian circle. In square dancing they are sometimes called mini sets. Contras can be done in threes or facing lines of four or circles of six or any number of other ways. By whatever name they provide variety by changing the formation and thus changing the feeling of the dance. Sometimes we get so wrapped up in teaching people how to square dance that we forget that the square is only one of several formations that we could and should use for dancing.

Cal Campbell



FORT WORDEN DANCE WEEK
Fort Worden State Park
Port Townsend, Washington
June 18-24, 1981

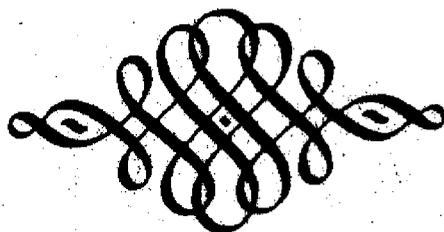
Contact: Glen Nickerson
606 Woodland Way
Kent, Washington 98031

ROCKY MOUNTAIN DANCE ROUNDUP
Snow Mountain Ranch
Granby, Colorado
July 6-12, 1981

Contact: Don Armstrong
511 Wagon Rut Loop South
New Port Richey, Florida 33553

UNIVERSITY DANCE WORKSHOP
University of Wisconsin, Oshkosh
Oshkosh, Wisconsin
August 9-13, 1981

Contact: Shirley White
Kolf Center
University of Wisconsin
Oshkosh, Wisconsin 54901





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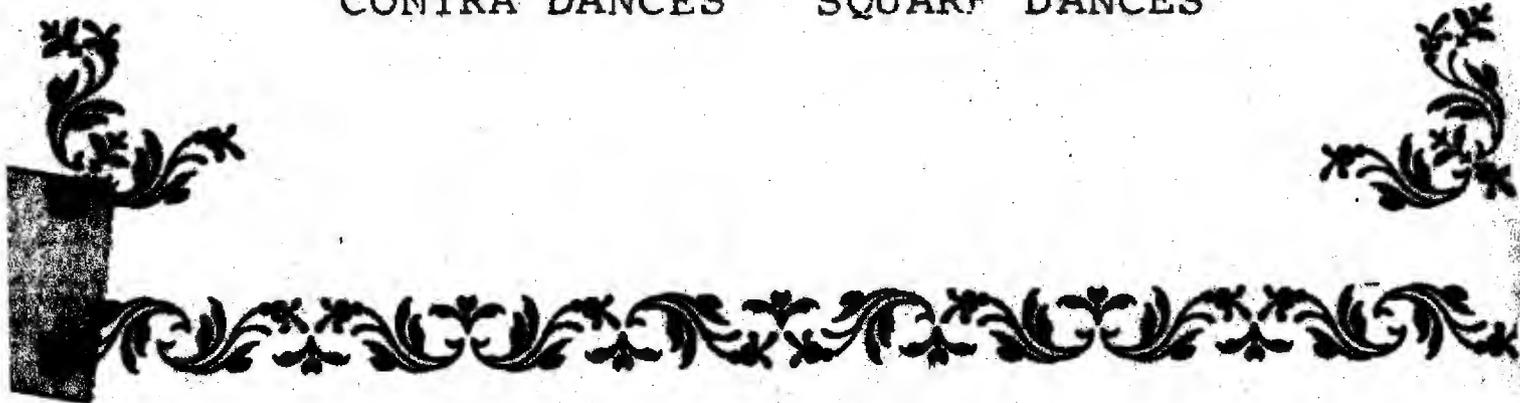
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