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THE
AMERICAN DANCE
CIRCLE



A Quarterly Publication of the
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1/81



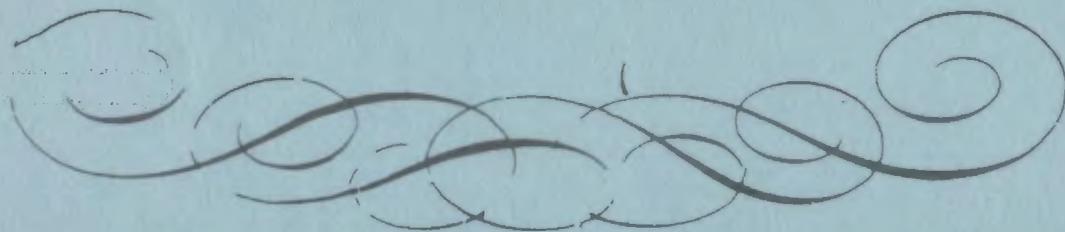
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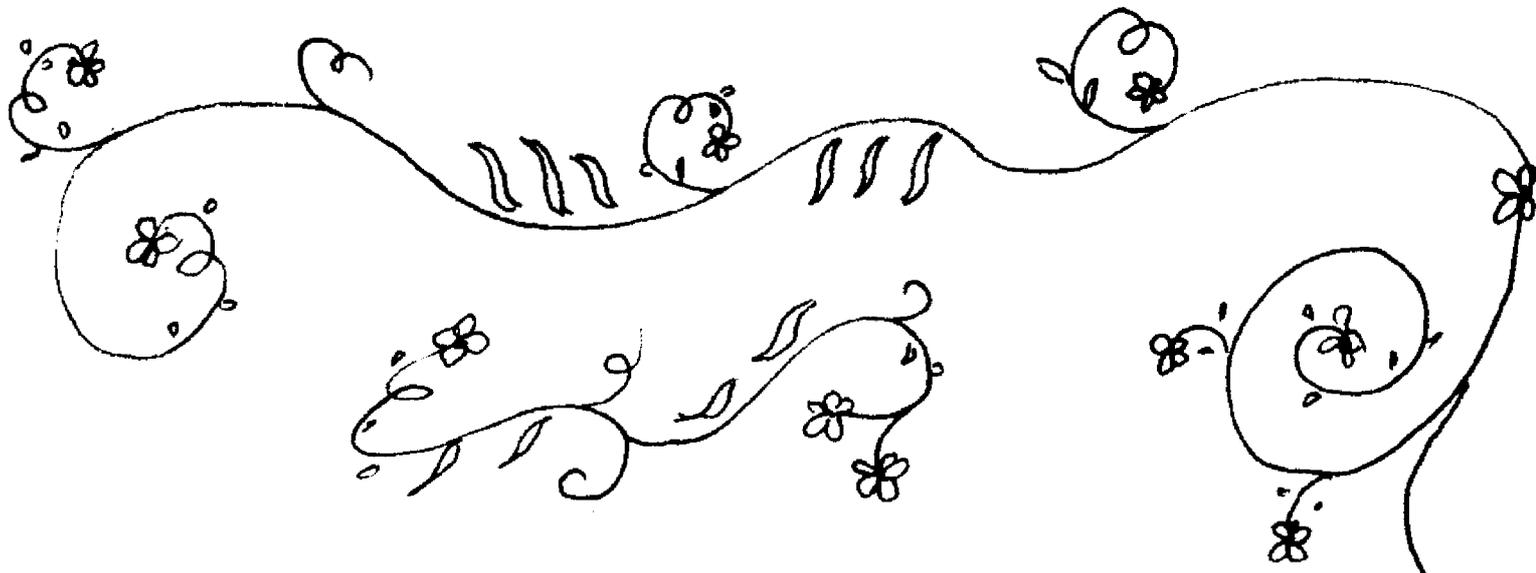


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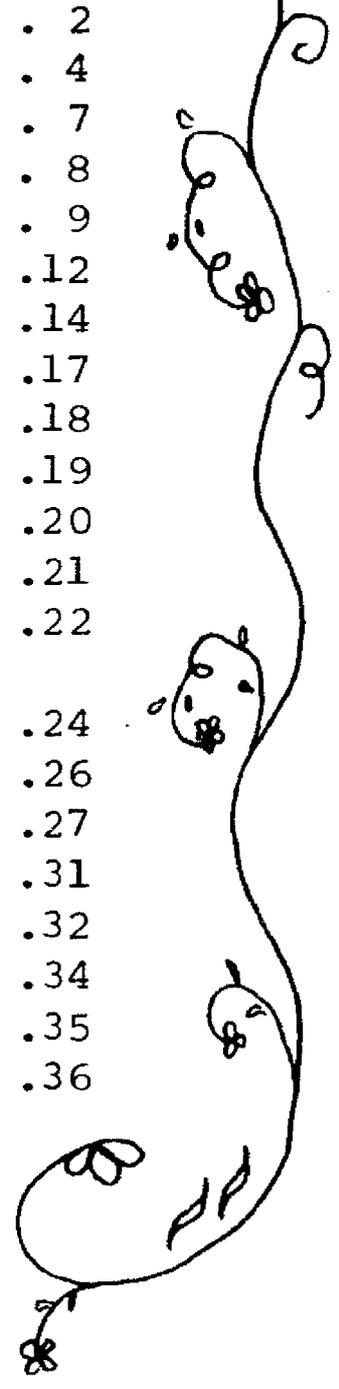
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LETTER FROM THE PRESIDENT....

My family and I treated ourselves to a very special Thanksgiving, namely a trip to Albuquerque to visit Bill and Kris Litchman and their two daughters Bronwen and Megan. We had also hoped to visit with and dance with Cal and Judy Campbell, but unfortunately they were calling a dance the same night that Bill was, so we had to settle for a phone call that was free of the restraints of long distance rates.

I was very impressed with the growth of the LSF Archives, which Bill has so far managed to accommodate in his own house. He is, however, running out of walls to cover with bookshelves. With bookshelves reaching from floor to ceiling on both sides of the room, the dining room looks more like a library - except when you are consuming turkey in it!

The Archives, which emphasize American folk dance, and Bill's own Dance Away Library, which covers a greater span of time and more kinds of dance, provide a superb resource for anyone interested in dance. It is, quite simply, one of the finest dance libraries in the country. I do want everyone to be aware of this resource. Bill finds time in his busy schedule to research questions that people send to him. He can also copy material and send it to people, or they can arrange an appointment to come work in the library itself. Whether you are planning a historical pageant, doing graduate research, or simply looking for new material, a treasure trove is available to you, thanks to Bill's painstaking and dedicated efforts. The Archives play an important role in our stated goal of "recalling" and "restoring" our American dance.

Another of our hard-working members is Glen Nickerson, who is our representative in the Northwest and our liaison to the '81 National Square Dance Convention in Seattle. Glen's activities were summarized in the annual meeting minutes in the last Dance Circle. More recently he passed on some good news - the LSF will get to have a booth, not in the Showcase of Ideas, but just outside the contra hall. This will be a great location for reaching the people who will be interested in what we have to offer.

Our fund-raising campaign for the elementary kit is off to a good start. Treasurer Ed Butenhof reports that \$2045.63 has been received to date. We are very grateful to those who responded, and we hope that others are planning to lend a hand. Please remember, too, that all proceeds from the sale of T-shirts and tote bags go into this fund. The original investment has been paid off, so the entire sum paid for these items goes for the recordings project. This is a big undertaking for such a small and impecunious organization, but we cannot continue to function with half-way measures. We must have all the elementary recordings on our own label, or we will have to abandon this very fine and useful product. The impressive thing about the LSF is how much is accomplished in spite of a small membership and a tiny budget. The key, of course, lies in the talents and dedication of our members. Please take a minute and try to think of possible sources of funds or projects to raise money for this undertaking. I will be grateful to you for your help.

I hope that your holidays were especially happy and that they were enriched with the joy and fellowship of dance.

Enid Cocke, President



AMERICAN COUNTRY DANCING ON COLORADO'S WEST SLOPE

By Emily K. Abbink

Until the 1870's, much of Colorado's west slope was Ute Indian Reservation. When gold discoveries in the San Juan Mountains and foothills forced reservation dissolution around 1875, many pioneers, largely from the Midwest and eastern Colorado, moved to the west slope, bringing their music and dancing with them. While the first settlers' belongings were severely restricted by wagon space, there was always room for a fiddle, harmonica or jew's harp. Railroad transportation, available in the 1880's, brought many more families and an occasional piano. Soon the west slope consisted of scattered towns along rivers with isolated farms and ranches lining the valleys. In the mountains, men worked hard rock mines or drove cattle and sheep to summer pastures. Prior to WWI, travel was limited to trains and horseback, and the local community, usually centered around the rural school house, was the important social/work group. These one room school houses were often the largest public buildings accessible to the homesteaders and were used by all for numerous community functions. While both travel and work limited socializing, people capitalized on any excuse, even work, to have a school house dance.

Depending on the orchestra, both "country" (squares, polkas, schottische, etc.) and "city" (ballroom) dancing were popular around the turn of the century. Among the local, school centered, rural communities, a country dance was planned nearly every weekend, often with ice cream or picnic socials. Upcoming dances were announced at each dance as few had telephones or frequented towns where notices were posted. While few attended school past the eighth



grade, as high school involved boarding in town, these country school dances were an important, if not the only, means of social interaction, regardless of age or whether a family had school age children. As most settlers tended to stay and work the family homesteads where they grew up, school acquaintances were neighbors and remained community members and friends for life. Located two to a township by the federal government, such one-room school houses were more accessible than most churches, mostly located in town.

These country dances often afforded the only opportunity for eight-grade sweethearts to stay in touch until such time as they could marry. During dance breaks, others planned work activities, discussed news and visited friends. Younger children played and ate their fill of ice cream and cake. Dances were mentioned repeatedly as the most popular and frequent source of entertainment. Someone always had a fiddle or accordion and many school houses had pianos. If instruments were not available, people made their own, sang or simply danced without music, often inventing calls or dance sequences as needed.

Larger dances were held periodically in honor of such events as weddings, holidays, harvest, barn raising or ice cutting. These often included families from all over the country and involved an entire week or weekend's worth of activities. While their husbands helped stack hay, wives and children might assist in canning, processing butchered meat or quilting. Cooking for the Saturday night supper dance was an all-day affair. Those families not engaged in the preceding week's work activities arrived the morning of the dance to help out. Such home dances usually lasted all night with most guests returning home at dawn for chores. Children and babies were arranged on beds, chairs or



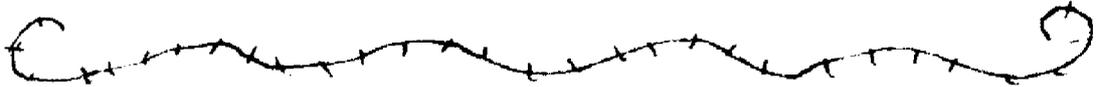
blankets on the floor and slept through the music. Like the school house dances, these were country rather than city dances, usually to fiddle, piano and singing accompaniment. As might be expected, there was much improvisation in calls and music.

In the towns, hotels, theatres, high schools and community centers doubling as dance and grange halls held dances regularly. Most frequented by town dwellers, many country folks rode for hours in straw packed sleighs, wrapped in blankets with stove warmed bricks to attend special holiday dances. Rural residents usually made arrangements with town friends to spend the night. Often these were "city" or ballroom dances with local orchestras playing traditional waltzes and nationally popular dance tunes. Women carried dance cards which the men signed for the pleasure of a dance.

Until widespread ownership of cars (late 30's), the school house and home country dances remained the mainstay of west slope rural socializing. By the early '40's, the school houses began to close as children could be bussed into town. With the demise of the one-room school houses, traditional square and country dances began to die out too. Many of the older residents interviewed for this study remembered calls and dance sequences from country school house dances prior to the 1920's. Obviously, those with first hand memories of old time American country music are rapidly growing fewer and a concerted effort must be made to collect and preserve such information before it is too late.

NOTE: The preceding is based on oral historical information collected during the fall of 1979 in

conjunction with the Dallas Creek Archeological Project, Ouray County, Colorado, funded by the Bureau of Reclamation, Salt Lake City, Utah. While the main focus of this study involved architecture and economics, much additional information was gathered as well.



CALLERLAB BOARD OF GOVERNORS....

CALLERLAB is proud to announce the results of the election of the Board of Governors. This year twelve candidates aspired to this high office and, unfortunately, only six vacancies were to be filled. Elected to serve their second terms were Frank Lane, Jack Lasry and Bill Peters. Elected for the first time were Harold Bausch, Orphie Easson and Ed Foote.

With this election, all members of the CALLERLAB Board of Governors will have been elected by the membership of CALLERLAB. Each year one fifth of the Board has terms which expire and the membership gets an opportunity to elect the callers of their choice.

Other members currently serving on the Board include: Jon Jones, Chairman of the Board, Don Armstrong, Al Brundage, Curley Custer, Bob Fisk, Marshall Flipppo, Cal Golden, Jerry Haag, Bruce Johnson, Lee Kopman, Frank Lane, Jack Lasry, Johnny LeClair, Melton Luttrell, Jim Mayo, Angus McMorran, Bob Osgood, Bob Page, Bill Peters, Jerry Schatzer, Dave Taylor, Bob Van Antwerp and Don Williamson. John Kaltenthaler is the Executive Secretary and Herb Egender is the Assistant Executive Secretary.

NOTE: It is admirable to note how many of the above members of the Board of CALLERLAB are also active in the LSF. We are proud of you all; keep up the good work!!!



NO-NA-ME CONTRA.....

by Art Seele

FORMATION: 1, 4, 7 etc., couples active and crossed

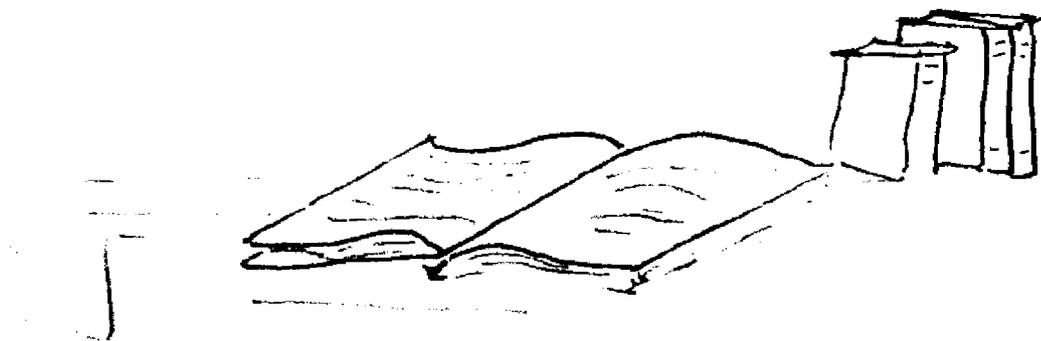
MUSIC: Any good 64 count reel

DURING INTRO: Actives followed by next below
Roll out and down the outside

- - Below two, - - cross over,
- - up the outside, - - cross over,
- - down into lines, - Forward 6 & back,
- - - -, - Turn contra corners,
- - - -, - - - -,
- - - -. to the right circle six,
- - - -, - - full around,
- - - -, - (top two couples roll out and down)

EXPLANATION: During the 1st 24 counts of music, the actives, followed by the next person below, roll out (M-right face, W-left face) and march single file down the outside below two, cross over passing left shoulders, up the outside, cross back over passing left shoulders again-and down into lines. The progression has now been made. An 8 count forward six and back is followed by turning contra corners in 16 counts and a circle right full around in 16 counts (total 64 counts).





FROM THE ARCHIVES...

Once again, the Archives is taking great leaps forward! We are currently beginning the process of cataloging the collection of records recently received by the Archives. The Charley Thomas collection consists of a large number of 78 RPM recordings from the period 1945 to 1955 (approximately) and is a great addition to the total collection in your Archives.

Other items of interest include letters from people all over the world who wish to use the materials of the Archives. We continue to serve people with varied interests, including students who are writing about early dance history (15th and 16th century ballet and country dancing) as well as current leaders wishing to know more about the square dance. Many thanks to all who have written in for information. We would like to hear from more of you.

The Archives Sale last time brought in many duplicate orders and several people had to be disappointed in the things which were ordered. Unfortunately, most of the items are one-of-a-kind and once they were gone, there was no going back again. However, we still have many duplicate items and some of the items from last time remain unsold. Here is a second list of duplicate items, some from The Dance Away Library. Price includes postage, but please include payment with order. A refund will be given for those items which are previously sold. Send all orders to: ARCHIVES SALE II, 1620 Los Alamos SW, Albuquerque, NM, 87104.

Items 11 and 18, remain unsold from SALE I in the October issue.

22. Our choice of 10 different copies of Sets In Order for \$1.50.
23. Your choice of copies of Sets In Order for \$0.50 each.
24. Our choice of 10 different copies of American Squares for \$1.50.
25. Your choice of copies of American Squares for \$0.50 each.
26. Your choice of Northern Junket (Ralph Page) for \$1.00 each.
27. Coast, John. Dancers of Bali, Putnam, NY, 1953, ex-library, 250 pp., \$7.00.
28. Kinkeldey, Otto. A Jewish Dancing Master of the Renaissance: Guglielmo Ebreo, Dance Horizons, NY, n.d., 44 pp., water damage on back cover, \$1.50.
29. Mayo, Margot. The American Square Dance, Sentinel, NY, revised ed., 1948, 120 pp., \$5.00.
30. Owens, Lee American Square Dances of the West and Southwest, Pacific Books, Palo Alto, Calif., 1st ed., 1949, 182 pp., \$15.00.
31. Siegel, Marcia B. At the Vanishing Point; A Critic Looks at Dance, Saturday Review Press, NY, \$3.00.
32. Zarina, Xenia. Classic Dances of the Orient, Crown Publishers, NY, 1973, 1st ed., 341 pp., \$16.00.
33. McDonagh, Don. Martha Graham, A Biography, Praeger Publishers, NY, 1973, 1st ed., 341 pp., \$15.00.
34. Muller, Allemande Al. All-American Square Dances, Paull-Pioneer, NY, 1941, 48pp., no back cover, \$5.00.
35. Burchenal, Elizabeth. Folk-Dances and Singing Games, Schirmer, NY, 1909, 92 pp., cover worn, fly-leaf torn, \$10.00.
36. Wosien, Maria-Gabriele. Sacred Dance, Thames and Hudson, London, 1974, 128 pp., some leaves loose, \$8.00.
37. Magriel, Paul. Nijinsky, Holt and Co., NY, 1947, 81 pp., \$15.00.
38. Wood, Melusine. Advanced Historical Dances,

Imperial Soc. of Tchrs of Dancing, London, 1960, 189 pp., \$25.00.

39. Skean, Marion Holcomb. Circle Left! Privately Publ., Homeplace, Ary, Kentucky, 1939, \$5.00.

40. Haskell, Arnold L. The Wonderful World of Dance, Doubleday, NY, 1960, 96 pp., profusely illustrated, \$8.00.

41. Kirstein, Lincoln, Dance; A Short History of Classical Theatrical Dancing, Dance Horizons, NY, 1969, 398 pp., \$6.00.

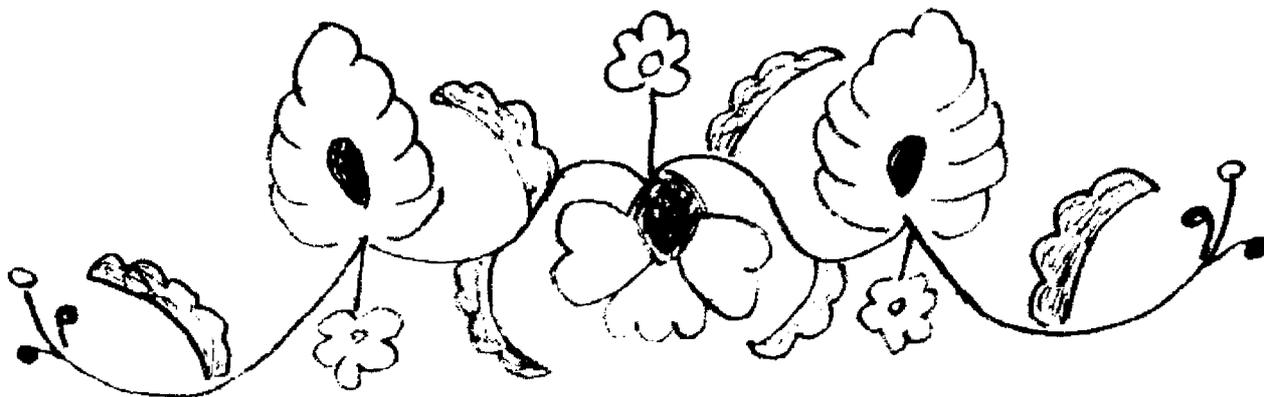
42. Ray, Lillian. Modern Ballroom Dancing, Franklin Publ. Co., Chicago, 1933, 253 pp., \$10.00.

43. Good Morning, (Henry Ford), Privately Publ., Dearborn, MI, 4th edition, 1943, 124 pp., \$8.00.

44. Gard, Alex. More Ballet Laughs, Scribner's, NY, 1946, 57 pp., \$5.00.

45. Wilson, Thomas. A Description of the Correct Method of Waltzing, the Truly Fashionable Species of Dancing..., Part I (all published), Published by Thomas Wilson, London, 1st Edition, 1816. Frontispiece missing, title page torn (bottom third missing), covers loose, 113 pp., one of only 250 copies originally published, RARE, \$90.00.

We also have some back issues of Viltis magazine for those who may be interested. These would run \$1.00 each including postage. We do appreciate the many orders which were sent in and are sorry that we could not satisfy everyone with the things they wanted. Some items could have been sold three and four times over. As other duplicate materials surface, we may be able to offer some of them. Be on the watch for a duplicate records sale which will come up some time in the near future. Be sure to write. Let's hear from you.



MEET-A-MEMBER....PANCHO BAIRD NOW ON LS LABEL....

Pancho Baird of Santa Fe, New Mexico, needs no introduction to those people who have danced since the fifties. A list of his square dance "credits" would provide the material for an entire article. For example, one of his hit records "Smoke on the Water" was probably used by every square dance caller of that era. Pancho and Marie were students of Pappy Shaw at the Colorado Springs classes and for fifteen years they were associated with Ed Gilmore in camps and workshops. Pancho and Marie are both excellent musicians and they continue to entertain square dancers in the Santa Fe area, as they have done for twenty-five years.

Pancho, an electronics expert supervised the recording of Bill Litchman's "Solomon Levi" and Cal Campbell's "Walk Right In". One of the most interesting facets of the Baird's involvement in the folklore of our country is in the research into and the performance of the songs of the Southwest. It is indeed a privilege to be able to sit around a fireplace or a campfire and hear Pancho narrate the little known facts behind the creation and use of the old cowboy songs.

Of particular interest to the supporters of the LSF is the Bairds' resource material and total authenticity of what they do. An extra dimension is added by their willingness to share it. In keeping with the stated purpose of the LSF, we are at this moment exploring the means whereby some of this easily lost folklore can be preserved on records.

The Armstrongs were visiting the Bairds last summer and Pancho dug out a master tape made with the wonderful guitarist, the late Guy Campbell, playing

with Pancho, Marie and the rest of the Gitfiddlers. He agreed to record a delightfully simple dance he had written to suit this great music. The dance is entitled "Charming Betsy", as this is the name of the music, and the LSF is pleased to announce the midwinter release of LS 515/516 "Charming Betsy" with Pancho Baird calling on one side and the instrumental only on the flip side.

This dance is in the basic/mainstream category and should prove useful to callers everywhere, and should also be in the repertoire of anyone teaching square dancing in schools or recreation departments.

Because the instrumental music is so good to dance to, a slightly more complex figure has been choreographed by Rusty Wright of Santa Fe, New Mexico, and the calls for it are printed on the instruction sheet as well, a real bonus for club callers! Two excellent dances to a real fine instrumental!

This is one of two records being released early in 1981. See article in this issue about the new contra "Callison Hall Jig", LS 319/320. (Both available from LSF Mailings Division).

NOTE: Both Pancho Baird and Rusty Wright will be on the staff of the LSF Rocky Mountain Dance Roundup.

ATTENTION...

In the advance publicity for the Rocky Mountain Dance Roundup, Lew Synders name was inadvertently omitted from the list of staff. Lew, Barb and Kathy will all be there ... Sorry Lew.

ROCKY MOUNTAIN DANCE ROUNDUP.....

In the past few months, I have received many questions from leaders and dancers about the LSF Rocky Mountain Dance Roundup at Snow Mountain Ranch, Granby, Colorado, July 6-12, 1981. I am happy to share the details with all the LSF members so that you in turn may pass them along to your firends.

Transportation: The camp is located 75 miles from Denver and you should be able to drive it in less than two hours. The YMCA will provide one free bus trip from the Denver airport to Snow Mountain Ranch and one returning to the airport after the camp. We will plan to have this bus leave the airport in time to reach camp for the first meal, dinner on Monday. If you are flying in to Denver, let us know and we will advise you of the time. If you are arriving by bus or train, you can also get on this bus by being at the airport when it leaves.

Housing: Except for campers, discussed below, we hope to be able to accommodate all of us in Pinewoods Lodge. All the bedrooms have a private bath and most have twin beds plus a double hide-a-bed. It is possible that late registrants might be accommodated in another building. We have a couple of lovely cottages where we could house a couple of families or groups who might enjoy being together and have a nice living room, kitchen and fireplace. All meals are included with lodge rooms or cabins. The dining hall adjoins Pinewoods Lodge.

Campers: There are three nicely wooded campgrounds with restrooms/showers and also hook ups for trailers and motor homes desiring water, electricity and sewer. The number of camp sites with full hook up is limited



so register early. Campers may eat all meals with the group except breakfast. Meals will be paid in advance on registration or may be purchased individually.

Dancing area: The dancing space can best be described as totally unrestricted. We have a huge area, with an all hardwood floor, and in the same building we have a second hall large enough for five or six squares available anytime we wish to divide the group. It is a short walk from Pinewoods Lodge to the dance hall.

Young people's activities: For those young people wishing to dance we have both the space and the leadership. The exact program will of course depend upon the number and ages of young people who wish to participate. We are also planning to have family dance times included in the program. Teens will be encouraged to participate in the overall program to the extent of their experience and/or wishes.

This is also a superb place to bring children who may wish to enjoy the facilities of the "Y". There is swimming, horseback riding, and a supervised daily program which includes hiking, crafts, etc. Babysitters are available on a limited basis.

Staff and program: If you like variety in dance form and in leadership and at the same time want to be sure that the program is well-balanced and coordinated and the leadership is of high quality, Rocky Mountain Dance Roundup is unquestionably the place for you. There is probably nowhere else in the U.S. this summer where you would have the opportunity to participate in workshops in simple and advanced contras, traditional and contemporary squares, nostalgic and contemporary rounds and mixers, folk dances of all levels, clogging

instruction, quadrilles, learn to waltz or hambo, British Isles country dancing and solo dances. It is truly a festival of dance. All of this is possible because of the superb group of leaders who will be on hand to share the best of their material with you and with each other. There are literally hundreds of years of accumulated experience in this group. The evening parties will include a New England Junket, a Western Hoedown and a gala Calico Ball, followed by a fellowship hour of singing around the fireplace or the campfire.

For those of you wishing to take home material, we will have a syllabus prepared in advance. Obviously there will be supplemental material presented during the week so space will be provided in the syllabus for you to make notes. For leaders, the Rocky Mountain Dance Roundup presents a unique opportunity to not only share their material with others but to spend most of the week dancing to the leadership of fellow dance specialists. We feel that this camp will be an extension of Pappy Shaw's philosophy of exchanging ideas and dances and culture toward the goal of expressing joy for all ages and all levels of experience in the American folk dance arts.

Registration: As of this publication more than two thirds of our allotted rooms in the Lodge are filled and there are only a few spots left for campers with a full hook-up. If you have not already done so, send in your reservation without delay.

Annual Meetings: The annual meeting of the members of the Lloyd Shaw Foundation will be held on Saturday afternoon. On Sunday, following the close of camp, the Board of Directors will hold its annual meeting.



HALLELUJAH.....A simple line dance

A simple line dance taught at the Contra Holiday in Binghamton, Thanksgiving, 1980, by Bill Kattke, Mineola, New York.

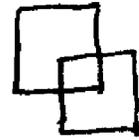
RECORD: Curb Records, WBS 8877, "Hallelujah" by Parker and Penny, available in pop record shops.

Counts

- 1- 4 Sway L, R, L, R. (hands sway as body moves)
- 5- 8 Walk to R, starting on L: L, R, L, R.
- 9-12 Sway L, R, L, R.
- 13-16 Walk to L, starting on L: L, R, L, R.
- 17-20 Walk fwd L, R, L, tch R heel fwd
(lean back, hands up in praise attitude)
- 21-24 Walk bkwd R, L, R, tch L toe in back
- 25-28 Walk fwd L, R, cut L over R, step back on R.
- 29-32 Repeat counts 25-28.

The words to the song are beautiful and lend themselves easily to group singing.





SQUARE DANCE NOTES

The figure called Ends Turn In has almost been dropped from the modern square dance choreography. Many people felt that since the commands can be given directionally that the call did not have to be listed as a basic. Perhaps this is true but we hope that the idea does not disappear. With this in mind here are two figures which use the idea of Ends Turn In.

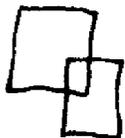
HEADS SQUARE THRU 4...SPLIT THE OUTSIDE 2...
AROUND 1 TO A LINE...PASS THRU...
ARCH IN THE MIDDLE...ENDS THRN IN...
IN THE MIDDLE, SQUARE THRU 3/4...LEFT ALLEMANDE.

HEADS 1/2 SQUARE THRU...SPLIT THE OUTSIDE 2...
AROUND 1 TO A LINE...PASS THRU....
ARCH IN THE MIDDLE...ENDS TURN IN...
RIGHT & LEFT THRU IN THE MIDDLE...
SQUARE THRU 3/4...LEFT ALLEMANDE.

Every once in a while square dancers enjoy a figure which has them dancing in formations which are different. The following two figures use very basic terminology to move the dancers through very unusual choreography.

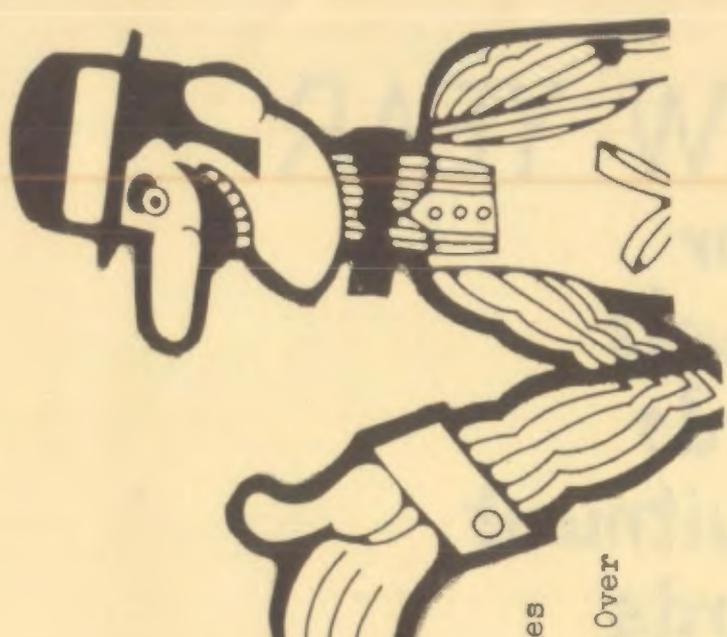
HEAD LADIES CHAIN 3/4...SIDE GENTS TURN THEM
TO A LINE OF 3...JUST THE END OF THE LINE
SQUARE THRU 3/4...CIRCLE 3...LADIES BREAK &
MAKE A LINE OF THREE...LADY ON THE LEFT
LEFT ALLEMANDE.

#1 COUPLE DOWN THE CENTER & SPLIT THE RING...
AROUND 1 TO A LINE...FORWARD & BACK...
FORWARD AGAIN & BEND THE LINE...
OPPOSITES BOX THE GNAT...STEP BY...LEFT ALLE.



IS101/102 Merry Widow Waltz/Skaters Waltz
 IS109/110 Waltz of the Bells/Irish Waltz
 IS109/167 Waltz of the Bells/Terry Lynn's
 Jig (Prompted)
 IS121/122 Tucker Waltz/Five Foot Two
 IS145/150 Veleta Waltz/Spanish Waltz
 IS164/166 Ricketts Hornpipe/Old Raccoon
 (instrumental)
 IS165/166 Old Raccoon - flip, contra
 IS193/302 Shadrach's Delight (prompted)
 Needham Special (instrumental)
 IS168/170 Come Under My Plaidie/Red's Reel
 IS207/208 Honeymoon Waltz/Lovers Waltz
 IS211/212 Keepsake Waltz/Hills of Habersham
 IS213/214 Finesse/Cattle Call Waltz Quad
 IS215/216 Satin Slippers/Carefree Waltz
 IS217/218 The Happy Waltz/First Love Waltz
 IS219/220 Silver Heels/Light in the Window
 IS223/224 Whimsey/Mountain Memory
 IS225/226 Someday/Chimes of Spring
 IS229/230 Until We Meet Again/Jerry's Medley
 IS231/232 Little Coquette/Home on the Range
 IS233/234 Sidewalks of New York/Toyland
 IS237/238 Morning Glory/Pony Tail Hop
 IS239/240 Dreamers Two Step/Champagne Waltz
 IS243/244 Vaya Con Dios/Waltz Ballonet Mixer
 IS245/246 Rose of Tralee/Ida
 IS247/248 Reach for the Stars/Waltzing
 Matilda Mixer
 IS249/250 Love's Old Sweet Song/Lovely Lady
 IS251/252 Chulita/Colorado Waltz
 IS253/254 Caprice/Chopsticks
 IS255/256 Moonbeams Shining/Goodnight Waltz
 Mixer

Specials



IS257/258 Daddy's Little Girl/Hukilau
 IS263/264 One More Waltz/Dancing the Blues
 IS265/266 Take Me Along/Yellow Rose
 IS269/270 Try To Remember/My Cup Runneth Over
 IS271/272 Waltz With Me/Rosenkavalier
 IS401/402 Bolero/Nights of Gladness
 IS2051/2052 Sorrento/Autumn Waltz
 IS3303/3304 Manitou/Three Step Waltz
 IS3307/3308 Elizabeth Quadrille/Tiger Rag
 Quadrille
 IS3313/3314 Waltz of the Flowers/Barcarole
 Star Quadrille
 IS4559/4560 Hi Lili Quadrille

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

Send your order, WITH YOUR CHECK FOR THE RECORDS AND POSTAGE TO:
 Lloyd Shaw Foundation.
 Recordings Division
 The Millhouse
 Box 214, RD 1
 Roxbury, N.Y. 12474

NO refunds, exchanges or credit card sales. PLEASE INDICATE ONE OR TWO EXTRA RECORDS AS SECOND CHOICES IN CASE WE RUN OUT OF SOME.

THE NEW YEAR

a time for
renewals
records
recruitment
rewards

renew

It's time to renew your membership! use the form on the next page to insure your continued enrollment in the Lloyd Shaw Foundation. (Those of you who joined last summer at a workshop, or after July 1, 1980, enjoy the fact that your membership is good through the end of 1981.)

records

Consider giving to the Record Fund. This worthy project needs generous support if the LSF is to continue to supply callers and teachers with quality dance materials.

recruit

Help us spread the word, by sending Linda Plaut, the LSF membership chairman, the names and addresses of anyone who you think might be interested in the Lloyd Shaw Foundation,

or

Offer to contact the friends yourself. Linda will be glad to supply you with informative fliers to use.

reward!

Reward yourself! Treat yourself to a \$7.00 value for only \$5.00. As a special bonus to anyone who renews before February 15, 1981, we are offering two records, "Charming Betsy" and "Callison Hall Jig," (described elsewhere in this magazine) for only \$5.00, post paid.

easy

We offer one-check shopping. Indicate on the next page how much money you want to give to each purpose, make out one check (to the Lloyd Shaw Foundation) for the total amount, and we will sort out the funds as you direct.

membership renewal

name _____

address _____

_____ zip _____

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

Please renew my membership in the category I have indicated:

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

_____ yes, I would like to take advantage of the special bonus for renewing before February 15, 1981. My check includes \$5.00 for the two records.

_____ yes, I would like to help the Lloyd Shaw Foundation Record Fund. My check includes _____ as a donation for this worthy project.

_____ I believe so much in the value of the record project that I would like to become a Life Member with the understanding that my \$1000 will be used for the Record Fund.

_____ yes, I know of people who might be interested in the LSF. I have listed their names on the back of this page.

_____ yes, I would like to contact some of my friends about the LSF. Please send me _____ fliers to use.

_____ yes, I would like a membership badge. My check includes \$4.00 to cover the cost of the badge.

Mail to: Linda Plaut
 LSF Chairman
 622 Mt. Evans Road
 Golden, Colorado 80401

people who might be interested
in hearing about
The Lloyd Shaw Foundation

These names will be carefully checked against our current list to insure that no one who is already a member will be offended by our suggestion otherwise.

name _____

address _____

_____ zip _____



THE CONTRA CORNER.....WASHINGTON HEY

This dance was sent to the American Dance Circle by Ted Sannella and he mentioned that Ralph Sweet of Enfield, Connecticut, wrote this modification of Washington's Quickstep. The original dance and the music are given in Ralph Page's Northern Junket (vol. 3, no. 12, page 17). In fact, two versions are given, both of which dance very well and are fun to do. Try this version of the dance and see how you like it.

WASHINGTON HEY

FORMATION: Alternate Duple, 1,3,5...active and crossed.

MUSIC: Reel or Hornpipe.

- - - -, Right Hand Star Below,
- - - -, - - Actives Swing,
- - - -, Active Two Down Center,
- - - -, Turn Alone Come Back,
- - Cast off, - - Ladies Chain,
- - Ladies Lead, Hey for Four Pass By the Right,
- - - -, - - - -,
- - - -, (Repeat from line #1)



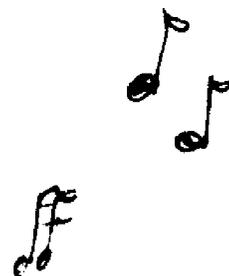
MISS JENNY JONES.....A Singing Game



MUSIC: Mulberry Bush

This game is the sad-story of Miss Jenny Jones. A ring of children-form around Jenny and her mother, and the children circle to the left while singing the first half of each verse. Jenny and her mother then sing the answering half of the verse, describing Jenny's condition. Plenty of lively pantomime can be used by all the children. At the conclusion of the song, the children run away; the first two caught by Jenny and the mother become the new center characters. Perhaps in this liberated day fathers can also be used (such as Jerry Jones).

1. We've come to see Miss Jenny Jones, Miss Jenny Jones, Miss Jenny Jones,
We've come to see Miss Jenny Jones, and how is she today?
Miss Jenny is a-washing, a-washing, a-washing,
Miss Jenny is a-washing, you can't see her today.
2. We've come to see, etc.
Miss Jenny is a-starching, etc.
3. We've come to see, etc.
Miss Jenny is a-ironing, etc.
4. We've come to see, etc.
Miss Jenny is a-sweeping, etc.
5. We've come to see, etc.
Miss Jenny is a-sick-abad, etc.
6. We've come to see, etc.
Miss Jenny is a-dying, etc.
7. We've come to see, etc.
Miss Jenny is DEAD!



A chorus between each verse can also be sung, using the word "glad" or "sorry" as appropriate:

Chorus: We're very glad/sorry to hear it, to hear it,
to hear it.
We're very glad/sorry to hear it, and how is she today?

SOUND OFF FOR QUALITY DANCING....

A major thrust of CALLERLAB in the next few years will be in the area of education: training for new callers, continuing education for experienced callers, better teaching methods, etc. After the 1980 CALLERLAB Convention in Maimi Beach it was felt that the theme for the 1981 Convention in Kansas City might well deal with education. However, in discussing and planning for the 1981 Convention, the Executive Committee of CALLERLAB posed the question, "Education for what?" The answer to the question developed after much discussion, and the theme of the 1981 Convention, is QUALITY DANCING. CALLERLAB's goal is, in fact, quality dancing for what we hope will be an increasing square dance public. It is a goal in which dancers obviously have an interest and an investment. The attainment of this goal will require caller/dancer participation and cooperation.

Unfortunately, some dancers seem to feel that CALLERLAB is not interested in hearing from them. That definitely is a mistaken assumption. Dancers' opinions, preferences, and suggestions are welcome and important in working toward that mutually beneficial and rewarding goal of QUALITY DANCING. Dancers should get to know the CALLERLAB members in their areas, particularly those who are active and likely to attend the CALLERLAB Conventions. These members should be made aware of dancer concerns and suggestions so that their participation in the Conventions will reflect current dancer attitudes.

Those who wish to write can send their comments to CALLERLAB, Box 679, Pocono Pines, PA, 18350. Writers are asked to sign their letters, but names will be withheld from any published comments upon request.

SOUND OFF FOR QUALITY DANCING

PREMIER OF FIRST NEW CONTRA RECORD FOR 1981

The place: Folk Dance Camp, University of the Pacific, Stockton, California
The time: July, 1979
The cast: Don Armstrong and a group of contra dancers
The setting: A round table covered with cups and glasses, in the dining hall
The script: The creation of a new contra
The result: As quoted from Footnotes, Stockton Folk Dance Camp.

"The contra below was called by Don Armstrong during Once Over Lightly Monday night. It is not in the Camp Syllabus because it was written just a few hours before it was called.

Here's how it came to be.....

One of the four or five people sitting with Don at dinner that evening, (Don is sorry but he doesn't know their names) happened to ask Don how contras are written.

'Well' said Don, 'first you think of some figures you like'.

'I like that heel and toe action we did Sunday night.'

'O.K., we'll put that in and call it a jig.'

For over half an hour the group worked on their contra, suggesting movements, trying them out with cups as women and glasses as men, rejecting those that did not provide a smooth and flowing dance and using those that did. Someone wanted a double progression so that the

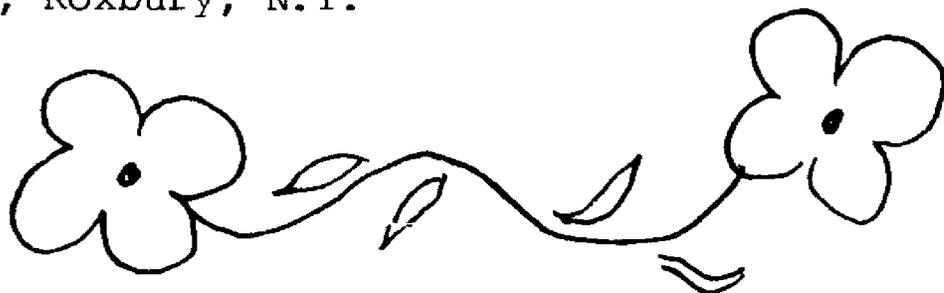
dancers crossed at the head and the foot every time so they decided to have the actives pass and swing the next. Then they talked about what would smoothly follow a swing and finally selected a half promenade and a right and left through to return to the proper line. This left 16 counts in the 64-count jig so they decided on a circle to the left followed by a left-hand star in order to smoothly place the actives facing the one below.

Having helped write this contra, the group wanted Don to call it at Once Over Lightly that night. Once he agreed, the title came easily, The Callison Hall Jig."

CALLISON HALL JIG turned out to be a rare combination of simplicity and excitement, enhanced by the superb music of Stan Hamilton and his Flying Scotsmen. Wherever danced, leaders and dancers enjoyed it and requested that it be recorded. The music used by Don was the 6/8 medley, "Steamboat and Syd Chalmers" and through the courtesy of Stan Hamilton the Lloyd Shaw Foundation is proud to announce the release of "Callison Hall Jig", LS 319/320, instrumental on one side and prompted by Don Armstrong on the flip side.

This dance is suitable for use with square dancers who have done little or no contra dancing. An additional "bonus" is available to the caller in an alternate routine which is included on the instruction sheet. This provides a dance which can be enjoyed at one night stands, family parties or beginners classes.

Records can be ordered from the LSF Mailings Division, Roxbury, N.Y.



AMERICAN FOLK DANCING at the
NATIONAL SQUARE DANCE CONVENTION



The term "American Folk Dance" is becoming widely used to describe a variety of dance types that are indigenous to the North American continent and, more particularly, to the United States. Included in this rather broad category are square dancing, contra dancing, Appalachian big circles, Kentucky running sets, quadrilles and lancers, and some couple dances. Also included but with definite lineage from their own countries are English country dancing and Scottish country dancing. This general grouping of dance types is also known as HERITAGE DANCING to reflect the part these dances played in our dance background. Inherent in the term is the fact that these are the traditional dances handed down from our forebears. These are contrasted to the pure, or ethnic, folk dances perpetuated by dance groups that specialize in Balkan, Israeli, Scandinavian and similar dances.

The 30th National Square Dance Convention will be held in Seattle, at the Seattle Center, on 25, 26, & 27 June 1981. This will be the second time Seattle has hosted the Convention. The previous time was in 1969. There will be three full days of dancing, education seminars, clinics and panel sessions, as well as sales booth exhibits by businesses associated with the dance activity, demonstrations by dance groups, sewing clinics, a style show, and a pageant outlining, in dance and music, the lives and contributions of Lloyd and Dorothy Shaw to the American Folk Dance Activity.

For those of you interested in American Folk Dance, or Heritage dancing, there will be nearly twelve hours of dancing in each of the three days devoted solely to Heritage Dancing. Ten halls of the Seattle

Center are currently programmed for dancing; of these, most are reserved for modern, or western, square dancing and round dancing at various levels of proficiency. BUT, in the morning, the Flag Pavilion building will be used solely for Heritage Dancing. From 11 AM until closing after the last of the after-party at 1 AM, Heritage dancing will be in the Ice Arena. Except for two hours in the morning and some demonstration dancing in the afternoon and evening sessions, the Ice Arena is reserved for use by the Heritage Dance participants.

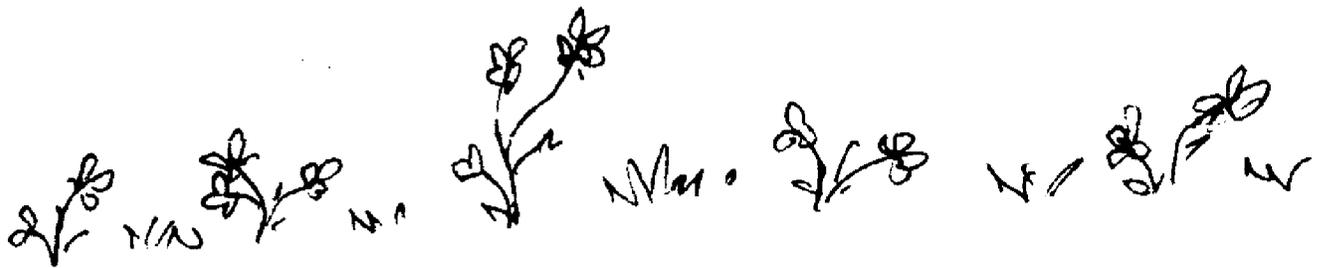
At the present time, the planning for these dance sessions is in the preliminary stages and detailed planning will progress as more leaders/teachers indicate their willingness to come to the Convention. Already nineteen leaders have signed up for the Heritage Dance sessions; more have promised to sign up shortly, and still others are expected to sign up as we progress toward the Convention. Of the leaders already on the roster, there are specialists in traditional square dancing, contra dancing, big circles, clogging, English country dancing, Scottish country dancing, and quadrilles and lancers. With this variety the final program should include something for just about anyone's tastes.

Plan now to attend what promises to be a great three days of American Folk-Dancing.

Glen Nickerson

Glen teaches and calls for the one organized contra dance club in Washington, the CONTRAILS, and is a Director of the Heritage Dance Program for the 30th National Square Dance Convention. Working under the Program Chairmanship of Bill Twilley and the Heritage

Program Vice-Chairmanship of Bob Wright, Sr., Glen is responsible for developing the dance portion of the Heritage program. He is also a Director of the LSF, acts as the Pacific Northwest representative for the LSF, and has been dancing actively since 1963.



DON'T QUIT

When things go wrong as they sometimes will,
When the road you're trudging seems all up hill,
When the funds are low and the debts are high.
And you want to smile, but you have to sigh,
When care is pressing you down a bit,
Rest, if you must, but don't you quit.
Life is queer with its twists and turns,
As everyone of us sometimes learns,
And many a failure turns about
When you might have won had you stuck it out:
Don't give up though the pace seems slow -
You may succeed with another blow.
Success is failure turned inside out -
The silver tint of the clouds of doubt,
And you never can tell how close you are,
It may be near when it seems so far;
So stick to the fight when you're hardest hit -
It's when things seem worst that you must not quit.

AN IMPORTANT ANNOUNCEMENT.....

about the FORT WORDEN DANCE WEEK.....

The 1981 rates from Fort Worden State Park are now available, but in the process of checking on the rates we found that an error had been made in the reservation request. This results in us NOT HAVING THE HOUSING FACILITIES we thought we had. In addition, the starting date of the Dance Week will have to be changed from June 18 to June 19.

The Fort Worden Dance Week is now scheduled to begin with check-in the afternoon of June 19, 1981, with dinner that evening as the first meal. Dancing will begin with a "get acquainted" dance that evening. Check-out will be after breakfast on June 24, 1981, as originally scheduled.

Three choices of housing are available. We have reserved (in lieu of the officer's housing originally requested) dormitory facilities in the former Bachelor Officer's Quarters. Recreational vehicle campsites are available on the park grounds less than a mile from the dance hall, and motel rooms are available in Port Townsend for those who do not wish the dormitory or camping facilities.

Available in the BOQ dormitory are 43 single bed rooms, 3 two-bed rooms, and 40 beds in "open" dormitory space - all of which have lockable closets for your clothing and effects. Dormitory-style bathroom facilities can be sex-segregated for convenience.

The campsites are full-hookup sites and can be used for either RV's or tents. Only 50 campsites are available and reservations for the sites can only be made on or after the first of the month preceding the

month of the event to be attended; in our case this means reservations on or after May 1, 1981. Send your campsite reservations to the Dance Week Director now, and he will make reservations for you on May 1.

Motel rooms available in Port Townsend range from \$18.00 for singles to \$36.00 for two people. Several two bedroom suites are available for up to four people at up to \$60.00 for the group. See the enclosed rate schedule. It is suggested that you either make your own reservations from the information in the schedule, or allow me to make reservations for you if you will let me know your room preferences and room rates desired. Early reservations are recommended to make certain you get what you want.

The 1981 Fort Worden rates for the dormitory facilities include three meals per day (see chart below).

DORMITORY	
Room	"open" bay
\$135.00	\$127.00
Includes bed, linens (no maid service), meals & staff surcharge	
CAMPSITES	
No meals	Incl. meals
\$80.00	\$134.00
Includes site fee & staff surcharge	
MOTELS	
No meals	Incl. meals
\$50.00	\$104.00
Includes staff surcharge but motel costs ARE NOT included.	

"Price per person, not including LSF Membership fee."

If you are already a member there is not fee. Staff surcharges for children will be treated on an individual basis. If they dance, they pay a surcharge; if they are observing only, no surcharge will be added.

For those of you who are planning to fly to the Seattle and Port Townsend area and who will not have private transportation, please contact the Dance Week Director. Travel arrangements will be handled on an individual basis until a future announcement is sent out setting forth the travel modes available and the rates.

Please have all reservations in the hand of the Dance Week Director not later than April 1, 1981.

Reservations or questions should be sent to:

Glen Nickerson
Director, Fort Worden Dance Week
606 Woodland Way
Kent, Washington 98031
Phone: (206) 854-0574

ACKNOWLEDGEMENT....

The staff of the ADC would like to thank Gary Roothmon and Bob Delaware for bringing to our attention the fact that the dance "Byland Abbey" was previously published in Country Dance and Song magazine in 1978 and was devised by Fred Breunig of Putney, VT. According to Fred the dance "is named for the ruins in Thirsk, North Yorkshire, England." Thanks for your letters.

ALL TELEPHONE NUMBERS
ARE IN AREA CODE 206

January 10, 1980

Local Housing Available - Port Townsend

TIDES INN, 1807 Water, Pt. Townsend 98368 385-0595
 Available: 4 rooms each for a single \$20
 6 rooms each for 2 people, dbl.-bed \$26
 5 rooms each for 2 people, twin beds \$28
 each rollaway \$5

APPROX 1 1/2 MILES TO
FT. WORDEN

JAMES HOUSE, 1238 Washington St., Pt. Townsend 385-1238
 Available: 7 rooms for either singles or \$28 singles
 2 people - double bed, \$36 2 people
 including breakfast
 2-2 BR suites for 2 people \$44
 3 people \$52
 4 people \$60
 all including breakfast
 no rollaways

APPROX 1 1/2 MILES
TO FT. WORDEN.

QUIMPER INN, 1306 Franklin, Pt. Townsend 385-1086
 Available: 6 double bed rooms for either
 singles or 2 people, all incl. \$30
 breakfast
 no rollaways

APPROX 1 1/4 MILES
TO FT. WORDEN

MANRESA CASTLE, 7th and Sheridan, Pt. Townsend 385-3398
 Available: 18 rooms for either singles or \$28 singles - double bed
 2 people, double bed or queen \$31 singles - queen
 \$31 2 people - double bed
 \$34 2 people - queen
 9 rooms for 2 people, twin beds or
 2 double beds \$34
 each rollaway \$6

APPROX 3 MILES TO
FT. WORDEN

PALACE HOTEL, 1004 Water, Pt. Townsend 385-0773
 Available: 4 suites which have a double bed in bedroom and hide-away in living room.
 \$23 to \$25 for one; \$28 to \$30 for 2 people
 1 room with bath, double bed, \$18 for one, \$22 for 2 people
 3 rooms which share a bath, each w/double bed
 \$15 to \$18 for one; \$28 to \$30 for 2 people
 each rollaway is \$5.

APPROX 1 1/2 MILES TO
FT. WORDEN

PORT TOWNSEND MOTEL, 2020 Washington, Pt. Townsend 385-2211
 Available: 13 rooms for either singles or \$18 to \$20 singles
 2 people, queen bed \$23 to \$25 2 people
 7 rooms for 2 people, 2 queen beds \$28
 each rollaway \$4

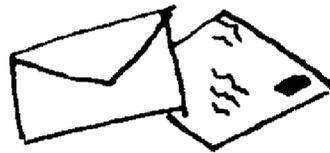
APPROX 1 1/2 MILES TO
FT. WORDEN



A QUOTE FROM SWEDEN.....

We have a dealer in Sweden who writes to the mailings division each time he orders a few records. He is a very interesting person although we have never met. He has given us permission to use some quotes from his letters on his impressions of dance in Sweden.

Israel G. Young
Folklore Centrum
Gotgatan 44
11621 Stockholm, Sweden



(Writes as follows: July and August, 1980)

"The Green Mountain Volunteers have been performing in Sweden. They are from Vermont and very good. They do the old ballroom stuff but what seemed the best of all to me was their contras, all a bit different than I remembered and very smooth, which gave me the feeling that contras are very alive in New England.

I'll be doing a big square dance at the traditional country bluegrass festival south of Stockholm in the middle of August, hoping to get my ideas across before the ultra-fast squares some Swedes are pushing get started here. I called a square dance at the Stockholm City Museum and had everyone doing Portland Fancy! A proud day!

I've seen a Flemish folk dance group twice this week and they do 'contras' and quadrilles, which inspired me again. The Green Mountain Volunteers did a 'Cotillion' which I've been thinking of reviving here. I've gone through Dodsworth's 250 figures and have taken 15-20 to work out for an adult equivalent of a

play party. I've already incorporated 2 or 3 figures in my running set."

Israel would be very interested in different groups or individuals sending him flyers on workshops, events, books, records, etc. as people are beginning to visit him more often for such information.

JUMP ROPE RHYMES:

Have you ever puzzled and marveled over the growth, dissemination, and perpetuation of folk jingles such as singing games and jump-rope rhymes? Where do they originate? Why do some last for centuries and others disappear almost before they are heard? I'd like to make a collection of jump-rope rhymes, but I need the help of anybody with time and energy to write down old favorites and mail them to me at the address below. Please include the place where you learned your rhymes and the approximate date if you can remember.

Here are a couple of examples to get you remembering. Are either of these familiar?

I had a little Teddy bear, his
name was Tim.
I put him in the bathtub to see
if he could swim.
He drank up all the water, he ate
up all the soap;
I had to call the doctor in to
give him some dope.
In came the doctor, in came the
nurse,
In came the lady with the
alligator purse.
Out went the doctor, out went the
nurse,
Out went the lady with the
alligator purse!

My sisters and I learned this ditty from some cousins in Salt Lake City around 1950. I am not sure of its exact social significance or eternal meaning and am open to suggestions.

Cinderella, dressed in yella,
Went to the ball to meet her fella.
How many times did she kiss him?
1....2....3.....

Again, my sisters and I jumped to this rhyme in the late 1940's and early 1950's in Los Alamos, New Mexico. Now my daughters jump to a variation of Cinderella here in Albuquerque, one somewhat less romantic than our "original" version:

Cinderella, dressed in yella,
Went upstairs to kiss her fella.
Made a mistake, kissed a snake,
How many doctors did it take?
1...2...3.....

Send in your rhymes! Who knows? Maybe, working together we'll contribute tremendously to the scholarship of American folkways!

Kristin Litchman
1620 Los Alamos SW
Albuquerque, New Mexico 87104



BOOK REVIEW--CALLER/TEACHER'S QUICK REFERENCE GUIDE
by Calvin Campbell and Don Armstrong

Cal and Don published the first edition of this book 5 years ago. The first edition sold out and this is a new revised edition which has many changes and has been expanded in several areas. The book is designed specifically to help the beginning caller and the caller who has limited time to research variety material.

Cal's sections cover all the mainstream basics as listed by Callerlab. There are many complete square dance routines listed but the main usefulness of the book comes in using Cal's clever idea of mixing and matching modules by means of pages which have been split into separate sections and placed in a specially designed binder. All you have to do to arrange your choreography is to flip the pages and study the different combinations. Any three sections you flip to will make up a complete routine starting from a squared set and going back to a left allemande or right & left grand.

Cal has also arranged the entire modular section so that it progresses through the same teaching sequence as recommended by Callerlab. Special check off sheets found in the book make it easy to keep track of what you have taught. Add to this an entire section on square dance gimmicks and you have a very versatile tool.

Don's section on contras also takes you through an easy teaching progression. Each contra is printed on a separate section two to the page. The collection of 20 contras includes duples and triples. Don's easy to understand notation system makes prompting a breeze. The teaching progression also fits nicely into the square dance teaching progression so that the dancers can learn both together.

The Caller/Teacher's Guide fits into the standard 45 rpm record case and is in-a tough vinyl binder which will last for years. The price is \$17.50 and orders or requests for additional information can be sent to;

Zia S/D Enterprises
Box 336
Albuquerque, N.M. 87103



ANNOUNCEMENT FROM RECORDINGS DIVISION.....

"The Recordings Division announces that it has brought back into circulation, upon the request of members and other dancers, one of the Foundation's old favorites:

Capri Square - #4553
Backed by Knightsbridge March - #4554
Full instructions for both dances included.

Please add this information to your present catalog or file of dance records available from the Recordings Division. Price is \$3.00 plus the usual packing and shipping charges..."



LLOYD SHAW FOUNDATION BADGES AVAILABLE

Attractive Lloyd Shaw Foundation badges, with our logo of a circle of dancers engraved in blue and green on a white oval, may be ordered from

Linda Plaut
722 Mt. Evans Road
Golden, Colorado 80401

The oval badge is just \$4.00. The same badge with a rectangular name bar hanging from it is \$5.00.

Take advantage of our one-check shopping offer: add the cost of the badges to your 1981 dues, make out one check (to the Lloyd Shaw Foundation) for the total, and send the badge order form in with your membership renewal.

Lloyd Shaw Foundation Badge order form:

Please send me _____ oval badges at \$4.00

Please send me _____ oval badges with rectangular name bar attached at \$5.00. Inscribe the bars with these names:

(Please print) _____

Mail badges to

Name _____
Address _____
_____ zip _____



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

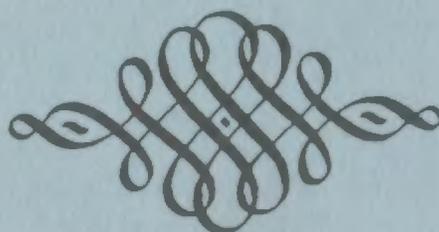
Contact: Glen Nickerson
606 Woodland Way
Kent, Washington 98031

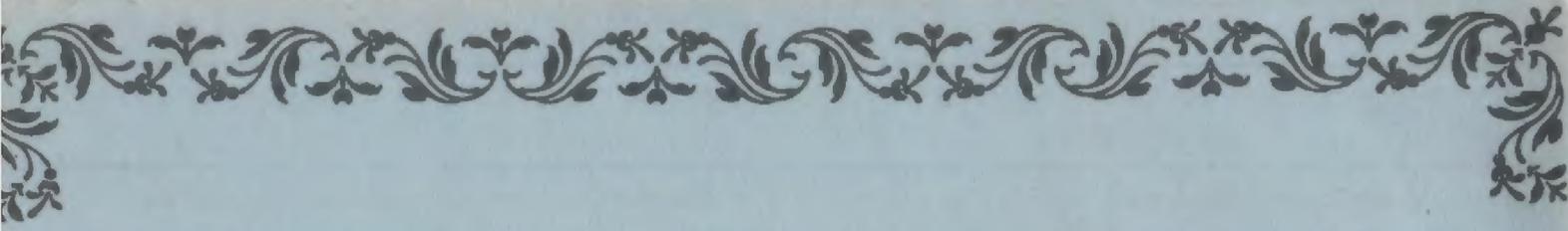
ROCKY MOUNTAIN DANCE ROUNDUP
Snow Mountain Ranch
Granby, Colorado
July 6-12, 1981

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





LLOYD SHAW RECORDINGS

Available at:

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

(All orders should be sent to this address only)

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