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



**THE  
AMERICAN DANCE  
CIRCLE**



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Volume 4, Number 1  
February, 1983



LETTER FROM THE PRESIDENT  
January 15, 1982

We are excited about the near-completion of yet another project -- the revision of our Special Education Kit. Ruth Ann Knapp and Carole Howard have done a splendid job of modifying the material for different kinds of handicaps: for the seeing and hearing impaired, for those confined to wheelchairs, and for those with various degrees of mental disability. They have even included sign language for the teaching of over 40 of the dances. Don Armstrong, our recordings expert, put together a group of musicians to record a couple of new tunes, and now Marie Armstrong has typed the copy for the manual. It has been an enormous job, but it has been handled with dispatch and real professionalism by these very capable people.

Our three curriculum kits -- elementary, secondary/recreational, and special education -- have all been through a number of revisions since their inception back in the '60s. Each kit, consisting of records and a teaching manual, originally began with good material, and each revision has simply made the material more comprehensive and more accessible. The format of each now enables even an inexperienced teacher to get people dancing. This cumulative effort in developing kits has involved the talents of dozens of people whose combined experience would amount to hundreds of years of dance teaching.

In a way we have come full circle. For Lloyd Shaw began his career in dance by teaching everything he could find to the children at Cheyenne Mountain School. His program was so dynamic that he was urged to share what he knew with teachers and recreation leaders, and by the 1950s his name was familiar to most recreational square dancers. I have had the privilege of meeting many of the people who studied with Lloyd Shaw in the '40s and '50s. They are still keeping the faith by passing on the joys of dance to others. And that is the only way that our beautiful dance heritage, in all its contemporary and traditional variety, can continue to live. We must continue to pass it on to succeeding generations. Thus our kits play an important role in keeping our folk dance alive among the entire population. Children who grow up dancing stay in touch with their folk heritage, and, if they have been well taught, many of them will turn to dance as recreation when they are adults.

Please help us to keep the tradition going. If you know of anyone who would be interested in learning more about our kits, please let us know.



Enid Cocke



## ARCHIVES

by William Litchman

Having just completed a count of the items now contained in the Archives, we feel it is appropriate to share the results of the inventory. It took quite a long time to get up the courage to begin the inventory, but once finished, it's nice to look back and make something out of what seems to be a trivial operation.

We found that we have 629 books on dancing of all kinds, and 4922 periodicals. There are 5301 records, 150 photographs, 108 tapes, 10 films, 2 LSF kits, and 2 video tapes. In all, there are 11,200 items. That's quite an increase from the single film we had in 1977!

A second bit of news which we wish to share with you is that we have now purchased our first installment of computer equipment. We have chosen an Apple III, with monitor and two disk drives. The computer has a 256K RAM and we have just enough money to purchase 20 disks and a Pascal compiler. We can now begin the process of creating the software unique to our operations. Yet to be purchased are a printer, and software for data management, word processing and mailing. Even a bit further in the future is a Corvus disk (10 or 20 megabyte) and networking software.

With this equipment, we should be able to begin the process of cataloging and indexing

the 11,200 items in the Archives, plus the 5000 books and periodicals in the Dance Away Library (the private Litchman collection available to Archives' users).

Without the help of a large number of supporters, this purchase could never have happened. We are very grateful to Irene Qually, Russel Acton, Fred Reuter, and Coy Cowan for financial help. Many others have given of their time and talents.

Having mentioned future purchases, it might be valuable to go into a bit more detail about what is being considered. The purchase of a printer will require about \$1200. Following that will come a data-base manager (program) at \$650, a word processor (program) at \$250, a mailing program at \$150, and a Basic-Fortran compiler at \$450. These prices are for representative software and certainly differ from company to company. These materials are not cheap, but the rewards will far outweigh the expenses, and we will be making essential steps in the preservation of our heritage in dance.

To help speed things, we have an arrangement with the University of New Mexico Library to access their OCLC tapes which contain bibliographic information for about 25% of our collection. Another 50% may be obtainable from the Library of Congress. This will save a lot of time in entering data about the books. Additional data must be entered by hand, which will be time-consuming.

The result will be a complete catalog/index of the collection which can be

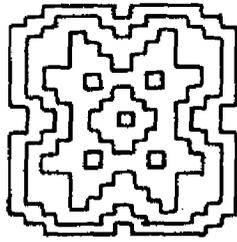
rapidly searched for several levels of key words to create a listing of available materials in the collection related to a topic requested by a user. Additionally, printed copies of this catalog can be prepared for those wishing a hard copy. With such a large collections, this catalog will be no small item!

Finally, with the acquisition of the Corvus network at \$5000, the entire catalog/index can be placed on a single disk and made available on a subscription basis to other libraries and archives who have a terminal/modem combination. Interested parties should contact the Archives to make arrangements for this usage. In addition, researchers can have a vast amount of resource material literally at their fingertips.

All of this development of the collection will require a certain amount of experimentation and working out but the result will be a vast improvement over the methods and techniques of the present. Not only will the collection become accessible, but it will thereby become immeasurably more valuable.

Write or call if you have any suggestions or comments. And, we are always receptive to donations of money or of materials.





## THE CHALLENGES AND PLEASURES OF CONTRA DANCING

by Glen Nickerson

Many square dancers, when first encountering contra dancing, find it "strange," and are not sure if they will like this other dance form. Yet most square dancers, given just a bit of time, good instruction, and a sense of perspective, will respond eagerly to the challenges and joys of contra dancing.

Both contra dancing and square dancing trace their ancestral roots back to the "country dances" of the 1600's and earlier. With a common ancestry, it is only natural that there are many figures -- such as ladies-chains, stars, and right-and-left-throughs -- used in both styles of dancing. Even many of those calls that seem at first peculiar to contra dancing have very similar counterparts in square dancing: the hey-with-hands in contra-dancing is the grand right and left of square dancing; the hey-without-hands corresponds to a weave-the-ring; and turn-contra-corners is akin to the do-paso.

The most obvious way in which contra dances differ from squares is in formation. Contra dances normally use "longways" or facing lines formation. Within the long lines, various minor groupings are formed. Sometimes two couples work together, sometimes three. Sometimes all the men are in one line and all the women in another; other times certain men and certain women are

crossed over to the other line. Other formations are also possible, such as couple-facing-couple, three-face-three, and, in the mescolanza, four-face-four.

Instead of using the terms "heads" or "sides," contra-dancers are designated as "actives" or "inactives," with the actives progressing down the set at some point in each sequence, while the inactives move toward the top of the set.

Whereas a head stays a head and a side stays a side throughout a dance in a square, in contra dancing actives eventually become inactives when they reach the bottom of the set, and inactives become actives when they reach the top of the set.

Contra dances call for a different kind of music than is commonly used for square dances. While some square dances may use a good, tuneful singing call in which the musical phrasing is distinct, most patten call dances are done to hoe-down music or to country/western tunes in which the phrasing is difficult to detect. Most of this square dance music is oriented more to the beat of the music than to the phrasing. Contra dances, on the other hand, traditionally use strongly-phrased music, such as Scottish and Irish jigs and reels, so the dancers can dance the movements exactly with the musical phrasing.

Just as the music differs, so does timing. In square dancing the timing of a particular call is variable. A dos-a-dos may be allotted six or eight beats, depending on the caller's reading of the dancers' body flow and their relative positions as they

complete the previous call. The square-through may be given eight or ten beats. With this kind of variability, it is difficult to stay with the phrasing of the music. Callers instead work to keep the dancers moving smoothly from one call to the next.

The timing allotted to a particular movement in contra dancing is "fixed;" that is, it always uses the same number of beats. A dos-a-dos, a ladies-chain, and a half-promenade in contra dancing are always given eight beats; a square-through is allotted sixteen beats, allowing the dancers to do a syncopated, "slow" square-through. (Even the swing, while it may be 8 beats in some contras, 12 in others, and 16 in still others, always takes the same number of beats throughout a given contra.)

In square dancing, the primary skill required is the instant recall of, and response to, a large number of calls involving geometric patterns that have specific starting and ending positions on the floor; as noted before, responsibility for timing lies with the caller. Contra dancers work with a more limited number of figures, but, as they become more expert, they acquire the ability to adjust their own movements so that they start and end each figure with the musical phrase. A good contra leader will encourage dancers in this direction.

Contra dancers need also to be able to do what is necessary to keep the contra lines in proper alignment. The inactive couples are counted on to adjust themselves so that the lines stay properly spaced and so that

crowding is avoided at the top or foot of the set. Another skill needed is the ability to dance with a "ghost couple" at the bottom of the set, particularly in triple formations. If dancers fail to do this, the progression will not occur, and one couple will find that they stay at the foot of the set throughout the rest of the dance.

As with many activities, a mark of the real expert is the ability to handle breakdowns. One of the first rules any square dancer learns is that, if a square breaks down, each dancer should return to his or her home position and wait for a good pick-up call to resume the dance. In contra there is no "home" position, since the dancers are progressing either up or down the set. Just one minor mistake can undo a whole line, since an error tends to multiply in a kind of domino effect as the dance goes on. It takes a skilled contra dancer to recognize a problem and do something about it -- usually by going with his or her partner to the foot of the set and letting the other dancers continue in a slightly new grouping.

It has been said that square dancing is done with the hands, while contra dancing is done with the feet. Be that as it may, both kinds of dancing are done with a glad heart. All it takes for a square dancer to become a contra dancer is a bit of willingness to learn a few new skills. With that willingness, the delights of not just one but two superb dance forms are yours to enjoy.

[The above article is a condensation of a presentation given at the 1982 National Square Dance Convention.]



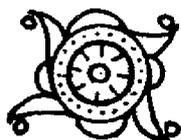
## ROCKY MOUNTAIN DANCE ROUNDUP

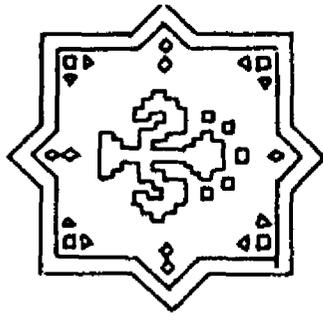
Two years ago when the Foundation first planned to conduct a summer dance camp, the decision was made to create a camp with three major differences from other dance vacations. First, the theme was to be "variety;" second, there would be a wide diversity of leadership; third, we would have a staff so dedicated to the ideals of the LSF and to this form of camp that they would serve without being paid a fee or expenses. It was difficult to predict that this concept for a camp could work. However, it proved to be fantastically successful. Both years there were more fine leaders willing to participate than could properly be included in a good program. And, in both years there were more dancers wanting to come than could be accepted.

The talents of the staff have more than measured up to the desire for variety, and the resulting program, planned by camp coordinator Don Armstrong, was chock full of a delightful array of squares, rounds, contras, folk, solo/line dances, ballroom, and clogging. Added bonuses included first-class rooms, fine meals, singing around the fireplace or campfire, and wonderfully warm fellowship. Many of the staff said that they liked to come because they, as staff members, were able to do something they didn't get to enjoy very often -- dance! There was no separation of staff and dancers -- all were participants sharing a wonderful week dancing, singing and eating together and yakking, laughing and exchanging ideas. Folks came from everywhere: coast to coast,

border to border, from Canada, England, Germany. There were contra dancers, square dancers, folk dancers, Scottish dancers, round dancers. All came to dance with others and to learn and enjoy old and new dance forms. And enjoy it they did! Each year more than fifty percent paid for their reservation for the next year's camp before the current camp had ended. The location helped also, of course. The YMCA facility, with its beautiful hardwood floor, excellent acoustics, and comfortable lodge rooms, is located in the heart of the spectacular Rocky Mountains, 75 miles west of Denver. Those who arrive by plane are picked up at the Denver airport and transferred to and from camp at no extra charge. And, because there are no high staff fees to pass along to the camper, the total cost of the camp is much lower than for other similar dance vacations. Those with motorhomes, trailers, or tents will find the fees even more economical.

In 1983, the Roundup will be held July 4-10. The program will be even better, and the facilities for campers have been improved also. It will be a truly memorable dance experience, and one no dancer will want to miss. If you have not been there, just ask anyone who has, or write to Terry Armstrong Graham, 781 Sunset Blvd., Port Richey, FL 33568, for further information.



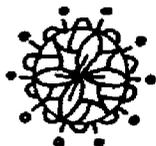


## THANK YOU, RUSS!

In an organization such as the Lloyd Shaw Foundation it is the unanticipated support of certain very special people that many times makes it possible to undertake or complete a vital project.

Twice during crucial moments in the production of the new Special Education Kit, one person offered such support just when it was most needed. The Lloyd Shaw Foundation Board of Directors and all those involved in producing the new kit are deeply appreciative of the timely and generous help given by our Life Member and honored friend, Russ Action of Danville, Illinois.

Over the years, this quiet, gentle person has sponsored scholarships for many young dance students, has given significant support to a number of dance organizations, and, in numerous other ways has contributed immeasurably to the well-being and happiness of many people. We are honored that he considered our Special Education Kit deserving of his backing. With heartfelt gratitude and great affection, we thank him for the extraordinary support he has given this project.



## NEW SPECIAL EDUCATION KIT Dance for the Exceptional

It is with considerable pride that the Foundation announces the availability of the new Special Education Kit. (See p.4 of the new catalog.) And, when everything else is going up these days, the price of the new Kit is 20% lower than the old one. This Kit is a major change from the original, with all new recordings on 7" multi-track records, four tunes not found anywhere else in the LSF catalog, and a totally new and unusually complete teacher's manual. This manual, for example, includes information on various handicaps and special teaching techniques, as well as dance suggestions for the hearing impaired with illustrations of the instructions in sign language. The program incorporates dances for the physically impaired, including both self-propelled and attendant-propelled wheelchairs, the sensory impaired (blind and deaf), and the mentally impaired (SMI, TMI, AND EMI), all as defined by Federal Law No. 94-192. There is a chart which lists the motor skills necessary for each of the dances with specific recommendations as to which dances are suggested for use with persons in the seven areas of mental, sensory or physical impairment. There is a glossary which explains the dance terms and actions. In most cases a teacher normally working with special education students should be able to include dance among the activities with the use of this Kit.

For those of you who have the old Special Education Kit, here is some very important

news. Because the new Kit is such an improvement, we are making a special offer to help you replace your old one. Here's the procedure:

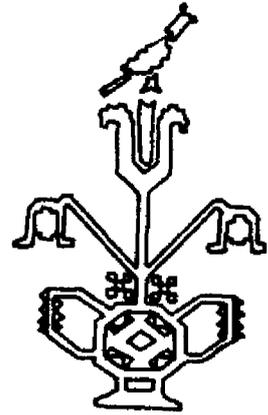
1. Mail or UPS, prepaid, all the records and the pages of the manual from your old kit to the LSF Mailings Division, Box 134, Sharpes, FL 32959. (Do not send the record carrying case or the hard-cover for the old manual.)
2. Include a check for \$50, payable to the Lloyd Shaw Foundation.
3. Act before April 1, 1983, as that is when this special offer expires.
4. When you receive the new materials, put the pages in your binder, the records in your case, and be the proud possessor of the new Special Education Kit for a very significant discount!



When you do dance, I wish you  
A wave o'the sea, that you might ever do  
Nothing but that.

William Shakespeare

DOROTHY SHAW  
THROUGH HER LETTERS



by Milly Riley

[Editors' note: Dorothy Shaw has played many roles in her long and fruitful life. For many years she was the librarian at Cheyenne Mountain School, where her husband, Lloyd Shaw, was superintendent. She was also a serious writer, whose poems often appeared in national periodicals such as "The Atlantic Monthly." And, after Dr. Shaw died, she gamely and effectively took on the job of continuing his work with American traditional dance. As part of this work, she served as the leader, in both practical and spiritual matters, for the Shaw Fellowship and for the Dance Week which it held each August until 1978.

The article that follows is an adaptation of a talk Milly Riley, a member of the Shaw Fellowship for all its years of existence, gave to the Folk Fellowship in Steamboat Springs this past July.]

When I first met Dorothy Shaw, she looked to be a simple, sweet little lady with greying hair and china-blue eyes. My impetuous judgment fell far short! What I did not notice was that she was assessing, indexing, and storing me in the proper place -- her heart, there to stay for the rest of our lives.

Since you have asked me to talk to you about this remarkable woman, I have gone back and read over the letters she wrote those of us

fortunate enough to be part of the Shaws' caring circle.

Many extraordinary aspects of her personality shine out from these letters. One that shines out most strongly is dedication -- her admiration of that quality in Lloyd, and her own determination to carry forth in his spirit.

In her Advent letter of 1970 Dorothy wrote, "Lloyd started this letter to the members of his Summer Dance Institutes at Cheyenne Mountain School. He sent his first letter, and I made my first poem in 1941. This year, 1970, makes the 30th letter and the 30th poem. Finally there were about 2,000 names on the accumulated list.

"After Lloyd went away, I swept everybody into the same circle ... I do these greetings out of my pure need ... for you." She carried on this tradition for six more years before the silence fell.

Each year as long as she was possibly able, she prepared a glorious syllabus of the August Fellowship Week. In 1961 she said of this tremendous labor of love, "The Syllabus ... it has turned out to be a beautiful MONSTER ... and I have sort of fallen in love with it!" In 1962 the covering letter that came with the Syllabus commented, "Eight reams of paper, four quires of stencils, two pounds of ink, 80 cover sheets, and three dozen Manila envelopes ago ..." The next year she confessed, "So much of the Syllabus has come out of my heart ... and head ... and it has kept me with you. I shall be lonely without it."

Dedication in abundance. But her letters are also peppered with a surprising unflappability.

Her basic attitude was expressed in her 1971 letter: "This is a world in which, if you aren't careful ... appalling and inappropriate new tasks fall down upon you from the top shelves ... trip you as you cross the room ... and overtake you as you run for cover ..... for which, THANK GOD!"

She was unflappable in face of even the most unexpected. In 1969 Dorothy attended a Colorado College Symposium on Violence. She reported, "The week began with four-lettered words. It ended with a so-called play by the Performance Group in which four 'actors' and four 'actresses' stripped naked before some 1000 students and townspeople ... and, freed of their Puritannical inhibitions, performed the rest of the play in the buff. Yep! that's right --- naked!"

Patience, too, peaked out of these pages, more patience than we often deserved.

March 1, 1972, brought us all this letter: "Dear Folk of the Fellowship: March 1 is the traditional date for writing the first news about this year's Fellowship plans, giving you also a chance to start making yours. We are the only little sprout of the Cheyenne Mountain Summer classes that has maintained its identity as just that. It is the charge that we were given. We recognized and accepted it..." Application blank attached.

June 20th the second letter arrived: "Dear Folk of the Fellowship: HELP! HELP! HELP!"

RABBIT IN DISTRESS! TEMPUS FUGIT! This is is a progress report and an ultimatum. we MUST know if you are planning to come. (We have had beautiful silence from more than half of you!)..." Another application blank attached.

A short time later this third letter: "Heavenly Day! Miz Beaver is finally beginning to click on at least 3 cylinders. Here she sits with the fan on, literally dripping in 95° heat while she ties up the Colorado Springs Centennial, the documentary movie, and the happy Fellowship into one, big, messy bundle. ARE YOU COMING? PLEASE ANSWER!" Application blank attached.

Patience, yes, but also the letters are permeated with evidences of unswerving generalship, leaving no room for conjecture about who was in charge! For instance, in 1963, Dorothy wrote, "We shall DEFINITELY NOT be going to Green Mountain Falls this year."

Innovations, too, leaped from these pages, sometimes almost staggering innovations. In April of 1963 she wrote, "It is good to change things a bit before they wear thin in one spot," and then she sprang the plan for a Cotillion on us, announcing authoritatively, "It should be wonderful!" Another letter, shortly after, continued her eagerness for keeping new life pulsing into the Fellowship Week: "I have a bushel of new material ... lovely things: two new waltz quadrilles, one with a teacup chain in it; several stunning new rounds, a surprising circle ... All of your heads must be brimming with ideas for new squares ..."

Earthy and direct came her words, but one could always sense the twinkle in her eyes. One year there was a ruffle in the ranks about the correct length for the ladies' dresses. She answered: "For the Cotillion, I still think long ... ankle length or a little higher. ... At all times, aim for beauty and grace, and remember NOTHING either slinky, or straight-and-short-and-shapeless. Girls, we are all going to have to learn to be 'prinkin' ladies' -- really rather vain! Bring a capacious handbag of some sort, stocked with what you will need to keep yourself groomed at all times. That goes for the men, too, but they somehow do not get so messy-looking as creatures with long hair that has got to be 'twigged up.' We are literally going to have to look at ourselves in a mirror once in a while. Hair, wigged or ratted, will have to be teased into place. Might as well start thinking about looking fresh as a daisy."

While the advice was often very to the point, she managed also to interlace every letter with poetry. Sometimes there would be a whole poem, fresh from her pen. At other times it would simply be a paragraph, as in the following from a 1962 letter: "How autumn carressed this land! Slowly, slowly the summer died. Slowly, aspens and cottonwoods turned to yellow and gold. Slowly oaks turned bronze and burgundy. And then they waited, spread like emperor's robes over the hills and the passes ..."

But most of all, there was philosophy. Always there was a gem of wisdom such as this: "A good thing about growing older is the fact that, if you are reasonably docile, you do learn something ... every year; your

stubbornness and your prejudices gradually fall away; your animosities are gentled down; and your affections deepened. And, finally, LOVE stands out ... in capital letters."

And LOVE, indeed, is what stands out from Dorothy Shaw's letters.



### LSF SCHOLARSHIPS

Qualified people who cannot meet the costs of LSF dance weeks or workshops are eligible to apply for financial aid. If you are interested in being considered for a scholarship grant, write to Enid Cocke, LSF President, 2217 Cedar Acres Drive, Manhattan, Kansas 66502.

### IN MEMORIAM

We have learned of the recent deaths of two fine individuals, Gertrude Meyers Cook and Velma Larson. They were dedicated contributors to the dance scene in general and were also active members of the Lloyd Shaw Fellowships. They will be missed.

## BROOCHES AND BUCKLES

Show your love of dance by wearing a LSF brooch or buckle. These are hand-cast by the lost wax technique into softly gleaming metal representations of our logo. The brooches are pewter, and measure approximately 2" x 1". The buckles, individually numbered, are cast into solid silicon bronze, measure approximately 2 1/2" x 3 1/2", and will fit belts 1 3/4" or narrower.

All purchases of brooches and buckles include a contribution to the LSF treasury for the support of our many activities.

Brooches                \$11.00

Buckles                \$12.50

To order, send a check (price includes postage and handling) payable to the Lloyd Shaw Foundation, to

Linda Bradford

1795 Quail Street

Lakewood, Colorado 80215



## THE CONTRA CORNER

by Bill Litchman



Some time ago (back in my youth) I wrote a dance which had a particularly nice progression which I thought was highly original. Being very proud of my new creation, I sent a copy of it to a good friend, Ralph Page, for his comments and criticisms. In his reply, he said that the progression was nice and he intended to use it in something of his own. Well, imagine my boosted ego at this veritable rave review by one of the great contra experts!

Just recently I was reading through Balance and Swing by Ted Sannella and found my creation (at least the progression) staring at me from a page in this very good book. I would like to present "The Apothecary Reel" as written by Ted and revised by Larry Jennings. Their dance is far better than mine (and was written many years before) but it uses the same progression and, therefore, I feel (even though I have no right to such a feeling) I have had some part in it!

I hope that Ted and the Country Dance and Song Society (which published the book) won't mind my using "The Apothecary Reel" for this month's selection. It is a good dance, intermediate to advanced in level, and lots of fun. Please be sure to read the review of Ted's book which appears elsewhere in this issue.

## The Contra Corner (continued)

### Apothecary Reel

Formation: Proper duple (1, 3, 5 etc., active but not crossed), Double progression.

Music: A reel of 32 bars (64 counts); "Scollay's Reel" is suggested by Ted.

#### Dance:

- - - -, Actives cross and turn right below, once and a half around, allemande left the next below,  
once and a half around, same two ladies chain,  
- - - -, - - chain them back,  
- - - -, actives balance and swing your own,  
- - - -, - - - -  
- - - -, cast off go twice around,  
- - - -, actives center and do sa do.

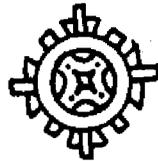
#### Supplementary directions:

As the dance begins, actives cross by passing right shoulders to turn the first person of the opposite sex by the right hand one and a half times around; this is the first progression. Then, actives turn the next one down the set by the left (without recrossing the set) one and a half times around to progress again. The ladies chain is followed by the swing for the actives; the swing should end with the active couple in the center, facing up, each on his or her own side of the set. Then, man with man and lady with lady, the double cast off (about a one a three-quarters turn) ends with the actives' do sa do. Immediately,

the new top couple will begin the dance with the rest of the set.

You will find this dance fast-moving and invigorating. If you like this one, you may like the others in Ted's book. I did.

Contributions of dances are welcomed for this column. If you have dances that you think others would enjoy, please send them directly to Bill Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104.



TED SANNELLA'S  
BALANCE AND SWING



reviewed by Bill Litchman

It would be an understatement to say that I am impressed with Balance and Swing, a book about Boston area dancing by one of New England's foremost callers, Ted Sannella. I recommend it without reservation to a wide variety of readers.

First, this is a book of dances. There are 20 squares, 25 contras, and 10 triplets, each of which is clearly described, annotated, discussed, and graded as to level and difficulty. The music is printed for each dance, a background discussion is given for each, descriptions are consistent from dance to dance, and the instructions are such that callers can use them readily after just a few minutes' review and a bit of practice at home.

Any caller of contras or traditional squares will be interested in these dances, which are all tested, dependable crowd-pleasers. They are, however, of a particular style, and may work best if considered as supplements in a dance program. (For an example of a contra from this book, see the "Contra Corner" feature in this ADC issue.)

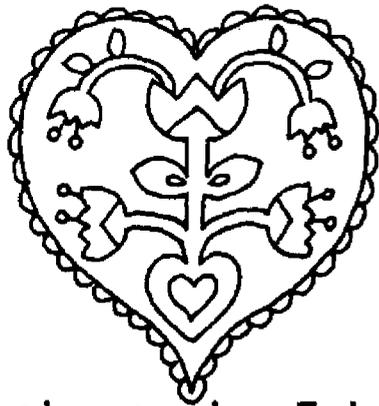
The triplets will be welcome in almost any dance program for several reasons: they get extra dancers into the action, they break the monotony of a squares-only program, and they provide a challenge to dancer and caller alike.

Musicians will be pleased by the inclusion of printed music for each dance. Most of the tunes are out of the ordinary and not available on records. (While the dance-page itself contains no suggestions of materials for the record-bound caller, an appendix gives a list of suitable recorded tunes.)

Historians also will enjoy this book, with its sections on such topics as "An Historical Perspective," and "The Square Dance Revival in Boston." The first twenty pages give an engrossing and rich account of the development of traditional dance in the Boston area, with detailed references to the contributions of key individuals. The discussion of the present dance situation is also interesting and useful.

The book is further enhanced by Jim Morrison's preface, Larry Jennings' foreward, a helpful glossary, and a classification of the dances according to degree of difficulty.

[continued on p. 29]



## CARE TO DANCE?

Should this ADC reach you by February 12, and should you be near Albuquerque that day, you are warmly invited to participate in a gala benefit workshop and dance being held there that day under the leadership of Don Armstrong, Ken Kernen, Bill Litchman, and Rudy Ulibarri. For a very small price (\$15.00 per couple or \$10.00 for a single), you can enjoy a whole afternoon of workshops followed by a rollicking evening dance, all for the benefit of the Lloyd Shaw Foundation .... and for fun. Come to the the University of New Mexico Student Union Ballroom at 1 p.m. for the workshops, and/or at 8 p.m. for the evening dance. For more information about this event, telephone Bill (505-247-3921) or Ken (505-821-8775).

Applications are now being taken for the 1983 Kentucky Summer Dance School, to be held May 29-June 4 at Midway College, Midway, KY. Co-sponsored by the Frankfort Country Dancers and Midway College, KSDS welcomes people of every age. Classes are scheduled for all levels: sessions in beginning through advanced dance are offered for teens and adults; a special program is provided for children 7-12; and supervised nursery and day care is available for those under 7. The focus will be on Kentucky Traditional Dances (squares, running sets, clogging and their English and colonial origins), and on the area's traditional music (old ballads and rounds, shape notes, singing games, dulcimer playing and fiddling). Contras, Scottish Morris dances, a Liars' Contest, as well as sessions for

dance leaders and would-be dance leaders, will also be part of this exciting program. For further information, write "T" Auxier, 1445 B, Louisville Rd., Frankfort, KY 40601.

American square dancing, called in English, will be featured at the Baden-Wurttemberg Dance Association Dance Week, which will take place May 22-28 in a beautiful family inn on Reichenau Island in Lake Constance. This camp will be led by Erich Fritz (who has been at the last two Rocky Mountain Dance Roundups and is the leader of a German square dance group). Staff leaders will include Don Armstrong and Al Scheer. For more information, write Erich Fritz, 7517 Waldbroon 2, Beethovenstrasse 3, West Germany.

Dancers with a minimum of two years' dancing experience are invited for five days of special workshops in a special setting. Cle Elum, Washington -- in the Cascade Mountains about 70 miles east of Seattle -- will be the scene of "A Square Dance Vacation" July 10-14, 1983. Featured leaders will be Wade Driver and Daryle Clendenin (squares), Ed and Betty Middlesworth (rounds), and Glen and Flo Nickerson (contras). Address inquiries about this event to "Square Dance Vacation," Circle 8 Ranch, Rt. 4, Box 54C, Cle Elum, WA 98922.

A real New England experience, with squares and contras to live music, is being planned for the Labor Day weekend, September 2-5, 1983. Callers will be Dick Leger and Roger Whynot. Anyone wishing further information about this Vermont Labor Day Weekend Dance

Festival should write to Bob and Vi Snow, RD #1 Box 202A, Chester, VT 05143.

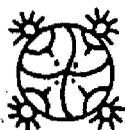
It is by no means too soon to sign up for the Eighth Annual Don Armstrong Contra Dance Holiday, to be held next Thanksgiving, November 24-27, at the beautiful Yorktowne Hotel, York, Pennsylvania. Don Armstrong, of course, will be on hand with his rich repertoire of contras and folk dances. Logistics will again will be in the capable hands of Bill and Janis Johnston, who will also present Scottish dances and Old Tyme rounds. Leading rounds and squares will be Herb and Tilda Johnson. Marie Armstrong will lead the after-dance singing. This event has had a waiting list for each of the last five years, so if you are interested, you are urged to write immediately to Bill Johnston, Box 523, Skippack, PA 19474.

And don't forget about the Lloyd Shaw Foundation's Rocky Mountain Dance Roundup, which will take place July 4-10, 1983. Information on this dance camp can be found elsewhere in this issue.



### Book Review (continued)

Balance and Swing is available from the Country Dance and Song Society, 505 Eighth Avenue, New York, N.Y. 10018, for \$9 plus postage and handling. How fortunate we are to have this contribution to an important regional dance revival.



ALL WHO ENJOY DANCING  
AND WISH TO SPREAD THE JOY OF DANCING  
ARE INVITED TO JOIN 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. You will also receive priority notification of dance camps, workshops, record sales, and other events sponsored by the Foundation.

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

- sponsoring recreational dance weeks
- training teachers and dance leaders
- producing records and other materials for dancers and dance leaders
- producing kits of dance materials for dance leaders
- publishing books and other printed materials pertaining to dance
- collecting reference materials and making them available to those interested in dance.

Use the application form on the next page (or a facsimile) and become a part of this vital organization.

Lloyd Shaw Foundation Membership Application

name \_\_\_\_\_

address \_\_\_\_\_

\_\_\_\_\_ zip \_\_\_\_\_

Is this a renewal \_\_\_ or a new membership \_\_\_?

How did you first learn about the Lloyd Shaw Foundation?

Please indicate the kind of membership you desire:

- |   |  |
|---|--|
| <input type="checkbox"/> active (\$15)      | <input type="checkbox"/> patron (\$100)* |
| <input type="checkbox"/> couple (\$20)*     | <input type="checkbox"/> life (\$1,000)* |
| <input type="checkbox"/> supporting (\$25)* | <input type="checkbox"/> club (\$25)     |
| <input type="checkbox"/> sustaining (\$50)* |  |

\* A membership in any one of these categories entitles any two people living at the same address to full voting privileges. They will receive one joint copy of each LSF mailing.

The Lloyd Shaw Foundation is a non-profit organization, and all dues and contributions to it are tax-deductible. We request that all dues be paid in American dollars or their equivalent.

Please send this application and your check to  
Glen Nickerson  
LSF Membership Chairman  
606 Woodland Way  
Kent, Washington 98031

### THREE- GREAT NEW RECORDS

O.A.T.A. REEL, LS 325/326. A fine contra, in traditional New England style by Roger Whynot of Pride's Crossing, Massachusetts. Prompted on one side of the flip 45rpm record by Roger to the exciting music, new to the LSF label, of the Overacker Dance Band. They have a great combination -- an inspiring tune ("Maureen from Gibberland") superbly played and called.

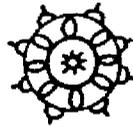
SEANA'S REEL, LS 327/328. Another fine contra, this one in Scottish style by Bill Johnston of Skippack, Pennsylvania. A flip 45rpm, prompted on one side by Bill, and using the magnificent music of Stan Hamilton and His Flying Scotsmen playing a medley of three tunes ("The Haddington Assembly", "The Weaver and His Wife", and "The Flower of France and England O").

HOKEY POKEY, 4B-6056. For several years dancers and leaders suggested that we record a good, upbeat, full band, swing-sound version of the famous Hokey Pokey. We finally did it! It's now available as a flip 45rpm, called on one side by Don Armstrong, and excitingly played, at exactly the right tempo, by Don and the Minstrels. It is a great recording, perfect for parties, one night stands, clubs, schools, etc., and it will make your old Hokey Pokey record (if you have one!) sound obsolete.

Note: These records are not yet in the catalog! They are priced at \$3.50 each plus



mailing. As a special get-acquainted offer, you may order all three for \$10.50, and we will pay the postage, saving you \$2.00. Send a check to The Lloyd Shaw Foundation Mailings Division, Box 134, Sharpes, FL 32959. Special offer expires April 1, 1983.

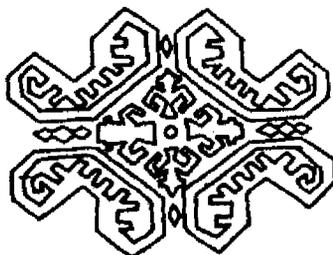


## SUMMER WORKSHOPS

Two university dance workshops have been planned for 1983. Graduate credit is available.

UNIVERSITY OF WISCONSIN, OSHKOSH, July 24-28. Staffed by Shirley White, Don Armstrong and others. Rooms and meals available on campus. Three LSF dance teacher/leader courses: Elementary School Dancing, Secondary School/Recreation Leadership, Advanced Techniques. Write to Shirley White, Kolf Physical Education and Sports Center, University of Wisconsin, Oshkosh, WI 54901. Shirley can be reached by telephone at school (414) 424-1231 or at home (414) 233-1089.

CENTRAL MICHIGAN UNIVERSITY, BEAVER ISLAND DANCE CAMP, August 7-12. Staffed by Carole Howard, Don Armstrong and others. Rooms, meals, and camping all available on beautiful Beaver Island (on Lake Michigan, 32 miles northwest of Charlevoix). Three LSF dance teacher/leader courses: Elementary School Dancing, Secondary School/Recreation Leadership, Advanced Techniques. (Some Special Education Leadership will be offered.) Write to Carole Howard, Physical Education Department, Rose Center, Central Michigan University, Mt. Pleasant, MI 48859, or telephone (517) 774-3041. Carole's home phone is (517) 773-7486.



## LEGACY'S DANCER SURVEY, 1982-83

LEGACY, an organization designed to serve those active in square dancing and to develop better communication among the various square dance groups, is eager to have as many dancers as possible complete its most recent questionnaire. This is a fine chance for you to express your views and have them registered in a significant nation-wide survey.

All questionnaires returned to Dick and Jan Brown, 1812 Pelton Ave., Bellevue, NE 68005, by April 1, 1983, will be included in LEGACY's official report. We think Lloyd Shaw Foundation members have a special attitude towards dancing -- an attitude which we believe deserves representation in such a survey, so we encourage you to complete the questionnaire which appears on the next two pages of this issue.

If you prefer not tearing pages out of your ADC, feel free to copy the questionnaire for your use. If you have suggestions or comments beyond those elicited by the form's specific questions, the LEGACY trustees hope you will include those ideas on a separate sheet.

In the interest of obtaining the widest possible circulation of the questionnaire, LEGACY also invites you to distribute additional copies of the questionnaire to other dancers.



1. Home state (or country) \_\_\_\_\_.
2. How many years have you been dancing? \_\_\_\_\_.
3. On the average, how many dances per month do you attend? \_\_\_\_\_.
4. Of those you know who've dropped out of square dancing, what do you feel were the most significant reasons for their disappearance from our activity?  
 \_\_\_\_\_ Felt rushed - inadequate learning time.  
 \_\_\_\_\_ Were bored - not enough variety.  
 \_\_\_\_\_ Felt pressure - toward higher dance levels.  
 \_\_\_\_\_ Styling - rough or non-standard moves.  
 \_\_\_\_\_ Social - not accepted by group.  
 \_\_\_\_\_ Club - functions or responsibilities.  
 \_\_\_\_\_ Caller - inadequate in some way.  
 \_\_\_\_\_ Other (please specify) \_\_\_\_\_

5. Have you ever been a club officer?

\_\_\_\_\_ Yes                      \_\_\_\_\_ No

6. Have you ever attended a square dance leadership panel or seminar?

\_\_\_\_\_ Yes                      \_\_\_\_\_ No

7. If so, did you find the information  
 \_\_\_\_\_ useful                      \_\_\_\_\_ interesting                      \_\_\_\_\_ no help.

8. Which one of these methods of teaching and/or emphasizing etiquette do you think is most effective ?

\_\_\_\_\_ Caller in class                      \_\_\_\_\_ Written material  
 \_\_\_\_\_ Experienced dancer in class                      \_\_\_\_\_ Example

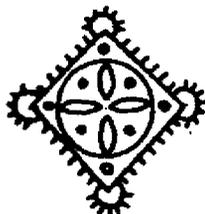
9. Please indicate what you like most and least about square dancing, using a +5 to -5 scale. Put a "+5" in front of the thing you like most and a "-5" in front of the thing you like least. Rate the others relative to their appeal to you. For example, you might rate "mixers" a "+2" and "cost" a "-3". If an item is of no concern to you, leave the line blank.

- Exercise
- Cost
- Learning new things
- Doing things with friends
- Club leadership
- The challenge
- New acquaintances
- Pleasure of dancing
- Mixers
- Getting out
- Round dancing
- The clothes
- Contras
- Club activities

Your comments on anything relative to square dancing or related activities would be welcomed.

Please send your response to Dick and Jan Brown, 1812 Pelton Ave., Bellevue, NE 68005.

Thank you. LEGACY appreciates your help.





## STIR THE BUCKET

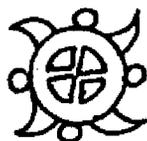
Carole Howard, a member of the physical education department at Central Michigan University, and leader extraordinaire of the Beaver Island summer dance workshops, has added a new feather to her bonnet. Over the past two years she has been conducting a series of interviews with Princess Sky Eagle, a Chippewa-Sioux Indian woman who was a trick rider with Buffalo Bill Cody's Wild West Show in the early 1900's. Carole has recently arranged for an exhibit of Princess Sky Eagle's Wild West Show costume which the eighty-nine year old princess is donating to CMU's Center for Cultural and Natural History.

The renowned Bob Howell was again the prompter for Ted and Lannie McQuaide's annual Holiday Cotillion, held December 5, 1982, in Columbus, Ohio.

"A new location but the same wonderful spirit and splendid dancing," remarked a faithful attender of the Don Armstrong Contra Dance Holidays of this year's Thanksgiving dance weekend. Held in York, Pennsylvania, the seventh annual Contra Dance Holiday was a great success. Crystal chandeliers brought a warm glow to the fine wooden floor in the Yorketowne Hotel's ballroom, and a "full house" enjoyed a richly satisfying three days of dancing led by Don Armstrong, Bill Johnston and a cadre of other excellent callers. Among those attending were LSF president Enid Cocke and her husband Lew. On the last evening the

raffle of a silver LSF belt buckle was won by Frank Plaut; anyone uneasy about any aspect of how the raffle was conducted can lodge complaints with the LSF's attorney (Frank Plaut).

Vicky Goodloe, who was one of the excellent teachers on the staff of the Kentucky Summer Dance School this past summer, is now happily ensconced teaching Scottish Country Dancing in her own place, the Kentucky Academy of Highland Dance, in Midway, Kentucky. We wish her and her new venture great success.



#### LETTERS TO THE EDITORS

Dear Readers of the American Dance Circle:

My thanks to Winthrop Tilley of Fair Haven, Vermont, for his letter in the November ADC relating to S. Foster Damon's The History of Square Dancing. There were apparently three separate issues of the work. The first was a graduate thesis, not easily available to the public. The second was the one Mr. Tilley referred to, part of the proceedings of the American Antiquarian Society. Even that may be hard to locate if one is not near a large research library. The third version, most easily available, is a book issued about 1957.

When I first began to study early American social dance, pre-1820, I read Damon's work. My later research suggested that a number of ideas advanced by Damon were quite inac-

curate. The pressures of personality, time and resources often affect theses, and perhaps some of that was in force here. I do not seek to condemn Damon's work. It is important, pioneering work, useful to new students of the subject. I do suggest that any concepts, ideas or interpretations be used with caution.

I would be happy to correspond with any interested parties about this or other aspects of early American dance.

Sincerely,

(Dr.) John M. Forbes  
Baker University  
Baldwin City, KS 66006

[Editors' note to followers of The Devil's Progression, by John Forbes: the next installment in this series of articles will appear in the May issue of the ADC.]

Dear Lindas:

After returning from my shortened stay at the Contra Weekend, York, PA, I was pleased to be able to read my wife's copy of The American Dance Circle. As usual, there were items of interest and worthy of comment.

First, the president's letter contained a very apt sentence, the one beginning -- "for us it means a balanced program...". Thank you for that statement; it is the essence of the movement.

I had long been interested in the history of the introduction of the "Hungarian Swing" to the square dance scene and was interested to read the comments about it. It would seem that an innocent innovation has become a point of concern. In our area the problem has not arisen in traditional dancing although it does appear in modern square dance clubs.

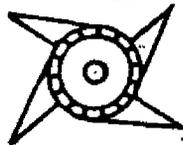
The letter from Win Tilley, a friend, was a joy. How nice to read more about history as it applies to our dance movement. Especially good to see it printed that the Puritans knew a good thing when they saw it!

Being a contra fan, I read "The Contra Corner" with an eye to increasing my 'book.' Mr. Litchman invited comments and here goes -- I used the dance at a one nite stand to see how dancers reacted to it. His remarks about the difficult places are true. I changed the dance, on the fly, to make what seemed to be a smoother transition from across to up and down. As follows:

All fwd. and back  
All do sa do  
Face below and circle left, then right  
Pass thru, do sa do the one you meet  
Right hand to this one -- balance twice  
Star right  
Star left, open to a line.

No great changes, just what seems to be an easier flow for beginners.

Sincerely,  
Roger Whynot

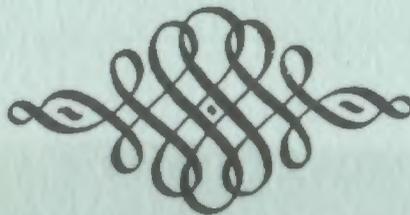


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The editors are very desirous of receiving articles, new notes, dances, letters, paid advertisements, and other materials of interest to our readers from YOU. Please send these no less than one month before the publication date.

Advertisements may be placed in the American Dance Circle. Rates are as follows: \$60.00 per page, \$30.00 per half-page for the regular editions; \$100.00 per page, \$50.00 per half-page for the annual edition to the general mailing list. Copy may be submitted camera-ready or we will set it up.

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Golden, Colorado 80401





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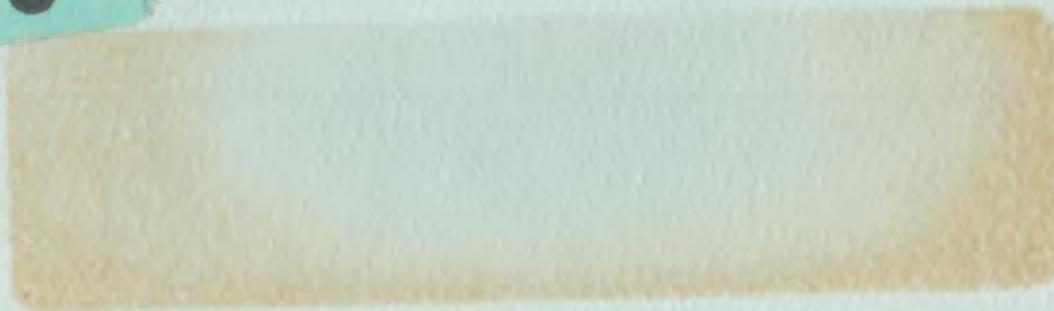
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3



SPECIAL ARCHIVES SALE NO. III.....DON'T MISS THIS, PLEASE READ CAREFULLY!!!!!!!!!!

ONE NIGHT STAND MATERIAL IS INCLUDED IN THIS LISTING, MARKED WITH ( \* )

The items listed below are duplicates from the Archives and are being offered for sale. All prices are based on current values for the materials and the total income from this sale will be placed toward the fund for the computer. POSTAGE: books, add 75¢ per item; magazines, 75¢ per lot of 10 except Viltis and Rosin the Bow which are 25¢ per issue. All books are paperback unless otherwise stated.

- \* Greggerson, Herb. "Herb's Blue Bonnet Calls," privately published, 6th edition, 1949, 68 pp. Many, many good one night stand calls are given in detail in this book with some illustrations, including a call for a "broom dance." \$8.00
- Sharp, Cecil. "The Country Dance Book," Part IV, Novello and Co., London, 3d ed, 1927, 109 pp. Contains 43 country dances from Playford. This is one of the classic books in the field of English Country Dancing. It contains a number of very nice dances with complete directions (although written in the English style) including "Picking Up Sticks," "Sellenger's Round," "Step Stately," "Mr. Isaac's Maggot," "The Fit's Come On Me Now," and many, many more. \$10.00
- Holden, Rickey. "The Square Dance Caller," privately published, 1951, 48 pp. There is a lot of good advice to callers in this small book by one of the most outstanding characters in the whole of American folk dancing. The bibliography is the only one known to me which correctly credits the 1st ed. of Ford's "Good Morning" as the 1925 edition. \$5.00
- \* Day, Mel, and Jere Long. "Docey Doe, Idaho Square Dances," privately published, n.d., 60 pp. A large collection of square dance calls which would be very nice as variety and as one night stand material. \$4.50
- Day, Mel and Helen. "The Blue Book of Rounds, Old and New Dances," privately published, 1952, 79 pp. This is a very nice collection of round dances. Some of them are classics which have never died and are still being done but some of them have lost favor in the flood of newer material. However, all were popular in their day and could be revived. Some very good dancing here. \$7.00
- \* Lyman, Frank L., Jr. "One Hundred and One Singing Calls," privately published, 1949, 88 pp. Another large and marvelous collection of material for the one night stand caller. These figures do not need to be done to the singing call records listed but can be adapted to other singing calls as well as for use as hash material. Lots of fun in this book. \$7.50
- Thomas, Charles C. "Dancing Back the Clock," privately published, 1952, 57 pp. This is a large collection of round-type dances of a number of different rhythms, including a Paul Jones, a number of other games or party dances, waltzes, schottisches, tangos, polkas, saunters, etc. A wonderful collection. \$6.00
- \* Piper, Ralph and Zora. "Developing the Creative Square Dance Caller," privately published, 1956, 155 pp. An excellent discussion on how to call square dances but also including an extensive collection of dance material, originally intended for practice purposes but which could be simply used as ammunition for dancing. \$6.00
- \* Piper, Ralph and Zora. "175 Folk and Round Dances," privately published, abridged ed. (only one known to me), 1954, 35 pp. Contains classic dances and a number of very interesting one night stand items. \$4.00
- Beliajus, Vyts. "Let's Be Merry, Linksmi Bukim," Cooperative Recreation Service, 1951, 38 pp. This is a delightful collection of songs, dances, and stories with a strong sprinkling of folklore thrown in. An ever-popular book. \$2.00
- Dunsing, Gretel and Paul. "Dance Lightly," Cooperative Recreation Service, 1946, 29 pp. A Collection of 14 dances, with music and descriptions, some of which are very simple and others not so simple. Includes "Rheinlander for Three," "Sonderburg Double Quadrille," "Spinning Wheel," and "Peak-a-boo." \$2.00
- "Folk Dances From Near and Far," Vol. II, Folk Dance Federation of California, 1946, 31 pp. Contains about 35 dances from all over the world, including the U.S. Has "Merry Widow Waltz," "Shaw Polka," "Oxford Minuet," "Hopak," and "Sarba." \$7.50

- Grundeen, Frank. "Here's to Square Dancing," Sets In Order, Los Angeles, Cal., 1950, 63 pp., 1st printing. This is a book of drawings (usually humorous) about square dancing. Most of you will be familiar with Frank Grundeen through his cartoon on the back of each issue of Square Dancing Magazine (SIO). These cartoons published here are the first appearance of this material. \$8.00
- \* Bol, Lawrence. "The Square Dance," Chicago Park District, Ill., 1950, 288 pp. This is a massive collection of dances, both in square and round formations, with some illustrations, and complete directions. Calls are given. One of the better square dance books of the period and certainly useful now for one night stands. \$10.00
- \* Lackey, James H. "Hamilton Square Dance Album," privately published, 1948, 33 pp. Contains 8 complete dances with calls and music. The complete words to the dance calls are given, some illustrations; good one night stand material here. \$2.50
- Edwards Dance Folio. "Square Dances (with calls) Polkas, Jigs and Reels," Edwards Music Co., 1946, 40 pp. 29 Dances are included in this collection such as "Money Musk," "Old Dan Tucker," "Arkansas Traveller," and "Garry Owen." \$5.00
- Burdick, Stan. "The Windmill System for Patter Calling," privately published, n.d., 14 pp. This is Stan's book on calling, available also through American Square Dancing Magazine for \$3.00 \$2.50
- \* Jarman, Harry E. "Dance Calls Only for Calling Square Dances," Jarman Publishing, Toronto, Canada, 1936, 48 pp. A nice collection of calls in the Cornhusker Series (no. 3), Good one night stand material. \$4.00
- \* "How to Call Square Dances and Old Time Dances," Harry Jarman, Toronto, Canada, n.d., 47 pp. Cornhusker Series, no. 5, with some good one night stand material plus some definitions of square dance figures. \$4.00
- Cormier, Bill. "44 Original Canadian Jigs and Reels," Harry Jarman, Toronto, Canada, n.d., 24 pp. Cornhusker Series, no. 6. Good square dance music. \$3.50
- Hamilton, Frank. "Introduction to American Round Dancing," Windsor Records, 1953, 48pp., 1st printing, July, 1953). Still available through Square Dancing Magazine but the 1st printing is a very scarce item, indeed. A great book by the Dean. \$5.00
- \* Boyd, Neva L. and Tressie M. Dunlavy. "Old Square Dances of America," H. T. FitzSimons Co., Chicago, 1932, 5th ptg, 96 pp. Although the cover of this particular copy is a bit tattered, the material inside is still good. As it states in the acknowledgement, the dances were gathered from Iowa. This is a real piece of dance history. The material will prove useful in one night stands, great stuff!! \$9.00
- Burchenal, Elizabeth. "Folk Dances and Singing Games," G. Schirmer, Inc., NY, 1909, 92 pp. Twenty-six folk dances from Europe, including England. The cover is off of this copy but the insides are good. This is one of the very important books in the history of square dancing because it was Elizabeth Burchenal who influenced Lloyd Shaw toward dancing at the very early stages of his dance interest. \$6.00
- \* Lovett, Benjamin. "Good Morning," privately published, 1943, 4th ed., 124 pp. Short instructions but full page music, some illustrations. \$15.00
- Lee, Betty. "Dancing, All the Latest Steps," Franklin Publishing Co., Chicago, 1927, 323 pp. Includes the ballroom dance as well as the Virginia Reel, Cotillions, and a short history of dancing, particularly ballroom dancing. Hardback. \$7.50
- Osgood, Bob, ed. "American Round Dance Handbook," Sets In Order, Los Angeles, 1957, 234 pp. A collection of round dances from Sets In Order 1948-55. 1st ptg. \$8.00
- Meier, Walter and Vera. "Twelve Original Round Dances," Vol. 1 (all published), privately published, 1953, 53 pp. Complete instructions for each dance and recommended recordings. Music is available on tape for most from the Archives. \$5.00
- \* McVicar, Wes. "Wes McVicar's 75 Favorite Square Dance Calls," Gordon V. Thompson, Toronto, Canada, 1949, 75 pp. Has clever one night stand material. Not all are square dances, some are rounds. \$6.00
- \* Anderson, Virginia C. "Square and Circle," American Squares, NJ, 1950, 38pp. There are dances of all kinds in this book. \$5.00
- \* Mayo, Margot. "The American Square Dance," Sentinel Books, NY, 1943, 111 pp. Cover loose. This book contains complete directions with illustrations for several square dances. Good one night stand stuff. Pete Seeger got his start with Margot... \$7.50

- \* Tobitt, Janet. "Promenade All," privately published, 1947, 48 pp. Some of this material is of the play party variety. Once the tunes are learned, they can be sung as they are danced. These items are a good variety for dance parties. \$5.00
- Knorr, Frederic, and Lloyd Shaw. "Cowboy Dance Tunes," Caxton Printers, Caldwell, Idaho, 4th ptg, Jan, 1949, 24 pp. The music for dances described in "Cowboy Dances," (still available through the Foundation at \$10.00). \$2.00
- MacGregor Records. "Square and Round Dance Calls and Explanations," n.d., 19 pp. Mostly square dance definitions but it contains some useful material for dances and there are some round dance routines for practice in the back which makes it a useful teaching aid for those giving lessons in round dancing. \$1.50
- Burleson, Bill. "The Diagrammed Guide to Better Square Dancing," privately published, 1971. This is a new book, in new condition; has many illustrations and contains the descriptions of many modern square dance figures with directions on how to do them. It is currently available at \$4.50. \$4.00
- \* Hendrix, D. B. "Smoky Mountain Square Dances," Edwards Brothers, 1941, 38 pp. Authentic square dances of the southern mountains with a short history and a description of how the caller behaves. There are a lot of good square dance figures which can be done in a large circle or in squares and would be ideal for one night stands. \$8.00
- Ven-Ten Benschel, E. Van der. "Dances of the Netherlands," Chanticleer Press, NY, 1st ed., 1949, 40 pp. Colored illustrations showing the costumes plus directions for the dances are given. \$6.00
- Witzig, Louise. "Dances of Switzerland," Chanticleer Press, NY, 1st ed., 1949, 40 pp. Of the same set as the one above. \$6.00

#### MAGAZINES

ROSIN THE BOW. One of the most important of dance magazines in American folk, published by Rod LaFarge (New Jersey) for many years. A great deal of effort went into each issue and the material was carefully researched and written. We have a few issues of this important magazine which are duplicate and offer them here.

- "Festival Issue," Vol. 4, no. 5, 1st quarter, 1952. Folklore festivals from all over the world. \$2.00
- Vol. 5, no. 3, 4th quarter, 1953. Contains a 14 p., "Brief History of Square Dancing, probably written by Rod and giving very good information about the early dancing in New Jersey. \$2.50
- Vol. 5, no. 4, 1st quarter, 1954. Contains 5 pp on cotillions, with directions on how to dance them and some music for them. One full page illustration. \$2.50
- "Bulgarian Issue," Vol. 5, no. 6, 3d quarter, 1954. Contains extensive illustrations, articles, information, descriptions, dances, costumes, etc., for Bulgarian dancing. Lots of folklore. \$3.50
- Vol. 5, no. 7, 4th quarter, 1954. Contains articles on Lithuanian dances and dances of the Urals (USSR) as well as others. (See Viltis issues available). \$2.50
- Vol. 5, no. 8, May 1955 (10th ann. issue). Has three long articles on Italian dances and festivals as well as directions for 9 contra dances. \$2.50
- "Roumanian Issue," Vol. 5, no. 9, Autumn, 1955. As Rod says, "the largest collection of Rumanian folklore, folk dances, and photographs, ever published in English." This is a classic treasure. \$3.50
- "Soviet Issue," Vol. 6, no. 1, Autumn, 1957. Rod had just become editor of American Squares at this time. A few articles are: Moldavian Folk Dances, Folk Dances of Turkmenia, Byelorussian Folk Dances..... \$2.50

VILTIS. The excellent folklore magazine published by Vyts Belliajus from Denver, CO. This is one of the oldest and most popular of dance magazines and is filled with helpful information, dances, folklore, and folk dance articles. As a source of Lithuanian folk material, this magazine is at the top of the field. Back issues are difficult to find. Each issue is \$1.00 (1/2 the listed price)

ARCHIVES SALE III, page 4.

NORTHERN JUNKET. We have some very early issues of Northern Junket which are duplicate. For those of you who don't know Ralph Page's great magazine of New England folklore and dance, this would be a good introduction. We have most of the very early issues, some of which are not available anywhere else. Take advantage of this offer. It may never come again!!! 50¢ each in lots of 10. 75¢ singly.

FOOT 'N' FIDDLE. This is the Texas Square Dance Magazine. Published by some of the same people who became associated with American Squares (Rickey Holden, for example), and the authors of the famous "Dance A While." These issues are historic and show the changes in square dancing in Texas, a place where the square dance never really died at all. Each issue is sure to contain a dance or two as well as illustrations and articles. The issues are small but rare!! 25¢ each in lots of 10. 35¢ singly. Vol. 1, no. 1 available at \$1.00.

LET'S DANCE. The California square and folk dance magazine. We have a number of duplicate issues of this magazine and would be delighted to let you have them. Many dances are available through this magazine. 20¢ each in lots of 10. 30¢ singly.

SPECIAL BARGAIN RATES \* \* \* \* \*

are offered for those wanting back issues of Sets In Order (Square Dancing) and American Squares (American Square Dancing). We have a large number of duplicate issues of these magazines beginning about 1948. Sorry...none of the early mimeographed American Squares issues are available at these prices (or at all, right now!!).

SETS IN ORDER (Square Dancing): Vol. 1, no. 1 is available at \$5.00 but all other available issues are going at the following rates: 20¢ each (lots of 10) 1948-51  
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PLEASE NOTE IMPORTANT.....

Please, please, please give multiple choices for the magazines, especially with the two bargains above. It would be best to give at least 5 extra choices with each 10 issues wanted. We don't want you to be disappointed. If we cannot supply at least 60% of the exact dates you request, you will be notified; otherwise we will substitute.

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