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**THE
AMERICAN DANCE
CIRCLE**



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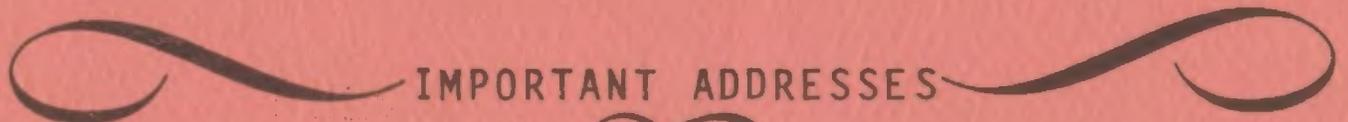


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EDIITORIAL STAFF: Linda Plaut and Linda Bradford



IMPORTANT ADDRESSES

President:

Enid Cocke
2217 Cedar Acres Drive
Manhattan, Kansas 66502

Treasurer:

Ed Butenhof
399 Cobbs Hill Drive
Rochester, New York 14610

Secretary:

Linda Bradford
1795 Quail Street
Lakewood, Colorado 80215

Membership:

Glen Nickerson
606 Woodland Way
Kent, Washington 98031

Archives:

William Litchman
1620 Los Alamos, S.W.
Albuquerque, New Mexico 87104

TABLE OF CONTENTS

Letter from the President	2
Archives	4
Summer Dance Workshops	9
Blue Bird: A Singing Game	10
A Circular Idea	12
Are You a Member in Good Standing?	13
Membership Form	14
The Great Equalizer	15
The Story Behind the LSF "Hokey Pokey" ..	18
The Devil's Procession: Part III	19
The Contra Corner	24
Stir the Bucket	29
Care to Dance?	31

Volume 4, Number 1
April, 1983

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LETTER FROM THE PRESIDENT

April 10, 1983

Whenever someone must resign a position in the Foundation, my first reaction is an enormous sense of loss. This response, however, is quickly followed by an equally large feeling of gratitude for what has been given. Such was my reaction recently when George and Onie Senyk called me to say that this would have to be their last year of running the mailings division.

George's doctor has ordered him to slow down, and that directive translates into relinquishing the Foundation job. George assures me that nothing is seriously wrong, that this move is in the nature of intelligent preventive medicine. However much we will miss their services, we certainly wouldn't want them to continue at the risk of endangering George's health.

What an enormous contribution these two have made in their four years of running the mailings division! Their competence and dependability have been priceless. Every month without fail I receive a complete accounting and a detailed report of their activities. I am always confident that any order sent to them will be promptly filled. Such dependability is absolutely crucial to the existence of the Foundation, for the efforts of all of us are undermined if people are dissatisfied with the service they receive. In addition, George and Onie have streamlined the various tasks of the

office and have kept excellent records. Their successor will have the benefit of taking over a very tidy and well-run ship.

But George and Onie have done so much more. I have been proud to have them as roving ambassadors for the Foundation. Their enthusiasm, warmth, and gentleness typify the fellowship that should be an integral part of folk dancing.

They have further set a fine example as beautiful dancers and versatile teachers. (George informs me that they will go to St. Andrews, Scotland, this summer, where Onie will earn her Scottish dance instructor's certificate, and George will check out the golf courses!)

Happily, they will continue to share in Foundation activities and to represent us at other dance functions.

Thank you, George and Onie, for your incalculable contribution to the Foundation, for your dedication, your humor, your patience, your love. You will leave very large shoes to fill!

Enid Cocke





ARCHIVES

by Bill Litchman

What to do with all of those old dance materials sitting around in your attic? Should you throw them away ... or listen to the appeals from the Lloyd Shaw Foundation and donate your dance-related items to our Archives?

As soon as you start to ponder these questions, I am sure there are other questions that come to mind. How do you know the Archives can really use your material? How helpful is it to give just one item or a few items as compared to a big collection? How much work and expense will be entailed, especially if you have a whole attic chock full of things to donate? How do you go about getting material to the Archives when it is perhaps 1500 miles away?

The best first step, if you have some things you are considering giving away, is to write to the Archives Director (that's me, Bill Litchman, 1620 Los Alamos S.W., Albuquerque, New Mexico 87104) and describe your items and ask all the questions you have regarding donating them.

The prime question, of course, is whether the items are worth the trouble of transporting them to Albuquerque. Too often it seems easier all around just to throw your piles of accumulated materials out. Let me assure you that almost any dance-related item is of interest to the Archives,

and, thanks to the ingenuity and devotion of a great many people, we are able to eliminate all or most of the bother and expense of getting materials to the Archives ... even if you live miles and miles away from Albuquerque.

You may be surprised by how simple it is to give things to the Archives. For example, several years ago, a man in New Jersey wanted to give the Archives his extensive collection of records, books, tapes and other dance materials. However, he didn't want to pay for the shipping and he wasn't even willing to do the work of boxing up his collection.

How were we able to obtain this desirable collection? First, a generous member of the Foundation went to this man's home, loaded the entire collection into a station wagon, and hauled it to his own home. The Foundation member then packed the materials into boxes and, the next time he went to a function he knew would attract a large number of Lloyd Shaw Foundation members (in this case, the annual Don Armstrong Thanksgiving weekend bash, formerly held in Binghamton, New York), he hauled all of the boxes with him and doled them out to any members who lived anywhere west of New Jersey and who were willing to take a box or so home.

As other friends of the Foundation traveled westward, they were enlisted to move the boxes ever closer to Albuquerque. Thus, through a kind of modern version of the pony express, all of the boxes eventually either were brought all the way to my home in Albuquerque, or made their way across the

country to places in Kansas or Colorado, where I then went to pick them up. Thanks to the willingness of many to give of their time (and space), a valuable collection was obtained and expense was held to a bare minimum.

At the present moment, two large donations of dance materials are being relayed to the Archives in the same manner. The first, contributed by Bob Osgood, is a large collection, pre-boxed, of area periodicals. Leif Hetland, in Anaheim, California, is marshalling volunteers to bring these materials east towards Albuquerque. (Anyone who plans to travel from California along I-40 and is willing to help the Archives in moving this collection is urged to contact Leif by writing him at 8221 Crager Lane, Anaheim, CA 92804 or by calling his home, 714-894-3649.)

The second is the contents of an attic full of very interesting material belonging to a man who, for many years, ran annual dance weekends and vacations in the Midwest. (It is not yet ready for transport -- a Lloyd Shaw Foundation member is currently in the process of gathering this material into his own home -- but I'd be glad to hear from anyone in the Illinois area who is willing to help move this collection to the Archives.)

We are eager to do whatever we can to make it easy for people to donate materials to the Archives. We are glad to supply mailing labels, if you will just let us know how many you need, and -- as in the three cases described above, we can often find volunteers who will help with the work of

packing, lifting and moving all kinds of items.

We are also eager to have the help of volunteers. Transporting boxes for the Archives is a comparatively easy way to perform a really valuable service for the Foundation. Here is a great chance for those of you who are not callers or teachers but who want to give the Foundation an extra boost. If you would like to be involved in this or other ways, please let me know. Opportunities for various kinds of volunteer assistance crop up regularly, and it is well to have on hand a list of people willing to help.

On other fronts, the Archives computer project is moving forward. The equipment is working very well. Right now I am composing this column on the Apple III; I will be using the new printer to provide the typed copy to the editors of the American Dance Circle. A few weeks ago we gave the new cataloging soft-ware its first trial runs. About 4000 lines of code have been written and the program is nearly completed. Once success is attained in this area, cataloging will begin in earnest, and we should have something to show for our efforts by summertime. It is an exciting project and, once accomplished, will be of great benefit.

Please keep the Archives in mind. As always, we are open to suggestions as well as to requests for information regarding dance. If any of you wish to make use of the Archives or to come and browse or use the materials, simply write or call (505-247-3921) and we will be delighted to serve you. If you have or know of a collection of dance books or even a single

dance-related item, please make every effort to have such material given to the Archives. And if you can help transport collectibles, please let me know. With your assistance, we will have more materials... and more time to make those materials available to you and others for dance-related research.



NOTICE OF ANNUAL MEETING

All members are cordially invited to attend the annual membership meeting of the Lloyd Shaw Foundation, to be held at Snow Mountain Ranch, Granby, Colorado, on July 6, 1983. Further information will be mailed to you soon. We are looking forward to seeing many of you!



SUMMER DANCE WORKSHOPS

NAMPA, IDAHO. Ruth Ann Knapp will conduct a workshop at the Peebles-Winter Music Store in Nampa, Idaho on July 18, 1983. The content of the workshop will be determined by the participants. The Elementary Kit and the new Special Education Kit will be presented. Registration fee is \$2.00 for the 9-12 AM and 1-3 PM sessions. Kits will be available for purchase at the workshop. For further information contact Peebles-Winter Music Store, 602 12th Ave. So., Nampa, Idaho. Telephone 208-466-7865.

OSHKOSH, WISCONSIN. Staffed by Shirley White, Don Armstrong and others. Rooms and meals available on campus. Three LSF dance teacher/leader courses. To be held July 24-28, 1983. Write to Shirley White, Kolf Physical Education and Sports Center, University of Wisconsin, Oshkosh, Wisconsin 54901. Telephone 414-424-1231 (work) or 414-233-1089 (home).

BEAVER ISLAND, MICHIGAN. Staffed by Carole Howard, Don Armstrong and others. Rooms, meals, and camping available on Beaver Island, in Lake Michigan. Three LSF dance teacher/leader courses. August 7-12, 1983. Write to Carole Howard, Physical Education Department, Rose Center, Central Michigan University, Mt. Pleasant, Michigan 48859. Telephone 517-774-3041 (work) or 517-773-7486 (home).



BLUE BIRD: A SINGING GAME

by Kristin Litchman

Here is a singing game played by many elementary school children in Albuquerque, New Mexico. When I questioned quite a number of children about the origin of the game, they unanimously claimed the source was "kindergarten"! Since the children came from several different kindergartens, I wonder if some single Albuquerque teacher taught it to all the kindergarten teachers in the city or if the game is a nationwide phenomenon. I would be most interested to hear from any readers whose children know this game and who would share whatever their children recall about where, when and from whom they learned it.

Formation: A circle of dancers raise their joined hands to make "windows." One child (or more, if there is a large group and it would be nice to speed the dance along a bit) is chosen as "it." During the first verse, "it" weaves in and out of the "windows" as everyone sings. During the second verse, "it" stands behind the last person he or she wove by and puts both hands on the shoulders of this chosen one, tapping the person on the shoulders. Then both children weave in and out of the "windows," the new person in the lead, as everyone sings the first verse again. As the second verse is repeated, a third person is tapped on the shoulders ... and so on, ad infinitum, forming a train and allowing each new

chosen one to lead in and out of the
"windows."

Verse One:

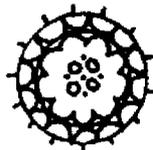
Blue bird, blue bird, in and out the window;
Blue bird, blue bird, in and out the window;
Blue bird, blue bird, in and out the window;
Oh, Johnny, I'm tired.

Verse Two:

Take a little boy (girl) and tap him (her)
on the shoulder;
Take a little boy (girl) and tap him (her)
on the shoulder;
Take a little boy (girl) and tap him (her)
on the shoulder;
Oh, Johnny, I'm tired.

Handwritten musical notation for the song. It consists of four staves of music in G major (one sharp) and 4/4 time. The first three staves correspond to the first verse, and the fourth staff corresponds to the final line of the first verse. The lyrics are written below the notes.

Blue bird, blue bird, in and out the window;
Blue bird, blue bird, in and out the window;
Blue bird, blue bird, in and out the window;
Oh, Johnny, I'm tired.



A CIRCULAR IDEA

by Enid Cocke

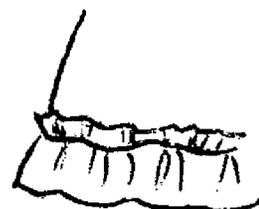
My favorite kind of dance dress is one that has a long circular skirt with a ruffle at the bottom. A circular skirt that is attached to a fitted bodice is both comfortable and becoming, for there is no bulk around the waist and hips. Such a skirt can also add to your dancing pleasure because it flows so gracefully, and the weight of the ruffle also gives the skirt some fullness even when you are standing still; thus you don't need gathered petticoats underneath, just a circular half slip and pantaloons under that.

To make the skirt, use any circular skirt pattern and fit it to the bodice of your choice, taking tiny tucks if necessary to make skirt and bodice come out even. Cut the skirt about ankle length and then be sure to try it on and have someone check it for evenness of length. Make a ruffle (3-4" wide when hemmed) the length of which is twice the circumference of the bottom of the skirt. You can hem the ruffle on one side and gather it on the other, sewing ruffle to skirt with right sides together. (See Fig. 1.) Or, for a fancier touch, you can narrowly hem both sides of the ruffle and then gather it an inch from one side, sewing the gathered ruffle on with the wrong side of the ruffle against the right side of the skirt. (See Fig. 2.)

Fig. 1



Fig. 2



ARE YOU A MEMBER IN GOOD STANDING?

We hate to lose old friends. Won't you take a moment to be sure that you continue as a LSF member in good standing?

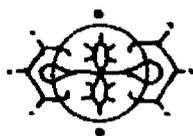
Please check the mailing label on your copy of this issue of the American Dance Circle. If the number in the upper right-hand corner is not an 83 or higher, your renewal for 1983 has not yet been received.

If you have any questions about your membership status, please write to Glen Nickerson, LSF Membership Chairman, 606 Woodland Way, Kent, WA 98031.

If you've been meaning to renew but have simply not gotten around to sending in your dues, wait no longer. Use the form on the next page to reserve your continuing place in this vital organization.

And remember that the Lloyd Shaw Foundation relies on the generous support of its members. Contributions to the Foundation are tax-deductible, and you can be assured they will be put to excellent use.

We also are always eager to enlist new members. Feel free to make as many copies as you wish of the membership form and give them to people who you think might wish to join the Foundation.



MEMBERSHIP FORM

name _____

address _____

_____ zip _____

Is this a renewal _____, or
a new membership _____?

How did you first become interested in
joining the Lloyd Shaw Foundation?

Please indicate the kind of membership you
desire:

_____ individual (\$15)	_____ patron (100)*
_____ couple (\$20)*	_____ life (\$1000)*
_____ supporting (25)*	_____ club (\$25)
_____ 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
(payable to the Lloyd Shaw Foundation) to
Glen Nickerson
LSF Membership Chairman
606 Woodland Way
Kent, Washington 98031

THE GREAT EQUALIZER

by Erna Egender

In the midst of a dance I look at my corner, and, for the first time, wonder what he does for a living. I realize suddenly that, out of the dancers in the hall whom I know quite well, there are not more than four or five couples whose occupations I really know. The next reaction is that it doesn't matter at all -- they are fun to dance with, and that's the only criterion any dancer must meet.

Square dancing and round dancing are such great equalizers. They are among the few things we do where we are not asked to fill out a form requiring information about occupation, age, salary, etc. These things are totally unimportant! Where else do you find a bank president, a truck driver, a brick layer, and a college professor on a first-name basis and thoroughly enjoying the same activity? This mingling of people from all walks of life is one of the many things I love about the great recreation we call square dancing.

Our square dance attire sets us apart from other people and lets the public know we are proud of our involvement in this special activity. It also helps to equalize us as participants. Material costing less than a dollar a yard can, when worn over a crinoline, make a beautiful square dance dress. And, again with comparatively little cost,



men can be handsomely outfitted in western shirts.

As one who has moved from one city to another several times, I also find square dancing is a great ice-breaker. After a few weeks of traveling, moving into a new home, and taking care of all the many details associated with settling into a different part of the world, how wonderful it is to walk into a room of complete strangers and be accepted immediately. One can count on the friendliness of square dancers!

My husband and I have always felt we had the best of two worlds during our years in the Air Force. We met many fine people and lived in interesting places as a result of Herb's assignments. But we had an advantage over many of our Air Force friends: our square dancing skills helped us make good friends not only among the military people but among the local civilians as well.

While we were in Taiwan, we had, in addition to our square dance group at the military club in Taipei, a group of Chinese people who danced at the Grand Hotel every other week. The lovely ladies in their slim Chinese dresses were as graceful as any dancers we've ever seen. Some spoke little, if any English, but by using just a few well-placed directions in Chinese, Herb was able to insure that all had a good time. How else could we have as readily met these delightful Chinese civilians?

A young sailor whose ship was docked at Pearl Harbor for just a couple of days visited one of our square dance clubs in Hawaii. During the evening he spent with

us, he made the point that a square dance was the only place he could go in his bell-bottomed uniform and be accepted, with no questions asked. He also commented that he was pleased that his wife in San Diego could go to their home club while he was gone and have an evening of good fellowship with no ensuing gossip.

Dancing has given us many wonderful memories, and has allowed us to meet a host of people whom we probably would not have otherwise known.



O body swayed to music, O brightening
glance,
How can we know the dancer from the dance?

-W.B. Yeats

Among School Children

THE STORY BEHIND THE LSF "HOKEY POKEY"

For years, since the swing band era, the "Hokey Pokey" has been danced in clubs, ballrooms, and at every kind of dance and non-dance party imaginable. Probably the most famous big band to record it years ago was Ray Anthony, and the old 78rpm records are still in use by those who have cared for theirs over all the years. Some more recent records have been released, but they seemed to lack that upbeat sound and just didn't have the "feel" of the old recording.

Two things tipped the scales in favor of the LSF producing a new record for the great favorite "Hokey Pokey." The first was the need for a good full-sound recording such as the out-of-print Anthony version. The second was that those putting together the new Special Education Kit wanted that big-band sound on the Hokey Pokey for the Kit.

End of story? Not quite! The studio employed to make the recordings for our kits is in Macks Creek, Missouri. It is also the home of square dance records released as "4-Bar-B Records." B.J. Carnahan, the owner of 4-Bar-B and the studio, liked the sound so much that he asked us if he could release it on the 4-Bar-B label and give us a royalty on those he pressed. This is essentially what we do with music we use from other labels. That explains why the record number is different from our usual numbering. It really a first for the LSF; usually we ask others for use of their material, but this time we can share something of ours to mutual benefit.



THE DEVIL'S PROCESSION

by John Forbes

[This is the third of a three-part series dealing with anti-dance forces in American history. The previous articles appeared in the August and November 1982 issues of The American Dance Circle.]

Part III: The Impending Peril

The 19th century dawned with considerable optimism regarding the acceptability of dancing. Small collections of dances, figure patterns headed by tune titles, are now found in unusual places. In John Griffith's 18th century collection of dances (1788) one finds hints on social behavior after the dances -- at the end of the work. By contrast, Francis D. Nichols, a Boston dancing master, published an etiquette book in 1810, A Guide to Politeness or a System of Directions. Country dances and cotillions follow a lengthy essay which has the important place in the work. From about 1796 we find two pages of dance figures, 145-146, in The American Ladies Pocket Book for 1797. The Universal Fortune Teller of 1830, a potpourri of popular culture elements of the day, has two pages of dance figures at the end of the work.

Along with this ease of access -- much dance music with figures attached was published early in the century -- people now write more easily about the acceptance of dance in polite society. The Rev. John Bernet in "Letters to a Young Lady: IX. On Music and

Dancing" discusses, approvingly, the practice of moderate dancing and its purpose in one's life. He writes:

Dancing, in degree, is professedly an essential part of good education, as correcting any awkwardness of gesture, giving an easy and graceful motion to the body, and, if practised early, perhaps even in directing its growth.

He does speak against excessive dancing and sole personal attention to that alone, saying

You will have attained the perfection of your character... when you can, one night, be distinguished at a ball, and the next want no other entertainment, than what the shade, your family, a well chosen book, or an agreeable walk are able to afford.

Culture on the American East coast in the 17th and 18th centuries was based primarily on English and continental models. Those dance elements, figures and music, that moved westward, chosen by settlers, filtered and changed by time, memory, and opportunity, probably constitute the first real American dance capable of carrying the name. As these settlers moved west and local social climates evolved, dancing was enjoyed and anti-dance elements could not be far behind.

With this in mind, here are some materials from the 19th century, published in the Midwest but with authors drawn from both

coasts and in between. Rev. J.T. Crane of New Jersey, in a Cincinnati, Ohio publication, writes about "German" or round dances in 1869:

It is a shameful, revolting spectacle to see a young girl whirling around in the arms of a man who perhaps an hour ago was an utter stranger to her, her head leaning upon his breast, and their whole persons in close contact... How dare a young man propose any such performance to a lady for whom he has a shadow of respect? How can any young lady, who respects herself, submit to it?

About 1860 John Rogers delivered "A Discourse on Dancing" at the Christian Meeting House in Carlisle, Kentucky, north and a little east of Lexington. Popular at the time, this little pamphlet apparently had a least four editions. Rogers not only opposes dancing in any form but cares little for its teacher-practitioners as well. He writes on page eighteen:

As dancing masters are a set of light-headed, light-heeled, irreligious and degenerated mortals, it is most dangerous, and wicked to commit the care of our children to them... For God's sake, for your own sake, for your children's sake, for the dancing master's sake, frown upon the whole business, -- and thus drive this worse than useless class of men to some honorable and useful employment.

In 1904 one Henry Brown, D.D., of Spokane, Washington, gathered various quotations into The Impending Peril or Methodism and Amusements, published, again, in Cincinnati. In the section on dance he draws on the words of prominent clergymen and public figures. This includes the following:

Dr. Howard Crosby: "Three-fourths of the abandoned girls of New York were ruined by dancing."

D.L. Moody: "I would as leave go out into the street and eat mud as to dance."

Brown even quoted from Roman Catholic sources as well as this Episcopal Bishop from Vermont: "Dancing is chargeable with waste of time, the interruption of useful study, the indulgence of personal vanity, and the premature incitement of passions."

In some Christian sects today the anti-dance sentiment is still very strong. Many of us can recall, perhaps, the first person we ever met whose particular religious belief forbade dancing, a tenet they followed, much to our amazement and, maybe, our dismay. It may have changed a friendship somehow and it certainly caused us to re-examine our own background and beliefs.

In this series of articles dealing with anti-dance sentiment in our own country, we have only sampled sparingly from the materials available. These sentiments may strike us as amusing but they were developed and promulgated by people with intense convictions in these matters. To understand

them is to understand our own feelings as well as our own rationale and enthusiasm for the dance.

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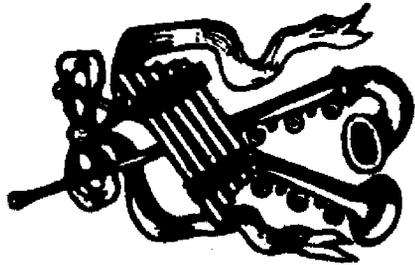
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THE CONTRA CORNER

by Bill Litchman

Some time ago, a dance was published in this column called "New Beginnings." I would like to share with you a response to the dance by a teacher who has had a long experience with beginning dancers. Sydney Gottlieb of Boston, VA, tells his ideas of what a GOOD beginner's contra dance requires for the purpose of instructing dancers about the form, style, progression, and feel of a contra dance.

He felt that "New Beginnings" was a confusing dance, was choppy, didn't flow, and had too many different figures to be a good beginner's dance. In fact, it was difficult for the beginners to keep track of their direction of progression, whom they were to dance with next, and where to be during different parts of the dance. He concludes that a good beginner's dance should include the following characteristics:

1. a relatively small number of simple figures.
2. a progression which stands out clearly and which can be isolated for practice.
3. a dead couple at top and/or bottom for a complete sequence before becoming involved in the next sequence.
4. a proper configuration rather than an improper one.

There is good food for thought here and I would appreciate hearing from others who have had some experience with teaching beginning contra dancers in the art of contra dancing. Certainly the problems will be different for groups which are experienced in modern and/or traditional square dancing as opposed to groups which have had no experience in dancing at all. On the other hand, perhaps you don't agree. Let me hear from you. You can write to me directly in care of the Archives.

Here is the contra presentation for this month, two dances which are for experienced contra dancers familiar with modern square dance terminology. I hope that you will like them and that you will also send some dances in, preferably ones which have not been published elsewhere.

Upstairs, Downstairs

written by Lannie McQuaide

Formation: Duple proper (1,3,5 active but NOT crossed)

Music: Two-step, reel, or jig (64 count tune)

INTRO:

- - - -, Star by the right with the ones below,

DANCE:

- - - -, - - Back by the left,
- - - -, Ones down center followed by twos,
- - - -, Turn alone come back,
Leaders separate and cast out one half,
others trade go down in fours,
- - - -, Centers wheel others turn,
- - Cast off, - - Right and left,

- - - -, - - Right and left back,
- - - -, Star by the right with the ones below,

Lannie gives the following additional direction to the caller/teacher: the leaders (i.e., the inactive #2's) roll out and down just far enough to become the ends of a line of four facing down. At the same time, the trailers (the active #1's) do a partner trade. These two movements together create the line of four facing down (in line four of the dance). If the traditionalists among you object to partner trade, the #1's can wheel, but since they wheel to come back, the variety provided by the partner trade adds interest. Also, the movement flows nicely. For any of you who are not sticklers for the traditional, the movement just described is the modern square dance figure "peel and trade." This name can be said in two beats and can be substituted during counts 5 and 6 of line four in the dance, omitting the first part of the line.

I would add the note that if saying "peel and trade" smacks too much of the modern, the call could be "cast and wheel," once the dancers have learned the figures.

A second dance which you may find interesting is:

Green River

written by Glen Nickerson

Formation: Improper duple (1,3,5 active and crossed)

Music: "Green River" or any good reel

INTRO:

- - - -, With the one below do sa do.

DANCE:

- - - -, Same four circle left,
- - - -, Veer left and promenade
- - - -, California twirl and come back,
- - - -, Men hook elbows and turn the vane
- - - -, Bend the line and ladies chain,
- - - -, The way you face square through,
- - - -, - - - -,
- - - -, With the one below do sa do,

Glen mentions that for best timing, the California twirl should be done on the last two beats of one measure and first two beats of the next measure.

After the veer left figure in line two of the dance portion, the dancers should be in couples (with their partner) in a two-faced line, actives facing down and inactives facing up. Once the second promenade (back) has brought the couples back together again, the vane turns for one complete turn (only). The bend-the-line figure places the male dancers in their own lines again and the chain puts the ladies back in their proper lines.

There is another interesting variation of this dance which was presented by Ken Kernen at the Albuquerque LSF benefit dance (See "Stir the Bucket" elsewhere in this issue) which is done as a circular contra. If you would like to see this dance, drop us a line and we'll include it in a later issue.

Finally, for those of you who like to do triple contras but whose dancers would like more activity: Don Armstrong suggests

trying them in sets of four couples. In this formation, the active couple does the dance twice through and slips to the bottom at the end of the second sequence. Try it!



All who take part in a waltz or cotillion
Are mounted for hell on the devil's own
pillion,
Who, as every true orthodox Christian well
knows
Approaches the heart through the door of the
toes.

-James Russell Lowell
A Fable for Critics

STIR THE BUCKET

A gala Lincoln's Birthday Party was held in Albuquerque on February 12, 1983 in conjunction with the Wagonwheels Square Dance Club of the University of New Mexico. Dancers attended from as far away as Illinois, and enjoyed an afternoon workshop followed by an evening of dancing and community singing. \$344.00 was raised to benefit the LSF, and has been earmarked specifically for the Archives and Scholarship accounts. Persons involved in organizing, calling, teaching, singing, leading, helping, and working, were Bill and Kris Litchman, Don and Marie Armstrong, Ken and Sharon Kernen, Rudy Ulibarri, Pancho and Marie Baird, Paul Phillips, Rusty Wright, Linda Bradford, and Gil Russell.

Nann Karen reports that the dance barn being built on her property in Boulder, Colorado, is nearing completion. It has been in use for some months now though the interior walls are not as finished looking as they will be. Local dance groups of many ethnic origins have been enjoying the use of the beautiful wood floor.

Jim LaVita is conducting the first class offered in folklore at the University of Denver. He is also teaching a series of evening classes in advanced Scandinavian dancing in the above mentioned dance barn.

Denver member Cindy Stout will be headed for Jerusalem this summer to work on an archeological dig for seven weeks.

Ed Austin, Rochester, New York, reports having enjoyed a beautiful dance experience in Lexington, Kentucky with the Heritage Dancers, a group led by Dr. Carl Clark.

Write to your Congressperson to encourage a vote for H.R. 1706, which is to permanently designate Square Dance as the National Folk Dance.

Richard and Sharon Royman of Albuquerque are the proud parents of Dennis James, born December 28, 1982.

At its 1983 Annual Convention, CALLERLAB presented Milestone Awards to "Pappy" Shaw and Ray Smith. Both had formerly been honored in 1974, prior to the formal establishment of the Milestone Award.

Don and Marie Armstrong were featured at the Pairs 'n Squares Workshop, Cotillion and Reunion with Harold Harton and La-Verne Major in Toronto the weekend of April 29 to May 1.



CARE TO DANCE?

New Listing:

Newcamp Country Dance Camp, July 24-30, 1983, offers a diversified program, with the emphasis on 17th, 18th, and 19th century English country dancing. The program will include sessions on Morris dancing, Danish dancing, longsword and rapper, contras, and squares. Staff will feature Barbara H. Harding, John Owen, Genevieve Shimer, Peter Leibert, Allison Thompson, Ann Leach, Bob Holloway, David Crandall, and John and Sylvia Forbes. Held at Frostburg State College, Frostburg, Md., the camp is now in its fourth year of operation. For further information write to John Owen, 9929 E. Moccasin Trail, Wexford, Pa. 15090.

Listed in Previous ADC's:

Kentucky Summer Dance School

May 29-June 4, 1983

Midway College, Midway, KY

contact "T" Auxier, 1445 B, Louisville Rd., Frankfort, KY 40601

[additional details on pages 27-28 of February 1983 ADC]

Baden-Wurtttemberg Dance Association Dance Week

May 22-28, 1983

Reichenau Island, West Germany

contact Erich Fritz, 7517 Waldroon 2, Beethovenstrasse 3, West Germany

[additional details on page 28 of February 1983 ADC]

care to dance p.2

LSF Rocky Mountain Dance Roundup

July 4-10, 1983

Granby, Colorado

contact Terry Armstrong Graham, 781 Sunset
Blvd., Port Richey, FL 33568.

[additional details on pages 11-12 of
February 1983 ADC]

A Square Dance Vacation

July 10-14, 1983

Cle Elum, Washington

contact "Square Dance Vacation," Circle 8
Ranch, Rt. 4, Box 54C, Cle Elum, 98922.

[additional details on page 28 of February
1983 ADC]

Vermont Labor Day Weekend Dance Festival

September 2-5, 1983

Chester, Vermont

contact Bob and Vi Snow, RD #1 Box 202A,
Chester, VT 05143

[additional details on pages 28-29 of
February 1983 ADC]

Don Armstrong Contra Dance Holiday

November 24-27, 1983

York, Pennsylvania

contact Bill Johnston, Box 523, Skippack,
PA 19474.

[additional details on page 29 of February
1983 ADC]

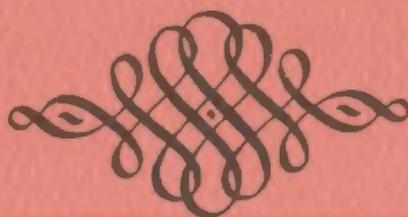


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Golden, Colorado 80401





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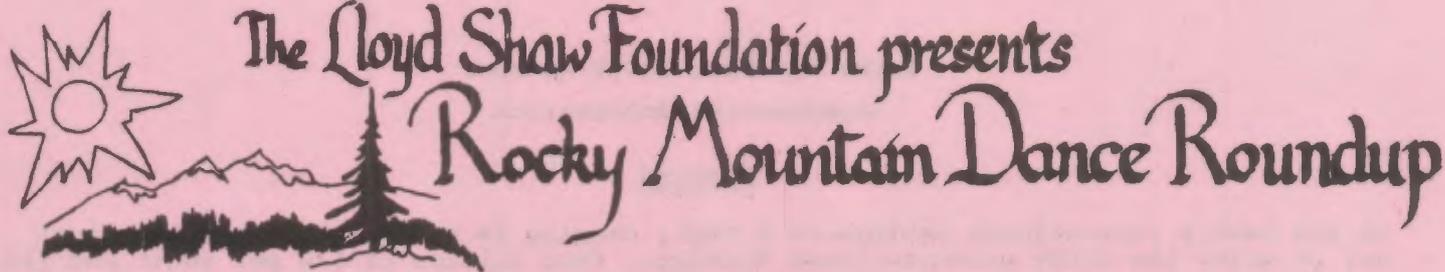
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c/o Linda Bradford
1795 Quail Street
Lakewood, Colorado 80215

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The Lloyd Shaw Foundation presents Rocky Mountain Dance Roundup

DATES - Monday supper, July 4, through Sunday breakfast, July 10, 1983. Six nights, five days of dancing.

LOCATION - Snow Mountain Ranch, YMCA of the Rockies, 2500 acres in the heart of Colorado's most scenic and unspoiled mountains, is located near Granby, about 75 miles west of Denver on Interstate 70 west and then U. S. Highway 40 north. Buses, trains and airplanes are available out of Denver; we'll pick you up in Granby on request. For those of you flying into Denver, there will be one FREE bus trip from and return to the Denver airport.

PROGRAM - The theme is variety. Contemporary and traditional squares, contras, quadrilles, contemporary and classic rounds, folk dances, solo dances, English and Scottish dances, ballroom dancing and clogging. Singing around the campfire or in the lounge will follow the evening parties.

LEADERSHIP - The staff includes Don and Marie Armstrong, Linda Bradford, Ed Butenhof, Frank and Zetta Burgess, Enid Cocke, Gean Dentino, Howard Gilmore, Terry Graham, Leif Hetland, Chuck Jaworski, Herb and Tilda Johnson, Ruth Ann Knapp, Bill and Kris Litchman, Tom Masterson, George and Onie Senyk, B. J. Thomas, Rudy Ulibarri, Rusty Wright and others. Each will enhance the variety in music, formation and dance origin.

DANCE FACILITIES - We'll dance on a superb hardwood dance floor and the acoustics are excellent. There is a second hall available in the same building when simultaneous programming might be desirable. Both are air-cooled.

ACCOMMODATIONS - Spacious rooms with private bath and telephone in Aspenbrook Lodge, two double beds, two sleep couches. All types of camping facilities are available on the grounds. Meals are well-balanced, evening snacks are included, and a Western cookout is always fun.

CHILDREN and TEENS - Snow Mountain Ranch has a daily youth program for all ages, an Olympic-size swimming pool, horseback riding, hiking, fishing, etc. (nominal fees; not included in the LSF Dance Roundup package). The family dance parties at the beginning of some of the evening programs are designed to encourage the participation of all the children and teens. In addition, dance workshops during the day (or evening) will be scheduled as indicated or requested, particularly in clogging, folk and solo dances.

COST (Includes LSF tuition)

Room with private bath, all meals:

One person	\$270.00	Three to a room	\$210.00 each
Two to a room	\$222.00 each	Four to a room	\$204.00 each
Children, 2 to 11, in room with parents			\$99.00 each

Turn this page over to find out about camping - it is very reasonable.

A \$25.00 deposit per person is required with registration for Rocky Mountain Dance Roundup.

Campground deposit is handled separately; we will coordinate this with each camper.

We hope you will join us,
Don Armstrong, Camp Coordinator

Rocky Mountain Dance Roundup

NAME(S) _____

MasterCard or
Visa number: _____

ADDRESS _____

Expiration date: _____

Deposit Enclosed: (\$25.00 per person) _____

Signature _____

Accommodations desired: _____

Make checks payable to Lloyd Shaw Foundation. Send your reservation to Terry Armstrong Graham, 781 Sunset Blvd. Port Richey, Florida 33568. Space is limited. Reservations will be accepted in the order in which they are received. Deposit is fully refundable to May 1, 1983.

ROCKY MOUNTAIN DANCE ROUNDUP

Supplemental Information

CAMPING

If you have a recreational vehicle or a tent, camping is by far the most economical way to enjoy the Rocky Mountain Dance Roundup. Your tuition of \$30 per adult and \$15 for children (under 12) would of course be in addition to the camping fees and whatever meals you may decide to take with the group. The campground fees and individual meal rates will not be approved by the YMCA Board of Directors until its meeting in December, but those listed below have been tentatively established for us by the Snow Mountain Ranch management. Definite figures will be available from them or from us in January.

Campground rates:	Elec. hookup	\$6.50 per day	Each family must pay a \$5.00 YMCA membership for the week.
	Elec. and water	\$7.00 per day	
	Elec. water and sewer	\$8.00 per day	
	Tenting	\$6.00 per day	

Meals:	<u>Adults</u>	Breakfast	\$3.25) The total daily rate is expected to increase slightly.
		Lunch	\$4.25	
		Dinner	\$6.50	
	<u>Children</u>	Breakfast	\$2.50) These are expected to remain the same.
Lunch		\$3.50		
Dinner		\$5.00		

To supplement the camping area washroom facilities, the YMCA has promised to allocate some rooms in Aspenbrook or Silver Sage Lodge for showering and changing.

Those of you who plan to camp should advise us as soon as possible of the facilities you require. We will make reservations for campground space in the order in which received. The number of full hookup spaces is very limited.

"SINGLES"

Because a great deal of the dancing requires partners, we are only accepting registrations from singles on a provisional basis, i.e., placed on our waiting list, in the order in which received, until a member of the opposite sex registers, then accepted when a suitable balance is achieved.

* * * * *

The Lloyd Shaw Foundation low tuition of \$30 per adult and \$15 for children also includes the evening snacks, the syllabus, and hopefully, some return to the Foundation after administrative expenses. Thanks to the generosity of the leaders, all of whom donate their talent and time without any compensation, the Rocky Mountain Dance Roundup can still be enjoyed for much less than any other dance camp in the country.

The Lloyd Shaw Foundation, Inc.

Linda Bradford, Secretary
1795 Quail St.
Lakewood, Colorado 80215

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