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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**



VOLUME 4, Number 3  
August 1983





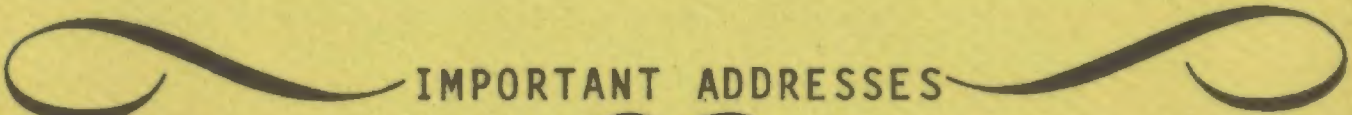


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**EDIITORIAL STAFF:** Linda Plaut and Linda Bradford



## 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
Because of One Man .....	4
Rocky Mountain Dance Roundup .....	10
Advertising Space Available .....	11
Logo Trademarked .....	11
Book Review .....	12
The Hey for Four .....	14
Contra Corner .....	17
Care to Dance? .....	20
Archives .....	22
Membership Meeting .....	26
Board Meeting .....	28
Blue Bird: A Follow-Up .....	30
Special Gift Received .....	32

Volume 4, Number 3  
August, 1983

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LETTER FROM THE PRESIDENT  
July 20, 1983

Some comments heard after the Calico Ball on the last night of the Lloyd Shaw Foundation's Rocky Mountain Dance Roundup:

"It's like Christmas -- you wait all year for it to come, and then suddenly it is over."

"I can go to a folk dance camp and do folk dances all week, and I can go to a square dance camp and do square dances all week, but this is the only place where I can have it all. The Lloyd Shaw Foundation is important because it is holding all these dance traditions together."

And a question that I was asked on several occasions during the course of the Dance Roundup week:

"If Lloyd Shaw were alive and active today, where would he fit into the current square dance scene?"

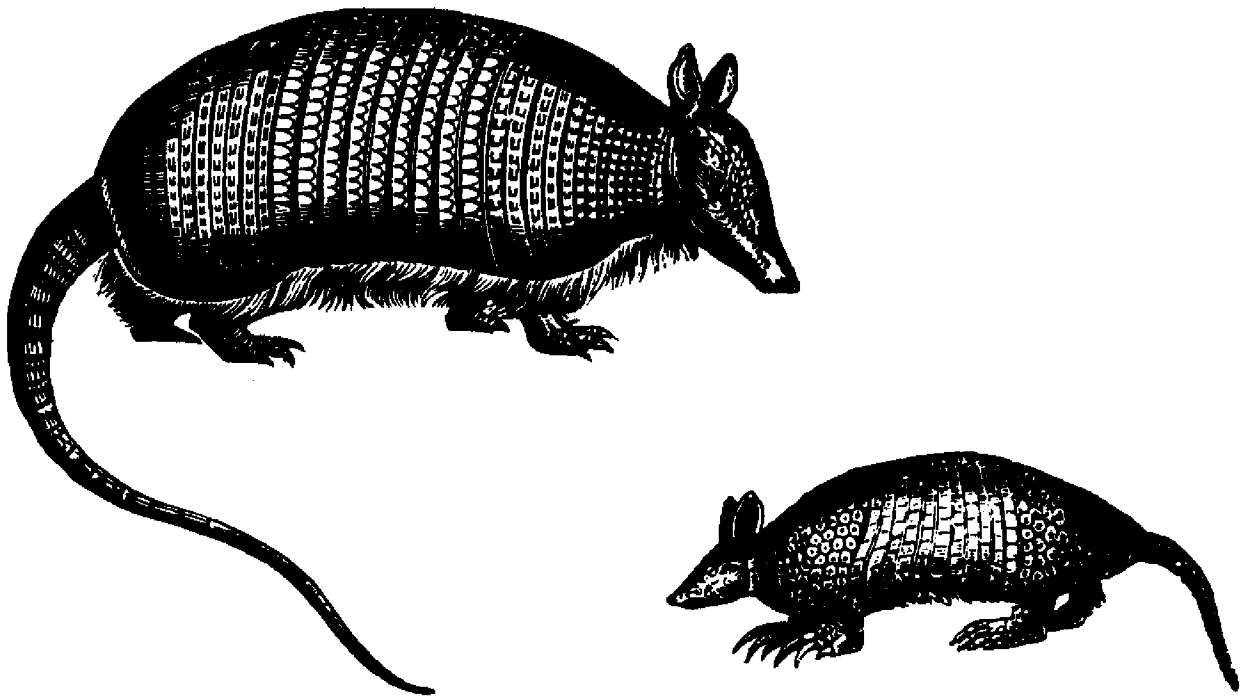
We all tend to recreate our heroes in our own image. So a modern square dance caller says Lloyd Shaw would have been actively involved in mainstream square dancing, and a traditionalist is sure Shaw would have veered at some point off the mainstream path. An environmentalist maintains that Shaw would have lost interest in the square dance scene and become actively involved in the environmental movement.

It is impossible to know what course he would have chosen. I am confident, however,

that he would have been delighted with what occurred at the Dance Roundup.

He would have been pleased with the mix of ages and backgrounds. Half of the states in the Union were represented, and we had young dancers and leaders coming to share with some of the great dance authorities like Olga Kulbitsky and Don Armstrong (who both attended Lloyd Shaw's original summer classes). He would have applauded the variety of the program and the excellence of the teaching. And he would have loved the enthusiasm and energy that people brought to every dance, and the sense of cooperation and concern for others that pervaded the week.

Enid Cocke





BECAUSE OF ONE MAN:  
MEMORIES OF PAPPY SHAW

by Dale Wagner

I think it is safe to say that during each person's lifetime someone comes along who becomes a tremendous influence. Dr. Lloyd Shaw had that kind of impact in my life.

In early 1945 I became interested in square dancing. It is difficult to explain the sheer joy I felt in this activity. Part clearly came from the satisfaction of completing the figures while at the same time enjoying the fellowship of seven other people. Part came from the special atmosphere -- one in which everyone feels free to laugh at his own mistakes (such laughter is good for the soul). Part came from the democratic quality of this activity where there are no social barriers and no generation gaps; a square can include teenagers, parents, and grandparents, a man of letters and a laborer. A square for me is a fellow-ship of eight people, cooperating, not competing.

After a year or more of dancing, I served as an apprentice to our local caller. As I called one-night stands, working with local church and P.T.A. groups, I savored the opportunity to show people an evening of wholesome fun, and I found their grateful applause each time a rather heady experience.

In 1946, I went to see the Cheyenne Mountain Dancers perform at the Milwaukee Auditorium.

They hailed from Cheyenne Mountain School in Colorado Springs, and their instructor and caller was Dr. Lloyd Shaw, who was also principal of the school.

The thirty or so young men and women who constituted the Cheyenne Mountain Dancers were a very select group. They had had to try out for the dance team, just as the football, basketball and hockey players did for their teams. They danced with unbelievable poise and beauty, and each year toured the country, exhibiting not only the traditional square dances but also the quadrilles, polkas, schottisches, gavottes, and waltzes that are all part of our American dance heritage.

The annual tour of these outstanding young people did much to foster the rebirth of square dancing. Under Dr. Shaw's direction, they demonstrated the evolution of the dance, from the dignified quadrilles and minuets that had been danced in Europe and the East to the more spirited versions that became popular in the early settlement of the West. The Cheyenne Mountain Dancers were spreading the gospel of what would one day become the recognized folk dance of America.

Dr. Shaw, more than any other person that I know of, was responsible for the renewed interest in square dancing. He researched it by traveling all over the country to learn the different dances and styles of each area. He wrote down the calls that for years had just been handed down from father to son. And he started classes for callers and teachers.



He discovered that most callers sounded like auctioneers, so he urged clarity. He found that each area had developed its own interpretations of various calls. So different were the calling styles from one area to the next that not only was a Westerner unable to follow a caller from the East Coast, but a west Texan was lost at a dance in east Texas! Even simple calls such as the "do-sa-do" meant different things in different regions. So both in person and in his book, Cowboy Dances, Dr. Shaw worked to standardize calls.

It was my good fortune to be selected for his August class in 1947. With little more than a year's experience as a caller, I was indescribably excited, and also very apprehensive. Not only would I be thrown in with the top callers in the country but I was to work under the person who was respected and admired by folk dance leaders throughout the country.

I shall never forget that first day. We gathered in the auditorium of Cheyenne Mountain School. The school was a quaint stone building, typical of its region and its time. The auditorium had folding seats set on a floor that slanted slightly toward a stage draped with a heavy purple curtain. At that point it struck me as strange that the first hour of each day of a dance class was to be spent in a lecture hall.

In a few minutes Dr. Shaw -- or "Pappy" as we all soon learned to call him -- came in. What a delightful man. His open, friendly smile made us feel immediately that here was a wonderful human being. Dressed in the

customary western pants, a fringed colorful western shirt, and low-cut western boots, he had hardly made himself comfortable on a rather high stool at the front of the stage when Joe, the custodian of the school, made his appearance. In what we found had been and would continue to be an every-morning ritual, Joe interrupted the opening remarks by ceremoniously pinning one of Colorado's native flowers on Pappy's shirt. It was a gesture that warmed us all, giving Joe his moment in the sun and also telling us of the love he had for Pappy.

It didn't take long to realize the value of Pappy's lecture-hall talks. Over the ten summers that I attended his classes, this man was to teach me more about life and about living than just about anyone else I have encountered.

The dance, we were told, was an expression of life, and the earliest forms of the dance were religious ceremonies. Throughout history the beautiful dances of every land were expressions of love or rebellion, joy or sorrow. Moving to the rhythms of each civilization was a way to express emotion and to share in a common satisfaction and sense of fulfillment.

Pappy impressed on us that the square dance is not just a combination of figures and commands. It gives men and women the opportunity to join hands in friendly circles and to complete smooth flowing patterns, all while returning the happy smiles of others in the square and gently moving to the rhythm of the music.

This man, who had inspired his Cheyenne Mountain Dancers to dance so beautifully, 7

emphasized the need for beauty, grace, and gentleness, reminding us that the square dance had its origins in the ballrooms and salons of Europe and the American East Coast. Only as dance moved westward, where barns were the only spaces available, and women were in short supply, did it degenerate into something that was sometimes rough and rowdy. Pappy wanted most of all to see this American dance form return to its original beauty. As he put it, square dancing should be taken out of the "brawlroom" and be put back in the ballroom.

He also urged us to impress on our people the importance of making the square dance joyous. He warned us that the usual applause following each dance was not for us. The dancers were simply celebrating their joy in the fellowship within their square and the sheer delight the dance itself had given them. We, as callers, were simply the "flag-bearers." The dancers were applauding the banner, much as one does when a parade goes by, and the banner we were carrying was one of love, joy, and friendship.

My avocation as a square dance caller and teacher has made many things possible for me and my family. I have traveled over much of America and have been privileged to share the joy of the dance wherever I have gone.

Dr. Shaw had a dream. He wanted to get all of America to dance. The growth of the activity has been tremendous, and much of that growth has been because of this one man. His outstanding Cheyenne Mountain Dancers helped enormously by depicting the

beauty and freedom of the square dance. Dr. Shaw's classes for leaders inspired hundreds of disciples who spread the gospel of dance.

Much of his dream has come true. To witness this fact one had only to be at the 1982 National Square Dance Convention, as over 25,000 dancers from all over the world filled all three facilities of Milwaukee's Mecca Complex with beauty, color, and joy. Pappy would have loved that!

We who have known this great man and have had a small part in working towards his dream say "thank you, Pappy" for your leadership, your inspiration and your love. All this we received from a man who was crippled much of his adult life and could walk only with the aid of two canes.



PLEASE NOTE: NEW ADDRESS FOR LSF ORDERS

As of October 1, 1983, all orders for materials from the Lloyd Shaw Foundation catalog should be sent to

The LSF Sales Division  
c/o Elizabeth H. Grey  
P.O. Box 561  
Port Richey, Florida 33568  
Telephone: 813-862-1014

George and Onie Senyk, who have handled sales for the Foundation for the past four years, will retire from this work October 1. We thank them heartily for the extraordinary professionalism and enthusiasm they have shown in all they have done for the Foundation. And we feel fortunate indeed that Libba Grey has agreed to take over this important job.

## ROCKY MOUNTAIN DANCE ROUNDUP

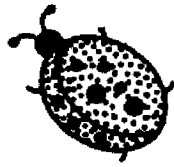
One hundred thirty-nine happy dancers from twenty-four states enjoyed a week of dancing at scenic Snow Mountain Ranch, Granby, Colorado, during the first week of July. The third annual Dance Roundup attracted persons with varied dance interests. With the backbone being American Western Square Dance, the week grew wings of round, line, contra, and folk dances of many nations. Elegant and hilarious dancing shared the same evening.

Other highlights of the week included the annual membership and board meetings of the LSF (see the minutes elsewhere in the ADC), excursions over Trail Ridge Road (pretty as a picture-post-card!), a cataclysmic rainstorm, an indoor cookout, a mime performance, hula dancing, and Die Fledermaus Quadrille.

More than a third of the dancers and leaders were repeat attendees. There are already a large number who have registered for next year. If you have an interest in attending a unique dance experience the first week of July, 1984, register soon with Terry Graham, 781 Sunset Blvd., Port Richey, Florida 33568. Include a check for \$30 per person.







## ADVERTISING SPACE AVAILABLE

The American Dance Circle is an excellent vehicle for reaching a large number of people interested in American dance. Rates and other information concerning advertisements are listed on the inside of the back cover. We would like to call your attention particularly to the benefits of advertising in our February issue, as it goes out to our general mailing list of over 2000 people.

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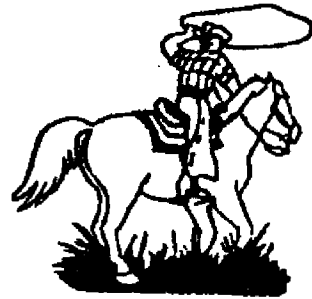
## LOGO TRADEMARKED

Lloyd Shaw Foundation members will be interested to know that our logo has been officially registered with the Patent and Trademark Office of the United States government.

The logo (a copy of which appears on the front of this magazine) was designed by Linda Bradford. As produced on our membership cards, our badges, and other multi-colored items, it appears in green and blue on a white background. The design that circles the dancers represents the tracings made by a person's feet in dancing "Misirlou."

The use of this logo is now legally restricted to official Lloyd Shaw Foundation materials. We would appreciate your letting us know if you encounter any indications that our trademark may be being used by others.

## BOOK REVIEW



by Enid Cocke

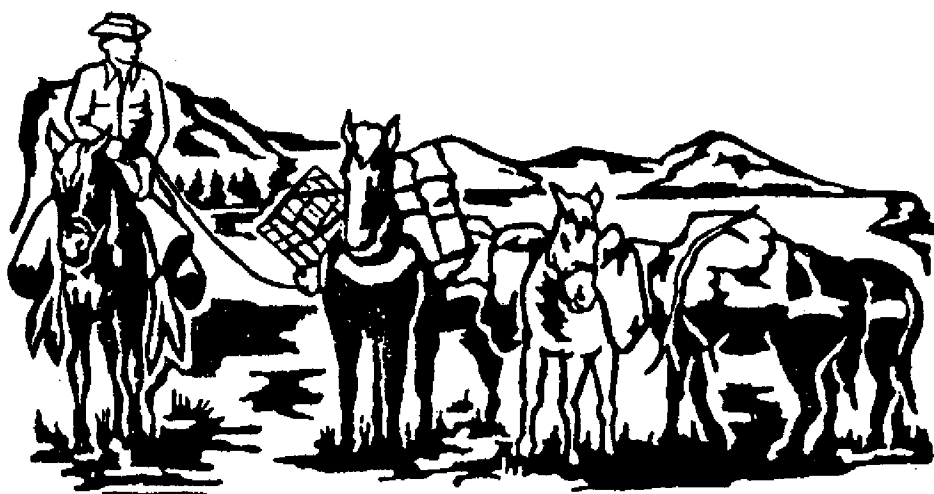
West Virginia Square Dances, by Robert Dalsemer. (85 pages, paperback, \$7.50)

West Virginia Square Dances is a new publication put out by the Country Dance and Song Society of America. The author documents in this little book the traditional square dancing he found in five communities in West Virginia. Bypassing the modern club square dancing, he looked for towns where the old regional figures have been passed down from preceding generations and continue to follow the course of natural folk evolution.

In describing the traditional dances at New Creek, Dunmore, Glenville, Helvetia, and Morgantown, Dalsemer tells us about the musicians, the style of the callers and the dancers, the kinds of buildings where they meet, and the format for the evening dance programs. In an appendix are listed the tunes usually played at each dance, direct transcriptions of four calls, and the tunes for six calls.

This is not a book for learning new square dance figures, for the figures described are the traditional visiting couple figures found in Cowboy Dances and many other books. Variations in styling do occur from one town to another and the terminology varies from one caller to the next. The figures are danced in squares in some towns and in a big circle in others, the number and variety of the figures depending on each local caller's repertoire.

What is the purpose of a book like this? It is of interest to those who are curious about regional variations in traditional square dancing, and it is of value to the dance historian, a value that can only increase with time. A hundred years from now West Virginians can refer to this book and reproduce the dancing of their ancestors. Dance historians will have lucid and detailed dance descriptions to help them piece together an evolving folk tradition. And they will wish that a similar book had been written every quarter or half century for every state in the country.



In music one must think with the heart and feel with the brain.

--George Szell



## THE HEY FOR FOUR

by Glen Nickerson

The Hey for Four, or Reel of Four, with its weaving motion is one of the more satisfying movements found in contra dancing, imparting a sense of dance uniquely its own.

There are two methods of teaching the Hey for Four, each of which can be used in different circumstances depending upon the background of the dance group. The first, and most traditional, method is to have the dancers walk through the sequence step by step, with the leader describing the path the dancers follow and identifying to the dancers who passes whom by which shoulder, then progressing to the next part of the sequence in a similar manner until the movement is completed and the dancers are back in their original positions.

The second method is to associate the path the dancers follow with another movement they already know. One example is "Ladies Chain." The path the dancers follow is described as the path the ladies follow in the ladies chain. If the ladies lead in the Hey for Four, then the men follow the ladies in front of them along the path but allow one person to pass between the "leader" and the "follower" each time the dancers meet.

Another variation of the second method, particularly useful when the dancers have been dancing at the Mainstream level of square dancing, is to associate the Hey for Four

with the square dance movement known as "Dixie Chain." (Note: Dixie Chain has been recently deleted from the Callerlab list of dance movements, so new square dancers may not have been exposed to this movement. However, most dancers who have been square dancing for some time are familiar with Dixie Chain.) The movement is described as follows in the SIO-ASDS booklet of extended basic movements, published prior to the Callerlab program listing that deleted the Dixie Chain.

"Two couples meet while in single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Couples are in a single file awaiting the next call at the completion of the figure."

To use the Dixie Chain as a tool for teaching the Hey for Four, first get the dancers in the requisite single file position, then have them do a Dixie Chain across the contra set; follow that with a single file loop to be again in the single file position on the opposite side of the set; do another Dixie Chain followed by the single file loop to end in the starting position, still in single file. Once this sequence is followed for several practice runs to acquaint the dancers with the basic flow of the movement, explain that they will do exactly the same thing without hands, and with a little more pronounced weaving action.

The complete sequence can be called essentially as follows: Without hands, Dixie Chain across the set, single file loop back;

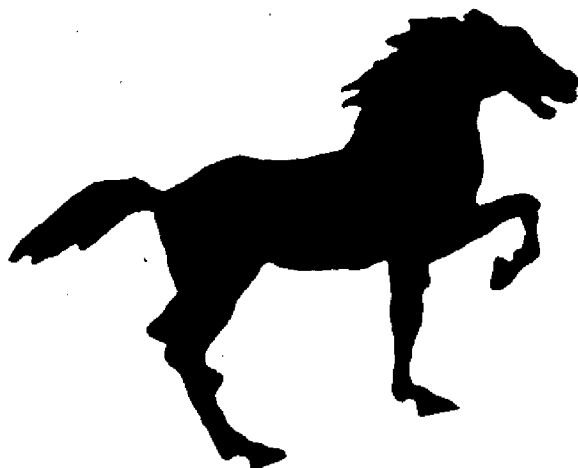


Dixie Chain back without hands, single file loop back. Follow that with the next call. After several sequences of the dance, change the call to Hey for Four, with perhaps some fill-in patter to remind the dancers what they are to do. By the end of the first full dance, the dancers will respond to the call for a Hey for Four, and there will be no further need for explanation, fill-in patter, or use of the Dixie Chain similarity.

This method has been tried, and used successfully, at dance weekends where the majority of the dancers are Plus Level or Advanced Level square dancers. It has provided a quick and convenient way to teach the Hey for Four to dancers who dance contras only infrequently and who enjoy the more complex movements in square dancing.



Without music life would be a mistake.  
--Friedrich Nietzsche





## CONTRA CORNER

by Bill Litchman

To continue our dialogue regarding the use of contras for small and/or beginning groups, I would like to present some ideas from our readers.

It seems appropriate to begin with comments pertaining to beginners. Roger Whynot, of Massachusetts, writes that he feels that an alternate duple is easier to use when introducing contras, even though there is a cross-over at each end. If the dance is carefully chosen, the cross-over comes at the end of the sequence, thus identifying for the dancers that something spectacular has happened to them (i.e., that they've changed from active to inactive, or vice versa). Also, if each set in the hall has the same configuration at the foot (with all sets having an even number of couples, or all sets having an odd number), or if only one set is dancing, the caller is able to help the foot couple cross as well. Thus, the problem of crossing can be turned into a teaching tool. Finally, the fact that it is possible to have temporary pseudo couples on each side of the set allows the use of familiar figures such as ladies chain, right and left through, and swing. The "newness" of contra dancing for people with square dance experience can in this way be minimized.

A suggestion for those wishing to use contras when working with small groups has been sent in by Adoph Weinstock, of Indiana. His approach will allow you to do contras

with as few as eight people. He has four couples form into a duple proper pattern. Then, rather than doing a reel, he uses a "quasi-contra" technique, making the couples in positions 1 and 3 always active. Thus, when the first sequence is finished and the actives are standing in their new (progressed) positions, they become couples 2 and 4. At this point the new couples 1 and 3 become active, only to progress, at the end of the figure sequence, to an inactive position. All dancers dance every time the figure is done, and all get to be active half the time.

If an alternate dance (actives crossed over) is done in the kind of four couple sets Mr. Weinstock suggests, the choreography must be arranged to leave the dancers on the opposite side from their starting positions. All couples then dance only with the couple standing next to them, since the progression in one sequence becomes "undone" in the next.

Remember, however, that these methods are for emergency situations; they produce "quasi-contra" dancing, not real contra dancing. However, if the choreography is creative enough, the dancers will be happy to have this chance to experience a bit of the pleasure of contras.

A further step in contra miniaturization would be to form "triplets" (with three couples) and then to use the choreography formulated and published by Ted Sannella, whose book Balance and Swing was reviewed in the last American Dance Circle.

Now, here is a contra to try on your

ADVANCED dancers.

ON THE WAY TO YORK  
submitted by Roger Whynot

Formation: Alternate duple (1,3,5, etc.  
active and crossed)

Music: any good 64-count reel

Introduction:

- - - -, Actives do sa do below;
- - - -, With the ones below star by the  
right;
- -, A quarter more. Allemande left the  
next in line;
- - - -, Come back and swing your own;
- - - -, - - Ladies chain;
- - - -, Everyone go forward and back;
- - - -, Circle four with the ones you know;
- - - -, Star left to face below.

Notes: In line 3, the command "a quarter more" should tell the dancers to move enough farther in the star (about 2 steps) to place both active dancers on the same side of the set. The same is true, of course, for the inactives. Thus, if the action were to freeze at that point, the men would have progressed one place and the women would be on the wrong side of the set, each standing beside her partner. Then the allemand is done with the next person in the same line; that is, all will be working with the person in the new corner position. After the swing, the ladies chain progresses the women. Remember the circle with the opposite couple. The caller can ease this dance by giving strong, prompt, and clear directions during the dance to help the dancers perform the right-hand star.

## CARE TO DANCE?

### New Listings:



Second Annual Denver Lloyd Shaw Benefit Dance, August 16. When Bill and Kris Litchman come from Albuquerque to Denver, there's just got to be a dance to celebrate the event! The evening will feature a variety of squares, contras, folk dances and rounds. Leadership will be provided by Bill, along with a number of Denver area callers, and all the profits will go to the Lloyd Shaw Foundation. Donation is \$3.00 a person. For further information, contact Linda Bradford, 1795 Quail Street, Lakewood, CO 80215.

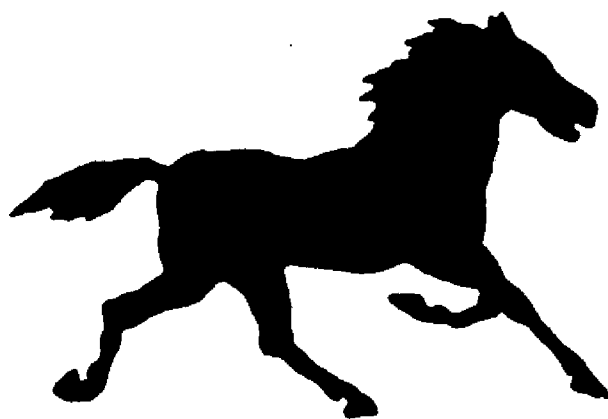
Fourteenth Annual Peaceful Valley Fall Square Dance Roundup, August 28-September 3, 1983, will feature good contemporary square dance calling by Don Ashworth, contras by Don Armstrong, singing led by Marie Armstrong, and the special hospitality of Peaceful Valley Lodge, located near Lyons, Colorado. This roundup is for experienced dancers, and also offers other attractions such as superb food (including a pool-side barbecue and a chuckwagon breakfast-on-the-mountain), trout fishing, swimming, and the delights of an extraordinary mountain setting in the high country near Estes Park. Costs range from \$299.50 to \$331.50 per person, depending on the accommodations chosen. For further information, write to Karl Boehm, Peaceful Valley Lodge, Star Route, Lyons, CO 80540.



Listed in Previous ADC's:

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]



May you live all the days of your life.  
--Jonathan Swift

## ARCHIVES



by Bill Litchman

The Lloyd Shaw Foundation Archives has been unusually busy this past year.

We have been especially busy trying to locate the very best computer software for the cataloging and indexing of our materials. I have read through the prospectuses of many, many data base management programs, some of which seem to be nearly what we want, and others which are really far too small in scope.

If any of you out there are adept at programming, I would certainly like to have suggestions from you. The software we choose needs to have the following characteristics:

- (1) handle between 20,000 and 50,000 items in the collection;
- (2) allow 25 fields of descriptive information about each item;
- (3) allow searching through everything with some speed;
- (4) sort and order specific kinds of items within the collection as whole;
- (5) allow for the updating of information;
- (6) have at least one of the fields large enough to encompass descriptive tags of up to 150 words in length. (The tags for books may run from something as short as "dance" to something as long as a paragraph of 150 words, or 10000 characters.)
- (7) be "user friendly" so that people hesitant about computers will be comfortable sidling up to our computer and jumping into

a cataloging project;

(8) allow us easily to accommodate the many different kinds of items in the collection, ranging from books and records to photographs, tapes, clothing, and other memorabilia;

(9) operate under the Apple SOS (not DOS) system;

(10) be written in Pascal or some other computer language (such as 6502 machine language) readily digested by our computer.

We noted in this column some time ago that we had 11,000 items in the Archives. Now that figure has been upped considerably.

A big influx has come from Bob Osgood. Under the able generalship of Leif Hetland, of Anaheim, California, some 60 boxes of Bob's materials are being ferried to Albuquerque in an operation similar to the one which brought the Charlie Thomas collection from New Jersey. [See pages 4-8 of the May, 1983 ADC for a description of the transporting of the Thomas collection.] We greatly appreciate the superb coordination Leif is providing, and also are grateful to the many faithful Foundation members who are helping to transport these materials.

(On the phone the other day, Leif wistfully asked if there might be some duplication in the materials being sent. I had to tell him that if the magazines were what I expected them to be, there would be very little duplication! ... and that I really am eager to have everything brought to the Archives!)

We have also received a large shipment of callers' notes and early magazines from Bill

Johnston of Pennsylvania. Bill magnanimously paid for the shipping of the materials, and then he took off for England, where he is probably enjoying the dancing. What a terrific way to spend time! And what a fitting reward for one so generous of heart!

In addition to collecting materials, the Archives works energetically to maintain contact with as many as possible of the other organization associated with American folk dancing. Our relationship with Legacy continues; we have been able to make their collection grow both in size and in value. Thanks in large measure to the diligent efforts of Dick Pasvolsky, we are making headway in our attempts to develop a similar relationship with Callerlab. And Anne Brown, the historian for Roundalab, has expressed an interest in having that organization consider using the Lloyd Shaw Foundation Archives as a repository for their materials.

These organizations are so important to American dancing that it is essential that their history be kept available not only to those working within each of these groups, but also to those active throughout the field of dance. The service we offer is not very expensive, and yet it will be invaluable to these organizations, especially as their collections grow over the years, and it will also insure that these materials are preserved.

We have had some very nice publicity this past year, and, judging from the letters and comments I have been receiving, it seems to have made an impression. I hope you have noticed the articles published in

several magazines around the country detailing some of the services and characteristics of the Archives Division, and I also hope you saw the article in Square Dance Magazine telling about the Foundation as a whole.

If you have suggestions for improvements, changes, or help for the Archives Division, please write to me.



MAKE SEPTEMBER 21st  
"TELEGRAMS TO CONGRESS DAY!"

If you are one of the millions of square dancers who wish to see the square dance permanently designated as "The National Folk Dance of the U.S.A.," we encourage you to contact your Congressional representative.

The National Folk Dance Committee, located in San Jose, CA, suggests that dancers unite in sending Western Union public opinion telegrams on September 21, 1983. For \$4.25 you can send any 20-word message, such as the following:

The Honorable (your Congressperson's name)  
U.S. House of Representatives  
Washington, D.C. 20515

Please cosponsor HR1706 permanently designating the square dance the national folk dance of the United States.  
Introduced by Congressman Mineta.

Your name  
Your address



CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP  
MEETING OF THE LLOYD SHAW FOUNDATION  
July 7, 1983

President Enid Cocke called the meeting to order; a quorum was declared. The minutes of the last meeting were approved; the Treasurer reported a balance of \$10837.48.

Archives Director Bill Litchman's report included the following:

1. Purchase of an Apple III computer, printer, and appropriate software for a total expenditure of \$5540. He hopes to spend approximately \$5000 more to bring the equipment to the desired level. The Archives already has \$2000 set aside for this purpose.
2. Continued collaboration with Legacy.
3. An increase in the size of the collection to a total of 11,000 items.
4. Publication of informational articles in national magazines.
5. Response to approximately 200 requests for information during the past year.

Don Armstrong, Recordings Committee Chairman, described the new Special Education Kit -- Dance for the Exceptional. In addition, three new contra records were produced. Negotiations are underway for permission to use music from two German companies, Tanz and Fidula Fon.

The Dance Roundup at Snow Mountain Ranch had 139 full-time participants, including two scholarship students. Net profit to the LSF was \$2844.18, reported Marie Armstrong.

The LSF was represented at the National Square Dance Convention in Louisville by several activities. Among these were a contra seminar, workshops for children of attendees, contra afterparties, and a display in the Showcase of Ideas.

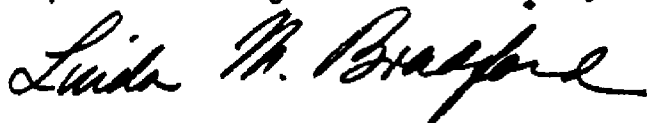
Membership now numbers 391. This includes all categories of membership.

Publicity during the year has included one mailing to the general list, ads in magazines, and representation at conventions and workshops.

Ruth Ann Knapp is producing a slide/tape presentation about the LSF. She requests the loan of slides or pictures taken at LSF functions.

Board member Bill Litchman had completed his second term and was not eligible for re-election. The nominating committee presented the following slate: Linda Bradford (completing a first term and eligible for re-election), Kris Litchman, Leif Hetland, and George Senyk. A unanimous ballot was cast for the slate.

Respectfully submitted,



Linda M. Bradford  
Executive Secretary





CONDENSED MINUTES OF THE BOARD OF DIRECTORS'  
MEETING OF THE LLOYD SHAW FOUNDATION  
July 7, 1983

President Enid Cocke called the meeting to order. Members present were Cocke, Bradford, Plaut, Armstrong, Graham, Senyk, Johnson, Butenhof, Knapp, Hetland, and Litchman.

Ruth Ann Knapp and George Senyk were appointed as joint chairpersons of the Workshop Committee, Knapp to concentrate on the non-credit workshops, and Senyk on workshops for credit.

Libba Grey, of Port Richey, Florida, was appointed Director of the Sales Division of the LSF (formerly named the Mailings Division).

A committee was appointed to devise ways to stimulate membership.

The manuscript for the Page book, An Elegant Collection, is now complete and publication will take place this year.

The Dance Roundup has been scheduled for the first week in July, 1984, with Don Armstrong to be Director.

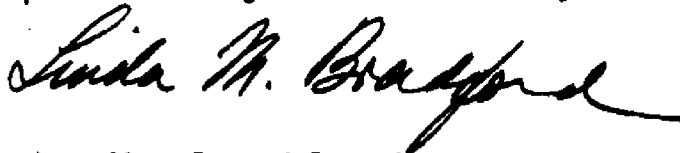
Plans are underway for the 1984 National Square Dance Convention in Baltimore. Ed Butenhof will serve as liaison. Other conventions at which the LSF will be represented include AAHPERD in Anaheim, the National Music Conference in Chicago, and the Orff-Schulwerk Association in Cleveland.



Don and Marie Armstrong will begin revision of the Secondary/Recreational Kit so that it will be ready for publication when the present supply is exhausted.

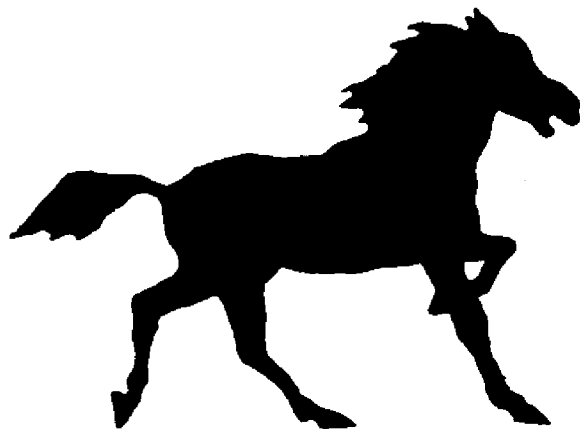
The publicity brochure is now ready for printing.

Respectfully submitted,



Linda M. Bradford  
Executive Secretary

Additions and corrections to these minutes are invited. Please write to Linda Bradford, 1795 Quail St., Lakewood, Colorado 80215



Dancing is the last word in life... in dancing one draws nearer to oneself.  
--Jean Dubuffet



## BLUE BIRD: A FOLLOW-UP

by Kris Litchman

Elie Bortz, of Roswell, Georgia, writes:

When I read in the American Dance Circle for May [1983] that you were interested in some background on "Blue Bird," my mind flipped back 40+ years to when I was a Phys. Ed. major at West Chester Teachers' College in Pennsylvania. One of our courses consisted of singing games for elementary grades, and "Blue Bird" was one of the many that we learned.

Elie goes on to say that the textbook she used for the course was "Rhythms and Dances for Elementary Schools," by Dorothy La Salle, published by A.S. Barnes in 1926. The text was revised in 1951.

Barbara Shipps, of Royal Oak, Michigan, remembers being taught this game by a group of Polish children in Milwaukee in the 1940's; the children sang the refrain "Oh, Johnny, I'm happy" instead of "Oh, Johnny, I'm tired!"

Dorothy Bock, of Clinton Corners, N.Y., wrote to mention that she remembers doing "Blue Bird" in elementary school during the 1920's. She says that the older children taught this game and others to the younger children, as there were no physical education or music teachers. Other games she remembers include "London Bridge," "Farmer in the Dell," and "Little Sally Waters." A popular game now being taught in Mrs. Bock's

area is "Duck, Duck, Goose." Does anybody know this one?

I remember my mother teaching me "Little Sally Waters." As far as I recall, the words are as follows:

Little Sally Waters  
Sitting in a saucer  
Weeping and wailing.  
Rise, Sally, rise;  
Dry up your eyes.

Run to the east, Sally,  
Run to the west,  
Run to the very one you love the best.

The only instructions for the game that I remember are that a circle of children gather around the one sitting in the middle, who at some point gets up and chases a chosen child. I think that a race around the circle as in "Drop the handkerchief" results, but would certainly like to have more authentic information on the finer points of the game!

Let me know what games you remember singing and playing.

Kristin Litchman  
1620 Los Alamos, S.W.  
Albuquerque, N.M. 87104



SPECIAL GIFT RECEIVED  
FROM ELOISE WALKER  
IN HONOR OF BOB HOWELL

The Lloyd Shaw Foundation has received a special donation from Eloise Walker, the widow of Sherm Walker, warmly remembered for his ingenious patter-calls and for his rousing rendition of "When the Saints Go Marching In." Bob Howell, one of the charter members of the Foundation, is known throughout the country not only for the excellence of his dance leadership but also for his overflowing exuberance and magnanimity.

In making this gift, Eloise wrote,

This special donation is in honor of Bob Howell, who spent endless hours going through his voluminous tapes for a recording of Sherm's "When the Saints Go Marching In," for me, and refused to take any recompense. He made me a fabulous copy of it (in which many of you can recognize your comments and laughter in the background). He even prefaced it with a personal "letter" which I shall treasure forever.

Cor meum,  
Eloise

Our sinceré thanks, Eloise, for your gift. And know that we, in our turn, treasure your letter and the portrait it gives of three generous people.



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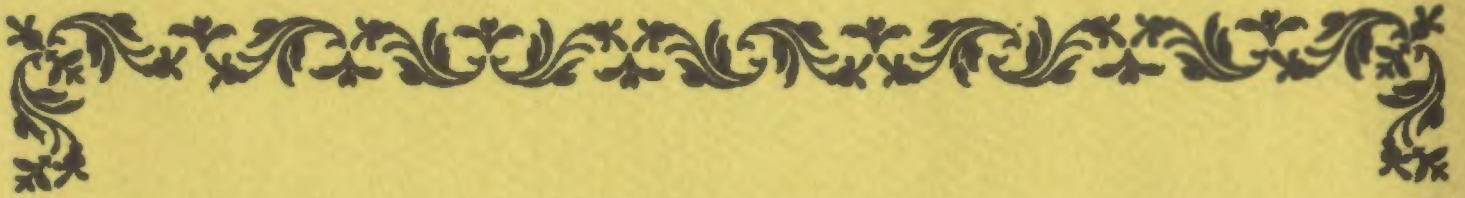
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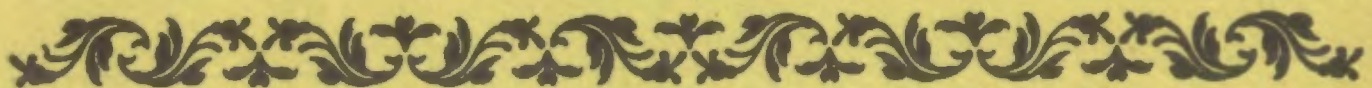
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