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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

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



**THE
AMERICAN DANCE
CIRCLE**



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NOVEMBER, 1983



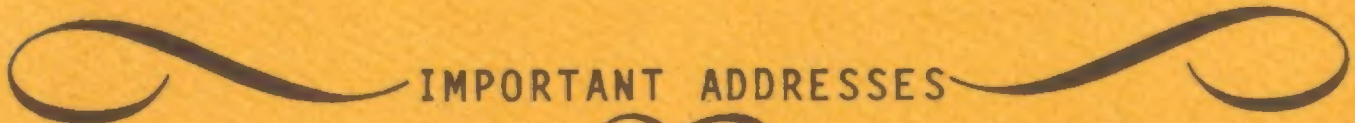


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LETTER FROM THE PRESIDENT
November 1983

Often when a new dance form appears, it strikes people as being very lively, and even a bit startling and wild. Consider the jitterbug when it first turned up forty-some years ago. It was a frenzied acrobatic dance with the woman being swung up on her partner's hip or even between his legs. And the waltz, with its rapid whirling and its revolutionary position, permitting the man to put his hand around his partner's waist, was perhaps the most shocking dance ever to make its way into polite society. Certainly it aroused a storm of denunciation at the beginning of the last century.

However, after it has been around for a while, a dance form usually becomes tame and more refined. In the hands of the dancing masters it is polished and made smoother but more complicated, and among the general population it tends over time to lose its vitality and become monotonous. On many a dance floor now you will find a very staid, demure form of jitterbug and a rather mechanical box waltz.

But sometimes a dance gets a new lease on life in another identity. In country swing the jitterbug has been rediscovered, and it is once again lively and interesting.

I think this is what Lloyd Shaw did for square and round dancing back in the 30's and 40's. He revitalized a dance form,

making it once again beautiful and exciting. It wasn't simply a recreation of a historic form, for he made the dance truly alive and expressive for twentieth century Americans. His high school exhibition dancers were fresh, exuberant, and spontaneous -- and their dancing was so very beautiful that Americans everywhere were inspired to follow their example.

But even as he was reviving our American folk dances, Lloyd Shaw was changing them, making up variations and new figures. Believing that folk evolution is a vital, not to mention inevitable, part of dance, he maintained, "Where there is no growth, there is no life; the tree is dead."

In the last few decades, however, our dance has evolved so rapidly and radically that we are inclined to regard change as a Pandora's box which we wish we could somehow close again. We see complexity and monotony, those two forces that ultimately kill a dance form, rearing their ugly heads.

The challenge for us is to keep the vitality that Lloyd Shaw brought to dancing. We must sort through the flood of new figures for those that are truly fun and interesting and smooth. At the same time let's hang on to the old figures that have those qualities. For example, there are few figures as enjoyable as a good 8-count swing. Let's keep it.

It is ironic that anything as complex as modern, high-level square dancing is also in danger of being monotonous. The answer is not in teaching more figures but in finding variety in other dance forms. Try a contra

or a waltz mixer. Dancers will find plenty of challenge in trying new formations and different rhythms.

We can keep our dance heritage alive as a popular activity, but doing so will require a knowledgeable perspective, some good judgment, and a great deal of imagination.



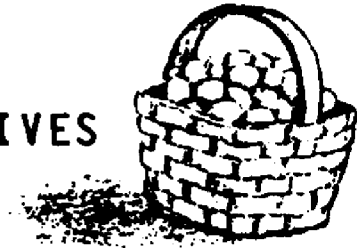
Enid Cocke

A NEW YEAR'S RESOLUTION
THAT WILL GLADDEN YOUR FRIENDS
AND HELP THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is always eager to welcome new members, and one of our very best sources of new members is through our present ones. As you are formulating your New Year's Resolutions, why not choose one that will bring great satisfaction not only to you but also to your friends: resolve to enlist at least five new members between now and the annual membership meeting in July.

Feel free to make as many copies as you wish of the membership form in this issue of the American Dance Circle and distribute them to your friends.

FROM THE ARCHIVES



by Bill Litchman

Greetings and salutations! I have some good news and some bad news. Without asking, I am going to give you the bad news first.

As is common with most things in this world, the prices of goods and services always seem to go in only one direction and that is just what is going to happen to the costs of Archives services. I hope that you will look over the list given below and realize that the charges still represent a bargain.

1. Photocopy services:
 - service fee \$3.00
 - page charge 0.15
 - minimum fee 5.00
2. Bibliography and research services:
 - service fee 5.00
 - hourly rate 5.00
3. Publications available:
 - "Wills" free
 - "Sq Dance Biblio" 4.00
 - "Rnd Dance Biblio" 4.00
 - "Contra Dance Biblio" 4.00
4. Catalogue of Archives
(as soon as available) 50.00

Now to some of the good news. We have been able to find two hard disc systems compatible with the Apple III. The prices are fairly high, but that is to be expected. At the present, we have \$2300 saved toward the purchase of this equipment. We now need to raise at least another \$2000 before we can make these purchases. Therefore, we are

still asking for monetary donations to the Archives. Any amount, large or small, that you can give will move us closer to having the complex of equipment required for the cataloging of our collection.

Here is another nice piece of news. We have just received a donation of some older dance books, including a copy of Hillgrove's Ball Room Guide and Practical Dancer. The Archives thus has on hand three copies of that fine book: the first edition (published in 1863) and the 1864 and the 1867 editions.

Having more than one edition of the same book greatly increases the richness of the Archives for researchers. First, the contents may or may not stay the same from one edition to another, and any changes give an insight into the changing tastes in dancing and also reflect overall changes in cultural priorities. Anyone working with, say, the many editions of Playford's Dancing Master, can note how variations in different editions mirror various social changes. Secondly, even if there are no differences from one edition to another, it is important to have a record of the various editions for bibliographical purposes.

Still more good news: the Archives just concluded an agreement with Roundalab of a similar nature to ours with LEGACY. Roundalab will now deposit organizational notes and other archival materials in the file maintained by the Archives so that the history of that great organization will be preserved for posterity. Certainly, organizational history is as real a part of the

heritage of our square dancing as the dances themselves.

One final piece of good news: we are able to make an offer to members of the Foundation (before extending it to dancers everywhere) which I hope you can't refuse! Through some serendipity, the Archives has come into some copies of Ralph Page's book Heritage Dances of America, which was recently published by the Foundation. These copies have been slightly damaged by water. All are perfectly readable but have some mildew (which can be cleaned up a bit). We are happy to offer them at reduced prices. Supplies are limited so please act quickly. And yes, you may buy more than one copy if you wish. Prices are as follows:

Category A - \$2.00: includes copies with damaged covers; complete and readable; good working copies; some with split backs; all hb.

Category B - \$3.00: includes copies with mildewed back covers and with slight mildew on front covers; front end papers may be affected; one pb available in reasonably good condition.

Category C - \$4.00: includes copies where mildew is limited to back covers or end papers. Pb copies here are better than the two hb copies available (in fact the pb copies are nearly perfect)

Category D - \$6.00: the best of the lot; only noticeable effect is a slight bow to the covers; all hb.

Let me close by suggesting that you glance through the Square Dancing and American Square Dance magazines for the past year as

they also contain important information about the Archives.

Best wishes to all during this season of thanksgiving.



A NEW HEAD COUPLE FOR THE SALES DIVISION

It is with pleasure that we note that the hard work of moving the Lloyd Shaw Foundation SALES DIVISION from one set of capable hands into another equally capable set has now been completed.

Elizabeth (Libba) Grey is now manager of the Sales Division. She will be ably assisted by her son Jimmy. You have met both of them at various LSF functions; both are enthusiastic dancers and special people.

The Sales Division (formerly known as the Mailings Division) is the branch of the Foundation that handles the sale and distribution of records, kits, books, t-shirts, etc.

George and Onie Senyk, after five years of doing a superb job of handling the responsibilities in this area, decided last spring that, in the interests of George's health, it was time for them to let someone else

take over. The Senyks have helped every step of the way in the transfer, from helping to select their replacements to pitching in with the actual move of the materials, and they will continue to advise and assist as long as necessary. We thank them heartily for all their devoted, efficient work and for their help in making the move a smooth one.

Thanks to the efforts of the Greys and the Senyks, the new SALES DIVISION office is fully ready for operation. And, to further facilitate your orders, it now accepts MasterCard charges.

Please make a note of the new address:

SALES DIVISION
Lloyd Shaw Foundation
c/o Elizabeth (Libba) Grey
12225 Saddlestrap Row
Hudson, FL 333567

Telephone: 813/862-1014





ROCKY MOUNTAIN DANCE ROUNDUP 1984

The dates for the 1984 Roundup are Monday supper, July 2, through Sunday breakfast, July 8. The YMCA in Granby has confirmed these dates, and we can continue our dance week schedule of prior years.

You will be happy to know that in spite of rising prices in other places, we will be returning to Snow Mountain Ranch at last year's rates. Housing will again be in the spacious Aspenbrook Lodge.

Campers should be aware that although we have been allocated all the full hook-up spaces, there are not very many. Those who register first will get those spaces. When you register, Marie will send you a campground registration which should be sent directly to Snow Mountain Ranch to reserve a space. There are several spaces for water/electricity and for water only, but even these were all reserved well before camp last year. In order to enjoy the amenities you wish at the campground, you should register early.

If you haven't attended a Dance Roundup, you should join us in 1984 for a week full of the best in dancing. Our staff offers squares, contras, rounds, heritage and traditional dancing, folk dances of many nationalities, lines, dances, ballroom and clogging. A superb dance floor, great fellowship, lovely accommodations and good meals all contribute to a wonderful week.

This is the last opportunity for Lloyd Shaw Foundation members to make reservations before the general mailing list receives flyers. Register now!

**REGISTRATION
ROCKY MOUNTAIN DANCE WEEK**

**Marie Armstrong
7512 Clanton Trail
Hudson, FL 33567**

Accommodations in Lodge, all meals and LSF tuition:

**Single \$270. Two to a room, \$222 each.
Three to a room \$210 each. Children 2 to 11, in room with parents, \$99 each.**

Campers:

\$30 LSF tuition, children \$15. Campground arrangements made separately with YMCA; information sent on request.

NAME(S) _____

ADDRESS _____

Deposit enclosed (\$30 per person): _____

Make checks payable to the Lloyd Shaw Foundation.

Accommodations desired: _____

for
the
coming
holidays
we have a
special new service
for
YOU

Through the holiday season, the Lloyd Shaw Foundation SALES DIVISION is offering a "mail it to a friend" service to help you with your holiday giving.

We will be glad to send any item or items from our catalog directly to the person(s) on your gift list. Simply include with your order the name, address and any personal greeting for each gift item. Each gift item will be wrapped in holiday paper and will be mailed, with gift card enclosed, directly from our headquarters.

For delivery by Christmas to be guaranteed, your order must be received by November 21.

Lloyd Shaw Foundation records, t-shirts, and books make great gifts, and by using the order form on the next page of this issue (or a facsimile of it) your shopping can be done in "record time"!

HOLIDAY GIFT ORDER FORM

To SALES DIVISION
Lloyd Shaw Foundation
12225 Sadle Strap Row
Hudson, Florida 33567

Dear Libba and Jimmy:

Please send the following item(s):

as a holiday gift to

name _____

address _____

_____ zip _____

Please enclose a gift card that says: _____

_____ Enclosed is payment of _____
(Checks should be payable to the Lloyd
Shaw Foundation)

_____ Please bill my MasterCard Account
number: _____
expiration date: _____

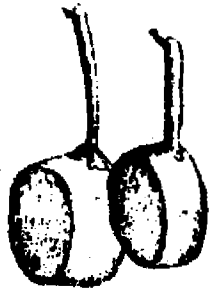
Sincerely,

name _____

address _____

_____ zip _____

phone number: () _____



NEW RECORDINGS!!!!

Mandolin Contra by Glen Nickerson. His first on the LSF label is a happy, smooth-flowing adaptation of Jerry Helt's Banjo Contra. The music is "The Isle" by the Stan Hamilton orchestra. This is a real square dancers' contra. LS 331/332.

Duke of Kent's Waltz Contra. This beautiful dance was found for us by Mae Fraley, who told us it came from an unnamed collection, circa 1802, in the British Museum. The music, thanks to Walter Kogler and Tanz Records, was superbly recorded in Germany with a large orchestra. Prompting by Don Armstrong. LS 333/334.

Windmill Quadrille. At last, after an untold number of requests. Without question one of the most satisfying-to-dance and beautiful-to-watch quadrilles. This record is dedicated to Ralph Page, from whom we originally received the figure. The music, thanks again, to Walter Kogler and Tanz Records, is a full orchestra recorded in Germany. Prompting by Don Armstrong. LS 517/518.

Whisper Ring. Superb circle or line contra done to the music of Ed Gilmore's classic, Whispering. Prompting by Don Amrstrong. A great dance for the contemporary square dancer and for the contra aficionado. LS 329/330.

All are flip 45, instrumental on one side, called on the reverse. Each record is \$4.00, post paid. Order from the Lloyd Shaw Foundation Sales Division, 12225 Saddletrap Row, Hudson, FL 33567. Please prepay your order.



STIR THE BUCKET

Brava! to Onie Senyk on earning her Scottish Country Dance teaching certificate from the Royal Scottish Country Dance Society. After the two-week session at the Society's school at St. Andrews University, Onie, with her husband George, spent an additional three weeks touring Scotland and Norway.

All who watched Marie Armstrong, in a back brace and with both wrists in casts, gamely coping at last summer's LSF Rocky Mountain Roundup will be glad to hear that her recuperation is going well. She reports she is now even back to playing the guitar.

Don and Kathy Trummel, long-time members of the LSF, have moved to 5485 Beacon Blvd., Ft. Myers, FL 33907. In a related move, Mitch and Peggy Pingel will be leasing the Trummel home and business at 1405 Holland, Lakewood, CO 80215.

Denver caller Al Scheer and his beautiful wife Dorothy celebrated their 50th wedding anniversary in mid-October. Also being celebrated is Al's complete recovery from the very serious accident he suffered last spring. Congratulations!

COLD OCTOBER

by Dorothy Stott Shaw

You can't tell sheep from sagebrush, where
the two
are bunched together in the October snow.
The herder you can see -- riding a slow,
cold circle around the flock,
and a black lamb here and there,
and two brown dogs that eagerly come and go.

Such few swift weeks ago
these barrens were lake-blue
with larkspur! Now, from Medicine Bow
clean to the Pole, wind possesses the air.
Winter's inexorable word
speaks past a shivering third of the world
again!

Around the herder's wagon the horses huddle;
a grey roan nuzzles the sticking snow away
from the dry dispirited grass,
and a kind of pain
grips the meridian around the middle
because it had been so beautiful in June...
so rain-green and flower-sparkling. I
wonder why

I feel so lost, so tired, so cold, so numb
with winter already... and All-Hallows not
yet come!

[From Four Love Letters to Wyoming]

A TIMELY REMINDER ABOUT RENEWALS

Since membership in the Lloyd Shaw Foundation is on an annual basis, spanning the calendar year, the renewal time for all members is fast approaching.

All renewals are due January 1, but, of course, we are happy to process your renewal before that date. If you respond on your own to this notice, you not only can gain year-end tax advantages for yourself but you will have the satisfaction of knowing that you have further helped the Foundation by sparing us the trouble and expense of sending you an individual billing.

We urge you also to consider the Lloyd Shaw Foundation as one of your favorite charities. Your tax-deductible contributions help greatly in our work to restore, preserve and foster the great American dance heritage.

So take a moment NOW to renew your membership by filling out the application form on the page 19 (or, if you prefer, a facsimile of that form). And, as you think over the important work done by the Foundation in the interests of a cause you believe in, include the Foundation when deciding on your year-end charitable donations.

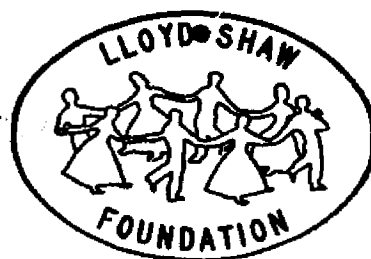


A BONUS OFFER FOR PROMPT RENEWALS

Over the years many of you have indicated an interest in having a Lloyd Shaw Foundation "dangle" that you could attach to your other badges or wear on a bracelet or neckchain. We, of course, were delighted to know that you wished to have some tangible way of declaring your commitment to the Foundation and of provoking others' interest in our organization.

You will be pleased to know that we now have on hand a supply of such dangles, and, to show our appreciation for timely renewals, we will send one as a special token of appreciation to each member whose renewal is postmarked on or before January 31, 1984.

Illustration (actual size) of the dangle:



LLOYD SHAW FOUNDATION MEMBERSHIP FORM

name(s) _____

address _____

_____ zip _____

Is this a renewal ____ or a new membership ____?

If this is a new membership, how did you first learn about the Lloyd Shaw Foundation?

Please indicate the kind of membership you desire:

_____ active (\$15)	_____ sustaining (\$50)*
_____ couple (\$20)*	_____ patron (\$100)*
_____ supporting (\$25)*	_____ life (\$1,000)*
	_____ club (\$25)

* Membership in 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.

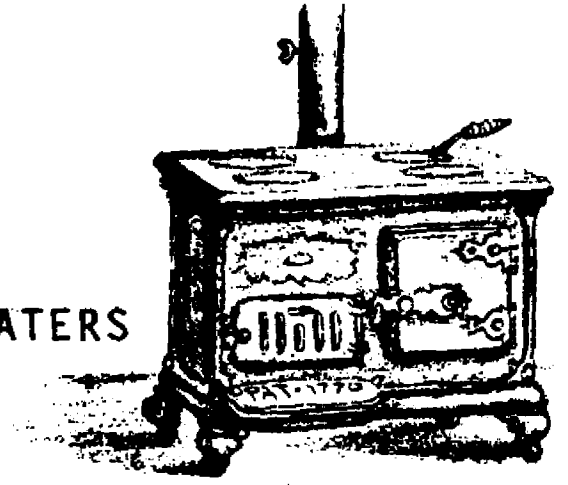
_____ To further help the Lloyd Shaw Foundation in its efforts to restore, preserve, and foster our great American dance heritage, my check includes an additional tax-deductible contribution of \$ _____.

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

LITTLE SALLY WATERS

by Kris Litchman



"Little Sally Waters" must be one of the all-time favorite games, judging from the responses I received when I asked for information about this singing game. And Miss Waters has more than one alias.

Mary Elizabeth Hauke of Zephyrhills, Florida, sent this version:

Little Sally Ann
Sitting in the sand
Weeping and a'crying
For a nice young man.

Rise, Sally, rise
Wipe your eyes
Turn to the east and
Turn to the west and
Turn to the one that
You love the best.

Little Sally Ann (or little Sam) sits in the center of the circle wiping her eyes. At the words "Rise, Sally, rise" she gets up, pointing with outstretched arm and closed eyes and turning in the direction opposite to that in which the circle of other players is turning. At the end of the verse she opens her eyes, and the person to whom she is pointing is the next Sally.

Martha Yeager, from Linthicum Heights, Maryland, is familiar with still another young lady:

Little Sally Flinders
Sitting in the cinders
A-weeping and a-wailing
for a nice young man.

Rise, Sally, rise, etc.

In this game, Sally sits in the middle and acts out the words, and again the one she turns to and chooses is next in the center. This version comes from the Maryland-northern Virginia area.

Dot Bock of Clinton Corners, New York, tells of a repentant Sally:

Little Sally Waters, sitting in the sun
Crying and weeping for all she has
done.

Rise, Sally, rise, etc.

And the game is played the same way.

J.K. Reynolds, from Owensboro, Kentucky, sends a lengthier version, with Jamaica listed as its origin:

Little Sally Waters sprinkle in the
saucer.

Rise, Sally, rise an' wipe your weeping
eyes

Sally, turn to the east;

Sally, turn to the west;

Sally, turn to the very one you love
the best.

Then you hover up and you pick her up,
And you put her in a golden room, my
darling;

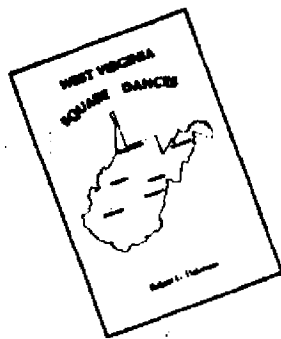
Hover up and you pick her up,
And you put her in a golden room.

In this dance, Sally and the chosen partner

whirl around together for the second verse.

The original Sally must have been quite a young lady. It was terrific hearing about each of these versions of Sally and her troubles. If anyone knows still more versions, send them along!

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



NEW FROM CDSS

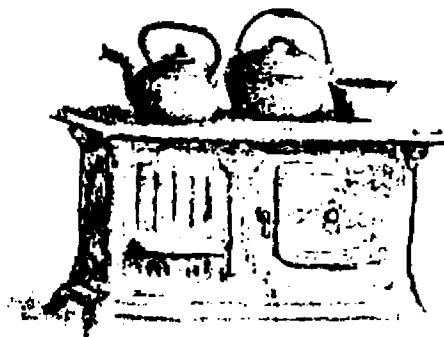
BOB DALSEMER'S

WEST VIRGINIA SQUARE DANCES

Bob has described the regular dance events in five communities, including details on program format, type of audience, and admission as well as the calling, musical performance, and dance figures themselves.

Bill Litchman says "I found that I was dancing along with the people Bob was describing....[This book] certainly is a must for those who find themselves interested in dance history, traditional calls, folk art and culture, and local history."

\$9.35 Includes p & h. Order from Country Dance and Song Society, 505 8th Ave., NY, NY 10018.



SUCCESSFUL FOLK DANCE WEEK IN GERMANY

by Erich Fritz

Would you believe that we had a "Rocky Mountain Dance Week" in Germany this year? The main difference from the LSF dance week was, as I see it, that we danced on a small island -- not high in the mountains. But I must confess, the Baden-Wurttemberg Dance Association adapted many ideas of the Lloyd Shaw Foundation to host an American Folk Dance Week from May 22-28, 1983. For our calls we used the American language, of course, as do most square dance clubs in Germany.

Don Armstrong was our "guest star" from the States. He prompted contras, cued rounds, called squares and taught some international folk dances as well. Even you folks who are used to Don's gentle and effective way of teaching can hardly imagine what he did for contra dancing here in Germany. Very few square dancers had ever danced contras before; now they are contra (and Don Armstrong) fans.

Many participants were square dance beginners who I led through allemande lefts, lady chains and square thrus. Gerhard Kamm, another German square dance caller, called for the advanced dancers, starting at the "48 Basics" level and adding new movements like cloverleaf, turn thru and more.

In a second hall the kids played games and had fun doing children dances. Their favorite dance became "Texas Freeze," a shooting and lassoing dance which I learned from Gean Dentino two years ago. They loved "Cotton-eyed Joe," too, and had no problems with an easy traditional square.

In the afternoon and evening sessions some dance leaders among the participants took over the microphone. For example, a couple from Sweden taught the hambo and other dances from their home country.

We had quite an international group on Reichenau Island. Among the 85 dancers there was one couple from the US. Others came from Sweden, Norway, France, Switzerland and Ireland.

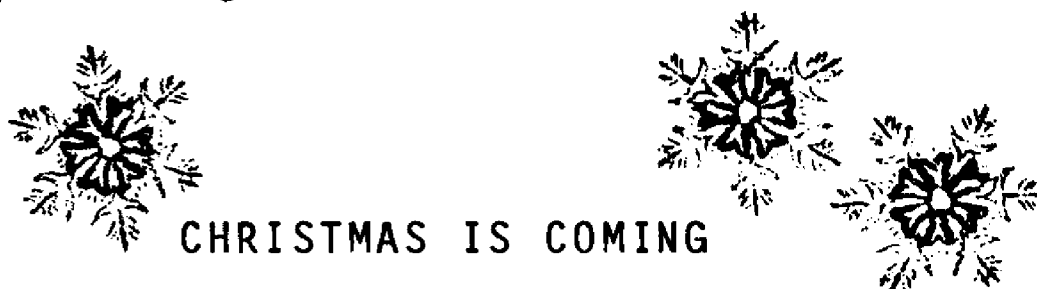
On Wednesday afternoon and evening no official dancing was scheduled. People took the opportunity for a boat tour on Lake Constance, hiking or sightseeing the beautiful old towns of Konstanz and Meersburg or the blooming flower island Mainau.

Believe me, dancers and teachers had lots of fun with modern and traditional squares, contras, mixers, rounds, line dances, kolos, hambo and ballroom dancing at the camp. As the dance-week was a first-time experiment for our association we discussed with the participants what they liked and what could be improved. We were happy to hear them wishing "Do it again next year!"

We will -- that's why our second American

Folk Dance Week with Don Armstrong will take place from June 10-16, 1984, on Reichenau Island again. We are looking forward to seeing some of you there. If you need specific information please contact me: Erich Fritz, Aspacher Str. 60, D-7150 Backnang, West Germany.

Happy dancing in the meanwhile!



Choose an original. Lloyd Shaw Foundation belt buckles and brooches are individually hand-crafted representations of our logo. Each is cast by the lost wax technique, the buckles into solid silicon bronze, the brooches into pewter. These will make elegant gifts for your dancing friends.

The buckles are approximately 2½" by 3½" and will fit belts 1 ¾" or narrower. The brooches measure 2" by 1".

All purchases include a contribution to the LSF treasury for the support of our many activities. Prices include postage and handling.

Brooches	\$11.00
Buckles	\$12.50

To order, send a check payable to the Lloyd Shaw Foundation to
Linda Bradford
1795 Quail Street
Lakewood, Colorado 80215

PRACTICAL, FASHIONABLE, & TOASTY WARM!!!

Add to your square dance wardrobe with this **picture perfect sweater**. For the times when you need something extra on those cool nights or in a chilly dance hall. Allows for more **freedom of movement** than a capelet or shawl.

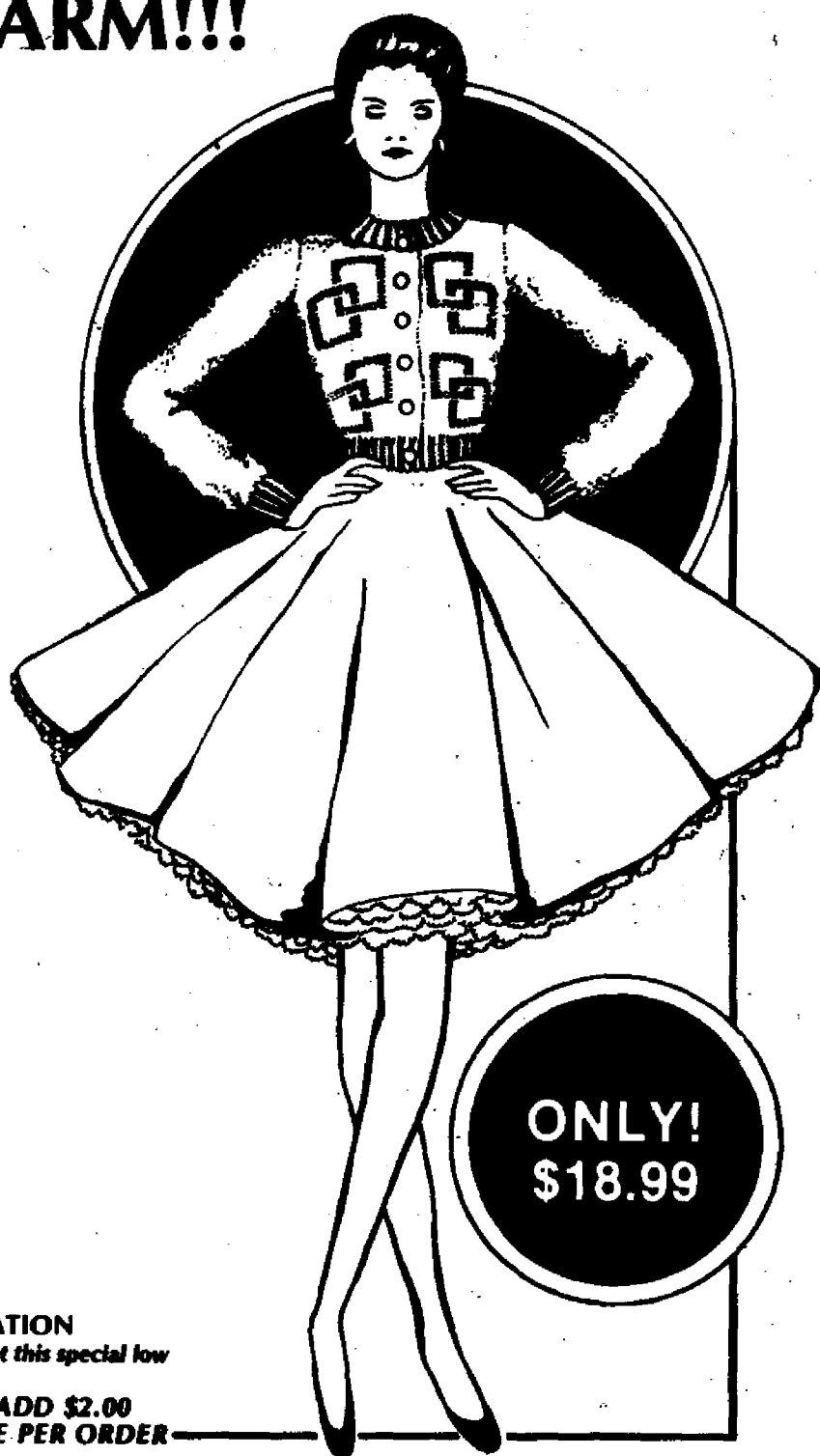
Sweater has a **rounded neck, long sleeves**, and a **waist that won't interfere** with skirts and petticoats. The **inter-locking square design** on the front identifies you as a dancer.

100% Acrylic. **Machine washable**. **LIMITED SUPPLY! White Only**. Sizes: Small (6-8), Med. (10-12), Large (14-16), and X-Large (18-20).

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ADD \$2.00 FOR POSTAGE PER ORDER



Allow 3 to 4 weeks for delivery!

© Bill & Anne's, Inc. 1983



THE CONTRA CORNER

by Bill Litchman

Some very interesting mail has arrived recently.

Bill Johnston wrote in to say that he agreed with the usefulness of using the alternate duple formation with beginners, although he also mentions something which bears repeating simply to get people thinking. He says "at Nationals, Festivals, etc., we have the same old simple 'glossary' contras over and over again, ad nauseum." He goes on to say that the impression is that there isn't anything more to contra dancing than that type of dance. This misconception could be corrected by callers making the point that there really is more to contra dancing than the "beginner" contras or "square dance" contras used for the introduction of the idea to non-contra dancers.

Roger Whynot wrote to say that he feels that the triple will probably go the way of the dodo and other extinct things unless it is kept alive in academic settings. One of the techniques which might help to keep triples alive, even out of academic settings, is the use of the four couple set for the triple, in which each couple dances the sequence twice through before "slipping" to the foot in time for the next couple to begin. With this formation there is no long wait for activation at the top. With a proper choice of dance, all couples can be entertained with the music and figure while being a part

of the dance. This could be considered a distortion. However Scottish dance utilized this formation and idea, and, after all, Scottish dancing is great fun. We might take something good and expand on it, especially if it helps us rescue good triple dances from extinction.

Here is a contra by Roger Whynot which has a Scottish flavor to it. It isn't a beginners' dance but it is fun to do.

Change at Preston

Music: a 64 count reel (or you might try a hornpipe)

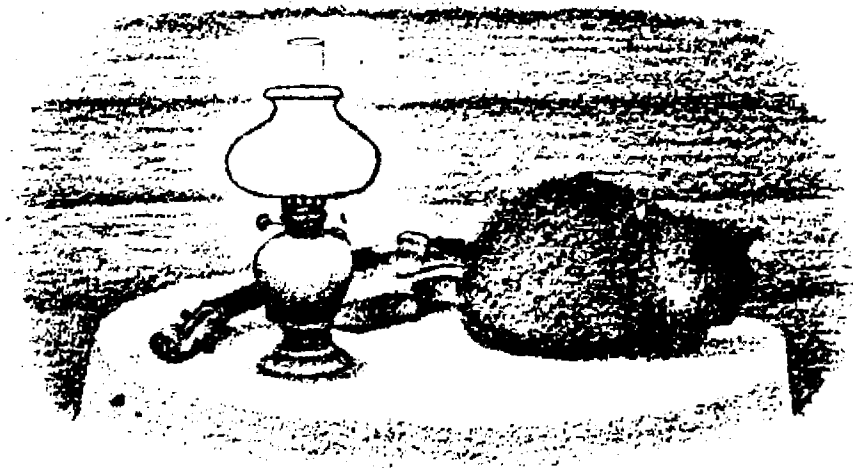
Formation: Duple minor, uncrossed

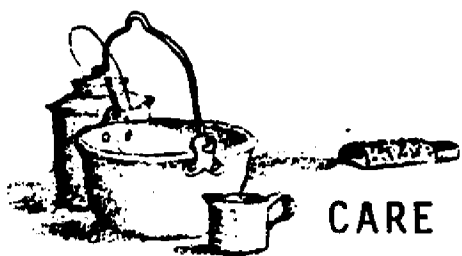
- - - -, Actives half figure of eight below;
- - - -, With your partner do sa do;
- - - -, Others half figure of eight above;
- - - -, With your partner do sa do;
- - - -, Same four circle left halfway;
Circle right halfway with the next; Everybody go
forward and back;
- - - -, - Symmetrical do sa do;
- - - -, - Right and Left through;

During the half figure of eight, the gent should allow his partner to cross through the couple below just ahead of him. Both dancers end across the set from home. After the inactives have completed their half figure of eight, all dancers will be on the "wrong" side. The next part of the dance (both half circles) is the "zinger." The first circling is done with familiar couple. After the four count circle half, all dan-

cers drop hands, and turn to the next couple to circle half with them in four steps. The dead couple at the head will have returned to the proper side of the set, ready to wait one turn for the dance to begin again. All of the other dancers in the set (except, perhaps, a couple at the foot) will have progressed and returned to the "wrong" side. After the right and left through, all dancers will be on the proper side again, ready to begin the sequence.

Roger mentions that this dance was written on a train travelling from Barrow to Manchester, Mass. He was supposed to change at Lancaster, but didn't. Instead, he changed at Preston, which saved him 10 minutes.





CARE TO DANCE?

November 24-27, 1983 - CONTRA HOLIDAY: If you have missed previous notices, and if this issue of the American Dance Circle reaches you in time (with bulk mail, delivery can vary greatly from one postal zone to another), you might still be able to enroll in the EIGHTH ANNUAL DON ARMSTRONG CONTRA DANCE HOLIDAY, scheduled for November 24-27, 1983, at the Yorktowne Hotel, York, Pennsylvania. The staff includes Don and Marie Armstrong, Bill and Janis Johnston, and Herb and Tilda Johnson. This event has had a waiting list for each of the last five years, so if you are interested, you are urged to contact Bill Johnston, Box 523, Skippack, PA 19474, immediately.

December 27, 1983-January 1, 1984 - RALPH PAGE'S YEAR END CAMP: this camp, which is held at Keene State College, Keene, New Hampshire, will feature Ralph Page (contras and lancers), David Vinski (Balkan), Yaakov Eden (Israeli) Connie Taylor (general folk dances), Chip Hendrickson (squares). Write Ada Page, 117 Washington St., Keene, NH 03431.

December 27, 1983-January 1, 1984 - MEXICO INTERNATIONAL FOLKLORE FESTIVAL: located at Oaxtepec Resort (south of Mexico City). Leaders will include Yves and France Moreau (Balkan and French Canadian dances), Alura Flores de Angeles, and Manuel and Odi Gomez (Mexican dances), Ron Houston

(international folk dances). Write Manuel Gomez, 219 Rolling Green, San Antonio, TX 78228.

January 28, 1984 - SUPER SATURDAY: workshop and dance to be held in Masarzyktown, Florida. Staff consists of Don Armstrong, George and Onie Senyk, and Terry Armstrong Graham. There will be workshops in contra, Scottish and Israeli dancing, and the evening dance program will feature contras, squares, and folk dancing. Write Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567

February 3-4, 1984 - WINTER SQUARE JUBILEE: Held at Del Webb Town House, Phoenix, Arizona, this program will emphasize contemporary square dancing, round dancing, and contras. We do not at this time have information on the featured callers for the square and round dancing, but we do know that Don Armstrong will be there to lead the contras. Write Sharon Shafer, 9008 W. Lawrence Lane, Tolleson, AZ 85353.

February 11, 1984 - SECOND ANNUAL ALBUQUERQUE LLOYD SHAW BENEFIT: at press time the plans were just in the beginning stages, but it is definite that there will be an afternoon workshop (1-5 p.m.) followed by an evening dance (7-10 p.m.). Leadership will be provided by Don Armstrong, Ken Kernan, Bill Litchman, and Rudi Ulibarri. All profits will go to benefit the Lloyd Shaw Foundation. For further information, write Bill Litchman, 1620 Los Alamos, S.W., Albuquerque, N.M. 87104, or call him at 505/247-3921 or leave a message at 505/831-0487.

June 10-16, 1984 - AMERICAN FOLK DANCE WEEK: American square dancing, called in English,

along with contra dancing (led by Don Armstrong) will be featured at the second American Folk Dance Week which will take place in a beautiful family inn on Reichenau Island in Lake Constance. Write Erich Fritz, Aspacher Str. 60, D-7150 Backnang, WEST GERMANY. [For a report on the first American Folk Dance Week, see article on pages 23-25 in this issue.]

July 2-8, 1984 - LLOYD SHAW FOUNDATION'S ROCKY MOUNTAIN DANCE ROUNDUP: For information and a registration form for this camp, please see pages 10-11 in this issue.





THANKS-GIVING

As the time approaches when there is a chill in the air, the TV screen is largely occupied by football on the weekends, and the turkeys are getting nervous, it is customary to recount the many things for which we should be grateful. To that long list, which should be familiar to citizens of this great country, we can add Square Dancing with some pride and say "THANKS" for the fun and friendship it brings.

We give THANKS that we live in a free country where we can dance in churches, schools, granges, halls of every description, without "Big Brother" monitoring or controlling how we come and go. THANKS for an activity in which people from all walks of life, every religion, creed, and race can participate for the sheer fun of it without worrying about the status of other members in the square, beyond whether they can do a Square Thru and Left Allemande. THANKS for a form of recreation where one can have a full evening of wholesome fun and exercise, and often refreshments, for the price of a movie or less. THANKS for all the wonderful dancers who give so freely of their time and energy to make clubs run, organize festivals, help new dancers, and a thousand other things. THANKS for all the callers who work to polish their skills to provide fun dancing and give of their time and talent in places as diversified as large festivals and small nursing homes. The list could go on and on, and some facet of the wonderful world of square dancing still would be

missed. Clearly, we have much for which to be thankful.

GIVING is a part of the square dance tradition -- dancers and callers giving of their time and talents in classes, clubs, shopping malls, retired persons' homes, any place there is a need. In no other activity is there such a warm and caring response as there is when square dance friends need help or the community calls. From blood for the blood banks to sympathy cards for stricken square dance friends -- square dance people are givers -- and that is another thing for which we can be thankful.

CALLERLAB, THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS, joins the rest of the square dance world in giving thanks for the many blessings which flow from living in this great country and being a part of the square dance world. Best wishes for a peaceful and satisfying holiday.

[Editors' note: This article was sent to us by the CALLERLAB Board of Governors.]



Singing is speech made musical, while dancing is the body made poetic.

--Ernest Bacon



LETTER TO THE EDITORS

Dear Editors:

Enid Cocke said, in her last "Letter from the President," that many people question her about how she thinks Pappy Shaw would feel about the modern square dance picture today. As one of those who danced with him in the old Cheyenne Mountain days, I think he would not be happy with the direction it is going.

In one of his lectures he warned us, "America is a competitive country; don't get competitive with something that is dear to your heart." Regimental drills are replacing the flow and grace of the square dance we once knew. Levels have been established and you must know "x" number of basics before you are allowed to dance with most clubs. This situation saddens me.

I had the unique privilege in my 35 years of calling to have the same hall, with three to four dances a week. These were "open" dances, with no club officers, constitution or committees. Pappy said the 11th commandment was "Thou shalt not committee!"

Another one of the Shawisms I recall is "The beauty of the western dance lies in its flexibility, its freedom, and its liberty." Today's callers are too often locked into the demands of clubs and committees, and they are sacrificing their freedom and the liberty of the dance.

So more power to the Shaw Foundation and the Rocky Mountain Dance Roundup. In your work

there is hope for the future of America's
official folk dance.

Sincerely,
W. Dale Wagner



RESEARCHER SEARCHING

Wanted: information leading to the whereabouts of old-tyme Western square dance callers noted for their expertise in "fillers." Midwest college teacher desires to write down as many "fillers" as you can remember for possible publication. Will be in West winter of 1984 for interviews. Write or call Carole Howard, Physical Education Dept., Rose Bldg., Central Michigan University, Mt. Pleasant, Michigan 48859 (or) 4282 Stevenson Lake Rd., Lake, Michigan 48632. Tel. (517) 588-4825.

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Send to: The American Dance Circle
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Golden, Colorado 80401





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