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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**



A Quarterly Publication
of the Lloyd Shaw Foundation

VOLUME 5, NUMBER 1
FEBRUARY 1984



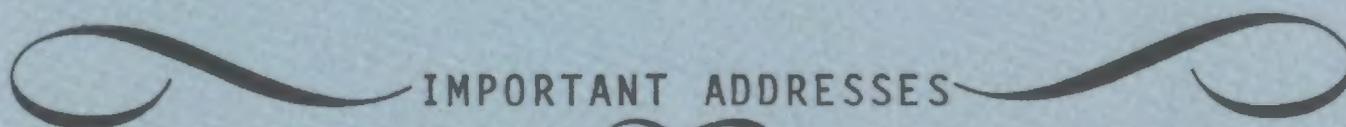


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February 1984

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LETTER FROM THE PRESIDENT
February, 1984

As we get involved in our various projects, it is wise to step back for a moment to see how we are promoting the stated goals of the Foundation "to recall, restore, and teach" our American folk dance. We are dedicated to continuing the work of Lloyd Shaw, which means picking up where he and his wife Dorothy left off, rather than reproducing their accomplishments. During the 30's and 40's they took their exhibition team of high school dancers across the country, re-awakening many Americans to the beauty and joy of their dance heritage. Lloyd Shaw then began his summer classes where he taught and inspired many of the dance leaders who are still guiding the movement today. To provide music, especially round dance music, to the many little dance groups across the country who had no musicians, he began a small recordings company with the help of Fred Bergin, a fine musician and dear friend. After Lloyd Shaw's death and the establishment of the Foundation, Dorothy Shaw continued to supervise the recordings and oversaw the beginning of our university workshops and the development of our curriculum kits.

How do we and our activities fit into this tradition today? For one thing we are continuing to provide the resources that people need to be successful dance leaders. We

have continued to upgrade the curriculum kits, the special education kit being the most recently revised, and we will soon have another book of Ralph Page's New England dances to share with the dance community. Our sales division for distributing these materials has smoothly changed hands this fall. George and Onie Senyk are finishing up some of their accounts, and Libba Grey and her son Jimmy are now processing all orders. We are happy to say that Libba has been busy, for an ad place this fall in the major physical education journal has brought in over 75 inquiries.

We feel ourselves most closely allied with the adult recreational dance community, but in "restoring and teaching" our folk dances we have seen the greatest need in the schools. We want young people to come out of the schools knowing about their dance heritage and eager to continue their dance experience with a recreational group.

A look at our latest record releases shows that we are both "recalling" the old and promoting the new when both meet our criteria of being smooth, enjoyable, and interesting to dance. Glen Nickerson's Mandolin Contra is an adaptation of Jerry Helt's popular Banjo Contra, while Whisper Ring is a smooth circular contra choreographed by Don Armstrong to Ed Gilmore's classic music. The Duke of Kent's Waltz is a lovely find from the late 18th century, brought to us by our researcher par excellence at the Library of Congress, Mae Fraley. And the delicious-to-dance Windmill Quadrille is a figure we got from Ralph Page, with the elegant music being provided by Tanz Records of Germany.

I would say that our recent activities are firmly in the tradition established for us by Lloyd and Dorothy Shaw. We are finding old treasures and restoring them to the dancing public at the same time that we promote the best of the new choreography that comes our way.

I would like to send you and yours the heartfelt good wishes of all of us at the Foundation for happy dancing in 1984.

Enid Cocke



LLOYD SHAW FOUNDATION MEMBERSHIP REPORT

by Glen Nickerson
LSF Membership Chairman



It is gratifying to report that membership in the Lloyd Shaw Foundation is increasing at a steady and rapid rate. From 1981 to 1982 our membership showed a 34 1/2% increase, growing from 237 to 319. In the past year we have had a gain of another 72 members, bringing us to a total of 391. Clearly the word is spreading that the Foundation is an organization that merits support.

With continued growth, the Foundation's ability to work towards its stated goal is greatly enhanced. Our enlarging base of support has allowed the Foundation to commit itself to important projects such as the acquisition of a computer for the Archives Division, the publication of a new book of dances by Ralph Page, and the preparation of a completely revised special education kit.

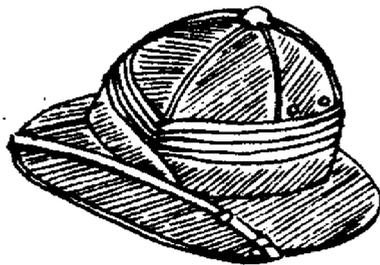
We invite your help in seeing that the membership rolls continue to grow. If you are not now a member, you are encouraged to use the membership application form in this issue and become one of our regular supporters. You will then receive all four issues of the ADC (rather than only the February one that goes out to our general mailing list) and you will receive advance notice of our workshops and dance camps. You will also have the satisfaction of knowing you are contributing to the good work of pre-

serving and promoting our American dance heritage.

If you are already a member, we ask your help in recruiting new members. There is no approach so persuasive as a satisfied member's "spreading the word" to other people. If each year each of our present members convinces just one more person to join the Foundation, we would quickly be on our way to a truly broad-based membership. Wear your Lloyd Shaw Foundation badge or dangle with pride, and help advertise the Foundation. Convince your friends and acquaintances that they, too, should join. Feel free to make copies of the application blank that appears in this issue and distribute them to your friends.

We also ask your help in keeping membership losses to a minimum. In this regard, if you know why any former members have dropped out, or if you have any suggestions for improvements in the way the Foundation operates, we would like to hear from you.

We are striving to promote good communications and rapport between members and between the Foundation and facets of the dance activity. We want to serve our members and achieve our goals in the best possible ways.

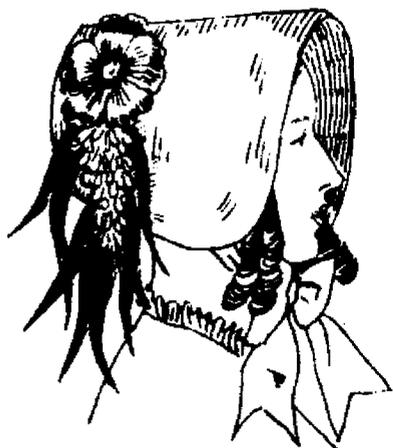


HOW TO DETERMINE YOUR CURRENT STATUS WITH THE LLOYD SHAW FOUNDATION

To determine how you are presently listed in our records, check your mailing label on the back of this issue of the ADC. If there is no number in the upper right-hand corner of the label, you are simply included on our general mailing list, and, according to our records, are not and never have been a member. (The number in the upper left-hand corner tells us approximately when your name was added to our general mailing list.)

If there is a number in the upper right-hand corner, and if that number is 84 or higher, you are listed as a current member in good standing. A number of 83 or lower indicates that you were once a member but have not renewed your membership for 1984.

If you are not presently a member in good standing, we encourage you to use the membership form in this issue and thereby insure yourself a place in this vital organization. If you believe there is some error in our records concerning your current status, please write to Glen Nickerson, LSF Membership Chairman, 606 Woodland Way, Kent, WA 98031.



IMPORTANT INFORMATION ABOUT OUR MAILING LIST

Our mailing costs continue to rise. Several hundred names get added to our mailing list each year and we understand that there is to be yet another increase in postal rates sometime in 1984. A few years ago we were able to delete from our mailing list quite a few names which had been there for several years. We believe that soon we should delete additional "old" names.

You will notice that there is a four digit number in the upper left hand corner of the mailing label on your copy of this magazine. It shows the computer the approximate date your name came into the file. If there is a two digit number at the right end of that line it indicates that you are or have been a member of the Lloyd Shaw Foundation. If the four digit number is smaller than 2540 your name has been in our file for over three years. If you have never been a member during that period we feel that we should remove your name from the list. HOWEVER, should you wish to continue to receive our general mailings plus the February issue of the American Dance Circle, please notify the following person who will see that your request is granted.

Glen Nickerson,
Membership Chairman
Lloyd Shaw Foundation
606 Woodland Way
Kent, Washington 98031



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.

_____ Yes, I am contributing \$100 or more and am interested in receiving a complimentary copy of the deluxe edition of Lloyd Shaw's The Round Dance Book. [Please see p. 34 of this issue for details on this offer.]

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

ORDER FORM FOR MEMBERSHIP MATERIALS

Please send to

name _____

address _____

_____ zip _____

the following membership materials:

____ Lloyd Shaw Foundation badges (\$4.00 each)

____ Lloyd Shaw Foundation badges with attached name bars (\$5.00 each) imprinted with the following names:

____ Lloyd Shaw Foundation dangles (@ \$1.00)

____ Lloyd Shaw Foundation membership list in alphabetical order. (@ \$2.00)*

____ Lloyd Shaw Foundation membership list arranged by zip codes. (@ \$2.00)*

____ both versions of the Lloyd Shaw Foundation membership lists (\$3.50 a set)*

*Please note that the LSF membership lists are for members' personal use only; no commercial use of them is permitted.

Send your order and your check (payable to the Lloyd Shaw Foundation) for these materials to Glen Nickerson, LSF Membership Chairman, 606 Woodland Way, Kent, WA 98031.



BADGES, DANGLES, BROOCHES AND BUCKLES

You can wear the Lloyd Shaw Foundation logo (the same one which appears on the front of this magazine) in a variety of handsome forms.

Attractive Lloyd Shaw Foundation badges, with our logo of a circle of dancers and the words "Lloyd Shaw Foundation" engraved in blue and green on a white oval ($2\frac{1}{2}$ " x $1\frac{1}{2}$ "), may be ordered with or without an attached name bar. Small dangles, with the same logo and words engraved in blue on a white oval ($1\frac{1}{4}$ " x $\frac{3}{4}$ "), also are available. Each dangle comes with a metal ring that will allow you easily to attach the dangle to a badge, a necklace chain, or other piece of jewelry.

To place your order for badges and dangles, please use the order form on p. 10 of this issue.

You can also show your love of dance by wearing a LSF brooch or buckle. These elegant pieces of jewelry are hand-cast by the lost-wax technique. The brooches are made of pewter and measure approximately 2" x 1". The buckles, individually numbered, are cast in solid silicon bronze and measure approximately $2\frac{1}{2}$ " x $3\frac{1}{2}$ " and will fit belts $1\frac{3}{4}$ " or narrower. Each buckle costs \$12.50, and each brooch, \$11.00 (prices include postage and handling). To order buckles or brooches, send your request and a check (payable to the Lloyd Shaw Foundation) to Linda Bradford, 5421 Easley Rd., Golden, CO 80403.

LET'S CALL A STOP
TO STOP/START DANCING

by Art Shepherd



I am becoming more and more concerned regarding "the flow" of our modern choreography, as it seems that dancers are accepting that Stop/Start dancing is the normal way to tie basics together. In my opinion it is not.

Whenever I dance or see Stop/Start dancing I think to myself that the caller is either calling at a level beyond his/her ability or is calling at a level beyond the general ability of the dancers.

There is nothing so boring and tiring as Stop/Start dancing. It reveals the timing weakness of the caller, and, in most cases, indicates that the caller-choreography is unsure of what basic can logically follow the previous call.

With Start/Stop dancing, the dancers get tired out much sooner, because during the stops they want to continue to dance but do not know what direction to go. The flow ceases and the body jigs back and forth using up energy. The break in momentum thus tires both body and brain.

I've noticed this Stop/Start dancing mainly at levels higher than Plus, yet I see it creeping in even at Mainstream, and I am concerned lest the dancers think it is normal. It is not. Even at the learner level flow is very important: the two greatest enemies of the learner dancer are the

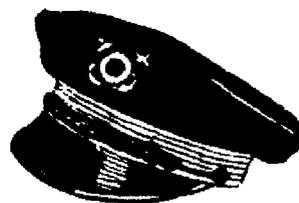
callers who slow down the tempo and those who Start/Stop call.

Back in the days when I received my "training," it was with real pride that we attempted to dance the dancer on the beat, in time, and at the normal speed of 128-132 beats per minute, and we aimed to keep all dancers moving ALL THE TIME. Today it seems "anything goes," ... and as a result FLOW goes out the window. Speed is not flow. Flow comes only from the smoothness of the choreography.

Please, let us keep the dance in the dance! To do this we need music we can hear -- all over the hall -- and choreography that is correctly timed. When the two elements, music and choreography, are tied together we have the basics for a good flow. Work on it. Your dancers will appreciate it.

[This is a slightly edited version of a column Art Shepherd, of Christchurch, New Zealand, wrote recently for his dance group's publication "Cathedral Chimes." We thank Art for his permission to reprint it here.]





KENTUCKY SUMMER DANCE SCHOOL COMBINES DANCING AND CAMARADERIE

by Don Coffey

People from two dozen states flocked this past June to the Second Annual Kentucky Summer Dance School in Midway, Kentucky. In fact, the "outlanders" (who included a whole platoon of Michiganders) outnumbered resident Kentuckians!

With an underlying theme emphasizing Kentucky traditions, the week-long event presented a wide variety of music, dance, and leadership courses. The "evolution" of folk dances flowed through classes in English and Scottish dancing, contras, Appalachian big and running sets, and squares of many sorts. In addition there were clogging sessions and Morris dances, plus Don Armstrong's "potpourri" ("Let me do anything I want," he said; and the dancers loved everything he did!)

On the musical side, the week's highlight was undoubtedly the Come-One-Come-All Great Kentucky Summer Dance Orchestra which would have done Spike Jones proud. For the more seriously inclined there were workshops in shape note singing, how to play in a dance band (participants learned by doing it), olde ballads and rounds, "singing-games-you-can-teach," old-time fiddling, and lap dulcimer playing.

Don Armstrong teamed up with John Ramsay (director of the Berea Country Dancers) to present an excellent course in calling and community dance leadership. John Forbes led

the course in folk dance history, and our other John -- John Harrod (descended from Kentucky's pioneer Big Jim Harrod) -- did the folklife and tales, plus a lot of fiddling.

Each day's classes were capped by the evening dance parties, and we also had fabulous entertainment -- all homegrown by the folks attending and by those on the staff.

All ages were well represented, and we were particularly pleased to have a good number of families in our midst. There were classes for kids; a nursery and day care for the little'uns; and, during the evening dances, bonafide babysitting. And, giving us well-roundedness at the other end of the age spectrum, an Elderhostel group joined in for many of our sessions.

Most of all, the week was marked by camaraderie. Old and new friendships were enhanced by the sharing of a week's rich experiences of dancing and music. There was much laughter (with a liars' contest, a broom dance, and such, how could we help but laugh?), and a generous sprinkling of spontaneous events, such as a mummers' play that materialized one night on the patio, and impromptu dancing "on the green" at midnight. These things and many more made the 1983 KSDA session memorable for all of us.

For the "Third Annual Kentucky Summer Dance School," which will take place May 27 through June 2, 1984, we plan to continue all these offerings, while adding sessions in international dance, rapper sword, a "summer mummer," and woodcarving, along with

instrumental workshops in hammered dulcimer, guitar, banjo, recorder, and dance piano.

Applications are now being accepted on a first-come-first-served basis. Anyone wishing to apply for or desiring further information about the 1984 session is invited to contact the director, T. Auxier, 1445B Louisville Rd., Frankfort, Ky 40601 (502-223-1709), or Don Coffey, Route 1, Box 419, Lawrenceburg, KY 40342 (502-839-6220).



MEMBERSHIP LISTS

You find yourself traveling far from home when you are struck with a great yearning for a night of good dancing. We have just what you need!

To help our members find each other, the Foundation is now offering (to our members only) two different versions of our membership list. One lists all current members in alphabetical order, and the other lists the members according to zip codes. With the agreement that you will use these lists only for your personal information and will not allow them to be used for any commercial purposes, you may obtain them (at \$2.00 each or at \$3.50 for the pair). To place your order, use the order blank on p. 10 of this issue.

JUST OFF THE PRESS!
NEW GAME BOOK



SCRUB

This game is played on every field in America
played with three batters, and everyone
The regular rules of baseball apply. "
one position nearer the batter. "
mediately and the retired batter
there is none at bat, the
thrown there; otherwise
possible. In some cases
instead of a soft

Carole Howard's

FROGGIN' AROUND

with 65 fun games

"...a collection of games used by teachers and children for years. The game concept: chase, capture, tag, destroy, make-believe, dare, etc., hasn't changed much since tiny cave children chased other tiny cave children.....Most of the games involve physical activity, minimum equipment, few rules, and the best thing of all.. maximum fun!"

Delightfully illustrated by Carole's sister,
Gail L. Chapman.

\$10.00 postpaid

Order from: Lloyd Shaw Foundation
Sales Division
12225 Saddlestrap Row
Hudson, FL 33567



CONTRA CORNER

by Bill Litchman

Here is a contra which can be used as a change of pace for a group of experienced contra dancers. It was written by Kristin Litchman, and it was well received at the 1983 Granby Dance Week.

Quilter's Jig

Music: Any good 64 count jig.

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

- - - -, - - Balance forward and back;
- - Move forward four steps, balance - go back and forward;
- - Move back four steps, active gent lead your lady;
- - - -, - - - -;
- - - -, Into the center make a ring and balance;
- - Duck under the arch, circle four once around;
- - - -, Pull them through and swing your corner;
- - - -, - - - -;

Almost every dance should tell a bit of a story as it is danced. This one is about the building of a quilt. The balancing of the lines represents the making of the cloth when the weaver tightens the threads he has just woven before passing the shuttle through again. To do this correctly, the dancers must back up right away without

balancing during the second phrase of this dance.

The next figure involves the active man leading his lady by the hand down the center, around the inactive lady (his corner), up the outside back to place, down the center again, and then out and around the inactive man to end in the center facing down the set with his partner on his right. The inactives must move around to help these dancers get across and back in time. This movement represents the thread going in and out as each part of the quilt is added and made a part of the whole.

The ring mentioned in the next line of the call is made up of the four dancers of the duple minor subset. A simple balance toward the center and away from the small ring is enough at this point. This balance indicates the pulling of the thread in tying the squares of the quilt together.

Then, as in "dive for the oyster," the actives duck through the arch formed by the inactives without dropping hands (a dishrag turn might be necessary) to make a second ring with arms crossed, all dancers facing the center. This represents the quilting square. This ring circles once before the actives arch to pull the inactives through, and then swing with the original corner. The thread is pulled through and a knot is tied as the dancers swing together.

Let me take this opportunity to remind you how much I appreciate the letters and

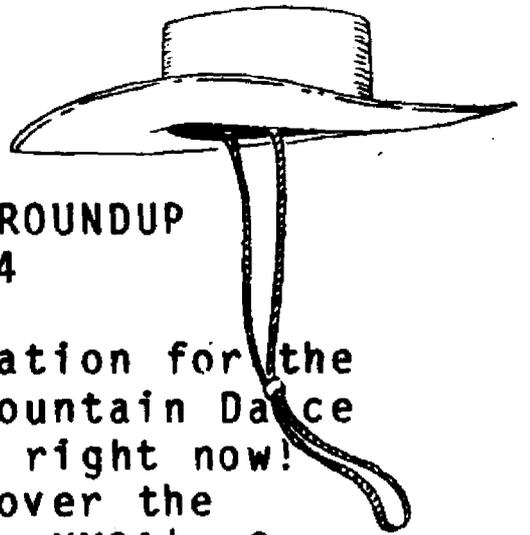
materials you send me about or for this column. Your comments and your dance submissions are greatly valued.

When I receive a letter containing something which might be of interest to others, I can then -- after first obtaining the writer's permission -- share that material in this column.

Unfortunately, we cannot publish all dances that readers send. Sometimes those dances have been published elsewhere, sometimes they infringe on a known dance, and sometimes we simply do not have room. (However, I don't mean to imply that a dance that is well-known can't be republished, as a way to refresh our memories about it. If you send in a dance that has previously been published, it will help if you include any information you have about its author, and any interesting facts about the dance or the writer.)

Also, if you have any anecdotes about contra dances, contra dancers, and your contra dance experiences, I would be delighted to hear from you. Just write to me at 1620 Los Alamos S.W., Albuquerque, NM 87104.





ROCKY MOUNTAIN DANCE ROUNDUP
July 2 - 8, 1984

Have YOU sent in your registration for the Lloyd Shaw Foundation Rocky Mountain Dance Roundup? Why don't you do it right now! Join the fine folks from all over the country who will gather at the YMCA's Snow Mountain Ranch in the Colorado Rockies for a week of dancing "nine feet tall." A spacious, superb hardwood floor invites you to spread out with a smooth flowing waltz and yet keeps you comfortably anchored in a square or contra. The acoustics are so fine that you will effortlessly enjoy the music and voice.

This year we will have a very special program that will include sessions on each of Dr. Lloyd Shaw's books -- Cowboy Dances and The Round Dance Book. If you are a long-time Shaw admirer, you will enjoy the nostalgic review, and if you never knew Dr. Shaw or his pioneering in the American dance, you have a real treat in store.

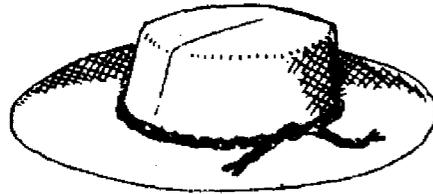
There is no other camp in the country that can give you this experience in addition to our usual program of the best in contras, tradition and contemporary squares, quadrilles, mixers, rounds both traditional and modern, folk dances of many nationalities, and ballroom dancing. Our camp is unique and is programmed for those people who want an overall dance experience unequalled in variety, leadership and fellowship.

Comfortable lodge rooms with all meals are \$222 per person, double occupancy. Prices

for three to a room are \$210 per person. Children ages 2 to 11, in a room with parents, may be enrolled for \$99 each. Very affordable camping facilities are also available.

To register you need only send a \$30 per person deposit to Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567 (make your check payable to the Lloyd Shaw Foundation). Marie will also be glad to send a brochure to anyone wishing further details.

As this announcement will reach all the hundreds of people on our general mailing list, we urge you to act quickly if you wish to be a part of this very special program.



PLEASE NOTE:
NEW ADDRESS FOR LSF CATALOG ORDERS

All orders for materials from the Lloyd Shaw Foundation catalog should be sent to
LSF Sales Division
c/o Elizabeth H. Grey
12225 Saddlestrap Row
Hudson, FL 33567
(813) 862-1014

FROM THE ARCHIVES

by Bill Litchman



By the time you are reading this, the second annual Lloyd Shaw Benefit Dance will have taken place in Albuquerque, with leadership supplied by Don Armstrong, Ken Kernen, Rudy Ulibarri, and yours truly. The aim with both last year's and this year's event has been to raise money for the Archives and for the Foundation's scholarship fund, all while having a very special evening of dance.

It is through activities like this that the Foundation continues to grow, and we hope many of you are inspired to sponsor similar events. You needn't be a caller; just convince a caller or two that contributing their talents for such an evening would be a good thing to do, for the Foundation, for public-spiritedness, for publicity, or for any other persuasive reason.

Over the past months the Archives has been moving slowly but steadily towards completing the monumental task of cataloging each of the Archives' many items into our Apple III computer. Despite many days of hard work, for a long time it seemed as if this job would never end. But more and more it looks as if, in the near future, our computerized catalog will be ready!

We are also slowly gathering software to help the Foundation in various other ways. We have found an emulation program (called Access III) which will allow our Apple III to act as a terminal for use with other

(larger) computers, such as the IBM 3032 and the DEC VAX systems on the nearby University of New Mexico campus, thus giving us access to the vast storage and computing power of the university system if we should wish to expand our capacity in that way.

We also have a mailing program to back up that which Roger Knox in Ithaca, NY, provides for the Foundation, and we have an interfacing program which allows that mailing list to be coupled with the word processor.

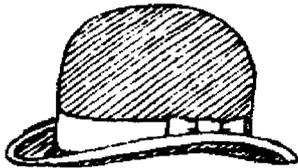
Furthermore, Diane Burton, during a brief December visit to us, wrote a program to keep the inventory for the Foundation's Sales Division in Florida. This program is written in BASIC and can be translated into Pascal for use on the Apple and can be adapted to any other computer as needed.

So, it seems clear that, in addition to its critical function in developing a catalog program for the Archives, our computer is going to provide many other valuable services for the Foundation.

You may be interested to know that the Archives has several duplicate items available for purchase. Included in this category are some slightly damaged, but perfectly readable, copies of Ralph Page's book, Heritage Dances of America. These books are well worth purchasing at the reduced prices asked. In addition, there are several duplicate copies of other dance books and of magazines which we are eager to sell off to earn money and free up space for other Archives uses. If you are interested

in purchasing any of these materials, just write me and I will send you full details.

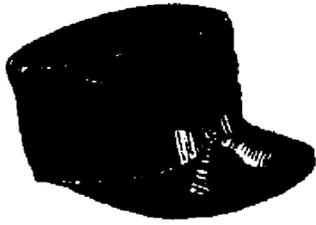
And remember, if you need help with any dance-related research, or if you are interested in locating particular dance-related materials, just write me and I will be glad to do whatever I can to serve you.



NEW LLOYD SHAW FOUNDATION BROCHURES
NOW AVAILABLE

Recently the Foundation has prepared a series of brochures. One ("the general brochure," a copy of which is enclosed with this issue of the ADC) contains an overall description of the Foundation, its goals, its activities, its history, its structure, and its membership. Another ("the dance leadership brochure") describes in detail the workshops and seminars in dance leadership that are offered by the Foundation. A third piece ("the contact sheet") lists the key people within the Foundation and tells how to contact each of them. A fourth pamphlet ("the membership brochure") describes the benefits of membership in the Foundation and includes a membership application.

We would be glad to supply these materials to any member interested in publicizing the Foundation. Send your requests to Linda Plaut, 622 Mt. Evans Road, Golden, CO 80401.



CARE TO DANCE?

March 11-16, 1984 - TRADITIONAL WEEK: a week of traditional dancing with Jerry Helt and Bob Howell at Copecrest, Dillard, GA. Write Copecrest, P.O. Box 129, Dillard, GA 30537, for further information.

April 28-29, 1984 - PAIRS AND SQUARES REUNION - to be held in Toronto, Canada. Contact Harold Harton, 224 Poyntz Ave., Willowdale, Ontario, Canada for details.

May 18 -20, 1984 - NORTH CAROLINA CONTRA DANCE WEEKEND: for information contact Polly Duval, Box 33, Almond, NC 28702.

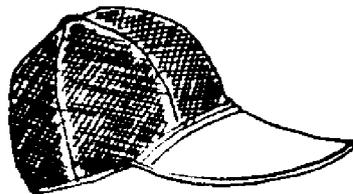
May 25-28, 1984 - OGLEBAY SPRING CAMP at Oglebay Park, Wheeling, West Virginia. Features contras (led by Don Armstrong) and folk dancing. Contact John Ellis, Ogelbay Folk Dance Camp, c/o Steifel Fine Arts Center, 1330 National Road, Wheeling, WVA 26003 for a brochure.

May 27-June 2, 1984 - THIRD ANNUAL KENTUCKY SUMMER DANCE SCHOOL in Midway, KY. For a description of last year's session and information on the 1984 session, please see the article on p. 14 of this issue. To apply, write T. Auxier, 1445 B Louisville Rd., Frankfort, KY 40601.

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 description of the 1983 session of this dance camp, see article on pages 24-26 of the November, 1983, ADC.]

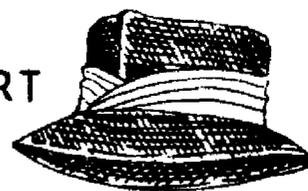
July 2-8, 1984 - LLOYD SHAW FOUNDATION'S ROCKY MOUNTAIN DANCE ROUNDUP, held at the YMCA's Snow Mountain Ranch in the Colorado Rockies. For a fuller description of this exciting camp, please see p. 21 of this issue. To send your deposit (\$30 per person, with checks made payable to the Lloyd Shaw Foundation) or to obtain further information, write Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.



SCHOLARSHIP AID
AVAILABLE FOR LSF PROGRAMS

The Lloyd Shaw Foundation is eager to involve a wide range of dancers in its activities. We are particularly interested in helping promising young people develop dance leadership skills. Those who cannot meet the full costs of a Lloyd Shaw Foundation Workshop, Dance Leadership Seminar, or Dance Week are invited to apply for scholarship aid, by writing to
Enid Cocke, President
Lloyd Shaw Foundation
2219 Cedar Acres Drive
Manhattan, KS 66502

FOR THE YOUNG AT HEART



by Kristin Litchman

The following chanting game was sent in by Mary Elizabeth Hauke of Zephyrhills, Florida, who writes, "All of this nonsense was told me by a first grade girl on the playground. I had a feeling it could be part of something else ... Anyway, the girls really enjoyed it."

CHANT

MOVEMENT

Do the Zoo-Di-0
Do the Zoo-Di-0
Do the Zoo-Di-0

Clasp and cross hands
with a partner; pull
back & forth

All night long

Clap hands

Step back Sally,
Sally, Sally

Step back one step to a
word with exaggerated
knee bends, and wave
hands

All night long

Clap hands

Walking through
the alley,
alley, alley

Go back a step on each
word and snap fingers

I look through
the alley

Shade eyes; look around

And what do I
see?

Pass partner

A big fat man do
the Jum by see

Pick up feet very
carefully

I bet you \$5 I
could kill that
man

Shake finger

Do the front

Jump forward with both
feet

Do the back

Jump back with both feet

Do the South-Side-
Sack

Jump from side to side,
one, two, three

Do the Camel Walk

Move head forward &
back while stepping
forward

We're delighted to have this addition to our collection of children's rhythmic games. If anyone else knows this game, or any variation of it, we'd love to have you share whatever you know about its origins, its history, and the setting in which you learned of it. And we are always eager to have other contributions to our collection. Just write to me, Kris Litchman, 1620 Los Alamos S.W., Albuquerque, NM 87104.





DANCE-A-ROUND

by Herb and Tilda Johnson

Why not cap the evening dance with a relaxing, easy, smooth-flowing two-step? Here is one written by John and Wanda Winter, of Garland Texas. The recorded music is very good. Don't be surprised to hear the dancers singing along as they dance and then still humming the melody as they say their good-byes and leave for home. For a little variety you might omit the reverse box at the end and have the men turn away from their partner (left face) in four steps while the ladies move forward four small steps to get a new partner. If there is no cuer available, just flip the record and dance to the cueing of John Winter.

The Party's Over

Dance by: John & Wanda Winter, 2305 West Way, Garland, Texas 75042

Music: Chaparral #606

Position: Intro. open facing

Footwork: Opposite, directions for men

INTRO

1 - 4 WAIT; WAIT; APT, - PT, -; TOG (OPEN)
-, TCH,-;
1-2 In OP M fcg ptr & wall wait 2
meas;
3-4 Step apt L, pt R twd ptr, -;tog R
to OP fcg LOD, tch L to R -;

PART A

1 - 4 TWO FWD TWO STEPS;; HITCH DBL;;
1-2 In OP fcg LOD, fwd L, cl R, fwd

L,-; fwd R, c1 L, fwd R,-;
 3-4 Fwd L, c1 R, bk L,-; bk R, c1 L,
 fwd R,-;
 5 - 8 SD, CL, CROSS, -; SD, CL, THRU,-;TURN
 TWO STEP; TURN TWO STEP;(SCP)
 5-6 Step fwd L on L, c1 R to L,
 cross thru on R (RLOD) both XIF,-;
 step swd RLOD on R, c1 L to R,
 cross thru on R twd LOD both XIF-;
 7-8 Two R fc turning two-steps LOD,
 end (Scp) fcg LOD;;

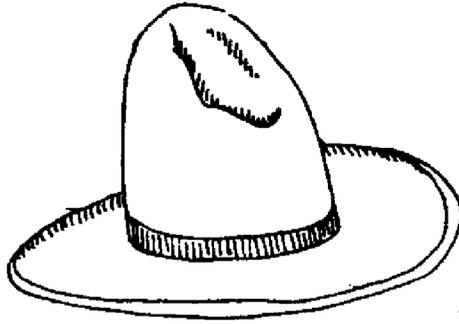
PART B

1 - 4 FWD TWO STEP; FWD TWO STEP; CUT BK
 FOUR; DIP BK REC, -;
 1-2 Scp fcg LOD two fwd two-steps L,R
 L-; R,L,R-;
 3-4 XLIF R, step bk on R, XLIF, step
 bk on R: dip bk on L,- rec on R
 fcg wall, -;
 5 - 8 (BOX) SD, CL, FWD, -; SD, CL, BK, -;
 (REV BOX) SD, CL, BK, -; SD, CL, FWD;
 5-6 Step side on L, c1 R to L, fwd L -;
 side R, c1 L, bk R -;
 7-8 Step sd L, c1 R, bk on L, -; sd
 R, c1 L, fwd R -;
 (Repeat second time to OP)

ENDING

1 - 4 FWD TWO STEP; FWD TWO STEP; SLOW VINE
 FOUR: APT -, PT -;
 1-2 In OP start on M's L and do two
 fwd two steps LOD;
 3-4 Sd L, XRIB, sd L, thru R; Apt-,
 pt-.





STIR THE BUCKET

Sunday afternoon, September 11, 1983, marked the 30th anniversary of the "Timber Toppers" square dance club of Oshkosh, Wisconsin. Over 200 dancers, many of whom were charter members of the club, filled the Eagles Ballroom to dance to various callers of the area, as well as to reminisce. Herb and Tilda Johnson helped to organize the club, and Herb remains the club caller. They dance twice a month throughout the year and also sponsor classes for beginner dancers.

The Edelweiss Folk Dancers of Albuquerque have been busy this last year. They are led by LSF member Rudy Ulibarri, and were recently featured in an article in New Mexico magazine. During the summer they made a tour of Europe and presented Southwestern square and Mexican folk dances. Other LSF members who dance with the group are Michael Cain, John Gossett, Tom and Mary Cathren Barger, and Donna Bauer. They also presented two hours of German and Mexican dances at the New Mexico State Fair.

Our congratulations go to Ruth Ann Knapp, the vice president of the Lloyd Shaw Foundation, for being named by the 76,000 member Michigan Education Association as recipient of the Anne Sullivan Award. This award is designed to honor "an individual who has exhibited a high degree of commitment in his/her professional and personal life to the education and support of the handicapped and to the promotion of their

human and civil rights." One of the many impressive pieces of evidence submitted in support of Ruth Ann's selection for this honor was "Dance for the Exceptional," a remarkably effective manual she and Carole Howard co-authored for the Lloyd Shaw Foundation's new Special Education curriculum kit.

On March 2 "Calico and Boots," a dance group based in Boulder, Colorado, will present a two-hour historical pageant at the Arvada Center for the Performing Arts (located in Denver). This dance group is known for its excellent performances of many of the spectacular square dance figures that Lloyd Shaw designed for his famous Cheyenne Mountain Dancers Exhibition Team. [If you're interested in attending, contact Linda Plaut, 622 Mt. Evans Rd., Golden, CO 80401 (303-526-0342) for further information.]

TWO NEW FEATURES ADDED TO AMERICAN DANCE CIRCLE

This issue of the American Dance Circle marks the appearance of two new dance columns: Dick Pasvolsky's "Lines about Squares" (which will feature information about traditional square dancing) and Herb Johnson's "Dance-A-Round" (which will focus on round dances, circle mixers, and solo/line dances). These two columns, along with that long-time ADC favorite -- Bill Litchman's "Contra Corner -- will each appear in the ADC several times a year, thus offering our readers a great wealth and range of excellent dance materials.



LLOYD SHAW'S THE ROUND DANCE BOOK
OFFERED TO FOUNDATION PATRONS

The Lloyd Shaw Foundation has recently obtained the remaining supply of Lloyd Shaw's The Round Dance Book, published by Caxton Printers.

In addition to a sizeable number of copies the standard edition of this book (described on p. 16 of the new LSF catalog enclosed with this magazine), the Foundation has on hand a limited supply of the deluxe version, a handsome grey fabric edition with gilt lettering and hand-cut pages.

If your 1984 contribution to the Foundation is \$100 or more, you are eligible to receive a complimentary copy of the deluxe edition. If, when you submit your membership application, you indicate you wish a copy of the book, the Membership Chairman will notify the Sales Division to send it directly to you. Otherwise, those contributing \$100 or more will be issued a special certificate redeemable through the Sales Division.

If you have already made a 1984 contribution but wish to take advantage of this special offer, simply send to the Membership Chairman whatever amount is necessary to make your total 1984 contribution \$100, and, if you indicate you wish a copy of the Shaw book, the Membership Chairman will have it sent directly to you. Otherwise, you will be issued a certificate.

This is a one-time, limited offer. No inference is made that this or a similar offer will be made in future years. The

offer is not applicable to prior years' contributions, and is good only as long as the supply of the deluxe editions lasts.

Take advantage of this special opportunity -- get your copy now! Remember also that all contributions to the Lloyd Shaw Foundation are tax-deductible.

LINES ABOUT SQUARES

by Dick Pasvolksy

Tremendous changes have taken place since the wisdom, the philosophy, and the activities of Dr. Lloyd ("Pappy") Shaw inspired the Western or club square dance movement more than forty years ago.

Many of the changes have had a very positive effect on square dancing. New musical sounds, improved recording and calling techniques, and the addition of some very interesting and danceable figures are but a few of the welcomed additions to the square dancing scene in recent years.

Unfortunately, at the same time many aspects of Western square dancing dear to the hearts of those of us who have been dancing since

the early years have almost disappeared or are losing ground as square dancing "progresses" with the times.

For instance, the buzz-step swing is by no means extinct, but the prominence of the walk-around swing (a swing once around, followed by a twirl) among today's dancers threatens to put the old-style swing on the endangered list. Yet there is nothing like the pure pleasure to be had from a nice long tilting buzz-step swing which flows directly and smoothly into the next figure.

Also, good skirt work is now seldom practiced except in a few small sections of the country and in some exhibition dancing. Good timing and dancing to the musical phrase are all too often replaced by clipped timing. Colorful patter that added so much spice to calling in the early years of Western dancing is rarely heard these days.

Even the folksy flavor of the names of the figures we use has been affected by modernization. Wagon wheel, cowboy loop, chase the rabbit, and box the gnat are terms created years ago, while the more recent figures tend to be given names like relay the deucey, lock it, and coordinate.

A few callers still teach the buzz step, use colorful patter, and even give interesting names to new figures. (I especially like "spin the top.") Traditional dance groups also still spotlight the early western club figures in their programs and publications.

My hope is that this column can help keep alive some of the "oldies but goodies" and provide "new" material for callers and other

leaders by describing some of the best of the early figures and routines.

I have selected, very appropriately, as the first to be featured, the wagon wheel whirl as Lloyd Shaw called it in the late 40's in his dance "Cheyenne Mountain Dancers."

All eight balance, all eight swing
Swing your gals around the ring
Allemande left and a right to your girl
Form a wagon wheel and let it whirl
The hub flies out and the rim falls in
It's a right and left and you're going
again
Now a right-hand whirl and another wheel,
The faster you go the better you feel
The gents step out and the ladies sweep in
It's right and left and you're going again
Find your sweetheart, find your maid
There she is boys; promenade.

The routine works like this: After the allemande left, turn partners by the right about three quarters (pigeon wing is best). Gents spin ladies (right face spin), who then hook left hands (or arms) in gents' right elbows as gents form a left-hand star. Turn the star; then gents let go of left hands and back around in a full turn. Ladies hold on to gents' elbows until gents are facing counter-clockwise. They then unhook; ladies face gents, give right hands to partners, left to next, right to next. Then repeat above.

"Cheyenne Mountain Dancers" is written up in its entirety in Honor Your Partner, by Ed Durlacher (Devon-Adair Co., NY, 1949, pages 266-269). Appropriate music and instructions for the entire dance are included.

**JUST
OUT!**

new LLOYD SHAW FOUNDATION *Catalog*

Take a *GOOD LOOK* at the new CATALOG included in this issue of the American Dance Circle. NEW format - alphabetical listings, more descriptive listing by categories, and a table of contents - all designed to make it easier for you to *find* the record you want. *PLUS!* New records and albums never before offered in our catalog - labels such as Worldtone, Tanz, TNT, Festival and many others. If you would like another catalog, or would like to send one to a friend, send name and address to Lloyd Shaw Foundation Sales Division, 12225 Saddle Strap Row, Hudson, FL 33567.

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A PRESENTATION TO RALPH PAGE

The Lloyd Shaw Foundation's new record "Windmill Quadrille," (LS 517/518), is dedicated to Ralph Page of Keene, New Hampshire. In addition to a notation to this effect on the label of the prompted side of the record, the following statement appears in the instruction sheet accompanying each record: "This record is respectfully dedicated to Ralph Page of Keene, New Hampshire, not only because Ralph showed the figure to Don in the first place, but because of Ralph's lifetime love of good dancing and good music, and his strict adherence to traditional values in dance and lifestyle. Thank you, Ralph, for all you have done for American dance."

As a memento, a handsomely framed copy of the record has been presented to Ralph.



LETTER TO THE EDITORS:

We first heard of the Lloyd Shaw Foundation several years ago at a National Square Dance Convention. We were interested enough to ask questions and to go to the library to get Lloyd Shaw's Cowboy Dances.

Each National Square Dance Convention renewed our interest, until finally this year at Louisville we picked up literature and sent in our request for membership and badges. We wear our badges with pride, but we are amazed by the number of dancers -- people who often have been square dancing for twenty or thirty years -- who have never heard of the Lloyd Shaw Foundation. Why?

We enjoy the American Dance Circle so much, and we are happy to support such a unique organization, but why do we have only 391 members? Would we be precocious in suggesting area campaigns? Perhaps a member could be appointed to seek members in his or her area.

If square dancing becomes our permanent Folk Dance of America, this Lloyd Shaw Foundation should become increasingly important, as a source for the history, educational materials, and other supplies that will be needed by schools, etc., throughout the United States -- indeed, throughout the world.

We know that our national dance magazines contain articles quite frequently about the Foundation, but not all dancers subscribe to these magazines, and even those who do frequently do not read them page for page. At least one of these publications holds what

they call "subscription dances" in each area each year, to increase their circulation. Perhaps we could encourage areas to have Lloyd Shaw Foundation Membership Drive Dances. Just thinking and wondering in Ohio.

Charles and Jo Balz
Georgetown, Ohio

[The editors' reply:
We heartily endorse the Balzes' suggestions for spreading the word about the Foundation. Anyone interested in helping to publicize the Foundation and increase our membership in these or other ways is urged to contact Glen Nickerson, the LSF Membership Chairman, 606 Woodland Way, Kent, WA 98031. Please also see Glen's article on membership in this issue of the ADC. Also, remember that there is no need to await an appointment as an area membership-recruiter. All of our readers are invited to promote membership any place, any time!]



ADC REQUESTS HELP
Join the Press Corps

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

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

Send to: The American Dance Circle
c/o Linda Plaut
622 Mount Evans Road
Golden, Colorado 80401

