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**THE  
AMERICAN DANCE  
CIRCLE**



A Quarterly Publication  
of the Lloyd Shaw Foundation



VOLUME 5, NUMBER 2  
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## LETTER FROM THE PRESIDENT

In March my family and I drove out to Colorado for some skiing during our spring break. The holiday began the night of our arrival in the best way possible: with a Lloyd Shaw Foundation benefit dance. Thanks to the efforts of Linda Plaut, we arrived to find that a hall had been rented, notices had been sent out, refreshments had been purchased, and four good friends had been lined up to help with the program.

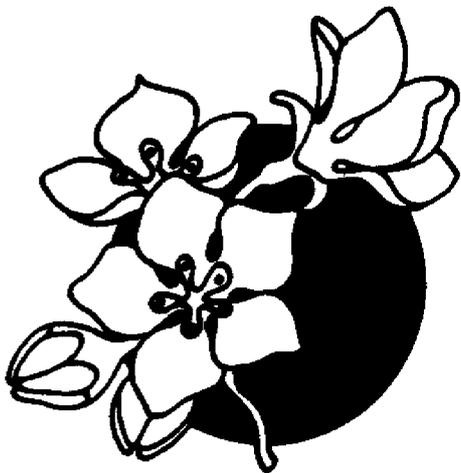
We had a wonderful time! John Bradford, Gib Gilbert, Linda Bradford, Tom Masterson, and I did the teaching and calling. Of course with so many leaders, no one did much work, we all felt like dance participants, and we had a lovely variety of dance material. In fact, if we had done everything that the teachers were prepared to present, we could have danced until the sun came up.

It was a pleasure to meet old friends and new ones. Some of them, like John Bradford and Gib Gilbert, I met ever so long ago when I first came to the Lloyd Shaw Fellowship in Colorado Springs at the age of 15. Others are dancing friends from Boulder, Denver, and Fort Collins, whom I've met more recently. And some, like Linda Plaut's physician, were dancing for the first time in their lives, and they were doing splendidly, buoyed up by a generous corps of experienced dancers. Among the younger dancers were our two daughters, Erica and Meagan, 13 and 11, who also felt like an integral part of the group and danced every dance.

What did we dance? Everything: squares, contras, folk dances, Sicilian circle dances, and dances for threes. So at the same time that we were earning a little money for the Foundation, we were showing people how varied our program is, how enjoyable it is for even the expert dancer, and how accessible it is for even the newcomer. The crowd was able to dance everything from a play party sort of contra called "The Tunnel of Love" that Linda Bradford taught, to the "Alabama Jubilee," which has been Gib's trademark for at least 20 years.

You can put on a benefit dance for the LSF too. Any dance, whether it be contras or country dance or Balkan dances or challenge square dances, can designate its profits to the Foundation. If, at the same time, you want to do some public relations work for the Foundation, offer the variety of dances that is our hallmark. Write to Marie Armstrong for some brochures to publicize our summer dance week at Granby, Colorado, and write Glen Nickerson, our membership chairman, for a list of Foundation members and friends to contact in your area. Above all, have fun, dancing with old friends and making new ones. That is what folk dance is all about.

Enid Cocke.





## HOW DID THAT START?

by Al Scheer

Recently I heard a modern caller call a right and left through; here is how it went: "Head couples a right and left through and turn your girl." Yes, you have heard it hundreds of times, but why "Turn your girl?" A right and left through automatically implies the courtesy turn. I asked the caller why he called a right and left through as he did and he simply said that it was the way he had learned it.

But let us go back to a time when "Turn your girl" was necessary. In the good old days in the West and Southwest, "Right and left through" meant a pass through UNLESS "Turn your girl" was added; then it became a right and left through as we now know it. It was as simple as that, but one had to know the ground rules.

I have a tape made as recently as 1947 when I called "Heads a right and left through, lady go gee, gent go haw, 'round the outside back to maw." My dancers knew exactly what I wanted; they did a pass through, separated and went around the outside back home.

In the East there was no problem; there was a difference between a right and left through and a pass through. As Western dancing made its way into Michigan, we straightened out the two confusing terms long before the

message got to the Southwest.

Herb Greggerson, of El Paso, Texas, was one of my favorite callers. I had attended one of Herb's callers' sessions and thought him to be the last word. I brought Herb into the Detroit area as a guest caller and he did a great job with his witty line of patter and his variety of Southwestern figures.

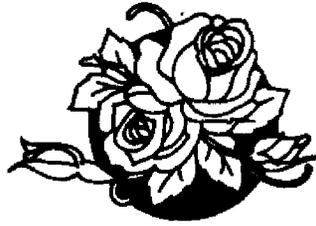
Then out of a clear blue sky Herb called "Head two couples, right and left through, go 'round one." The dancers, to Herb's consternation, did a courtesy turn and there was no way that they could go around one. The floor stopped; Herb was undaunted and he tried again, this time really emphasizing "Right and left through." Again he lost the floor.

Finally Herb called out "When I want you to turn your girl, I'll call it." I tried to explain to Herb that what he wanted was a "Pass through," but he cut loose with a salty line of colorful expletives and said "Don't teach ME how to call!" But it finally filtered into his computer that this was a local situation, and he adjusted.

There are still some early 78's by a well known present day caller on which he calls "Head two couples, have a little fun, do a right and left through and around just one, nothing new under the sun, another right and left through and around just one. One more time a right and left through, TURN YOUR GIRL, there's your corner," etc.

So when you hear a modern caller add, "Turn your girl," it is just a vestigial appendage which refuses to disappear.

## LINES ABOUT SQUARES



by Dick Pasvolsky

Thanks to Folkraft Record Company, which has offered to donate some of its old 78 RPM records to the Lloyd Shaw Foundation archives, I have recently spent many nostalgic hours rummaging through shelves and shelves of these old recordings.

Those of you who were square dancing in the late forties and fifties will remember many of the old favorites that were recorded by outstanding callers such as the prolific Fenton "Jonesey" Jones, Joe Lewis, Al Brundage, Ricky Holden, Bruce Johnson, Marvin Shilling, Mike Michele, and Pancho Baird.

When a singing call became popular in those early club dancing years, it usually stayed on the square dance hit parade list for a long time. For instance, "My Little Girl" and then "San Antonio Rose" (with the mountain do-si-do) overshadowed all others for many months during the late forties.

Then came two of the all-time classics: Joe Lewis' "Alabama Jubilee" and Pancho Baird's "Smoke on the Water." Produced by several record companies, "Alabama Jubilee" became one of the most widely used square dance tunes of all time, and the influence of Joe's unique style (especially "allemande") had a lasting impact on many another caller. And "Smoke on the Water" dominated the square dance world as did no other record I can recall from the mid-fifties. The only reason it failed to

achieve the all-time popularity of "Alabama Jubilee" is, I believe, that its choreography was a little too unusual for sustained use in clubs and a little too difficult for one-night stands.

Some of the other favorites of the early fifties were "Hurry Hurry Hurry," "Oh Johnny," "Jessie Polka Square," "Just Because," "Crawdada Song," and "Till the End of the World."

I plan to feature some of these "oldies but goodies" in this column. For this issue I have selected "My Little Girl" (or, as it was also known, "My Pretty Girl"). The pattern I describe is taken from the Folkraft instruction sheet, and the filler is the one some of us used with the Imperial recording. Many other companies recorded this dance, but the figures and fillers used by most of them were simply variations of those given here.

#### Pattern:

First couple promenade the outside  
Around the outside of the ring  
Head ladies chain across the center  
And they chain right back again  
Head ladies chain the right hand couple  
And they chain right back again  
Head ladies chain the left hand couple  
And they chain right back again

#### Filler:

Walk all around your left hand lady  
Oh boy, she's some baby  
See saw your pretty little taw  
She's the prettiest girl I ever did saw  
Allemande left on the old left hand

Right to your partner, right and left grand  
Grand right and left around the hall  
Meet your own and do-si-do her  
Promenade your lady home  
Promenade your honey, she's got all the money  
She's the girl that you adore

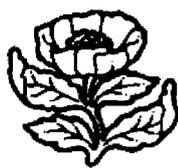
Repeat the pattern, followed by the filler,  
for the second, third, and fourth couples.  
When the second or fourth couple promenades  
to begin the pattern, the side ladies chain,  
etc. The action of the pattern is self-  
explanatory.

"All around your left hand lady, see saw your  
taw" was done as a sixteen-count figure (as  
it is described in Bill Burlison's Square  
Dance Encyclopedia). The ladies take three  
steps to the center, curtsy, back up to  
place, and repeat the action while the men  
walk around their corners, passing behind  
them as the ladies go forward, then in front  
of them and back to place as the ladies back  
up. The men then complete a figure eight by  
walking around their partners in the same  
manner.

The exciting chanting style -- patter with a  
trace of the melody -- used by the callers  
on the first twelve measures of the filler  
did much to make this dance a great  
favorite. Another vital factor in its popu-  
larity was the styling used by the dancers.

The styling was as follows: as the active  
couple promenaded, the other couples, in  
turn, wheeled with them to momentarily form a  
line of four. The inactive lady often  
flipped her skirt toward the active couple  
as they went by. On the filler, as the men  
walked around their corners and partners,

they placed their hands on their hips, palms out. As the ladies danced into the center on the filler, they flipped their skirts on the words "baby" and "saw." The caller could always count on help from the dancers shouting out the words, "Oh boy, she's some baby" and "She's the prettiest girl I ever did saw." Edwin Newman might cringe at the willful decimation of the English language, but oh, it was fun, and so typical of square dancing of that era.



#### MISSING YOUR FEBRUARY ISSUE OF THE ADC?

About a half dozen copies of the February 1984 American Dance Circle have boomeranged back to us -- each with its address label missing. It seems that some of the new labels we used did not stick properly.

The February mailing included not only the ADC but also a copy of the new LSF catalog and a copy of our the new LSF brochure. We are eager to have all our members receive these materials.

If you did not receive these materials, just write to Linda Plaut, 622 Mt. Evans Rd., Golden, CO 80401, and she will be glad to send them to you.

Meanwhile, we are switching to a more reliable kind of address label!



## DANCE-A-ROUND

by Herb and Tilda Johnson

Here is a smooth flowing two-step written at the square dancer level. This is another fine round written by Pete and Carol Metzger, and is typical of the many lovely dances published by them. The flip side is so well cued by Pete that most dancers will do this dance without a walk through.

### Buffy

Composers: Pete & Carol Metzger, 201 W.  
Collins, Sp. 134, Orange, CA 92667

Record: TNT 218

Rhythm: Two-step. Starting Pos: CP LOD.

Footwork: Opposite for woman, directions for man except as noted.

#### Introduction

1-4 WAIT; WAIT; APT, POINT; TOG, TCH CP  
LOD;

1-2 Wait 2 meas;; Apart L,-, Point R,-;  
Together R,-, Close L CP LOD,-;

#### Part A

1-4 2 FWD 2 STEPS;; DOUBLE PROG. SCIS TO  
BJO LOD;;

1-2 Fwd L, Close R, Fwd L,-; Fwd R, Close  
L, Fwd R,-;

3-4 Side L, Close R, XLIFR (W XRIBL) to  
scar DIAG LOD & Wall,-; Side R. Close  
L, XRIFL (W XLIBR),-;

5-8 2 FWD LOCKS; WALK, FACE; 2 RIGHT  
TURNS;;

5-6 Fwd L, Lock RIBL, Fwd L, Lock RIBL;  
Walk Fwd L, -, Fwd R turning to face  
ptr & wall,-;

7-8 Side L, Close R, Fwd L turning 1/2 rt

face, -; Side R, Close L, Fwd R  
turning 1/2 rt face, -;

9-16 REPEAT THE ACTION OF MEAS 1 THRU 8 OF  
PART A BLENDING TO SEMI LOD:::~::~;

9-16 Repeat as note above:::~::~;

Part B

1-4 WALK, FACE; SIDE, DRAW, CLOSE; WALK,  
FACE; SIDE, DRAW, CLOSE;

1-2 Fwd LOD L, -, Fwd R turning to face  
ptnr & wall, -; Side L, Draw R to  
L, Close Rt-;

3-4 Repeat meas 1 & 2 of part B::;

5-8 1/2 BOX; SCIS THRU; VINE 8::;

5-6 Side L, Close R, Fwd L,-; Side R,  
Close L, XRIFL (W XLIFR) to semi  
LOD,-;

7-8 Side L, XRIBL, Side L, XRIFL;  
Repeat meas 7;

9-16 REPEAT THE ACTION OF MEAS 1 THRU 8 OF  
PART B TO SEMI LOD ;:::~::~;

9-16 Repeat as noted to semi  
LOD:::~::~;

Interlude

1-4 CIRCLE AWAY 2 STEP; TOG 2 STEP; TWIRL,  
2: WALK, PICKUP CP LOD;

1-2 Circle away 2 step Man to center (W  
to wall) Fwd L, Close R, Fwd L,-;  
Continue to circle together Fwd R,  
Close L, Fwd R to semi , -;

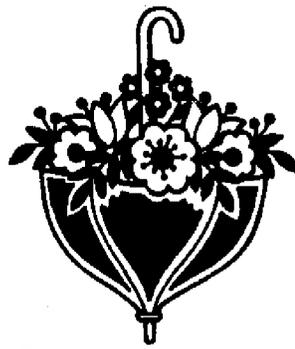
3-4 M walk Fwd L,-, Fwd R as W twirls  
Rf under M's raised L hand,-; Fwd  
L,-, Fwd R picking up CP LOD,-;

Ending

1-5 CIRCLE AWAY 2 STEP; TOG 2 STEP; TWIRL,  
2: SIDE, DRAW, CLOSE; APT, POINT;

1-3 Repeat meas 1 thru 3 of  
interlude::;

4-5 BFLY & WALL Side LOD on L, Draw R  
to L, Close R,-; Step apart L,-,  
Point R,-;



## HOW TO HOLD A LSF BENEFIT DANCE

Have you ever thought of trying to hold a benefit dance? Go ahead! Take the plunge! All that is needed is to arrange for a place to dance which will hold from 4 to 10 (or more) squares of dancers. (Sometimes free places are available or you might get one for \$20-\$40.) Then, arrange for a caller (or better yet, callers) to donate his/her services to the LSF. Arrange for some simple refreshments. A display concerning the Foundation is available, along with membership applications, brochures of dance weeks or seminars, and catalogs. (Write to the Sales Division for these.) You will know the best approach for publicizing the dance in your area. You will be surprised at how easily the evening will go, and what a spirit of camaraderie can be inspired by this type of fund-raiser.

Two benefit dances have been held recently, garnering almost \$350 for the LSF treasury while providing great evenings of dancing in the Denver and Albuquerque areas. At each dance, at least five callers participated. In Albuquerque the callers included Pancho and Marie Baird, Don and Marie Armstrong, Ken and Sharon Kernan, Rudy Ulibarri, and Bill and Kris Litchman. The Denver callers were Enid Cocke, John Bradford, Tom Masterson, Gib Gilbert, and Linda Bradford.

For help in organizing a benefit dance in your community, write to Bill Litchman (1620 Los Alamos, S.W., Albuquerque, NM 87104) or Don Armstrong (7512 Clanton Trail, Hudson, FL 33567).

## from the SALES DESK

. . . just a few words to remind everyone that the Sales Division is very excited about the books that we have on inventory. (Yes, we do sell more than records.)

We continue to have a good supply of Dr. Lloyd Shaw's The Round Dance Book and Cowboy Dances . Both of these are delightful reading, as well as superb resource material.

And recently added to our stock are Carole Howard's zany Froggin' Around and Compleat Guide to Survival Social Dance.

We now have more than a half-a-dozen Manuals for all levels and aspects of Folk Dancing.

And, a personal favorite of the Division, the poetry books of Dorothy Stott Shaw.

Please feel free to write or call

Lloyd Shaw Foundation  
Sales Division  
12225 Saddle Strap Row  
Hudson FL 33567  
(813) 862-1014

for these books, any of our records, catalogs or any assistance that we can give you.

**FROM THE ARCHIVES**

**by Bill Litchman**



**Felicitations! Here is a list of duplicate items in the Archives which are for sale to the public. These would be useful in filling out your collection of dance materials or as a source of patter, singing games, party games, and easy squares and rounds.**

**Books:**

- Garden State Square Dances (LaFarge), 1950, \$10.00.**  
**Folk Dance Memorizer (Leifer), 1951, \$8.00.**  
**Singing Calls for Square Dancing (Jones), 1952, \$5.00.**  
**Square Dancing, Newer and Advanced Dances (Osgood and Hoheisal), 1950, \$5.00.**  
**Square Dance Condiments (Elliott), 1955, \$5.00.**  
**The Diagrammed Guide to Better Square Dancing (Burleson), 1971, \$2.00.**  
**The Windmill System for Patter Calling (Burdick), n.d., \$1.00.**  
**A Collection of Square Dance Breaks and Fillers (Elliott), 1954, \$5.00.**  
**Square Dances for Beginners (Osgood and Hoheisal), 1949, \$5.00.**  
**Twelve Original Round Dances (Meier), 1953, \$5.00.**  
**Square and Round Dance Calls and Explanations (MacGregor), n.d., \$1.00.**  
**S10 Year Book of Square and Round Dancing #2, 1957, \$6.00.**  
**Dance to the Piper (DeMille), 1952, \$3.00.**  
**Square Dances of Today and How to Teach and Call Them (Kraus), 1950, \$10.00.**

The Thinking Body (Todd), 1977, \$3.00.  
Promenade All (Tobitt), 1947, \$1.00.  
American Round Dancing (Hamilton), 1956,  
\$10.00. (\*\*Signed by author\*\*)  
Introduction to American Round Dancing  
(Hamilton), 1953, \$5.00.  
Parties, Musical Mixers and Simple Square  
Dances (Bowers), 1941, \$10.00.

Magazines:

Northern Junket (Page), each issue \$1.00.  
Rosin the Bow (LaFarge), each issue \$4.00.  
Foot 'n' Fiddle (Texas), each issue \$.75.  
Sets In Order (Square Dancing) and American  
Squares (American Squaredance), each issue  
cheap (ask!).

Postage and handling are extra to these prices. Add \$1.00 per book or \$.25 per issue of each magazine.

Projects in dance history abound and the Archives is involved in them, helping others to put the story of the square dance before the public. As usual, time is at a great premium, and sometimes things don't get done as quickly as one might hope. If you have written to the Archives but have not received an answer, please write again and enclose a stamped, self-addressed envelope. This will certainly guarantee you a reply!

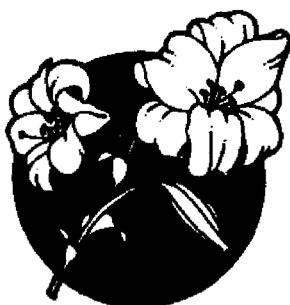
One of the ways to keep from getting a quick answer is to ask too big a question, such as asking for "information on the history of square dancing." There is so much information on this subject, that it is impossible to give you the answer you want in a short letter. Whatever I say will probably omit just what you're looking for! Therefore, please try to be as specific as possible in

asking for just what part of dance history you mean.

The Archives has need of new materials: We have no current callers' notes, and very few current recordings. In addition, we are very short of films on dancing. We have no film of any of the pageants held at National Square Dance Conventions. We could use video tapes of dances (especially if they include information on the name of the caller and where and when the dance occurred). We need all kinds of older dance books, especially those published before 1940. We need ballroom dance materials, folk dance magazines and books, dance for the handicapped, current articles in magazines and newspapers, and new books as they are published. All materials donated to the Archives are tax-deductible and a statement of their value will be sent to you on request.

Thanks are extended to all of you who have actively supported the Archives. There are so many people interested in the heritage of our dance. I am very happy to be a part of this great recreational movement.





## STIR THE BUCKET

A special dance landmark was recently observed at the Senior Center in Longview, Washington. Seven years ago a group of senior citizens persuaded Edna May Liden, a Lloyd Shaw Foundation member and one of those who attended Lloyd Shaw's summer dance classes, to teach them pattern dancing. From a core of just about a dozen people, this group has grown into "The Early American Pattern Dance Club" and now numbers over 180 members. On March 24, 1984, they -- with Edna May and her husband John -- held a celebratory dance to mark their one hundredth pattern dance. These dancers, ages 50 to almost 80, whiled away the evening with such old Lloyd Shaw favorites as the California Schottische, Skater's Waltz, and Glow Worm Gavotte.

Carol Howard, presently on sabbatical from Central Michigan University, is traveling across the country collecting old-time square dance patter. Among the fabled raconteurs of square dance history whom she has interviewed are Denverites Al Scheer and Gib Gilbert. After several more weeks of travel and interviews, she will head off to the Cayman Islands to set all this valuable and colorful folklore down in book form. (Carol's most recent book, Froggin' Around, a collection of children's games, is available through the Lloyd Shaw Foundation Sales Division.)

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ROCKY MOUNTAIN DANCE ROUNDUP  
July 2 - 8, 1984

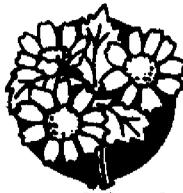
There's still time to register for THE dancing event of the year, but you'd best hurry.

The Lloyd Shaw Foundation Rocky Mountain Dance Roundup offers a program of the best in a great variety of dances: contras, traditional and contemporary squares, quadrilles, mixers, traditional and modern rounds, folk dances of many nationalities, and ballroom dancing. It also offers the best in staffing, as truly superlative dance leaders come to donate their time and talents to this unique camp.

And this year there will be a special addition: the program will include sessions on the dances and teaching methods that Dr. Lloyd Shaw made famous.

All of this will take place July 2-July 8 at the YMCA's Snow Mountain Ranch in the Colorado Rockies. 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.



## CARE TO DANCE?

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. A wide variety of music and dance for all ages, with emphasis on Kentucky traditions. Leadership workshops are also offered, and baby-sitting is available. Contact T. Auxier, 1445 B Louisville Rd., Frankfort, KY 40601. [For a description of the 1983 session, see pages 14-16 in the February 1984 issue of the American Dance Circle.]

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 pages 24-26 of the November, 1983, ADC.]

June 15-17, 1984 - ALL-AMERICAN SQUARE DANCE WEEKEND at Keene State College, Keene, NH. Program will feature squares, with Dick

Leger; contras, with Chip Hendrickson; lancers, with Ralph Page; and oldtime rounds, with Marianne Taylor. For information, contact Ralph Page, 117 Washington St., Keene, NH 03431 - 603/352-5006.

June 27, 1984; 11 a.m.-1 p.m. - U.S. CAPITOL DANCE: to be held on the West Terrace of the Capitol in Washington, D.C.. The hope is that there will be a large crowd for this event, "so everyone on Capitol Hill can see our 'National Folk Dance' in person."

Callers and dancers are requested to arrive early, wearing square dance attire. Program will feature squares, clogging, line dancing, rounds, contras, and solo dances. If you plan to attend or if you wish more information, contact Mac and Mary McClure, National Folk Dance Committee, P.O. Box 5775, San Jose, CA 95150 - 408/688-6467.

July 2-8, 1984 - LLOYD SHAW FOUNDATION'S ROCKY MOUNTAIN DANCE ROUNDUP, held at the YMCA's Snow Mountain Ranch in the Colorado Rockies. This camp is for people interested in an overall dance experience of superlative variety, leadership and fellowship. The 1984 camp will also feature special sessions on the materials and approaches made famous by Dr. Lloyd Shaw. To apply, or to obtain further information, write Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

August 31-September 2, 1984 - SINGLES DANCE-A-RAMA at the Sheraton-Twin towers in Orlando, Florida. Mainstream plus and advanced dancing; easy and intermediate round dancing; clogging; workshops; western and ballroom dancing. For information con-

tact H. Fred Perdue, 3707 Calloway Drive,  
Orlando, FL 32810.

November 22-25, 1984 - THANKSGIVING DANCE  
WEEKEND: to be held at picturesque Ghost  
Ranch, located just north of Sante Fe, New  
Mexico. Leaders Bill Litchman (of ADC  
Archives and Contra Corner fame), Rudy  
Ulibarri, and Rusty Wright will be leaders  
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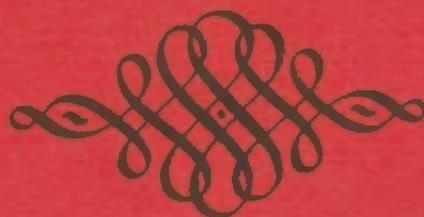
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## THANKSGIVING DANCE WEEKEND

November 22-25, 1984

GHOST RANCH, Abiquiu, New Mexico, 65 m. NW of Santa Fe (see directions below.)

### TRADITIONAL AND CONTEMPORARY SQUARES, CONTRAS, & FOLK DANCING

Staff: BILL LITCHMAN, RUDY ULIBARRÍ, RUSTY WRIGHT

Ghost Ranch is located in New Mexico's picturesque cathedral rocks country. It is operated by the Presbyterian Church and its facilities are made to order for a dance camp. Rooms with semi-private bath (there are a few rooms with private bath), excellent meals, good dance floor, all centrally located.

Registration begins at 5 PM Thursday. Camp begins with dancing at 7:30 PM on Thursday evening (see note below) and continues through noon on Sunday, including all meals Friday breakfast through Sunday noon (their main meal for Sunday and called their Sunday dinner). After-dance snacks included.

*The cost is just \$94.50 per person, double occupancy.*

Send \$25 deposit per person to Kris Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104 on the attached registration form. Make your check to the Lloyd Shaw Foundation.

*Directions:* Ghost Ranch is located north of Santa Fe on US Hwy 84, about 12 miles north of the village of Abiquiu, on the Eastern side of the highway. Watch for the sign on the entrance gate. Coming from the North it is 40 miles S. of Chama on US 84. From the West use US 64 and US 84. From Taos use US 64 and US 84 or go through Española and then N. on US 84.

*Note:* There are NO meals available at Ghost Ranch on Thanksgiving Day, as the kitchen staff will be given the day off to spend with their families. There are NO restaurants in the area; so, plan to eat before you reach the Ranch. Coming from the South, the last restaurants are in Española, from the North in Chama or Tierra Amarilla.

LSF Thanksgiving Dance Weekend, Abiquiu, NM, Nov. 22-25, 1984

Send to : Kris Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. Make check to the Lloyd Shaw Foundation.

Name \_\_\_\_\_

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The Lloyd Shaw Foundation  
invites you to a

THANKSGIVING DANCE WEEKEND

at

GHOST RANCH

Abiquiu, New Mexico

November 22 - 25, 1984

