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**THE
AMERICAN DANCE
CIRCLE**



A Quarterly Publication
of the Lloyd Shaw Foundation



VOLUME 5, NUMBER 3
AUGUST, 1984



PUBLICATION INFORMATION

ADDRESS: The American Dance Circle
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622 Mt. Evans Road
Golden, Colorado 80401

POLICIES: The American Dance Circle will be published quarterly (February, May, August, and November). Deadline is the first day of the month prior to publication.

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LETTER FROM THE PRESIDENT
August, 1984

It was twenty years ago this August that the Lloyd Shaw Foundation had its official beginning. It occurred at the annual gathering of the Dance Fellowship, the group of friends and dance leaders who had continued to assemble each August after Lloyd Shaw discontinued his big summer classes and even after he died in 1958. They met under the guidance of my grandmother, Dorothy Shaw, in La Semilla, the little dance hall that my grandfather had built on his property. Already most of the Foundation's functions were in place: the recordings company begun by Lloyd Shaw and Fred Bergin was continuing to produce dance music (mostly round dances at that time); Dorothy Shaw was serving as archivist by answering a varied assortment of inquiries about dances and their origins; the first university workshop, staffed by Fellowship members, had taken place that summer at Colorado State University; and the Fellowship itself served as a workshop, culling through the newest material looking for dances of enduring value and workshopping older dances.

At some point during the week my grandmother said, with a sense of revelation, "What we are is a Foundation!" A lawyer friend was called, bylaws were drawn up, and a board of directors was installed. The dedication and enthusiasm of those 53 people is evident even now as I read through the notes of that first

meeting. I think they sensed already that the dance world was changing very quickly: in their individual ways they had been responding by trying to provide leadership and information, but the Foundation was to be a lasting structure to preserve and promote the dance tradition that Lloyd Shaw had left them.

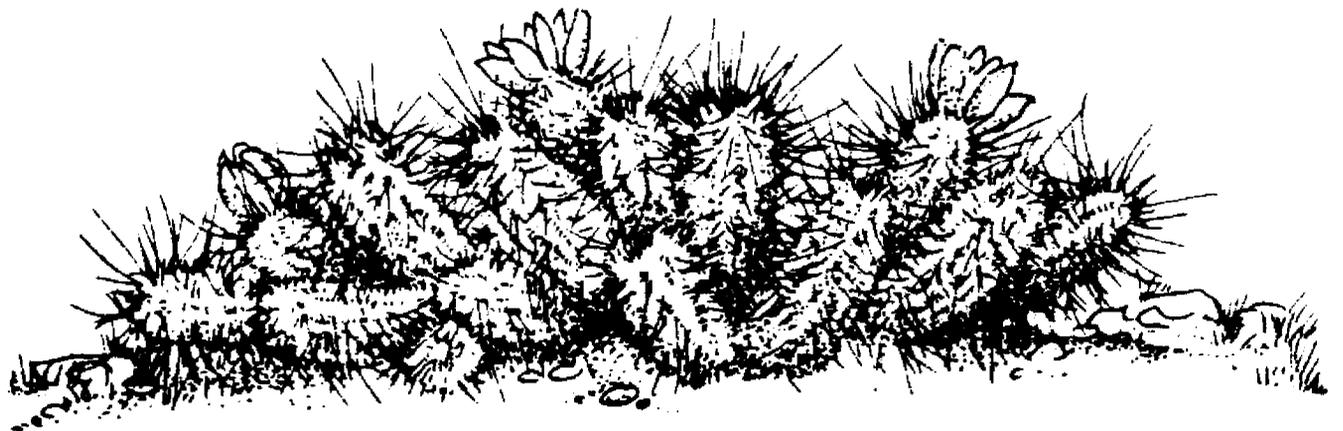
As we mark our 20th anniversary, this is an appropriate time to acknowledge our incalculable debt to Don Armstrong. He was the obvious choice for president, and he accepted that responsibility when the Foundation was created. The next year, however, he stepped down, giving two reasons: he believed that the presidency should stay in the Shaw family, and he felt he could best serve as a member of the board with full freedom to participate in meetings rather than presiding over them. As such he has continued, serving as freelance board member. From the beginning it was Don who came to meetings with plans for the Foundation and a practical agenda for realizing those plans. In time he became the director of the recordings arm, and he has also overseen the development or the revision of most of our curriculum kits. He has set a high standard for both our teaching and the materials we produce. He has given freely of himself to help new young leadership enter the field. And he has served in the position of roving ambassador, building and maintaining contacts with dance leaders both here and abroad. In many other Foundation activities we have felt Don's vital presence -- proposing, supporting, and at times, prodding.

Marie Armstrong has also quietly given us much of herself, whether it is with her

expert accounting skills or her flawless typing, which you see in our catalog. We are also honored to be represented at workshops by her vitality, her extensive background in folk dance, and her skills as musician, recreation leader, and dance camp registrar and organizer.

I am deeply grateful to these fine people for their unflagging support and for their immeasurable contributions in time, energy, and talent. They have stood unswervingly behind the Foundation through its many difficulties and transitions, setting an example for all of us to follow. Thank you, Don and Marie, and happy twentieth birthday to all of us!

Enid Cocke



IF PAPPY WERE TO RETURN ...

by Herb Johnson



How often have we heard the question, "If Pappy Shaw were to return today, how would he react to the American folk dance as we see it?" I believe he would be proud to witness the interest and enthusiasm he so successfully generated.

He, of course, would note the changes that have taken place in the dance scene. But then, as we look at the Shaw era itself, we find that there were changes and adjustments occurring each year then, also.

I recall attending in 1957 a festival that Pappy Shaw and Manning Smith conducted in Durango, Colorado. At that festival we were exposed for the first time to a Square Thru. As we took this new figure home and shared it with the local callers, we several times heard the comment, "That will never last. The dancers will never accept it."

And this movement was not really a new figure; it had merely gained a new name. In contra dances of the nineteenth century it had often been used under the label, "Right and Left Four."

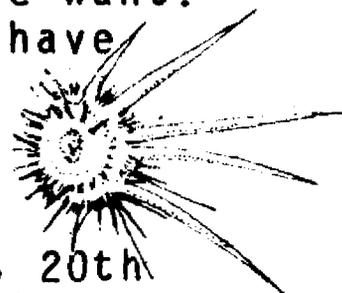
My point simply is that there was change before, there is change now, and there will be change in the future. The only real question is how can we control the tempo and quality of change.

As I sat at the recent Callerlab Convention in Chicago and listened to the many eloquent

speeches by some of today's prominent leaders, I could not help but think that if Pappy Shaw had been there, his central message would have been the same as that of the speakers at the podium: "LEADERSHIP IS WHAT WE NEED!" And one of the many accomplishments of this Callerlab Convention was a decision to freeze the Mainstream list of 68 basics for another four years.

Yes, there will be change, but it will occur with moderation. Isn't that what we want? And isn't that the way Pappy would have wished it?

HELP WANTED



To help the Lloyd Shaw Foundation's 20th anniversary, we are asking for recollections of Lloyd and Dorothy Shaw, the summer classes Dr. Shaw conducted in Colorado Springs, the Shaw Fellowship Dance Weeks, the early days of the Lloyd Shaw Foundation, and any other related materials. Please send your contributions to the ADC, at the address given on the inside of the front cover of this magazine.

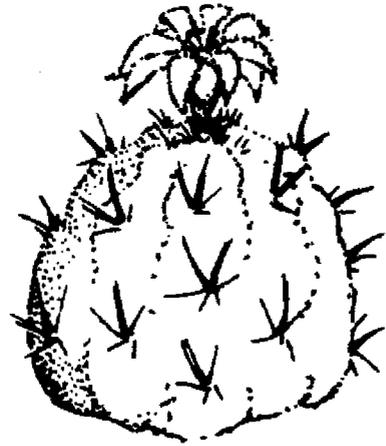
Several readers have requested that we publish sewing directions for making dance skirts, dresses and shirts. In particular demand are "recipes" that can be readily managed by non-expert sewers.

Also wanted by our readers are ideas for dance parties.

And we are always eager to consider for publication articles and news items relating to any aspect of dance or to any LSF member. Please send these materials to the address listed inside the front cover of this magazine.

MEMORIES OF LLOYD SHAW
PART I: FIRST IMPRESSION

by Francis C. Ware



[Editors' note: Francis Ware spent his early years as a student at Cheyenne School, where Dr. Lloyd Shaw was principal and superintendent. This is the first of several articles in which Mr. Ware (who, as a direct result of Dr. Shaw's influence, went on to become a square dance caller) recalls his memories of "Pappy" Shaw and and of Cheyenne School.]

In those days, the Cheyenne School was a towering three-story stucco building with row upon row of tall windows, with names of Western greats in a belt around its waist, and a long front walk wide enough to drive a car up to the main front door.

That front walk had full-length curbs on both sides, a foot and a half high, and nearly as wide on their flat tops. Every so often the line was broken by a junior watchtower sort of protrusion projecting perhaps a couple of inches into the walkway and rising about three inches above the curb-top line. It was all very castle-ish, suitable for innumerable games of glory, and it was habitually well populated by the first three grades, sitting on the curb or playing jacks on the walk.

It never occurred to these little ones, generation after generation of them, that the front walk was also directly under the window

of the Principal's office, perched at the top of a special inside stairway directly above the big front door at the end of the walk.

The Man in that office was the Greatest, and was never seen by mankind ... unless someone transgressed and was sent, quivering, up those airy stairs to disappear within. We could see the top of a head before Miss Cotton's desk, then nothing, and rather later (interminably so in our eyes) would emerge our fellow, chastened and perhaps in tears. We told tales of belts, beatings and teeth, were suitably awed, and most of us never learned what really lay behind the half-glass door at the head of that ladder. As for going up there to see what that Office looked like!!

I was a shy First Grader, often enough ill, and the adventures of meeting others of my age, and Girls ... well, such Adventures were hard enough. So I stayed aside and kept quiet. I feared the Great Man in that Office ... feared Him more than even the Lion-Hornskin of my still recent nightmares. I had no idea what He looked like, nor did I ever want to find out.

And so it was that on a September afternoon's recess I sat alone on the front walk curb, watching others at their games, when the big front door of the school opened and the air was split with the screams of a thousand children. I knew the End had come. Out of the door came a big man in a gray suit, somewhat ruffled, his unruly shock of hair windblown above a craggy face with lantern jaw and prominent nose, the whole illuminated by a magnificent grin and preceded by a booming great voice. "Hello! Hello-hello-

there!" echoed off the building and the surrounding scrub-oak trees. The wire glasses looked like my own father's, so I wasn't properly frightened of this apparition and watched instead of running.

I believe that Dr. Shaw -- in those days "Mistershaw" -- had ten fingers like anyone else, but he had probably twenty-five small children hanging from them, surging back and forth across the choked width of the walk, weaving him like some drunk down the path. And always the big voice, the twinkling eyes, and a smile that might break Santa Claus' heart with envy.

Nothing I've ever known since looms as large in memory as Lloyd Shaw lurching down the front walk with a load of kids on the way to his car. Oh, I ventured up the stairs, came to know Miss Cotton (who eventually married one of my schoolmates), and I too have stood before the Desk, boy and man (but never On The Carpet). He had indeed a splendid view of all that took place in his school, and he never used that intelligence improperly. He may be the greatest man I ever knew, for reasons beyond this space, but first impressions last, and Mistershaw is forever the man with the child-stretched fingers.





DANCE-A-ROUND

by Herb Johnson

"I'm Forever Blowing Bubbles" is a fine piece of music recorded by the Al Russ Orchestra on the Grenn label. Here are two excellent mixers for one-night stands or for beginner lessons.

Everywhere Mixer

Composers: Russ & Marietta Bullock, 423
Laurel Lane, Warren, RI 02885

Record: Grenn 15005

Position: Open, facing LOD, inside hands
joined

Footwork: Opposite

Intro: Wait two measures

- 1-2 WALK, 2,3,4 (face); SIDE, CLOSE, SIDE,
CLOSE (2 slow slides);
M starting L, walk forward in LOD four
steps; face partner joining both hands,
step L in LOD, close R to L, step again
on L in LOD, close R to L while turning
to face LOD, inside hands joined;
- 3-4 REPEAT MEASURES 1-2; END FACING PARTNER
WITH RIGHT ELBOW HOOK.
- 5-6 RIGHT ELBOW AROUND, 2,3,4; BACK AWAY,
2,3,4;
M starting L, in right elbow hook, in
four steps, walk once around, clock-
wise, end facing partner; in four
steps, back away from partner, M toward
COH, W toward wall.
- 7-8 DO SA DO (right shoulder around), 2,3,
4,5,6,7,8;
M starting L, do an eight count do sa

do with person to the right of original partner. M moves one place toward RLOD and W toward LOD. Join inside hands with new partner to start dance. Dance eight times then bow to partner.

Bubbles Mixer

Composer: Bob Howell, 20141 Concordia Drive,
Euclid, OH 44117

Record: Grenn 15005

Position: Single circle, all facing center of the hall, with hands joined, lady on the gent's right.

Footwork: All begin the dance on the left foot. Identical footwork throughout.

1-2 Circle left for eight steps.

3-4 Circle right for eight steps.

5-6 Face your partner and make a right hand star. (Right hands held at shoulder level, palm to palm.)

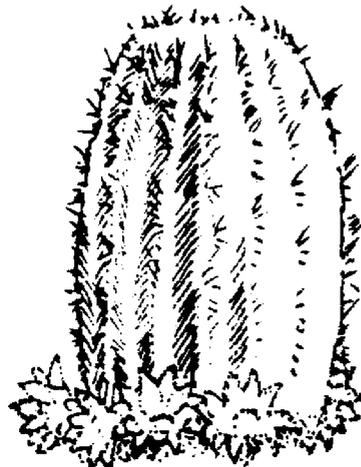
7-8 Back with a left hand star, all the way around to face your corner.

9-10 Do sa do that corner.

11-12 Swing that same corner.

13-16 Promenade for sixteen steps with the one you swung, ending the sequence with all facing the center of the circle with the new lady on the gent's right to begin again.

Dance goes through four times. Bow to partner.



DON ARMSTRONG AND LSF MATERIALS WELL RECEIVED IN EUROPE

On a recent month-long visit to Europe, Don Armstrong and Lloyd Shaw Foundation materials received a warm welcome. As a direct result of Don's appearances at a variety of workshops, evening dances, and a week-long dance camp, orders for over 1000 LSF records have come in from people in Germany, Belgium and Switzerland.

Don's odyssey began in early June with a workshop in Basel, Switzerland, where he also had the pleasure of visiting the beautiful 300-year old farmhouse of LSF members Erika and Rolfe Frolich.

Don then spent a week at the Lag Tanz American Folk Dance Camp on the island of Reichenau in Lake Constance, on the border between Germany and Switzerland. Don shared the teaching there with Alura Flores de Angeles of Mexico City and three German teachers, one of whom, Erich Fritz, is well known to participants in the 1981 and 1983 LSF Rocky Mountain Dance Roundups. Don's "January 7th Jig," the Smithwicks' "Alabama Waltz," Roger Whynot's "O.A.T.A. Reel," and Dena Fresh's "Double Weave Mixer" were especially big hits with those attending this camp.

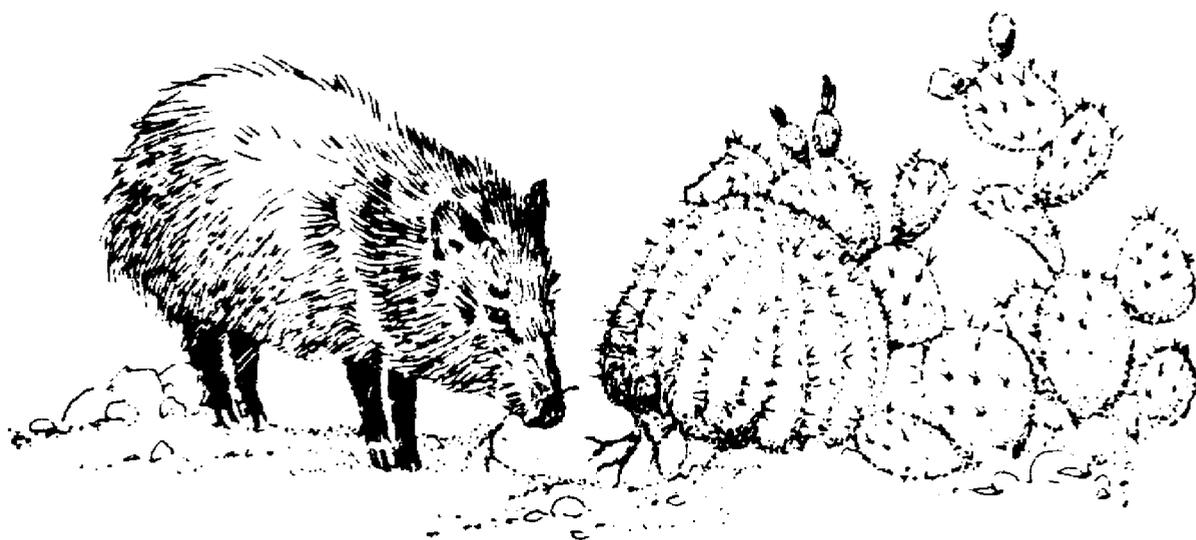
The following weekend Don conducted a two-day workshop in Baden, Switzerland, where he shared the Saturday evening dance program with Francis Feybli. Two evenings of conducting dances in Zurich and a couple of days working out music exchanges with some



German record companies rounded out Don's third week in Europe.

This marvelous trip came to a very special end with a workshop in Belgium with the Volksdanscentrale voor Vlaanderen, the organization that has supplied so many of the fine tunes for the LSF Elementary and Special Education Kits. Don reports that if the entire group could have been dropped into the center of the dancers at the LSF Rocky Mountain Dance Roundup, everyone would have felt completely at home, as this Flemish group holds itself not only to the same standards of superb dancing but also to the same kind of variety in dance forms and music that are hallmarks of the LSF Dance Week.

An interesting side note from the trip: Don found that almost everywhere in Europe American square dances are called in English. The only exception was with the Volksdanscentrale voor Vlaanderen, whose dancers are glad to do squares called in English as long as the squares stick with contra basics, but they seem to enjoy impromptu square dancing more when it is called in Flemish.





CONTRA CORNER

by Bill Litchman

This time I am pleased to share with you a dance written by Bill Johnston in the Scottish style. Bill has been working closely with the Archives Division in the production of some tapes of great dance music which is no longer available for purchase. In the midst of this work, he sent a dance which I think you are going to enjoy.

Please note that this is not a dance for the beginner at either dancing or calling. If you wish to try this dance, perhaps you could use some teacups to try out the figures a time or two and then call the sequence a few times just to get the feel of it before you attempt to call this dance from the microphone.

Tribute to Lloyd Shaw

Formation: Proper duple

Music: 32 bar jig

Introduction:

- - - -, - - All set to partner

First lady cast, gent follow, - - two's solo
turn

To an ocean wave, all balance, then to your
right, - reel of four

- - - -, - - - -

- - Gents take lefts, then ocean wave all
balance

- - Turn by the right, - - promenade half

- - - -, - - Right and left through

- - - -, - - Half figure eight

The "set" is simply a balance to the right and left (or left and right depending on the dancer's choice) but giving the call as "set" will give more of the flavor of the dance. The next call requires the active woman to cast off one place (down the set on the outside) and then cross the set to end facing up. The active man will follow her as she goes, and he will also end facing up. At the same time, the second man (that is, the man of the inactive couple) will cast up (on the outside of the set) one place and make a small right face solo turn to end facing down. In addition, the inactive woman makes a right face solo turn to end facing down (she must allow the active man to cross in front of her before she makes her turn). Then, once all of that is finished (requiring eight counts), all four dancers should end in an ocean wave line (actives facing up, inactives facing down) so that the men are in the center with left hands held.

After a balance in line (four counts), each man will face the lady to his own right as the ladies face to their left and, passing this person by the right shoulder, will complete a full hey for four until the original ocean wave line is again reached. (At the end of the hey, the men can take left hands as they pass for the last time to step into the ocean wave.) Again, there is a balance in line. The call has been given as "Balance" in each case here to help the dancer to find the beat for the balance, but Bill gives the command as "set." You, of course, can give the call as you wish!

After the half turn by the right hand, the women turn quickly to face the same direction as the man with whom she has just turned and

the two of them do a half promenade to end with the active man and the inactive lady standing on the active man's his original side of the set. This action is followed by the right and left through ("half right and left") to put the inactives back to their proper sides. The actives are again returned to their own side by doing the half figure eight with the inactives above them. (This is the first half of a figure eight pattern and is danced by the actives around the inactive couple above them beginning by crossing up through the center of the set.) The actives will have progressed only one place.



LSF GOES PUBLIC

The Foundation is now the proud owner of a handsome, professional display board. It has already represented our organization at three conventions and is scheduled for several more. The Sales Division has prepared two different sets of displays to be used on the velcro board and there are no limits to what can be designed by imaginative persons to display their particular facet of Lloyd Shaw Foundation promotion. If you are conducting a workshop or seminar or attending a convention, you need only request it from the Sales Division and the display board will be sent by UPS. It is efficiently crated, needs only a label and delivery to UPS to get it back safe and sound to the Sales Division. Our thanks to Herb Johnson for securing the board!



STIR THE BUCKET

Congratulations to DON and MARIE ARMSTRONG, who were, this May, inducted into the Florida Square and Round Dance Hall of Fame. This honor is in recognition of Don's organization of the Florida Square and Folk Dance Callers and Teachers Association, which was the forerunner of the present Florida Callers Association. Don also was one of the earliest inductees into the American Square Dance Society Hall of Fame, and in 1981 received Callerlab's highest honor, the Milestone Award.

Congratulations also to PANCHO and MARIE BAIRD, who were, as a tribute to their many, many contributions to square dancing, recently elected to the New Mexico Square Dance Hall of Fame. The Bairds are also the subject of an article in the July issue of Southwest Dancer.

LSF Vice President RUTH ANN KNAPP has been elected President-Elect of the Michigan Music Educators Association. She will serve in this position through 1986, and then will move to a two-year term as President of this organization. Ruth Ann is also scheduled to conduct sessions on "Dance for Elementary-Age Children" and "Dance for Special Populations" at the Michigan Music Educators Association workshop to be held at Alma College August 14-17, 1984.

DON WILLIAMS of Marshall, Michigan, was named Caller of the Month for May 1984. He

and his wife attended a LSF Workshop held on Beaver Island.

The May issue of True West features CAROLE HOWARD's article about Princess Sky Eagle, a Chippewa-Sioux Indian woman who was a trick rider with Buffalo Bill Cody's Wild West Show in the early 1900's and whom Carol has interviewed extensively over the past several years. Carol is known to many LSF members as director extraordinaire of the Beaver Island dance workshops.

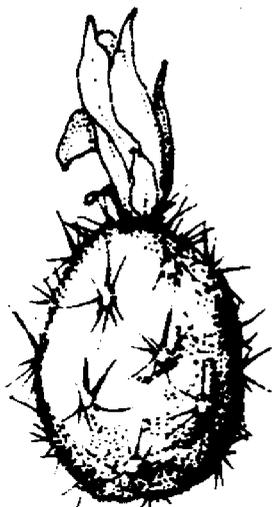


BLUE RIDGE MOUNTAIN DANCE WEEK
August 11-17, 1985

We are very pleased to announce that the Lloyd Shaw Foundation will conduct a summer dance camp in the eastern portion of the country August 11-17, 1985. The decision of the Board of Directors to hold an Eastern dance week was prompted by several things, among which are the constantly increasing travel costs to Colorado from the East and the desire to attract those in the East who have not attended an official LSF dance week.

Briefly, the dance week will utilize the superb facilities of Copecrest in the Blue Ridge Mountains, near Dillard, Georgia. Our hosts will be Becky and Jerry Cope, members of the LSF and ardent supporters of its philosophy. The program will follow the example proven successful at Granby. The Blue Ridge Mountain Dance Week is intended to supplement rather than to replace the Rocky Mountain Dance Roundup, which will be held at Granby, Colorado, July 1-7, 1985.

Contact Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567, if you would like to have further information about the Blue Ridge Mountain Dance Week.



**NEW SPRING CONTRA/FOLK DANCE WEEK
OFFERED BY DON ARMSTRONG AND YA'AKOV EDEN**

This March, at Copecrest, in the Blue Mountains of Georgia, two extraordinary leaders will combine their very different but very compatible talents and conduct a five-day session of truly exceptional dancing. Here's a great opportunity for those dancers who really enjoy the more advanced contras and quadrilles in combination with a selection of superb Israeli folk dances.

Don Armstrong, well known to LSF members as director of the LSF Rocky Mountain Dance Roundup, will be offering many unusual contras (both traditional and new), along with many delightful quadrilles from this country, Canada, Germany and Switzerland. He'll also provide added variety with rounds, mixers, folk, and some nostalgic squares.

Sharing the program will be Ya'akov Eden, one of the internationally recognized authorities on Israeli folk dances. Most of the Israeli dances popular throughout the United States have been introduced into this country by Ya'akov.

Don and Ya'akov have worked together at the Oglebay Spring Camp and at the recent LSF Rocky Mountain Dance Roundup. They enjoy working together as much as the dancers enjoy their leadership.

The camp will be held at Copecrest (the same location as the LSF Blue Ridge Mountain Dance Week) where the facilities are ex-

gant, the food is delicious, and the wooden floor and accoustics are excellent.

The Dance Week will start on Sunday, March 10, at dinner, and will end following breakfast on Friday, March 15, 1985.

For further information (including data regarding costs) and registration contact Becky Cope, Copecrest, P.O. Box 129, Dillard, GA 30537.





LSF ARCHIVES RECEIVES GENEROUS BEQUEST

Mary Collette, a woman who had had a long and close connection with Lloyd and Dorothy Shaw, with the Shaw Fellowship that met in Colorado Springs, and with the Lloyd Shaw Foundation, has left a bequest of over \$8000 to the Lloyd Shaw Foundation Archives Division.

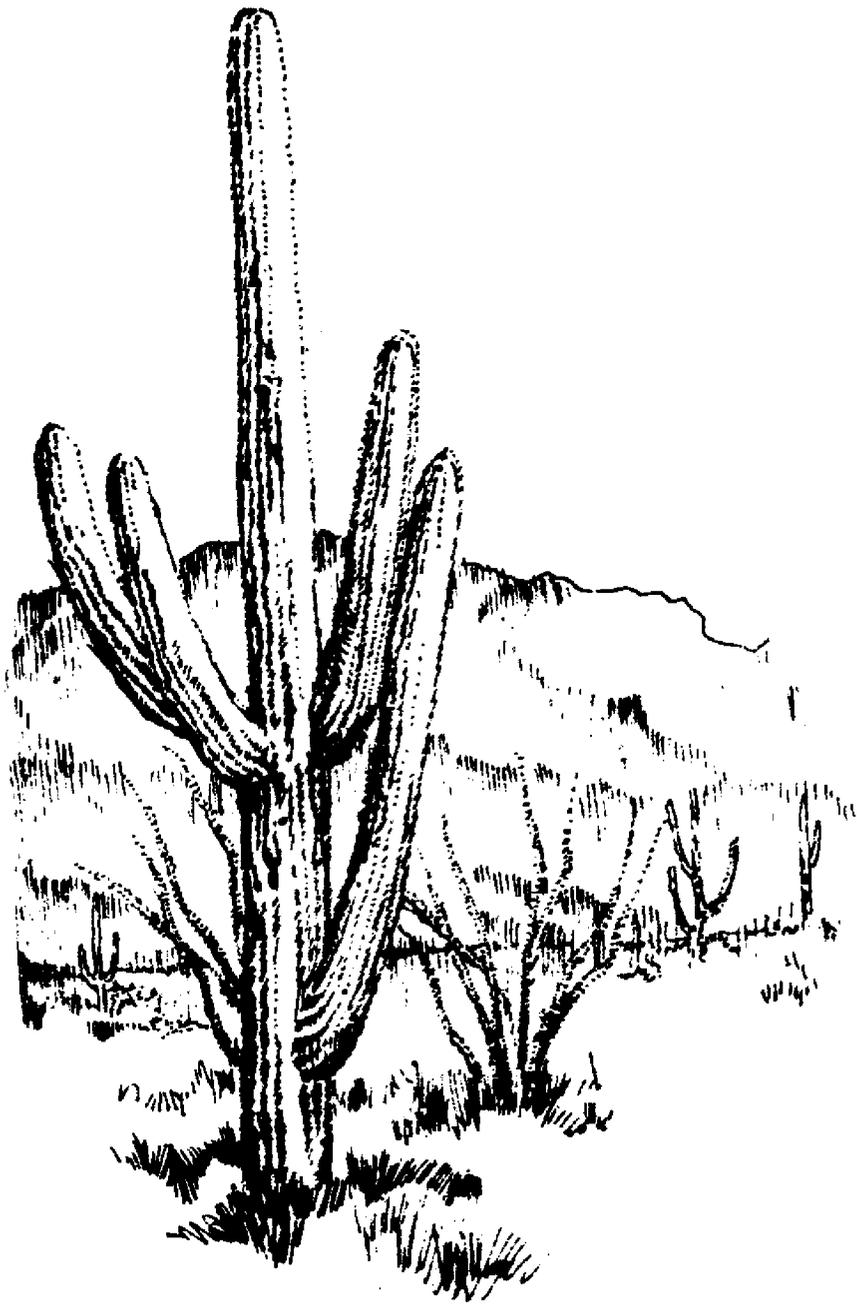
Mary and her husband Fred were remarkably well educated in a great variety of dance forms. They had a particularly strong background in ballroom dancing, and they traveled throughout the world studying folk dances, which they then performed and taught beautifully. In the early 1950's they were associate editors of American Squares. And, as directors of the Dixie Folk and Square Dance Institute, and through their frequent dance exhibitions, the Collettes set a new standard of excellence in dance throughout the southeastern United States. The knowledge and intensity that informed their work as dance leaders affected all who had the good fortune to learn from them.

These incredibly well-rounded dance experts are remembered especially for their lovely waltz contra, "The Hills of Habersham." The choreography of this graceful dance depicts the flow of the Chattahoochee River as it winds through the hills of Georgia. Its lilting elegance makes it a joy both to dance and to watch.

Mary and Fred imbued their lives, and their

dances, with beauty and meaning, and the Lloyd Shaw Foundation is honored indeed to be the recipient of this generous bequest.

[For a related story, please turn to the "From the Archives" column on p. 28 of this issue.]





"BEST EVER"
LSF ROCKY MOUNTAIN DANCE ROUNDUP

Reliable old favorites, along with a lot of marvelous new offerings, made the fourth annual Rocky Mountain Dance Roundup the "best ever."

The staff, under the sure direction of Don Armstrong, boasted some twenty-five returning leaders plus several new faces, including John Ramsay, who came to us from Berea, Kentucky; Ya'akov Eden, the internationally known teacher of Israeli dances; and Tink Wilson, a folk dance leader from Boulder, Colorado.

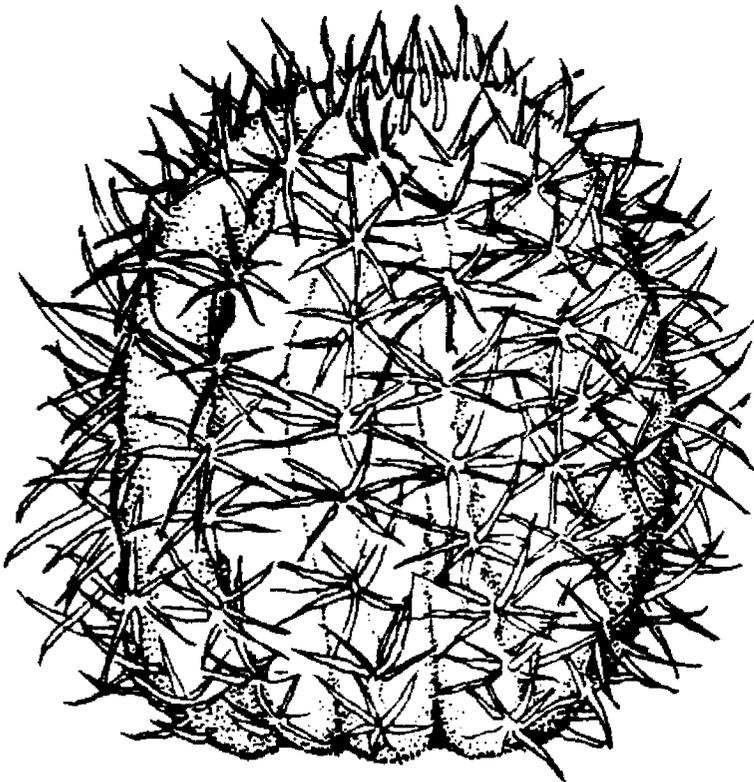
Also on hand were Dena and Elwyn Fresh. What a delight to have Dena well enough again to dance and teach in Colorado's "skinny" air, and what a special treat to dance her flowingly choreographed "Edelweiss" just after having experienced her superb teaching!

With a total of 143 adult dancers, plus a nice sprinkling of youngsters, this was not only the "best ever" but the largest turn-out ever.

And we were proud to have in our number three scholarship students. It was exciting to watch these three talented young men learning dance leadership skills from some of the nation's foremost experts, and to know that the passing of fine traditions from one generation to the next was here being successfully realized.

It is because all the leaders donate their services for this Dance Week that we are able to have an incredibly rich and satisfying program and keep the prices very reasonable and accommodate scholarship students. Hearty thanks to all the fine people who contributed, and special thanks to Don and Marie Armstrong, who organized and deftly directed the week's activities.

And, yes, there will of course be a Rocky Mountain Dance Roundup next year, July 1-7, and yes, you'd be well advised to get your reservation in early. For full information, write to Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.





CARE TO DANCE?

August 31-September 2, 1984 - SINGLES DANCE-A-RAMA at the Sheraton-Twin towers in Orlando, Florida. Mainstream plus and advanced square dancing; easy and intermediate round dancing; clogging; workshops; western and ballroom dancing. For information contact H. Fred Perdue, 3707 Calloway Drive, Orlando, FL 32810.

November 22-25, 1984 - THANKSGIVING DANCE WEEKEND, sponsored by the Lloyd Shaw Foundation. To be held at picturesque Ghost Ranch, just north of Sante Fe, N.M. Leaders Bill Litchman (of ADC Archives and Contra Corner fame), Rudy UTibarri, and Rusty Wright will be leaders for a program that will emphasize traditional and contemporary squares, contras, and folk dancing. Contact Kris Litchman, 1620 Los Alamos, S.W., Albuquerque, N.M. 87104.

December 27, 1984 - January 1, 1985 - MEXICO FOLK DANCE CAMP. For information write Manuel Gomez, 219 Rolling Green, San Antonio, TX.

March 10-15, 1985 - CONTRA/FOLK DANCE WEEK: Don Armstrong and Ya'akov Eden will offer a combination featuring superb Israeli folk dances along with advanced contras and quadrilles. For further information, see p. 20 in this issue or write to Becky Cope, Copecrest, P.O. Box 129, Dillard, GA 30537.

May 25-31, 1985 - AUSTRIAN DANCE CAMP. Don Armstrong, along with Gerhard Kamm,

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Arnold Bokel and Hannes Hepp, will be staffing a week-long camp to be held at Gotzis near Feldkirch. For details, write to Arnold Bokel, Moissburger Weg 47, 2014 Hamburg 92, West Germany.

July 1-7, 1985 - FIFTH ANNUAL ROCKY MOUNTAIN DANCE ROUNDUP, sponsored by the Lloyd Shaw Foundation. To be held at Snow Mountain Ranch near Granby, Colorado, this camp will continue to offer a great variety of dance forms lead by a fine staff under the direction of Don Armstrong. For a description of the fourth annual session of this dance camp, please see p. 24 of this issue. For further information, contact Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

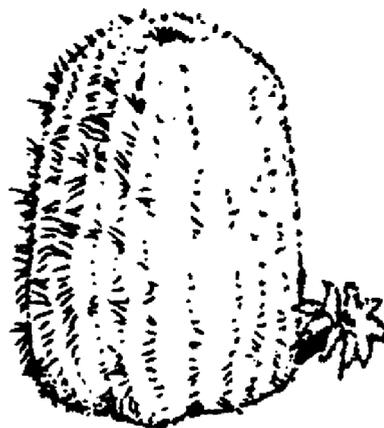
August 11-17, 1985 - BLUE RIDGE MOUNTAIN DANCE DANCE WEEK, sponsored by the Lloyd Shaw Foundation. Like the Rocky Mountain Dance Roundup, this LSF Dance Week will be under the direction of Don Armstrong and will offer a variety of the best of many dance forms. To be held at Copecrest, near Dillard, GA. Further information may be found on p. 19 of this issue, and by contacting Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33467.

SCHOLARSHIPS AVAILABLE

Generous financial aid is available to qualified dancers for all Lloyd Shaw Foundation Dance Weeks and Dance Leadership Workshops. Apply to Enid Cocke, LSF President, 2217 Cedar Acres Drive, Manhattan, KS 66502.

FROM THE ARCHIVES

by Bill Litchman



Usually one dreads receiving notices from banks, but recently a bank has sent us news of a most welcomed sort.

The story really begins back in February, when I received a letter from a bank mentioning that the Archives had been named as a beneficiary of a will left by Mary Collette, one of our Foundation members and dance leaders who had died two years ago.* I figured this probably meant simply that Mary had kindly left us some books and records. I filled out the forms, sent them back, and promptly forgot the whole business.

Then, in May, I heard again from the bank. This second letter stated that, due to the bequest, we were to receive two checks which were enclosed. The first check would be for the interest due the Archives because of the delay caused by the probate process. The second check would be for the principle. I pulled out the two checks and read the amount on the first one at over \$900. "Ah," I thought, "that will be the principle, and the interest would come to about \$50." Then I pulled out the second one for over \$7000!!

After picking myself up off the floor, I realized that the Archives had just been given a donation of over \$8000. What a boon to the Archives and to the Foundation!

Thanks to this generous bequest, we can now

consider taking action on all sorts of items on our list of projects, including purchasing the rest of the computer equipment we need and improving the storage conditions for the collection. You can well imagine the extent of our gratitude to Mary Collette!

(While we cannot expect such extraordinarily generous bequests every day, we would like all of you to know about this way of helping out the Archives. Simply write me and I will be glad to send you a "Will Kit" explaining the whole procedure. If you enclose a stamped, self-addressed envelope, that makes it all the easier for me to get the information to you.)

Another happy part of this past spring was a two-week journey my family and I made to the East Coast. We had occasion to get together not only with relatives but also with a number of LSF friends, including Mae Fraley and Eb and Mary Jenkins, and we found a lot of interesting things to see and do.

I am still impressed by the monuments and buildings our nation has constructed to honor our leaders and to help us operate the country. I spent some time at the Library of Congress, having been introduced to the intricacies of its innards by Mae Fraley. I saw the rare book room, the giant reading room (which reminds me of the reading room in the British Library), the stacks, the Folklife Center, and many other intriguing places. It was a great experience, and I plan to go back again, without fear.

I also visited Eb and Mary Jenkins in their lovely home just outside of Washington, in

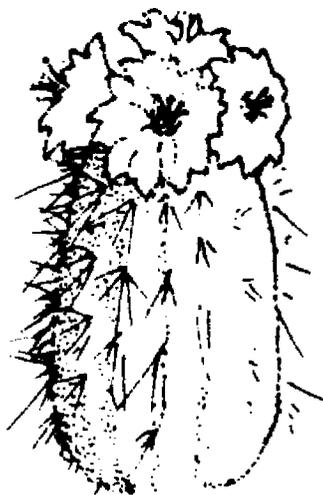
Maryland. Eb and I spent the better part of two mornings talking about archives, square dancing, and "the good old days." As we got deeper and deeper into these topics, it became clear that the Archives can help him and his dance organization to set up an archives for his region. And the Archives is happy to help others in this way also; if you are interested in knowing more about the process, please write to me.

As I come to a close, let me remind you that we continually are eager to have donations of books, periodicals, clothing, equipment, and other dance-related materials for the Archives' collection. Each gift is carefully catalogued, and all our materials are then shelved or displayed. Any surplus materials are advertised and then sold to other working libraries, so even duplicates of things already in the our possession are welcomed, as the monies raised from them will benefit the Archives.

Finally, I must put in a plug for the LSF Thanksgiving Weekend to be held in the mountains of New Mexico this November. The dancing will be a lot of fun, and I am sure you will enjoy yourself at Ghost Ranch. If there is some possibility of your coming for this event, please write to reserve a place. It will be a great way to celebrate our thanks to this country's founders.

*[Editors' note: to read more about Mary Collette, please turn to p. 22 of this issue.]





MINUTES OF THE ANNUAL MEMBERSHIP
MEETING OF THE LLOYD SHAW FOUNDATION
July 5, 1984

President Enid Cocke called the meeting to order and a quorum was declared. The minutes of the last meeting were approved; Treasurer Ed Butenhof reported a balance of \$10,551.68 as of June 25, 1984.

Sales Division Chair Libba Grey announced that all remaining copies of The Round Dance Book and Cowboy Dances are being bought from Caxton as funds permit. It is hoped that the LSF will be able to secure the copyrights to these resources so that they may be reproduced in whole or in part for our use. New catalogs and supplements will continue to be produced as the need arises. Over 1000 records have been sent to Europe as a result of Don Armstrong's recent trip.

Publicity Chair Herb Johnson negotiated the purchase of the publicity board for use at camps and conventions. In addition, three mailings were sent out.

Marie Armstrong reported that the attendance at the Rocky Mountain Dance Roundup was the largest ever, and that the profit to the LSF was \$3148.

The dance camp scheduled at Copecrest for August, 1985, is already full. The Thanksgiving dance weekend at Ghost Ranch will be under the direction of Bill Litchman. All members are invited to organize dance camps under the auspices of the LSF; currently under consideration are camps in Wisconsin, California, and Washington.

Glen Nickerson, Membership Chair, reported an increase of 47 to a total of 438 members. He invited suggestions for retaining members.

Linda Plaut displayed the four new LSF brochures which have been recently produced. These may be obtained by writing to her.

Archives Director Bill Litchman happily reported the receipt of a bequest from the estate of Mary Collette totalling \$8200. This raises the balance in this account to \$11,693.92. Activities during the past year have included help with a dance display developed by the Tulsa Library, continued work on the computerized catalog of the Archives collection, bibliographic searches for individuals and organizations, and the answering of research questions.

The Ralph Page book, An Elegant Collection of Contras and Squares, will be available for purchase by August 1, 1984. Linda Bradford described the progress being made on this publication, announcing that it will be 160 pages and will include lead sheets for most of the dances.

Linda Plaut, ADC editor, invited members to send articles, news notes about persons, and announcements about dance activities for publication. Four issues have been published during the past year, one of which was sent to our general mailing list -- approximately 2000 names.

The Callerlab Milestone Award which was given to Lloyd Shaw had been received by Dick Pasvolsky, as LSF representative. He gave the tangible portion of the award to Enid Cocke, who, in turn, requested that it be housed in the Archives.

George Senyk, Workshop Chair, reported that no university workshops were scheduled during 1984. He is working on 1985, and hopes that members who have an interest in helping to schedule a workshop in their area will contact him.

Ruth Ann Knapp, working through local chapters of the Orff-Schulwerk Association and the AAHPERD, is piloting a project for the scheduling workshops using the LSF kits with these groups.

The terms of Board Members Herb Johnson, Ruth Ann Knapp, Linda Plaut and Don Armstrong expired in 1984; Armstrong was not eligible for re-election, as this was his second term. The Nominating Committee presented the slate of Johnson, Knapp, Plaut, Bill Litchman and Marie Armstrong to the members. The five were elected.

Members' suggestions to the Board included:

A request for official taping of all LSF dance camps.

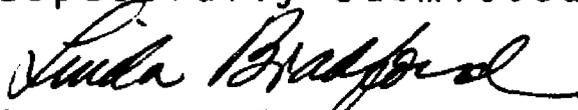
A request to publish dance tunes from the Elementary Dance Kit.

That thanks be given to Frank Plaut for his legal advice to the LSF.

That local clubs be recognized for having a high percentage of LSF members.

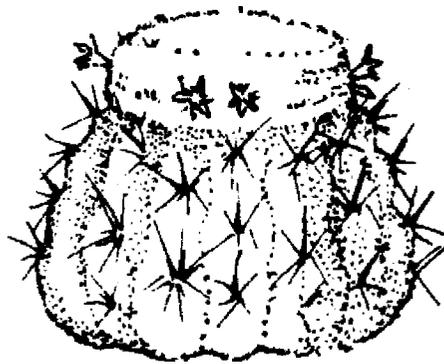
A request for live music at LSF camps.

Respectfully submitted,



Linda Bradford
Executive Secretary





MINUTES OF THE BOARD OF DIRECTORS' MEETING
OF THE LLOYD SHAW FOUNDATION
July 5, 1984

President Enid Cocke called the meeting to order. Present were Nickerson, Plaut, Knapp, Johnson, Butenhof, B. Litchman, K. Litchman, Armstrong, Hetland, Cocke, Bradford, Senyk, and Pasvolsky.

The location of the next annual Board meeting was discussed. It was agreed that prospective board members must make the commitment to attend as many meetings as possible, no matter where they may be held. As it seems likely that a quorum will be present at the Copecrest dance week in 1985, it was decided that the next annual Membership and Board meetings be held at that time.

Full minutes of the meetings are to be published in the ADC and a copy will also be sent to the Archives.

Don Armstrong requested suggestions regarding the Rocky Mountain Dance Roundup.

Bradford and Plaut discussed problems which they encounter in publishing the ADC. The Board supported an increase in funding for the purpose of improving the timeliness of the publication and also for the purpose of getting professional help in doing the mailing of the issue which is sent to the general address list. Litchman suggested that the magazine be available by subscription to non-members.

Ed Butenhof agreed to be liaison with the National Square Dance Convention for 1985. We will be represented in the Showcase of Ideas, and Ed will handle other requests on an individual basis.

Knapp requested Board approval to send a letter to members inviting participation as staff members at LSF workshops. She hopes to plan inservice training on LSF materials for those interested. Her aim is to develop a staff pool for future university workshops.

Don Armstrong requested an appropriation of \$5000 to begin revision of the Secondary/Recreation Kit. He foresees completion of this project within the next year. It was the sense of the Board that this project be underwritten at this time up to the maximum of \$5000.

Plans are being made for the Rocky Mountain Dance Roundup for 1985. The YMCA camp director hopes that the rates for next year will stay the same.

Treasurer Ed Butenhof is planning to provide chairpersons with a computerized printout of committee expenses current throughout the year. The deadline for submitting budget requests is August 15. Frank Plaut suggested that budget requests should be made before the annual meeting so that action of the full Board can be taken. Nickerson suggested that a form be developed for this purpose. It was agreed that in 1985 budget requests are to be submitted by May 30.

Libba Grey requested that thanks be sent to Bob Osgood for his articles about the LSF and to Don Armstrong, Jr., for his help in producing duplicate copies of all LSF masters.

Grey submitted a petition to the Board regarding her position of manager of the Sales Division for the coming year. The Board approved the continuance of her contract.

Nickerson reported that Bob Osgood had offered to print free ads for the LSF as space permits. Marie Armstrong offered to prepare these.

The Board decided to offer occasional awards to members for service performed in the field of American dance. Cocke will appoint a committee for the purpose of establishing categories and criteria for these awards.

Marie Armstrong is sending advertisements about the dance curriculum kits to names secured from the AAHPERD and QED. She recommends that we not have booths at conventions as these are more expensive than sales warrant.

Hetland attended a booth at the AAHPERD convention in April. Forty-three names of interested persons were collected and one Elementary Kit was sold.

Johnson reported that the Wisconsin Square Dance Convention will give us free space at every convention. He recommended that we send our display board to state square dance and AAHPERD conventions. Pasvolsky will do an evening dance at the N.Y. AAHPERD convention next year.

Litchman announced that the National Dance Historians will be meeting in Albuquerque next year.

Nickerson commented that that we really don't know what our members need and want from the LSF. He has plans to develop a questionnaire for all members in hopes of acquiring some demographic statistics. It will be sent to Board members for additions and comments before being sent to members.

The Board next discussed suggestions directed to it from the membership meeting. Frank Plaut was thanked. The Board consensus was that dance sessions should not be taped. Most of the music which is in the Elementary kits is copyrighted and therefore cannot be published without extensive legal procedures. The Board therefor decided not to undertake this project at this time. The Board agreed that if all members of a club are members of the LSF, this club could be designated as an "LSF" club and suggested that an article in the ADC could be written encouraging this. The Board decided that it is up to the discretion of a camp director whether to make live music available. That person, not the Board, must make the decision regarding the financial and artistic advisability of using musicians.

K. Litchman has been in contact with the University of Utah about the possibility of having a family dance camp under their auspices.

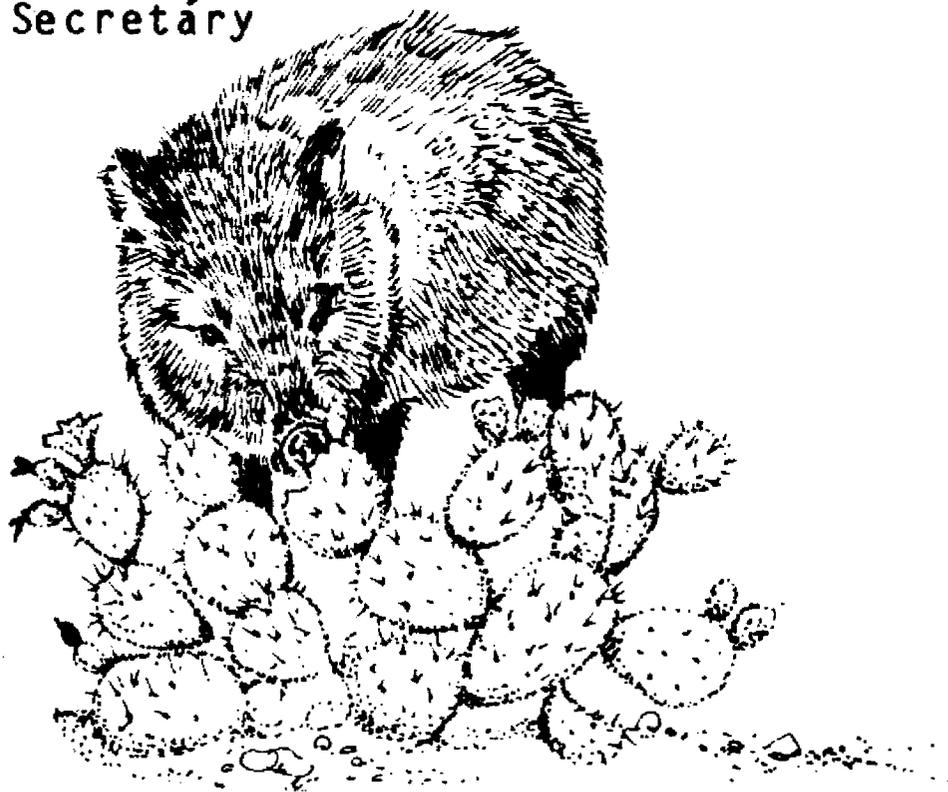
Pasvolsky suggested the possibility of having the LSF sponsor a "dance cruise."

There was discussion regarding ways in which Board members could make all members of the LSF and attendees of camps and workshops feel that they are very welcome. To become better known and more available, Board members should be listed in the ADC. At camps they should have special name tags. Persons who have attended a camp more than once could be identified by some sort of marking on their name tags. "How can I help?" badges could be worn.

The nominating committee recommended the re-election of the incumbent officers. This was done.

Respectfully submitted,

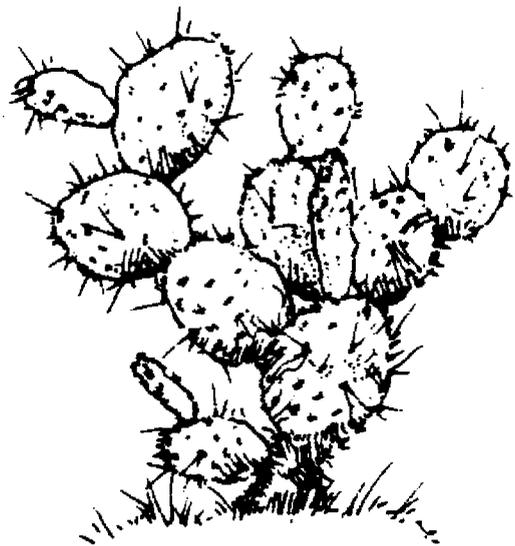
Linda M. Bradford
Linda M. Bradford
Executive Secretary



MEMBERS OF THE BOARD OF DIRECTORS

Marie Armstrong
Linda Bradford, Executive Secretary
Ed Butenhof, Treasurer
Enid Cocke, President
Terry Graham
Leif Hetland
Herb Johnson, Publicity Chair
Ruth Ann Knapp, Staffing Chair
Bill Litchman, Archives Director
Kris Litchman
Glen Nickerson, Membership Chair
Dick Pasvolsky
Linda Plaut, ADC Editor
George Senyk, Workshop Chair

These Board members would be pleased to receive your suggestions and comments. The LSF is your organization.



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.

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12600 West Colfax Avenue
Denver, Colorado 80215





LLOYD SHAW RECORDINGS

Available at:

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

Telephone: (813) 862-1014

(All orders should be sent to this address)



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