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**THE
AMERICAN DANCE
CIRCLE**



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of the Lloyd Shaw Foundation



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TABLE OF CONTENTS

Letter from the President	2
Letter from the President Emeritus	5
Memories of Lloyd Shaw	10
How far is it to Bethlehem?	14
The Christmas letters	15
To: the Editors	19
'Tis the season to be jolly	21
LSF membership form	22
Bonus offer	23
Book Review	24
Star Circle	26
From the Archives	28
Contribute your recollections	31
Stir the bucket	32
Major milestone!	34
Care to dance?	36
Great gift ideas	39
Members of the Board of Directors	40

Volume 5, Number 4
November, 1984

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LETTER FROM THE PRESIDENT
November, 1984

At our board meeting in July we took a step to recognize the fact that our membership is so widespread. We decided to hold our annual membership and board meetings in the eastern part of the country next summer. Since we will be adding a dance week in August at Copecrest in the northern part of Georgia, we decided it was an ideal time to express our commitment to those members who live east of the Mississippi by having the meetings at that east coast location. It is also a way of showing our appreciation for those board members from the east coast who have faithfully trekked out to Colorado to attend our meetings in the past.

We plan to alternate the site of our annual meetings between our Rocky Mountain Dance Camp at Granby, Colorado, and our Blue Ridge Dance Camp at Copecrest. Those of us who have had an easy drive to Colorado will have to make the same effort that our eastern members have been making for years to get out to the Rocky Mountains. Many of us will still attend the Granby dance week because that is "home," but we will plan to be at the meetings in Georgia as well.

I see this development as another step in broadening the base of the Foundation and including more of our expanding membership in its workings. Many of us are attached to different places in the country, but dance and fellowship will take place wherever our

members gather. I am looking forward to making my first trip to Georgia next summer and to meeting some of the fine people who have supported the Foundation for years but who have never been able to get to Colorado.

Speaking of places, those of you who visited the Shaws in Colorado Springs will be interested in hearing about their house and La Semilla, the little dance hall. Members of the Lloyd Shaw Fellowship and the little Colorado Springs Swing Club spent many happy hours in La Semilla, although the Fellowship soon outgrew the three-square capacity and had to do most of its dancing at nearby schools.

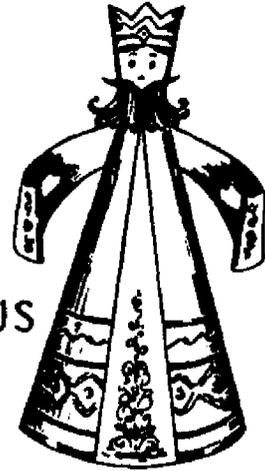
Several years ago my brother Kent Obee bought the property to have as his home when he retires from the foreign service. He had the good fortune to find a skilled carpenter who wanted to live in the house and would remodel and modernize it. The house has had two years of his labor, and now he is turning to La Semilla to remodel it into a guest house.

Those of us who spent wonderful hours dancing in that little hall can't help but feel regret to think that we won't dance there again, but this change is something the Shaws foresaw when they first built it. I can remember when, as a child, I first saw the new dance hall, and I can remember my grandparents explaining how easily it could be converted into a guest house when they no longer needed a dance hall. And now they no longer need one. La Semilla, which means "the seed," has done its work, and the dance has grown from coast to coast.

Many people contributed to the unique environment in La Semilla with their gifts of photographs, paintings, and handicrafts. All of those things were carefully gathered during the last two years and moved to the Archives in Albuquerque. Thus, a little bit of La Semilla is being kept at the Archives, but, what is more important, the dance and the fellowship which began there will continue all over the country.

Enid Cocke





LETTER FROM THE PRESIDENT EMERITUS

by Don Obee

[For fifteen years, Don Obee was President of the Lloyd Shaw Foundation. In honor of the Foundation's 20th anniversary, he has given us the following account of his involvement with the Shaws and with the Foundation.]

Fate can deal each of us strange and wonderful hands at times. While in graduate school at the University of Kansas in the mid 30's, I had been spending my summers in Rocky Mountain National Park as a Ranger-Naturalist. I thoroughly enjoyed my work of interpreting the natural features of the Park to the visitors who came from all sections of the country, and I fell deeply in love with the mountains, so began to look forward to a time when I might land a teaching position in some Colorado area close to the Rockies.

In the summer of 1937 I drove down from Estes Park to Central City with some friends to take in the opera. As we left the Opera House, some lively western music lured us to look into the old livery stable across the street. There we saw two sets of youthful dancers performing with beauty and enthusiasm to the calling of one "Pappy" Shaw.

This was my very first exposure to square dancing, and I was impressed not only with the dancing and dancers, but with the caller as well. I learned that the dancers were

from Cheyenne Mountain School in Colorado Springs, and that their caller was superintendent of the school. I was so taken by the way he handled both the dancers and the public that I found myself thinking how interesting he would be in a teacher-boss relationship, and then pursued the thought no further. But when, in 1939, I learned that there was an opening for a biology teacher at Cheyenne Mountain School, I eagerly applied.

I got the job, and it goes without saying that I was quickly and thoroughly indoctrinated into the joys and intricacies of square dancing. My favorite partner was Dr. and Mrs. Shaw's daughter Doli. We hit it off so well that we were married later that year, just forty-five years ago last August. But little did I realize then that twenty-five years later I would be "railroaded" into the presidency of the embryonic Lloyd Shaw Foundation, or that the younger of our two off-spring (Enid) would be my successor.

I think back on my fifteen-year tenure as president of the Foundation as falling into two phases: (1) the early childhood era, and (2) the adolescent era. Each phase had its highs and lows, along with achievements and set-backs, but the wonderful people involved and the sense of mission made it all worth while.

In the early years the Foundation was a small close-knit organization whose limited membership consisted for the most part of dancers who, over a number of years, had been attending Dr. Shaw's August Fellowship classes. In those years the heart and soul of the Foundation was our hard-working

Executive Secretary, Mrs. Shaw. She conducted most of the organization's business from the family home, handled the lion's share of the correspondence, and saw to it that the "Long Shadow" (the original publication of the Foundation) came off the press at regular intervals.

My contributions were quite minimal, consisting essentially of submitting "Messages from the President" for the "Long Shadow" and showing up from Boise (where we had moved in 1946, after seven happy years at Cheyenne Mountain school) to preside over the annual membership and board meetings held in La Semilla (the Shaws' dance hall).

For the Foundation it was a period of much experimentation, involving trial and error, as we went through the the initial stages of developing dance kits for different grade levels, inaugurating university workshops, learning how to deal with various record companies, and deciding what new recordings should be made under the Lloyd Shaw label. Progress was slow but steady, thanks to a relatively small nucleus of members giving freely of their time and talents to supplement the competent efforts of Mrs. Shaw.

The 70's saw the Foundation entering into its "adolescent" period, and just as adolescent children have their problems, the Foundation had its difficulties. The Foundation had grown so much that Mrs. Shaw could no longer oversee all the operations. As some of the work was delegated to other people in other places, and as the membership ranks increased in number and became nation-wide, we had to cope with the natural

differences of opinion that arose under these new circumstances.

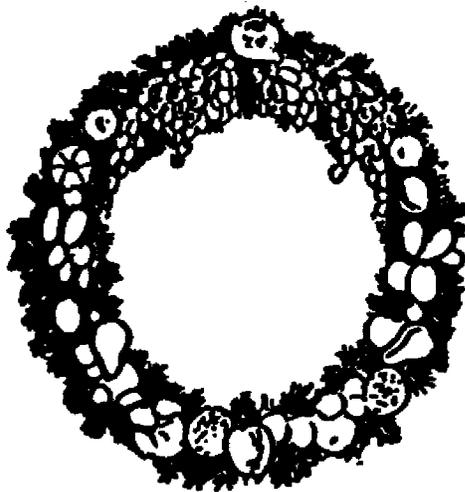
With many diverse personalities now involved, we had complicated and sometimes heated discussions on all sorts of matters, from deciding which dances to include in a dance kit to deciding what should be the fundamental philosophy and mission of the Foundation.

These debates, along with the ever-present problem of finding the funds for the Foundation's work, made the adolescent years of the Foundation most interesting, albeit at times a bit frustrating. Our dedicated board members were constantly challenged, but, with their combined wisdom, were usually able to come up with a solution to each of the pressing problems.

Now I see the Lloyd Shaw Foundation, under new competent leadership, entering into the enticing "young adult" stage. The Foundation now has a solid membership base, with members from all parts of the United States and from many other spots on the globe. The American Dance Circle has replaced the "Long Shadow." Problems of obtaining records from other companies have been resolved, and the dance kits are coming out in revised versions which build on and enhance the good work of their first creators. The Archives is well housed and computerized. The Sales Division is operating smoothly in Florida. Foundation workshops are paying their way. The annual LSF Rocky Mountain Dance Roundup (a descendent of Dr. Shaw's August Fellowship Week) has moved to Granby, where there is room for more than forty sets, and the demand is such

that next year the Foundation will offer two dance weeks, the second one in Georgia, the better to accommodate our nation-wide membership. And last but not least, the treasury is solvent.

In conclusion, I want to offer my heart-felt thanks to the many, many individuals (too numerous to mention by name), who over the years have given generously of their time, talents, and financial support, enabling the Foundation to emerge successfully from its first two decades, with an even brighter future lying ahead.



MEMORIES OF LLOYD SHAW
PART II: CHRISTMAS TIMES

by Francis C. Ware



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

In the front corner of the auditorium at Cheyenne School, off to the side of the stage with its royal blue velvet and white plaster proscenium, there was a dais at about stage height. On it was a grand piano, the whole surrounded by a brass rail with blue curtains, and accessible by a small stair. I never heard the piano, or saw the dais used, except at Christmas time. And once more.

As the season approached Christmas, and the sounds of preparing the play, The Littlest Wiseman (which Mistershaw himself had written) echoed down corridors usually filled with tramping feet and merriment, girls made great white wings with innumerable hand-sewn feathers, and boys could be seen practicing a stately heel-dropping step while mumbling in Latin. Classes included the Christmas story both in and out of the Bible, and the Process of Education included some of the roots of our Judeo-Christian Civilization. It always seemed to me that during and after this season, all the souls in the school bore a somewhat more civil and

mutually respectful demeanor. Perhaps that Educational Policy had to do with the outlook of Mistershaw, principal and superintendent of Schools for that district; I like to think so.

Each year, on a day near the winter solstice, the wheezy school public address system would announce in Mistershaw's big voice that all classes were suspended and all hands were to go to the Auditorium. Each grade filed in orderly fashion into its assigned portion of the deep, comfy seats in their sloping, curved pattern around the stage. On the dais sat Mistershaw holding a book.

And for a certain time each day thereafter, until all the pages were turned, Mistershaw read aloud A Christmas Carol by Charles Dickens. There was no mechanical aid, but his big voice filled the great Auditorium to the farthest corner, each syllable as clean as a faceted diamond. The little ones down in front were as silent as the high schoolers on their spreading balcony, and we all saw and lived the events, smelled the odors, felt the emotions, as Mistershaw played all the parts. I've seen Maurice Evans play Shakespeare to modern soldiers, and do it so that each was an Elizabethan Englishman as familiar with the Seventeenth Century's flow of language as he was with the slang in his own Twentieth Century barracks. But not even Maurice Evans could have ever held an audience one whit better than did Mistershaw hold his entire school through the many chapters of Dickens' tale. The speech of ex-Cheyenne children to this day is surely the richer for having, absorbed, all unknowingly, the King's

English as they were permeated with it from that dais.

It has been a full half century since Mistershaw read Dickens to me. (And to her and to him, for it was an individual experience for each child.) Dickens is as near as any library or bookstore, yet I have not touched it in all that time. Emotion is such that I could not see to read it if I tried, nor could I make it mean any fraction of what it did in that Auditorium, with That Voice.

It is my great good fortune to have a copy of Dr. and Mrs. Shaw's The Littlest Wiseman, complete with descriptions and comments by both of them. I read it through steamed glasses every Christmas season, feel the Cheyenne atmosphere once again, and only then -- after that reading -- is it Christmas. But I cannot read Mrs. Shaw's poems in that little play -- the steam when I reach them simply becomes too much -- but I can hear them as I look at the ceiling, in Mistershaw's voice, booming from behind the blue velvet curtain to fill the fir-boughed silence of that Auditorium.

Oh, the dais. The only other time I saw it used was again by Principal decree: a radio was there, and the whole school went and heard, direct, King Edward VIII abdicate his throne. Neither he nor his bride now remember that speech, but we who went to hear it at Mistershaw's direction remember it well. Who shall say we did not receive an Education at Cheyenne School?

Somewhere there is a 78 rpm phonograph record; on one side is the Cheyenne high

school singing their own song, "In Dulci Jubilo," in the arrangement we all remember and which is otherwise so rare. On the other side, Mistershaw speaks again the poem his gracious Lady wrote for the Christmas Play, "How Far Is It To Bethlehem?" You who read, and smile at these lines, may someday be so fortunate as to find that record. After you hear Mistershaw, you may smile no more. His voice is significant to us, "his kids," and hearing him might suggest to you why.

That poem, by the way, even without that Voice, has been an instrument to lead a titled European Lady to commit matrimony with an ordinary American Naval officer. Today, through no more than that -- plus having known Mrs. Shaw -- that titled Lady (my wife) is an Associate Cheyenner who can feel a bit of What-It-Was in that place of Mistershaw's influence. May you, Reader, be so fortunate!

No, you may not have my Record. But I might put it on your tape ...



HOW FAR IS IT TO BETHLEHEM?

How far is it to Bethlehem?
By way of the seven seas,
By Joppa -- and Jerusalem --
And the Mount of the Olive Trees?
How many leagues by water and land?
Half of the world's wide space,
To where the dull, small houses stand
About the market place.

One takes the sea in a mighty ship,
One rides with a caravan,
Till the dusty palms of Beersheba dip
At the edge of the desert's span.
And I may not stand in Bethlehem,
Nor feel the touch of His hand,
Nor hear the stir of His garment's hem
Through the dreary little land.

How far is it to Bethlehem,
Maid-mother of all the towns --
And must one go by Jerusalem
And the gray Judean downs?
How far by way of a man's own heart
Dull with the world's old sin?
Only as far as one stands apart
To let a star shine in!

Dorothy Stott Shaw



THE CHRISTMAS LETTERS

[Beginning in 1941, Lloyd and Dorothy Shaw began sending a Christmas letter to the members of his summer dance institute. Eventually there were about 2000 names on the list. In the 1970 letter, Dorothy said: "Always he tied what these teachers were doing with the movement in dance into the structure of their own lives as citizens and teachers. We decided that I should also make a poem ... about Christmas." After Lloyd's death in 1958, Dorothy continued the tradition until 1976. Here are a very few excerpts from those letters. We thank Milly Riley for sending the material to us.]

Advent, 1957

I wish that each of you could reach so hard for the stars that you would break through, a little, to that glorious way. I pray that each of you may have that rare experience of dancing with just the right people, and suddenly, magically, break through this thin barrier of the earth and reach a part of that glorious firmament. You CAN dance right near the stars if you wish to hard enough.

Advent, 1958

Winter, not deep and bitter yet, but she trails her long and icy fingers across the face of the land, lightly and certainly.

Christmas? There never was a better keeper of Christmas than Lloyd Shaw. Pauper sum ego; nihil habeo; cor meum dabo. That was what Lloyd gave -- himself!

Advent, 1961

"What is it like at Coombe Corrie?" [Coombe Corrie is the Shaws' log cabin in the mountains west of Colorado Springs.] It is like a great song of peace. When I went up last Sunday, I had to walk in from the highway; snow had fallen and lay fairly deep -- had thawed again and frozen. It lies like powdered glass in all the shadowed and drifted places. It is a gold and silver world.

I am continually beset with new realizations of how much Lloyd knew and how much he sensed -- and how intensely he loved Christmas.

The antidote for darkness is light. Let us light many, many candles. Let us shine ... let us shine... Let us burn!

The antidote for chaos is order. Let us build our recreations on symmetry and grace -- grace of spirit -- if you please.

Advent, 1967

This has been a year of constant wonders.

The first great wonder happening in May -- the reunion of the alumni of Cheyenne Mountain School for the purpose of saying good-bye to their beloved old school house (to be razed to make room for a new Junior High).

On the 21st of May 450 people assembled in the "Big Gym." These were our children -- our past, our future, extensions of Lloyd Shaw that carried into the world the dreams and the courage he tried to give them. It was Christmas -- in May.

They sang "In Dulci Jubilo" at the end, unrehearsed. They sang it in Latin, in English,

in four parts, and with descants. They packed the auditorium and in a crooked Auld Lang Syne Circle, they sang their dearest school song: "When I am old, and all my sheaves are gathered ..." and the old building bowed its head and went away -- transported into the stuff of hearts.

Advent, 1969

Follow me close, days of other years, but do not overtake me; for we must do our task this day, geared to the day's need. Grace be unto us -- and Peace.

Advent, 1971

The world is full of surprises, excitements, problems, solutions -- and people.

It is not a "busy-work" world. It is a world, in which, if you aren't careful, appalling and inappropriate new tasks fall down on you from top shelves; trip you up as you cross the room; overtake you as you run for cover. For which -- Praise God!

As the "Cheyenne Dream" faded and catalysts shifted gears smoothly to the Lloyd Shaw Fellowship and Foundation, we have long since become WE. There has been a dedication of mind, spirit, and self. Our circle widens, our progress has been blessed.

Advent, 1972

Surely it is good to keep out of trouble, but one NEEDS something to keep one IN trouble, too.

That's where the Lloyd Shaw Foundation comes in. Lloyd left in our hands a sensitive teaching device that aimed to make clear that the folk arts are among the surest ways to

civic and personal Grace. That rhythm, a fundamental absolute of life itself, is shared for the physical, the mental, and the spiritual health of a people.



If happiness truly consisted in physical ease and freedom from care, then the happiest individual would not be either a man or a woman; it would be, I think, an American cow.

--William Lyon Phelps

To: The Editors of The American Dance Circle

I believe that the following person(s) would be interested in the activities of the Lloyd Shaw Foundation. Please send an information packet, a free copy of The American Dance Circle, and an application for membership to the address(es) listed below.

Thank you.

signature _____

[Note: the ADC address is already printed in the proper place on the opposite side of this sheet. Just list the names and addresses of those to whom you'd like us to send an introductory packet, and then fold this sheet in thirds, add 20¢ postage, and mail. Or, if you prefer to keep your ADC intact, send the names and addresses on a plain sheet of paper.]

name(s) _____

address _____

_____ zip _____

name(s) _____

address _____

_____ zip _____

name(s) _____

address _____

_____ zip _____

20¢
postage

The American Dance Circle
622 Mt. Evans Rd.
Golden, CO 80401



'TIS THE SEASON TO BE JOLLY
... AND TO RENEW YOUR LSF MEMBERSHIP!

All LSF membership renewals are due as
January 1.

To spare the Foundation the trouble and
expense of sending you an individual
billing, we ask you to take a moment NOW to
complete the renewal form on page 2 (or, if
you prefer, a facsimile of that form).

SPECIAL GIFT
FOR PROMPT RENEWALS

Each person whose renewal is postmarked on
or before January 31, 1985, will receive, as
a special thank-you, a ball point pen with
the Foundation's name and goals ("To recall,
restore, and teach the folk rhythms of the
American people") on it. These are attrac-
tive cream-colored pens, with blue ink and a
nice heft to them. As long as the supply
lasts, extra pens will be available at \$1.00
each. If the additional pens are ordered
when you send in your membership renewal,
there will be no extra charge for postage.
If ordered separately, there will be an
additional charge of 25¢ per pen to cover
postage and handling.



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:

___ individual (\$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. 23 of this issue for details on this offer.]

My check includes not only my membership dues but also \$ _____ for _____ additional LSF pens (at \$1.00 each), and \$ _____ for _____ LSF miniature badge dangles (at \$1.00 each).

Please send this application and your check (in American dollars or their equivalent, payable to the Lloyd Shaw Foundation) to Glen Nickerson, LSF Membership Chairman, 606 Woodland Way, Kent, Washington 98031.

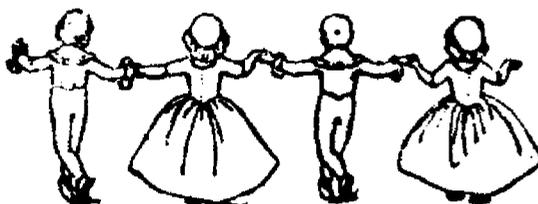
**BONUS OFFER
FOR THOSE CONTRIBUTING \$100 OR MORE**

If your 1985 contribution to the LSF is \$100 or more, you are eligible (as long as the supply lasts) to receive a complimentary deluxe edition of Lloyd Shaw's The Round Dance Book. To receive your copy of this informative, charming book, in grey fabric binding with gilt lettering and hand-cut pages, just check the appropriate box on the renewal form on p. 22.

ONE FURTHER REMINDER

The Lloyd Shaw Foundation is a non-profit organization, and all dues and contributions to it are tax-deductible. By contributing generously ... and before the end of the year ... you can receive tax benefits, as well as have the satisfaction of knowing that your support will help greatly in our work to restore, preserve and foster America's great dance heritage.

We urge you to consider the Foundation as one of your favorite charities!





BOOK REVIEW: Ralph Page's
An Elegant Collection of Contras and Squares

by Roger Knox

First let me say simply that I really like this book. It is much more than a mere collection of dance instructions. It gives sources of dances, music suitable for the dances, the prompts or calls for each dance, and, most important, clear explanations for the execution of each dance.

Some of the dances and tunes are great all-time favorites, but all the dances are presented with such rich background material that even an experienced dance leader will find something worthwhile to learn even about these familiar dances. And a good many of the dances and the musical scores will be new to most readers. All in all, the book is one that anyone seriously interested in dance will wish to have.

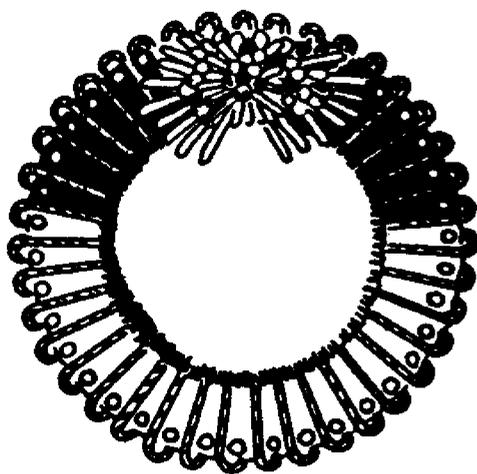
The book includes forty-seven contras, five New England squares, five "singing" quadrilles, and six lancers. Some of the dances are great all-time favorites, and others are probably unknown to most readers. Six of the contras are Ralph's creations; I have danced and called five of these and they are GEMS. He has also included a few of his own dance tunes, the best known being "Year End Two-Step" and "Fiddle Hill Jig."

Among the contras described are many familiar ones such as "Lady Walpole's Reel," "Hull's Victory," "Money Musk," "Glover's

Reel," and "Fisher's Hornpipe." Less familiar ones are "Boston March," "Fly," "Gone-a-Rovin," and "Jerry's Reel,"

A great plus, especially for dance musicians, is the inclusion of the musical score (lead sheets) for many tunes. As I am not a musician, I can't vouch for the correctness of all tunes as published, but I have over the years developed great faith in Ralph's taste, especially when it comes to choosing appropriate music for a given dance. There are fifty-three lead sheets in the book, and the soft cover binding allows the book to lie flat at any page so that the music can be easily read.

Thanks to the generosity of one of our Foundation members who underwrote this publication project because he wished this work to be available to the widest possible readership, the book is priced at just \$5.00, postpaid, and may be ordered from the Lloyd Shaw Sales Division (address on the back cover of this magazine).



STAR CIRCLE

from (but not by!) Dena Fresh

[Editors' Note: When we asked Dena Fresh if we could publish this charming dance, which she presented at the Lloyd Shaw Foundation Rocky Mountain Roundup this summer, she wrote back:

I'd be happy for you to use the "Star Circle," but remember I did not write it or even think it up. And for the life of me can't remember where we got it ... I'm wringing my hands because somewhere somebody will hate me! But people sometimes snitch my stuff, so what the heck ... Please say from Dena Fresh. I am very pleased to think you and others find it interesting enough to publish in the ADC. Hop to it, and let the pieces fall where they may.

Nobody could hate delightful Dena Fresh, but she and we would be glad to give credit where credit is due, so would appreciate any information from or about the creator of this dance.]

MUSIC: "Sherbrooke 6/8" Grenn #15008 (6 x 32 bars); or any 64 count tune.

FORMATION: Sicilian Circle -- couple facing a couple around the hall; join inside hands with partner.

INTRO: 4 beats. BE READY!

COUNTS

- 8 Two ladies chain over; turn;
- 8 Chain them back; turn;
- 8 Do-sa-do with the opposite; --;

- 8 See-saw your partner [left shoulder pass]; --;

Star Circle

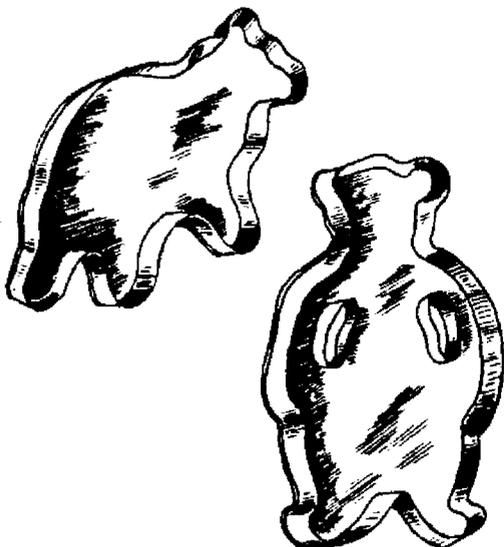
- 8 Star R half around; star L half around;
8 Star R half around; star L half around;

The two couples make a R-hand star (Man's partner is behind him) and walk 4 steps in the direction they are facing. Meet a new on-coming couple in a L-hand star, using 4 more steps. Meet a 3rd couple with R-hand star, and a 4th couple with the L.

Note: Do not turn back or around. It is a single file action as the man leads his partner in making R or L hand stars in a Grand Right and Left figure around the big circle.

- 8 Circle L with a 5th on-coming couple;
--;
8 Circle R; --;

Repeat whole sequence as often as the record allows.





FROM THE ARCHIVES

by Bill Litchman

After receiving the wonderful donation from the estate of Mary Collette, I have been spending a lot of time thinking about the various projects that the Archives is participating in. The most important one is the cataloging, and thus it seems far better to complete that project and make the catalog available before beginning anything else. Therefore, I have been perusing the possibilities in computer equipment, software, and operating systems which would allow others to tap into the data base we will be creating. I have found a program called PICK to be used along with a 50 mega-byte disc. The money has not yet been spent, things are still in process, but I wished to share with you the fact that the cataloging project really is progressing.

I'd like to thank some people who have been working behind the scenes for the Archives. Michael Cain has spent over ten hours of computer time working out a program in the BASIC language which will draw the LSF logo on a computer screen. This is a very useful function to have in our collection since we can then provide a very fine-looking program written especially for the LSF and looking like a professional program because of the graphics. Michael has attained exceptional results.

Also, I'm happy to acknowledge the receipt of several donations of books and materials.

Leif Hetland has been helpful in getting the collection of magazines donated by Bob Osgood to the Archives. Michael B. Carlson has donated a collection of magazines, including some very ancient "Viltis" copies which were originally the property of Paul and Gretel Dunsing. It was a pleasure to read through all of the older magazines, some dating back to the early 40's, and to follow the lives of people who are now at the top of their field.

By the way, we have a number of duplicate issues of magazines which are for sale. These magazines are, for example, "Northern Junket," "Foot 'n' Fiddle," "Let's Dance" (Cal.), "Viltis," "Rosin the Bow," and others. These are full of very informative articles about dances, dance history, costumes, technical articles about calling and teaching, and many other interesting folklore items. Once the indices of the several magazines we have on file here have been completed, it will be possible to create a bibliography of magazine articles on a certain subject and to search the file of available issues of those magazines to find the ones needed. At the moment, all we can do is offer the magazines and hope that you know what you are looking for.

One way to get around the problem of not knowing which magazine to purchase is to ask for copies of magazines containing articles of certain types. For example, if you want to have magazines containing articles relating to the dances or costumes of Hungary, you can ask for that kind of item from our available stock and I would be happy to look through them for you.

If you have materials to donate or know of

someone who does, please keep the Archives in mind. We still do have a number of needs and any item related to Lloyd Shaw is at the top of the list. In addition, old books on dancing are always needed as well as early magazines (40's or earlier). If people have copies of any of the editions of Henry Ford's (Ben Lovett's) "Good Morning," we can use all copies donated.

Bill Johnston has written to say that he has reached another plateau in the collaboration to produce master tapes of the entire collection of Columbia DX recordings. These excellent full-orchestra recordings have long been out of print and unavailable except in collections of long-time callers and teachers. It would be very desirable to have access to these because of the exceptionally good sound of the full orchestra. Bill has been working very hard over the past year or more to gather good quality master tapes of these rare records and to put them in order so the LSF could issue them as a set for you to purchase. Up to this point, Bill has created a set of twenty 60-minute and two 90-minute tapes of fine music. All that remains is to print the labels and purchase packaging for the set. I'd like to hear from you if you are interested in having a set of these wonderful recordings. A price has not been determined yet but will be announced once we have gotten to that stage of the game.





CONTRIBUTE YOUR RECOLLECTIONS
IN HONOR OF THE LSF'S 20TH BIRTHDAY

The Lloyd Shaw Foundation is celebrating its 20th birthday, and we are asking not for "presents" but for memoirs from your past! The next issue of the ADC, which goes out to our general mailing list of over 2,000, will be focused on the Foundation's early history. We are eager to have for it lots of lively material about Lloyd and Dorothy Shaw, Dr. Shaw's summer dance classes, the Shaw Fellowship Weeks in Colorado Springs, and any other accounts of the early days of the Foundation.

Any and all of you who have memories from those beginning years, or who have something you'd like to say in honor of the Foundation's 20th anniversary, are encouraged to send in what you have to share. Length is up to you -- anything from a brief anecdote to a full-fledged memoir will be welcomed.

We are happy to supply editorial help, so if you don't consider writing one of your strongest talents, please send us any raw material and we will work with you on it. Because we want you to feel completely comfortable with anything that is published under your name, we won't edit your material without giving you a chance to approve the final version before it is published.

Please send your materials for the big anniversary issue to The American Dance Circle, 622 Mt. Evans Rd., Golden, CO 80401, by January 5, 1985.



STIR THE BUCKET

Three LSF Board members have been or will be featured in convention programs held by the American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD). This summer Herb Johnson conducted a session for the Wisconsin AAHPERD convention. In mid-November Dick Pasvolsky will be conducting a program for the New York AAHPERD Convention, and at about the same time Marie Armstrong will be leading panels on elementary, secondary and recreational dance at the North Carolina AAHPERD Convention. We are proud to have these excellent LSF directors representing the LSF to this special audience.

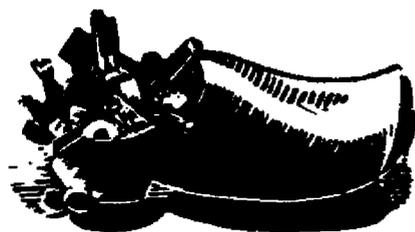
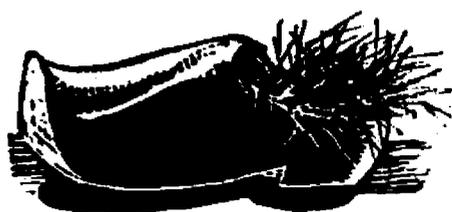
Late this past summer Marie Armstrong and Terry Graham conducted a workshop in Florida for the Pasco County School System. Although slated to be a workshop for the Special Education Department, it was also attended by regular physical education teachers and those working with gifted students. Marie and Terry were elated to find that, even while using only the music and routines in the Special Education Kit, they were able to provide material for this unexpectedly diverse group of teachers. Libba Grey handled the promotion and sales of the Kit. A follow-up workshop has already been booked for an individual school, and others are anticipated.

George and Onie Senyk have returned from five weeks in England and Scotland. Highlight of their trip was the two weeks

they spent at the Royal Scottish Country Dance Society's annual school at St. Andrews University. George reports that he felt a bit like Methuselah among the lithe young men and women who were in the course held for those hoping to gain a teaching certificate. Methuselah, indeed! George was one of the 15 (out of the 21 in the class) who passed this rigorous course.

The great peripatetic (and greatly peripatetic) Bob Howell was headliner at a mini-LEGACY workshop and dance in Niwot, Colorado, September 28-29. En route to this event, Bob took time out to entertain LSF members and friends in the Denver-Boulder area with a dance and lion hunt at Nan's Barn in Boulder. Those who know Bob will not be surprised to know that he has exuberantly cashed in his first social security check to pay for a wind-surfer.

[Editors' note: We are eager to have contributions for this column. Please, if you know of some interesting news regarding any LSF member (including yourself), pass the information along so that we can share it. The news need not be limited to dance-related items. We are happy to publish news of births, weddings and other special events. Knowing a bit of what others are doing helps keep alive the feeling of fellowship the Foundation wishes very much to foster.]



MAJOR MILESTONE!

by Glen Nickerson
LSF Membership Chairman



For the first time ever, the active membership of the Lloyd Shaw Foundation has passed the 500 mark! As of September 8th, 508 individuals were listed on our membership rolls.

Membership has been steadily increasing in recent years. At the annual membership meeting in July 1983, the membership was 391. A year later, the membership count was 438, a 12% increase. And, since just this past July, the Foundation has experienced a 15% gain! It is quite probable that by the 1985 annual meeting, the increase in membership may be close to 20 or 25% over the July 1984 number.

I am firmly convinced that the chief factor behind this growth is the actions you, as individual members, take to convince others of the value of a Foundation membership. Keep up the good work! Let us all concentrate on the NEXT 500. I would like to be able to report in the not too distant future that our membership has exceeded 1,000. We CAN do it, with your help.

To assist you in this effort, you will find on page 19 of this issue a form inviting you to let us know of people who might be interested in the Foundation. To every person whose name and address you provide, the

editors of the ADC will send an introductory packet, including information about the LSF, a complimentary copy of the magazine, and an application form. You may also request small quantities of the LSF brochure, so that you can give them directly to those you think might be interested.

If each you who are presently members will enlist just one person, we'd top our goal of 1,000 members in no time at all!

And don't forget to renew your own membership. Fill out the membership form on page 22 of this issue. If it reaches us by January 31, 1985, you will receive a special gift, in addition to all the other benefits of LSF membership.





CARE TO DANCE?

November 22-25, 1984 - THANKSGIVING DANCE WEEKEND, sponsored by the Lloyd Shaw Foundation. To be held at the newly modernized and delightfully comfortable and picturesque Ghost Ranch, just north of Santa Fe, N.M. Leaders Bill Litchman (of ADC Archives and Contra Corner fame), Rudy Ulibarri, and Rusty Wright will be leaders for a program that will feature international folk, round dancing, square dancing, and contra dancing. Great leadership, lots of variety, and a thoroughly enjoyable setting await you, and the highway to the ranch is a paved, all-weather road which is kept clear at all times. Total cost is only \$94.50, which includes all meals, lodging, dancing, and extras. To place your \$25 deposit or for further information, 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: To be held at Copecrest, a camp catering to dancers, located near Dillard, Georgia. Don Armstrong and Ya'akov Eden, each a master in his field, will team up for this five-day camp featuring superb Israeli folk dances along with advanced contras and quadrilles. Don plans to share some of the great music and routines he picked up on his European

tour, as well as the scores of contras he is never able to present at busier or shorter camps. Ya'akov is an excellent teacher, and almost every favorite Israeli dance enjoyed throughout the United States was introduced into this country by him. Cost is \$225 per person for those wishing rooms in the Inn, or \$162 for those who camp. Becky Cope (Copecrest, P.O. Box 129, Dillard, GA 30537) will be glad to send you further information, and to accept your \$25 deposit.

May 25-31, 1985 - AUSTRIAN DANCE CAMP. Don Armstrong, along with Gerhard Kamm, 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, Moisburger 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 great dancing and a spirit of fellowship. The program, led by a fine staff under the direction of Don Armstrong, will remain basically the same -- featuring a great variety of dance forms (traditional and contemporary squares, contras, current and traditional rounds, folk dances, Scottish, and ballroom), with some changes to be made if so indicated from the feedback Don has recently solicited from those attending last year's camp. For those wishing accommodations in the Lodge (Aspenbrook, the same we have enjoyed for the last several years), the cost will be \$300 for a single, \$240 for two to a room, \$222 for three to a room, and \$99 for children ages 2 to 11 in a room with

parents. Very inexpensive camping facilities are also available. For further information, contact Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567. [This is the last special notice to LSF members before the camp is publicized to our general mailing list, so we encourage you to get your deposit (\$30 per person) in soon to Marie.]

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. Contact Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

*** SCHOLARSHIPS AVAILABLE**

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.



GREAT GIFT IDEAS

An Elegant Collection
of Contras and Squares

The long awaited and now hot-off-the-press book by Ralph Page is a timely selection for any caller or dancer. It contains 120 pages of dances, music and entertaining news notes about New England dance happenings from the last century. Ralph has chosen his favorite dances for this collection, and it is, indeed, a "choice" choice, ranging from the simple (but still elegant) to dances which will challenge the most experienced. The price is only \$5.00; order from the Sales Division, 12223 Saddlestrap Row, Hudson, FL 33567.

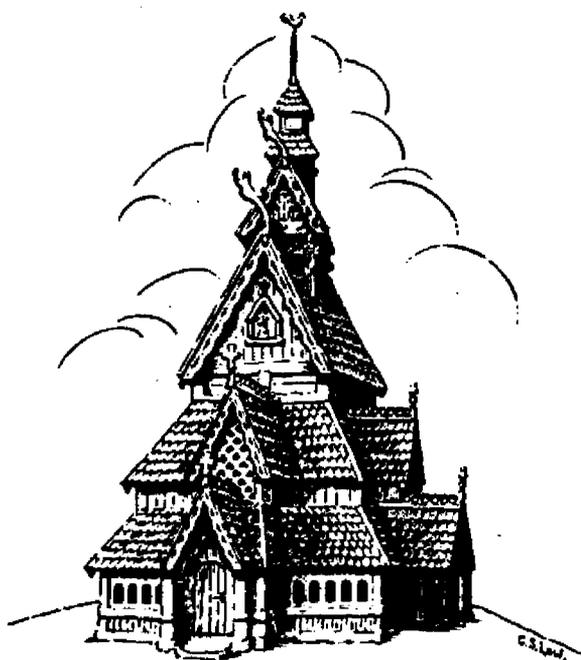
LSF brooches and buckles

These elegant pieces of jewelry feature the Lloyd Shaw Foundation logo (the same one which appears on the front of this magazine). 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 1/2" x 3 1/2" and will fit belts 1 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.

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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 so that they reach the editors no less than one month before the publication date.

ADVERTISEMENTS

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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