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AMERICAN DANCE
CIRCLE**



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LETTER FROM THE PRESIDENT
February, 1985

My family and I spent our Thanksgiving holiday at the first annual LSF Ghost Ranch Thanksgiving Weekend. In retrospect I don't think it would have been possible to spend those days in any more enjoyable way. The scenery -- stunningly beautiful and yet so serene -- the fellowship of old and newly found friends, the exuberance and variety of the dancing, and even the elegant singing, all combined to make it a very special and happy time for us.

Another pleasure to be savored was watching a new generation of young dancers in their teens discover the joy of dancing. It was a happy thing to watch our daughters waltzing competently around the floor with their father. I also enjoyed helping some of the young men realize that they could waltz, for I discovered in them the same overwhelming experience that I had had when I first encountered the dance.

My grandfather had already died when I first came to the Lloyd Shaw Fellowship, which my grandmother continued to hold in Colorado Springs. When I was 15, she decided that I should come alone to Colorado for part of the summer to visit her and to help her with the Fellowship. (In the past my parents had, quite reasonably, scheduled their visits to Colorado Springs so as not to coincide with the Fellowship so that we would have time for a leisurely family visit. But once I disco-

vered the Fellowship, all that would have to change!)

So there I was, a shy, awkward girl, hovering around the edges of the activities in La Semilla, the little dance hall. Finally one evening someone pulled me into a square, and I had the exhilarating experience of blundering through my first square dance. Then Muriel Smith, bless her generous heart, took me in hand and gave me some ballroom dance lessons during the lunch breaks. Later at the evening dances such dear souls as John Bradford, Don Armstrong, Gil Gilbert, and Elwyn Fresh would waltz me around the floor. I am sure that I was as clumsy as I was earnest, but in the arms of such expert dancers it was impossible not to dance, and the learning came gradually through osmosis.

Later on when I went to college and studied modern dance, I discovered the great secret that dancing is not a matter of hands and feet, but of responding to each movement with the whole body. That knowledge, combined with the superb dancing in La Semilla, made the experience nothing short of ecstasy. I felt happily immersed in dance, especially the waltz, and we must have waltzed miles each week, not just in rounds and free waltzes but in waltz contras and Roger Knapp's gorgeous waltz quadrilles. I can even remember a few mornings when my feet hit the floor in waltz time when I got out of bed. (And there was also the day in a supermarket parking lot when I automatically "passed right shoulders" with an oncoming car!)

Joy must be shared. It is almost a burden when experienced alone, but in our dance we are always sharing. At Thanksgiving I saw

the sharing within the hall but also the sharing and joy that spanned decades. Although my grandfather could not give me the dance directly, he left me a priceless inheritance in that dancing fellowship in La Semilla. And that is why I am so deeply happy -- and honored -- to be a part of a fellowship of people who are passing joy (it is nothing less) on to a new generation of young people. Dance, like love and candlelight, is always augmented, not diminished, when passed on. It is a special gift to watch it spread and touch the lives of others.

Enid Cocke





LLOYD SHAW: TEACHER/FATHER

BY Doli Obee

[Lloyd Shaw's daughter writes about her father as teacher.]

What are my memories of Lloyd Shaw? Quite simply, a vital part of all of my growing up. I set off with him in our Model-T on the first day of school, and for twelve years my education was punctuated by the sound of his voice booming through the halls of the building. It would be impossible to imagine how his voice and personality permeated the educational process at Cheyenne School.

We were one big family and we all grew up together like little and big brothers and sisters. I sometimes regretted the fact that it was difficult to get away from being "Lloyd Shaw's daughter." Later I realized that all of the students were thought of by many people as "Shaw's kids." How he went to bat for us when he thought we were right but how firm the discipline was when he felt it was merited! He was determined to see that each one of us was molded into a responsible and caring human being.

He demanded a great deal of his students. Whatever the assignment, we were lured into doing it just a little better than we dreamed was possible. Being young was no excuse for not doing a first-class job. He had tremendous faith in the capacity of the human species no matter what the age. We learned that no amount of staging can cover up a shoddy job, and that a job beautifully done

can stand by itself without embellishment. We discovered that when it came to having fun, imagination and enthusiasm were much more important than fancy equipment. I can't remember much talk about our rights, but a lot was said about our responsibilities.

The peak of the Cheyenne year was the Christmas play, The Littlest Wiseman. For December we all became a part of an intangible world of love and mystery. Looking back on the experience I'm sure one of the most important ingredients was the continuity. The grade school youngsters watched the tryouts and rehearsals from the balcony and dreamed of the time when they could become participants rather than spectators. It did something positive to one's character to yearn year after year for the time when one could become an angel, shepherd, or wise man. It was one of those things that made growing up worthwhile.

In high school the character-shaping process intensified. Academically, we were responsible for more than Colorado required for graduation, yet there was time for so much else. And all of what we did was designed to give us a set of values, a sense of discrimination. What happened to us couldn't have been accomplished with a large student body. Each one of us was an important and particular part of the whole. Senior English, taught by my father himself, was the final act in the finishing process. Every day for the whole year he read to us and we talked together about what we'd heard. We became intimately acquainted with people such as Hamlet and Cyrano de Bergerac. Many a graduating senior went out into the world flourishing an invisible white plume of honor

and courage. Many of them still have those plumes tucked away somewhere.

Outside of school the process continued for me in a more intense and personal way. Mother and I were his sounding board for new ideas, current preoccupations, and the rehashing of old conclusions. We participated willy-nilly in his new enthusiasms. It would never have occurred to him that we weren't interested, and his enthusiasm was so contagious that of course we were. We plunged together into such things as archery, horses, and log cabin building. Whatever the new interest, the procedure was the same. He began by finding out everything he could about the history and the techniques involved, and then moved into a thorough and careful learning process. The final stage was to teach it to others, almost as if the job weren't complete until he'd shared it. Usually a new activity was incorporated into the school program because it was such good fun, although sometimes it was the subtle antidote for some ticklish problem. He believed fervently in the wisdom of keeping active young people occupied.

As a biologist he was intensely interested in the world around him, and I've always felt that his scientific background had a lot to do with his approach to teaching. He felt it was important to understand that actions have definite effects, and that nature, at least, doesn't grant variances.

While he loved the Rocky Mountain West as his special part of these United States, anyone who ever sat with him on the point at Austin Bluffs knows how he felt about the whole of this land "from sea to shining sea." Much of

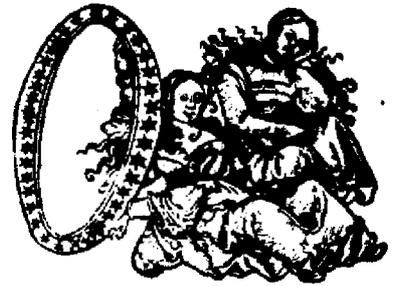
his reading involved becoming immersed in the American experience, and was in turn passed to his kids in the conviction that it was very important to understand how precious a thing is the American Dream. Among our many responsibilities was that of helping to preserve what America should stand for.

Square dancing was no part of my Cheyenne experience, having been introduced the year after I graduated. I sometimes wonder if the perspective is not a little sharper for those of us who also belonged to the pre-square dance part of his life. Perhaps it is easier to see why this activity could carry him from his own county school system into a nationwide activity. Here was an opportunity to research something that was peculiarly our own and was not only fun but embodied a lot of the basic values he believed in. It was a wonderful chance to do those things he did best. The countrywide response was proof that he was right.



RABBIT

ANECDOTAL MEMOIRS
FROM "ONE OF PAPPY'S KIDS"



by Dena Fresh

[For twelve years of the time that Lloyd Shaw was its principal, Dena Fresh was a student at Cheyenne Mountain School; and for three years she was a member of his famous exhibition team of dancers that traveled throughout the United States. This is the first of a three part series in which she tell what it was like to be one of "Pappy's kids."]

I am indeed one of the hundreds of happy children who danced their way through Cheyenne Mountain School during the years when Lloyd Shaw was its principal.

It was late in the summer of 1918 that I met Lloyd and Dorothy Shaw, when my mother placed my hand in theirs for a twelve year learning stint. Their influence has lasted 66 years, and I expect it will continue, since I plan to dance into the future with my husband, Elwyn, and meet old age head on.

Now it is recognized that THE official American folk dance is the square dance (magnificently augmented by its close relatives, the round and contra dances). But it was not always so. It was Lloyd "Pappy" Shaw who raised a country to its dancing feet and jubilantly taught the nation this great pastime. It was he who did the research and the lecturing. For over two decades he traveled widely with groups of

young dancers from Cheyenne Mountain School to demonstrate how such dancing could gloriously provide wholesome recreation. And it was he who ran summer sessions that trained a whole generation of dance leaders.

It was my good fortune to be one of those early young dancers on his exhibition team and, later, a dance teacher in the school. And even after I moved from Colorado Springs, I kept coming back every summer. For twenty-eight consecutive years Elwyn and I gathered up our dance togs and journeyed to La Semilla, the Shaws' dance hall, to participate in the Lloyd Shaw Dance Fellowship.

Many prominent callers and teachers were to come out of these summer sessions Dr. Shaw offered; we were earning our "place in the sun." Even as some of us became competent square dance teachers in our own right or perhaps branched out into other fields of the dance, we still felt the urge to freshen our spirits by lighting our candle each summer at the week-long dance Fellowship. There was great love among us, and we taught ourselves as we listened, lectured, sang, and danced. Since everyone there was a good dancer-caller-teacher-prompter, we never lacked for accomplished instructors. Pappy Shaw was always perched atop his high stool and offered constructive criticism and compliments with a laugh.

He was crippled for many years and could barely walk with two canes, but, with his great booming voice and jovial attitude, he could make folks dance joyously and endlessly. Several of his original calls are still danced today -- triple allemand,

for example. He exposed us to the perfected singing call, and we certainly all moved with a whoop and a holler when he called, "Sides face! Grand Square!"

When we teach, Elwyn and I stress the waltz because we feel it gives dancing a third dimension. Our dancers are constantly reminded to DANCE and be expressive. "Dance as though you were tall ... or in love," we tell them. "Dance a prayer. Pray a dance. Leap for joy! Feel simple ... and lovely. Dance something old; dance something new; something tried; and something true. Think UP. Look UP. Be UP. Dance UP -- and on to the stars!" Lloyd Shaw taught me all this. He also said, "Dena, if you can't talk to the audience without saying a word, you aren't dancing. Tell them a story!" His voice was a roar and his face was red. I knew he meant every word. So I did my best.

Some story-telling dances of mine are "Waltz Minuet," "Sorrento," "Edelweiss," "Today," "Rose Quadrille," "Reflections Quadrille," and "Joy." I have always been in love with dancing and had several great teachers, but the greatest of all were Lloyd and Dorothy Shaw, for without them I would have been nothing at all.

To give you some idea of what it was like to have been one of "Pappy's kids," here are some anecdotal memories from my days as a student at Cheyenne Mountain School:

I. SPRING - St. Patrick's Day at Cheyenne Mountain School was no ordinary day. Lloyd Shaw would come striding to school with a crisp new one-dollar bill pinned to his lapel. Any student who could take it from

him could keep it. As soon as he appeared in the school yard, he disappeared under a pile of grabbing, struggling children of all sizes. He would make a big fight for it, much to our delight. We never did get it away all in one piece, just little bits and pieces.

Then at 10 o'clock on that day he would announce that all who wanted could "go at once to Pat's Pile on the Mesa" near the school. The whole student body and all the teachers went. Once there everybody spent hours in a variety of traditions dreamed up by Pappy -- from putting another rock on Pat's Pile to eating hot dogs sent up from the school cafeteria to playing ball all afternoon. Everyone went home from St. Patrick's Day worn out and refreshed. It was Pappy's way of taking care of restlessness and spring fever.

II. NATURE - Lloyd Shaw taught us early all about the trees, flowers, birds, bushes, and animals native to the Pikes Peak region. These lessons required countless trips into the mountains. Sometimes we stayed overnight and camped out in tents and teepees. We had a bonfire and ate goulash, slept a little (always with our clothes on), and went home exhausted. But we knew the botanical names of everything we had seen, and we came home full of experiences and samples to fuel months of classroom study.

III. A DIFFERENT TEACHER: For one full year a Navajo Indian spent his days at the school and his nights in a nearby boarding house. From him we learned about his music, dances, chants, and religion, as well as his knack with leather, feathers, beads, turquoise,

and silver. We dug a "Kiva" and held ceremonies therein. We made exquisite costumes. ANOTHER RACE, ANOTHER CULTURE, ANOTHER WAY TO LOVE.

From then on it was a Cheyenne School tradition to have a Kiva banquet in June honoring the graduating seniors. At one such banquet I received a silver boot with a copper spur and three fine turquoise stones at the top, the latter signifying that I had been a Cheyenne Mountain Dancer three years. I still have it and wear it often with pride!

IV. DANCING: Lloyd Shaw borrowed the idea from the Greeks that dancing is a part of the whole person. He also believed in teaching children to dance because dancing was something they could do together. Wednesday evenings students and faculty gathered in the school gym, and we learned the dances of many nations. The ultimate high school honor was to be chosen for the exhibition traveling team.

Elizabeth Burchenal, noted folk dance teacher-researcher-writer, came to the school and spent three days teaching. It was she who convinced Pappy that most of us could quickly and vigorously express ourselves through folk dancing ... and do so better than through any other medium. Folk dancing had such an aesthetic quality -- so story telling. The whole school lapsed into this delightful experience and put down a deep tap root.

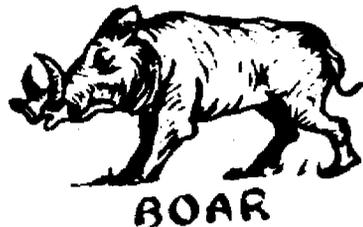
Thor Grosword, ski champion of Norway, who had a great influence on all of us kids and who taught us much about skiing, also came on Wednesday nights to DANCE, saying,

"Dancing is every bit as great as skiing!"

In the 1930's Pappy became keenly interested in the square dance and, with the assistance of a local caller, introduced it to the whole school. It is fascinating to recall now that Pappy's interest in the square dance, which was to have a nation-wide impact, began simply as he sought out one more way (of the many, many ways) he used to engage "his kids" in zestful activity.

V. EDUCATION: With all his imaginative plans for keeping children busy, Pappy did not neglect the educational program. His small high school offered four years of French, Latin, science, and mathematics. Students could not participate in any of the special activities unless they were A or B students. The fact is that most of the kids in the junior and senior high were A or B students! Failing kids were rare, and no kid ever carried even a C grade around very long. There were only 500 kids in the whole school (Pappy always said he would "quit" when we got over 600, and he did -- he retired!) so every child received lots of attention, and we also helped each other with studying. Pappy simply made "be smart and earn an A or B" a way of life for all of us.

[The next installment of Dena Fresh's memoirs will appear in the May ADC.]



REMEMBERING PAPPY AND DOROTHY SHAW

by Fred Bergin



[Editors' note: One of the people instrumental in founding the Lloyd Shaw Foundation was Fred Bergin, our great dance musician. He was active in the Big Band days, playing with the Dorsey brothers and then directing his own band. It was a bit of serendipity when he approached Lloyd Shaw and said he would like to record music for Dr. Shaw's beautiful dances. Thus began the Lloyd Shaw Recordings ... and a lasting friendship.]

Before I start my story, I want to say, unequivocally, that Dr. and Mrs. Shaw (Pappy and Dorothy) were the two greatest human beings Doris (my wife) and I have met during our journey through life. We are grateful to the Shaws for welcoming us into their lives, and to our Guardian Angels for bringing this wonderful relationship about.

It was our good fortune to have been in business with the Shaws, and to have spent nearly every Monday afternoon and night at their home in Colorado Springs during the years of our partnership. It was also our great privilege to have made many trips with them, not only to attend dance affairs but also to view the beauties of Colorado (including a yearly trek to glory in the turning of the aspen leaves).

Doris and I first encountered Dr. Shaw's name when we attended the movie "Duel in the

Sun." We admired the dancing and were impressed by the full screen credit, "Dances directed by Dr. Lloyd Shaw, Colorado Springs, Colorado," emblazoned on the screen all by itself, instead of the usual one line tucked in with twenty or thirty other names. At that time we were engrossed in roller-skating, and I mentioned to Doris that some of what we had seen in "Duel in the Sun" might be fun on skates. She picked up on the idea and located copies of Dr. Shaw's books on cowboy dances and round dances. I read them avidly and in a short time had adapted several of the round dances to skates. The skaters loved them.

Not long after, I became the operator and organist for a roller skating rink in Pueblo, Colorado. Being so close, I had dreams that I might be able to meet Dr. Shaw, and that he would be receptive to my ideas for transferring some of the round dances to wheels. Pushed and wheedled by Doris, I finally got my spine stiffened enough to arrange an appointment with Dr. Shaw. To my delight, he welcomed me and my ideas warmly, and we talked at length. I was so encouraged that I ended up asking him if he would come down to Pueblo, on Monday nights when the building I managed was otherwise dark and empty, and teach square and round dancing there. To my joy and amazement, he said yes, and, to keep overhead down, he even agreed to call to my organ music. Now that took COURAGE!

It seemed that the music and the calling complimented each other. I soon was invited to play for the summer classes Pappy ran. A high percentage of the students who came to the three one-week classes were well-

established callers and teachers who came to the "fountainhead" for new ideas and inspiration. It seemed to me they always went home happy.

When I first came to play for these classes, I was apprehensive that "Teach," who was a member of the Cheyenne School faculty and had played the piano for Pappy and his dancers since day one, would not look with favor on any interloper who came in to share in the music making. To my relief, she welcomed me with open arms, and we worked out a sort of schedule that allowed each of us time to bandage his fingers while the other played.

The chemistry between the Shaws and the Bergins flourished so happily that with \$1,000 apiece (the Shaws holding one extra share of stock just in case I wanted to do something too crazy!) we formed Lloyd Shaw Recordings, Inc. This recording company prospered from the beginning (although Pappy always assured everyone we were on the verge of bankruptcy). We were soon setting up releases on a continuing basis, and it became a regular practice for the Bergins to spend a glorious twenty-four hour weekly planning session at the Shaws'. These meetings revealed to Doris and me more fully the extraordinary qualities of our two new friends. Each week Pappy expounded on something totally unrelated to music and dancing. We became aware that Dorothy, in her brilliant behind-the-scenes way, often chose the topic, researched it and inspired Pappy to talk about it without his ever being aware she had had a hand in it.

Pappy could have been many things with

distinction if he had chosen some other career. While I am very pleased that he chose teaching, I have no trouble envisioning him as a trial lawyer, an actor, or an evangelist. He was, first and always, an orator and a showman. He could also make simple things seem important, and complex things seem simple. He could hold forth on a wonderful array of topics; he was even known to give a spell-binding one-hour lecture on how to untie knots and unravel string.

According to a former student, one day in zoology class a student asked Pappy if angleworms were good to eat. Dr. Shaw said he could think of no reason they would not be. The pupil promptly asked, "Will you eat one if I do?" Pappy was never one to turn his back on a challenge so two angleworms were consumed, and TIME magazine covered the story.

Dorothy Shaw had graduated Phi Beta Kappa; Pappy had not. He accompanied Dorothy to the meetings so often that most people thought he, too, had been honored. While he never boasted that he was Phi Beta Kappa, he never (as far as I know) denied it. I had, over the years, assumed that he reasoned (deservedly) that if those in charge of passing out such honors made a mistake in his case, he would not compound the error. In any case, they were both Phi Beta Kappas, Summa Cum Laude, to Doris and me.

When Pappy died, Dorothy's grief was boundless. She confessed to us that she still consulted with Pappy and received his guidance. He must have advised her to carry on with the things he had left unfinished,

for, with love and affectionate support from the Fellowship members, she did exactly that.

Dorothy was born with the rhythm of poetry and with the accompanying sense of orderliness. When she took Pappy's place in giving the morning talks at the Shaw Dance Fellowship, she, in her own quiet way was Pappy's equal. Whether the remarks came in Pappy's booming voice or in her lyrical, lilting, gentle words, the inspiration was the same.

Under Dorothy's leadership the Lloyd Shaw Foundation was born, and for that we all rejoice. The quest for beautiful dancing will go on. As this is written, Dorothy is confined to a nursing home in Boise, Idaho, under the watchful eyes of her daughter and son-in-law. The months have turned to years. Surely there must be a great deal of planning going on up there in heaven for the time when Saint Peter and the Angel Pappy will welcome Dorothy at the gates and the Shaws will be together again, for eternity.





THE ARMSTRONGS AND LLOYD SHAW

It seems appropriate, as Don Armstrong was the first president of the Lloyd Shaw Foundation, and he and his wife, Marie, continue to be among its most effective and devoted supporters, to spell out -- on the occasion of the LSF's 20th anniversary -- the link between the Armstrongs and Dr. Shaw.

In the late 40's and 50's, when Dr. Shaw's summer classes were at the height of their impact on the square dance scene, Don was marching to the beat of his own drummer in the East. He worked with Ed Durlacher, Ralph Page, Ed Larkin, Benjamin Lovett, Paul Hunt, the Hermans, and other renowned Eastern leaders. He also instituted the Florida Square Dance and Folk Dance Callers and Teachers Association, and was kept busy with a very successful calling and teaching schedule on the East Coast.

While Don was aware all this time of Dr. Shaw's leadership and influence, economics for many years ruled out the dream of attending Dr. Shaw's Colorado Springs classes. It was not until 1952, when Don was sponsored on a calling tour to California, that he was able to stop in Colorado and meet Dr. Shaw. Don was captivated by the dynamic personality of this man who was able to instill in his students a pervasive desire for excellence. The feat was all the more remarkable in that Dr. Shaw achieved it not by example, for, according to Don, Dr. Shaw was not an outstanding caller himself; rather he reached his students through scintillating lecture and criticism of the most

insightful and constructive sort. As Don recalls, "Dr. Shaw had a contagious enthusiasm for and sense of mission about spreading this folk treasure to every town and hamlet ... and he was kindly yet firmly insistent that the teaching be accurate, succinct, and joyous."

Don immediately invited Dr. Shaw to highlight the State Festival of the Florida Square and Folk Dance Callers and Teachers Association. Dr. Shaw's appearance there was the beginning of a mutual admiration society between the two men. Don was again impressed by Dr. Shaw's "presence" -- the aura of competence and geniality Dr. Shaw possessed. Dr. Shaw in turn was impressed by Don's organizational ability and his command of a wide variety of dancing.

Don continued to absorb Dr. Shaw's philosophy through correspondence and long telephone conversations, and through professional association with many alumni of the summer classes.

In 1957 Don and Marie visited the Shaw Fellowship at La Semilla, the Shaws' dance hall in Colorado Springs. Marie, who has a remarkable voice and a magical way with singing calls, remembers fondly that Dr. Shaw put her completely at ease, smiled through her singing call, and "by no gesture indicated what he must have thought of this breezy, overconfident female."

Don even then was becoming quite an authority on contras, using them generously in his own programs and advocating their use to add variety to the square dance activity and to

provide a sense of dancing to the musical phrase.

Just as he had been one of the first to envision and propagate the Western square dance revival, Dr. Shaw had long since realized that he had let loose a beast that was fast becoming uncontrollable. He deplored the continually growing number and the complexity of hash figures and the way in which too many dancers and callers were oblivious to musical phrasing. During the 1957 Shaw Fellowship, he talked about these issues at length with Don and asked him to return to La Semilla in 1958 to teach contras. Dr. Shaw believed this form of dancing might be one method of counteracting the headlong rush into new figures, ignorance of musical phrasing, and the ways in which square dancing's popularity as a simple, joyous activity were already being eroded by longer classes and closed clubs.

When Dr. Shaw died in May of 1958, Mrs. Shaw called Don and told him that the Fellowship would be held in August as usual, to continue Dr. Shaw's philosophy and teachings. Don agreed to come, and he attended every Fellowship week from then on. In 1964 those attending the Fellowship formed the Lloyd Shaw Foundation, with Don and Marie among the charter members, and Don was its first president. Throughout the last two decades, both Armstrongs have devoted a good part of their lives to the Foundation's well-being.

As Marie puts it, "The Foundation is a worthy extension of Dr. Shaw's belief that dancing should be for everyone and should gladden the spirit by a happy mating of music and all forms of the American dance. Since this is

also Don's and my philosophy, we feel working for the Foundation and through it is a great way for us to achieve our own goals."

It is thanks in large part to the devoted and intelligent efforts of Don and Marie that the Foundation has grown and prospered over the last twenty years.



CONGRATULATIONS!

The oldest square dance magazine has gotten older! Editors Stan and Cathie Burdick have announced that American Squaredance is celebrating its 40th anniversary of publication. Since Charles Crabbe Thomas sent out the first mimeographed edition in September, 1945 this magazine has provided "what you want to know." American Squaredance continues to set an example of quality leadership in the dance field. We thank them for this service and look forward to the next 40 years of publication!



EXCEPTIONAL OPPORTUNITY

You too can be a member of the Lloyd Shaw Foundation!

As a member you will receive priority notice of LSF dance events, special information concerning sales of records and other valuable materials, and all issues of the American Dance Circle. (The February issue of the ADC is sent to all those who are on our general mailing list; the May, August, and November issues are sent only to those who have paid their annual membership dues.)

More important, you will have the satisfaction of supporting an organization that is effectively working to recall, restore, and teach the folk dances of the American people.

To determine your status, check your mailing label on the back of this issue of the ADC. If there is no number in the upper right-hand corner of the label, you are only on our general mailing list. If there is a number in the upper right-hand corner but that number is lower than 85, you once were a member but are not currently one.

If you are only on our general mailing list and if the number in the upper left-hand corner of your mailing list is lower than 2910, your name is about to be purged from the list.

How can you bear the thought of not reading all of Dena Fresh's memoirs? Or of missing

out on Bill Litchman's August and November "Contra Corner" columns, or Herb Johnson's May and November "Dance A-Round" columns, or Dick Pasvolsky's May and August "Lines about Squares" columns, or all the other stimulating material to be found in the ADC. And, if you enjoy dancing and believe in fostering the great American dance heritage, you will surely want to be a member of the LSF.

To join or renew, simply fill out the application form on page 26 of this magazine...

and, at the same time,

**HONOR YOUR FRIENDS!
HELP THEM JOIN THE LSF!**

The Lloyd Shaw Foundation is eager to expand its membership. We hope that each of you reading this will help us enlist at least one other person. All you need to do is give us (on the form provided on page 40) a list of people who you believe might be interested in the Foundation. To every person whose name and address you send in, 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.



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:

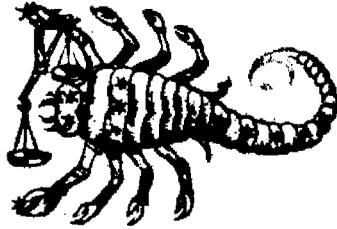
___ individual (\$15)	___ sustaining (\$50)*
___ couple (\$20)*	___ patron (\$100)*
___ supporting (\$25)*	___ life (\$1,000)*
	___ club (\$25)

* 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 also send me information about LSF badges.

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



GHOST RANCH THANKSGIVING DANCE WEEKEND: A TERRIFIC SUCCESS!

The first annual Ghost Ranch Thanksgiving Dance Weekend was a great success.

Some fifty people (including eleven under the age of 20) gathered at this spectacular facility just outside Abiquiu, New Mexico. The staff of Rudy Ulibarri, Rusty Wright, and Bill Litchman presented a marvelously varied program. Rudy performed his usual Pied-Piper magic as he taught an array of folk dances. Rusty, whose mellifluous singing calls were a particular delight, offered square dances ranging from the light and easy to mainstream level. Bill Litchman led English and waltz contras, Scottish dancing, and other lovely traditional dances. Other dance leaders present -- including Tom Masterson, Enid Cocke, Donna Bauer, Bob Walker -- contributed to make this weekend a dancer's feast.

This event was held in one of nature's truly special spots. Nestled in the area of New Mexico that artist Georgie O'Keefe has made famous, Ghost Ranch boasts a setting that is serenely overwhelming -- cliff upon cliff of soft oranges, rusts, browns, and golds rise out of scrubby desert landscape.

The initial impetus for the dance weekend came from Don and Marie Armstrong, who summer in Chama, only a few minutes away from Abiquiu. Under the capable direction of Kris and Bill Litchman, everything about

the weekend was efficiently and graciously arranged.

Plans are already underway for the Second Annual "edition" of this event. Accommodations at Ghost Ranch are limited, so don't wait to reserve for the 1985 session. Kris Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104, will be glad to give you further information ... and to accept your \$25 deposit.



RAT

AN ELEGANT COLLECTION

The most recent major publication by the LSF, An Elegant Collection of Contras and Squares, is a landmark collection of contras, squares, quadrilles and lancers by the master New England dance teacher, Ralph Page. These are his favorite dances, the ones which have been "field tested" on decades of happy dancers. All include full instructions, many include lead sheets of appropriate music. Tips and history add interest and usefulness. Interspersed with the instructions are news notes of dance happenings culled from newspapers of the last century.

This marvelous book, 120 pages in a soft cover, is available from the Sales Division (see the back cover for address) for only \$5.00.

STIR THE BUCKET



MONKEY

Carole Howard, whose book Frogging Around with 65 Fun Games is proudly published by the LSF, has just been featured in a Central Michigan University publication. The cover of the Fall 1984 issue of CMU's Centralight is taken up with a joyful photograph of Carole teaching dance to one of her Central Michigan classes. The accompanying write-up tells how Carole strives "to use dance to create a cultural and social awakening -- or in her terms 'a dance revolution.'" All in all, the publication gives a glowing picture of the many-faceted talents and energies of this "high-stepping human dynamo."

Rudy Ulibarri, who brings a Pied-Piper magic to the teaching of folk dances (as can testify all the dancers he has delighted at the LSF Rocky Mountain Dance Roundups and at the recent LSF Ghost Ranch Thanksgiving Dance Weekend) has also been making headlines. A feature article in the Albuquerque Tribune zestfully describes Rudy's 20-year involvement with dance. A typical Rudyism concludes the piece: "I would like to see all of the world dancing. When they're holding hands they're not holding rifles."

Irrespressible Al Scheer is making a rapid recovery from a broken hip. After a bit over a week in the hospital, he is back to calling square dances!

Calling to a packed hall, four Foundation members provided the leadership for a Lloyd Shaw Foundation Benefit Dance in Denver on December 28. John Bradford, Linda Bradford,

Tom Masterson, and Tink Wilson offered an evening of squares, contras, folk dances and mixers, giving a good sampling of the rich variety that is the hallmark of LSF dance events. The proceeds of the evening have been given to the LSF scholarship fund. [Any one wishing to organize an LSF Benefit Dance is heartily encouraged to do so. It is a terrific way of promoting the Foundation and of having a great time in the process. Advice on organizing such an event can be obtained from Linda Plaut, 622 Mt. Evans Rd., Golden, Co 80401.]

Hearty congratulations to Herb and Tilda Johnson, who ended 1984 with a celebration of their FIFTIETH wedding anniversary. This special couple has for years led one of the most successful round-dance clubs in the country, as well as having given generously of their talents to the Lloyd Shaw Foundation board and to our dance camps. Joy and good wishes to you both!

♄ Capricornus



♈ Aries



LINES ABOUT SQUARES

by Dick Pasvolsky

"You're our square dance caller? Oh boy, do si do and around you go!" Almost all of us who are callers have heard this, especially with young people, as we arrive at a hall and begin to set up our equipment for a dance. Newspaper reporters seem to insist on getting a "swing your partner and do si do" somewhere in almost every article they write on square dancing. Most non-dancers associate the term "do si do" with square dancing, even though they may have no idea as to how to execute the figure.

"Do sa do" is the second term ("a set or a square" is the first) and the first figure to be defined in Bill Burleson's The Square Dancing Encyclopedia. That is certainly an indication of the prominence of this figure in square dancing.

The history and evolution of the do si do is most intriguing. As far as I can determine, no dance figure has as many variations or as many different spellings as does "do si do." Among the various spellings are: dos a dos, do sa do, do si do, doci do, docey do, and docey doe. Sometimes the terms are hyphenated (do-si-do) and sometimes formed into one word (dosido).

The figure was originally the one still done by most square dancers, whereby the designated facing dancers pass right shoulders (left shoulders in a few isolated

areas), step to the right (back-to-back) and back up to place. Dos a dos, the French term for back-to-back, was accepted as the name of this figure. When Scottish Lowlanders emigrated to the United States, they introduced the figure to the Appalachian Mountain area, but pronounced it "do si do."

To add spice and variety to their dancing, dancers began to experiment with various ways of executing the figure. One of the earliest versions, found in the Kentucky running set repertoire, is described by Lloyd Shaw in his book Cowboy Dances. In this version, as two couples circled (men back to back and ladies face to face) each gent would swing his opposite lady around behind him with his right hand and then swing his partner by the left. This was one of the early versions of the Alamo style.

A sequel to that version was developed with all dancers facing in. In a circle of four, the two ladies passed left shoulders, momentarily back-to-back, to catch partner by the left hand. The men would turn partners about halfway with the left, releasing hands to allow the ladies to continue around them, step forward (men passing back-to-back) to turn opposite by the right. Men would then pass back-to-back again to take partner by the left for a courtesy turn. This became the Western docey doe used by Lloyd Shaw and early Western club square dancers. (Burleson's version of this figure is spelled "do si do.")

In one interesting version of this figure, described and very well illustrated by Ed Durlacher in his book Honor Your Partner, the lady passes in front of her partner to catch

him by the left hand. The gent then loops his partner behind and around him, taking his opposite lady by the right as she comes around to him. He loops this lady around him by the right, and finishes the figure by courtesy turning his partner.

The version of the docey doe that became the do paso in the late forties had been done most often as a two-couple figure through the mid-forties. Dancers would turn partners by the left, opposites by the right, partners by the left, and continue to alternate right and left hand turns until the caller called another figure. When done in three or four couple circles, the figure was executed as the do paso is today. (Dancers usually used pigeon-wing handholds in those early Western square dance days.) Continuing the action of the figure until another was called gave the caller the opportunity to add spice to his calling by injecting some of his favorite patter (i.e., "chicken on the fence post, possum on the rail, pick up your honey and everybody sail... and promenade.")

The do si ballonet was the immediate forerunner of Alamo style. Done in a two-couple circle, the ladies passed left shoulders as in the Western docey doe. They would then take partner's left hand and opposite's right, balance forward and back, turn partner half by the left, join hands again (men facing in, ladies out) and balance, then turn half by the right to partner by the left for a courtesy turn.

The four-couple version of this figure is called "docey ballonet" and is in essence the figure used for Alamo style almost exclusi-

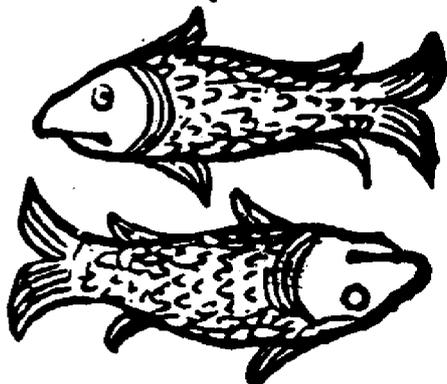
vely from the late forties until the mid-sixties when the Alamo swing thru became popular. From an Alamo ring (ladies facing out, men in) balance forward and back, turn half by the right and balance again, turn half by the left and balance again, then repeat those half turns and balances until returned to original partners.

One of the simplest forms of the do si do figures is the mountain do si do, popularized in the late forties and early fifties in the singing call "San Antonio Rose." In this figure, the gentleman simply lariats (loops) his partner around him.

Burleson describes a few other figures of the do si do family in his Encyclopedia. Among them are: "do si do Kentucky style," "do paso grande," "doci thru," and "do sa did."

Only a relatively few of the many figures related to the do si do appear in any dance literature, and only a small proportion of those are in general use today. The strong influence of this versatile family of figures will, however, pervade square dancing as long as four couples can be found to "square up."

X Pisces



CONTRA CORNER



by Bill Litchman

Sometimes it is nice to review dances which are not new but which have stood the test of time. This dance has an interesting form of progression which many of your dancers will not have experienced.

Geud Man of Ballangigh

Formation: Duple (1,3,5, etc., active but not crossed)

Music: A 64 count reel

Introduction:

- - - -, Actives cast round the one below,
- - - -, Men cast through the opposite two,
- - - -, Two's cast up round the one above,
- - - -, Women cast through the opposite two,
- - - -, First corners set and turn alone,
- - - -, Second corners set and turn alone,
- - - -, Circle four half way round,
- - - -, Partners set, pass through and turn,

NOTES: During the casting of the actives and inactives (called two's here), in lines 1 and 3 of the calls, the dancers will first move down or up the center (down for the actives and up for the others). When their turn comes, actives go below only one, cast to the outside (the others do not turn) and return to place (all in eight counts). On the second line of the call, the men move across the set to pass between the opposite two women and to separate there to walk around their own partner and return to place. The

women do the same action when their turn comes in line 4 of the call. It might be nice to hold hands in some manner while doing the first four figures of this dance. (The style of the hand hold will be local preference. Some people use right-to-right with opposite sex and none with the same sex. Some use nearest hand for all moves.)

First corners are the active man and the inactive woman. (Second corners are the other two in the group of four.)

A set is a simple balance to the right (usually) and then to the left (taking four counts). The particular foot work on the balance (for the set) is up to the dancer, but many people use a pas-de-basque or 1-2-3 balance.

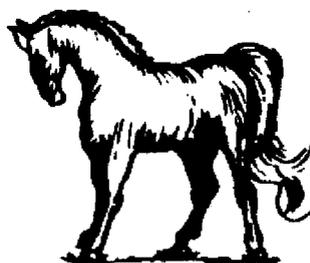
The turn alone is a "turn single," meaning that the dancer will turn to the right on his/her own axis in four counts, making the turn in a small circle.

In the next (circle four) figure, the motion is to the left and the action takes a full 8 counts. The arms should be extended and the dancers should move smoothly to dance for the entire phrase.

The last call returns all dancers to their own lines but with the actives progressed one place down the set. This is not a beginners' dance.



DANCE-A-ROUND



HORSE

by Herb and Tilda Johnson

One of the resolutions of the 1984 Callerlab Convention was the decision to select a "square dancer's" round each quarter. It is hoped that these will be danced on an international basis. The first dance chosen is "Baby o'Mine," written by Leo and Pat Fiyalko of Pinellas Park, Florida.

Baby o'Mine

Composers: Leo and Pat Fiyalko

Record: HI HAT HH889 Dick Cary

Footwork: Opposite. Directions for M except where noted in parentheses.

Sequence: Intro - AB - AB - Ending

Meas

Intro

1 - 4 WAIT; WAIT; APT,-,PT,-; TOG,-,TCH,-;
1 - 2 wait op M facg ptr & wall;;
3 - 4 bk coh l,-,pt R twd ptr,-; fwd
R to bfly wall,-,tch L in bfly
wall,-;

Part A

1 - 4 SCISSORS THRU; WALK 2; SCISSORS
THRU; WALK 2;
1 - 2 sd lod L,cl R trng rf slightly,
fwd rlod L to lop rlod,-; fwd
rlod R,-,fwd L trng lf to bfly
wall,-;
3 - 4 sd rlod R,cl L trng lf slightly,
fwd lod R to op lod,-; fwd lod
L,-, fwd R endg op lod,-;
5 - 8 VINE APT 3 TCH; VINE TO FC 3 TCH; SD
CL TWICE; WALK & FC;
5 - 6 sd coh L,xRib,sd L,tch R; sd

wall R,xLib trng to fc ptr,fwd R
to blfy wall, tch L in bfly
wall;

7 - 8 sd lod L,cl R,sd L,cl R; fwd lod
L to op lod,-,fwd R trng to fc
ptr in bfly wall,-;

9 -16 REPEAT MEAS 1-8 PART A ENDG CP WALL
Part B

1 - 4 FULL BOX;;; SLO OPEN VINE 4;;;
1 - 2 sd lod L,cl R, fwd wall L,-; sd
rlod R, cl L,bk coh R,-;
3 - 4 sd lod L trng slightly rf,-,xRib
to lop rlod,-; sd lod L trng to
fc ptr & wall momentarily,-,thru
& fwd lod R blendg to cp wall,-;

5 - 8 FULL BOX;;; QUICK VINE 4; WALK &
PICKUP;
5 - 6 repeat meas 1-2 Part B
7 - 8 sd lod L,xRib, sd L,xRif trng lf
to op lod; fwd lod L,-,fwd R
picking W up to cp lod,-;

9 -12 2 FWD TWO STEPS;;; SCISSORS SCAR &
BJO;;;
9-10 fwd lod L,cl R,fwd L,-; fwd lod
R,cl L,fwd R,-;

11-12 sd coh L,cl R trng slightly rf,
fwd dw L to scar dw,-; sd wall R,
cl L trng slightly lf,fwd dc R
blindg to bjo lod,-;

13-16 2 RF TRNG TWO STEPS;;; WALK TWIRL 2;
WALK & FC;
13-14 sd lod L trng rf to cp wall, cl
R trng rf to cp rlod,bk lod L
trng rf to cp coh,-; sd lod R
trng slightly rf,cl L trng rf to
cp lod,fwd lod R trng rf to
momentary cp wall,-;

15 fwd lod L,-,fwd R (W fwd lod R
piv 1/2 rf,-,bk lod L piv 1/2 rf) to

op lod,-;
16 fwd lod L,-,fwd lod R trng to fc
ptr in bfly wall,-;

NOTE: Last time thru Part B, omit
meas 15-16 and replace with Ending.

Ending

- 1 - 2 VINE TWIRL 2; APT,-,PT,-;
1 sd lod L,-,xRib (W fwd lod R piv
1/2 rf,-,bk lod L trng rf to fc
ptr),-;
2 bk coh L releasing W's lh &
taking W's lh with M's rh,-,pt
R twd ptr,-;

♈ Aquarius



To: The Editors of The American Dance Circle

I believe that the following people 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 those listed below.

Thank you.

signature _____

[Note: Just list the names and addresses of those to whom you'd like us to send an introductory packet, and then send this sheet to

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

Or, if you prefer to keep your ADC intact, simply send the names and addresses on a plain sheet of paper.]

name(s) _____

address _____

_____ zip _____

name(s) _____

address _____

_____ zip _____

names(s) _____

address _____

_____ zip _____

♌ Leo



CARE TO DANCE?

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-nights-four-days 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.

May 26-June 1, 1985 - AMERICAN FOLK DANCE WEEK. The third annual session of this camp will again be held on Richenau Island in South Germany. Leaders include Al Scheer (traditional dances), Heiner Fischle

(contras), Lothar Weidich (modern squares), and Erich Fritz (modern squares and rounds). Lucia Gnant will also be on hand to offer dance sessions for children. For further information contact Erich Fritz, Aspacher Str. 60, D-7150 Backnang, 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 again feature a great variety of dance forms (traditional and contemporary squares, contras, current and traditional rounds, folk dances, Scottish, and ballroom). 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 and an application form, see the centerfold of this magazine.

August 11-17, 1985 - BLUE RIDGE MOUNTAIN 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. NOTE: this Dance Week is SOLD-OUT for 1985! Why not join the LSF Rocky Mountain Dance Roundup (see above) instead?

November 28-December 1, 1985 - SECOND ANNUAL GHOST RANCH THANKSGIVING DANCE WEEKEND, sponsored by the Lloyd Shaw Foundation.* A pleasing variety of dance forms will be offered, from folk dances with Rudy Ulibarri, to square dances with Rusty Wright, to contras with Bill Litchman. This dance was a huge success with those who attended in 1984. Accommodations are limited, so reserve your spot now by sending a \$25.00 deposit to Kris Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104 right away. For further information see article on page 27 of this issue, or write to Kris Litchman.

*** 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.





FROM THE ARCHIVES

by Bill Litchman

I am still walking about two feet above the ground after experiencing the dancing and fellowship of the Ghost Ranch Thanksgiving Dance Weekend in November. Thanks to the help of Rudy Ulibarri, Rusty and Lovetta Wright, and my wife Kris, this event was a great success. We hope you will join us in this wonderful, truly unique place for next year's session.

Many people have again contributed to the Archives' progress during this past quarter. Donations have come from all parts of the country, from St. Louis to California. Such donations are what make the Archives' collection a truly valuable resource, and they are most gratefully received. If you have dance materials, you should think about how you wish to dispose of them once you are through with them. If you anticipate using everything you have right up to the very moment you pass on, you can still arrange for the Lloyd Shaw Foundation to receive your collection by including the Archives in your will. Simply write me to obtain a free copy of our "Will Kit." It helps if you will enclose a self-addressed stamped envelope with your request.

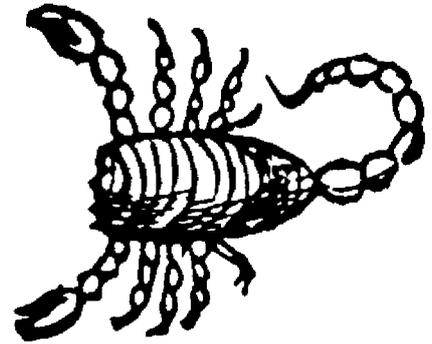
Recently the Archives purchased five books on breakdancing. "Breakdancing ...!!! What does that have to do with square dancing?" Well, there is really very little connection, except that breakdancing and square dancing

are both clearly American folk dances. Breakdancing began on the streets of New York City and has spread wildly throughout the entire land. Kids all over the country (and probably all across the world) are doing this kind of dance. It is true that it probably won't last forever -- that once the novelty wears off and the music behind it dies away, breakdancing will probably disappear. Even so, it is important for the understanding of dance and society that the Archives have materials in all fields of dance. It is important to gather these materials while they are "hot" or we will find that they have disappeared, never to be found again. That is why we have purchased those five books on breakdancing. (Also it is interesting to keep in mind that square dancing also almost died out. It was only the sincere dedication of a relatively small group which kept the square dance from going the way of the Black Bottom.)

The Archives, in addition to being a repository for all kinds of dance materials and to offering reference services, publishes a number of publications, including an index of volumes 1-11 of the Northern Junket Magazine (available within the U.S.A. for \$10.00 post paid) and (at \$4.00 each post paid within the U.S.A.) separate bibliographies of (1) American Square Dancing, (2) American Round Dancing, and (3) American Contra Dancing. Write to the Archives for any of these publications.

Whether it is about contributing materials to the Archives, or about questions pertaining to dance, or about wishing to receive some of our publications, we are always happy to hear from you.

♏ Scorpius



THE AMERICAN DANCE CIRCLE
CELEBRATES THE LSF'S 20TH ANNIVERSARY

The Lloyd Shaw Foundation is now two decades old!

In recognition of this landmark occasion, the American Dance Circle has asked a number of people who were part of the early history of the Foundation to share their recollections with our readers. Many such memoirs appear in this issue, and have appeared in the two most recent past issues. Others will appear in the subsequent 1985 issues.

Back copies of the ADC are available (\$1.00 each, postpaid in the U.S.A.) by writing to the address given on the inside cover of the magazine. Those who have paid their 1985 LSF dues will automatically receive the May and August 1985 issues.

LETTERS TO THE EDITORS



Dear Editors:

The Star Circle dance (pp. 26-27, in the November 1984 ADC) appears under the title "Grand Star Circle" on page 46 of Square Dances from a Yankee Caller's Clipboard, by Rod Linnell and Louise Winston (published in 1974). There seems no doubt that the figure was created by Rod Linnell. The book also contains a square dance using the same figure.

Winthrop Tilley
Fair Haven, VT





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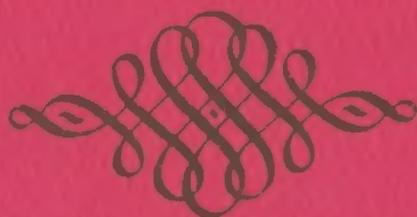
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thrive. Please communicate with any
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The editors are very desirous of receiving articles, news notes, letters, paid advertisements, and other materials of interest to our readers from YOU. Please 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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12225 Saddlestrap Row
Hudson, FL 33567

Telephone: (813) 862-1014

(All orders should be sent to this address)



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Denver, Colorado 80215

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The Lloyd Shaw Foundation

presents

*Rocky Mountain
Dance Roundup*

JULY 1 - 7, 1985

AN ALL-ROUND DANCE EXPERIENCE

MAINSTREAM AND TRADITIONAL
SQUARES, CONTRAS, CLASSIC AND
CONTEMPORARY ROUNDS, FOLK
DANCING, SCOTTISH COUNTRY
DANCING AND CLOGGING

SNOW MOUNTAIN RANCH
YMCA of the Rockies
Granby, Colorado

Rocky Mountain Dance Roundup

NAME(S)

ADDRESS

Deposit enclosed: (\$30 per person) _____

Accommodations desired: _____

Make check to Lloyd
Shaw Foundation.
Send to Marie Armstrong,
7512 Clanton Trail,
Hudson, FL 33567.

Dates Monday supper, July 1 through Sunday breakfast, July 7.

Location Snow Mountain Ranch, near Granby, is about 75 miles west of Denver, via I-70 West and then US 40 North. Providing there is sufficient demand, the YMCA will run one free bus from Denver airport. Commercial bus service available daily.

Leadership The staff includes DON & MARIE ARMSTRONG (contras, rounds); LINDA BRADFORD (folk); CAL CAMPBELL (squares); ENID COCKE (classic rounds); GEAN DENTINO (clogging); CHUCK JAWORSKI (squares); BILL JOHNSTON (Scottish Country Dancing, contras); BILL LITCHMAN (traditional squares, contras); TOM MASTERSON (folk); RUSTY WRIGHT (squares), and others expect to be added. All these versatile leaders may be presenting other forms of dance but these are their featured talents for this week.

Dance Facilities Superb hardwood dance floor and excellent acoustics.

Accommodations Spacious rooms with private bath in Aspenbrook Lodge, two double beds, two sleep couches. Well-balanced meals. All types of camping facilities available.

Children and Teens Snow Mountain Ranch has a daily youth program for all ages (nominal fees, NOT included in Roundup package). If numbers warrant, family dance parties and/or children's sessions will be scheduled.

Cost (includes LSF tuition)

Room with private bath, all meals
Private room \$300
Two to a room \$240 each
Three to a room \$222 each
Children, to 11, in room with parents \$99 each

Camping

If you have a recreational vehicle or a tent, camping is by far the most economical way to enjoy the Rocky Mountain Dance Roundup. Your tuition of \$30 per adult and \$15 for children (under 12) would of course be in addition to the camping fees and whatever meals you may decide to take with the group. The campground fees for 1984 (may be increased slightly for 1985) run from \$5.00 a day with no hookup to \$7.00 a day for full hookup. A \$5.00 family membership in the YMCA of the Rockies is necessary for each camping unit (this is provided for on your camp space reservation card).

The meal rates if you would like to have any or all meals with the group are as follows:

	Adults	Children
Breakfast	\$3.25	\$2.50
Lunch	\$4.25	\$3.50
Dinner	\$6.50	\$5.00

When you register with Marie advise her that you want to camp and she will send you a reservation card, which must be returned to YMCA of the Rockies together with your deposit on the campsite. The number of full hookups is LIMITED. So REGISTER EARLY to assure that your choice will be available.

A \$30 deposit per person is required with registration.

Deposit is fully refundable to May 1, 1985. Deposit on cancellation after that date cannot be refunded unless there is a replacement.

HOW WE DO IT - All the staff members are paying campers who donate their time and talent without any compensation. The low tuition of \$30 per adult and \$15 for children also includes the evening snacks, the syllabus, and, after administrative expenses, a good return to the Foundation to support its projects. Thanks to the generosity of the leaders, the Rocky Mountain Dance Roundup can still be enjoyed for much less than any other dance camp in the country.

The Rocky Mountain Dance Roundup is a total experience in variety of dance in fellowship with a great group of people in most pleasant surroundings.

C O M E!

E N J O Y!

Don and Marie Armstrong
7512 Clanton Trail
Hudson, Florida 33567

Camp Coordinators