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CIRCLE**



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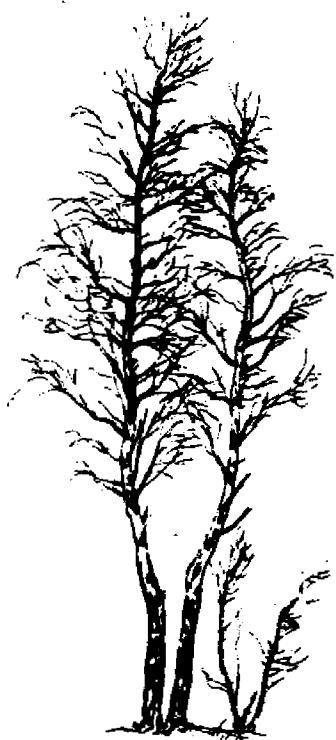
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LETTER FROM THE PRESIDENT
May, 1985

As many of you have heard by now, my grandmother Dorothy Shaw died in March. Her release from the grip of old age has freed us to contemplate and celebrate a remarkable life.

If we take as our measure the degree to which one's life touches others, then hers was an extraordinary life. Many people who had taught or studied at Cheyenne School have come forward to say what a profound effect my grandmother had had on them.

One of her greatest assets was the ability to seek out the best in all of us. Her serene confidence in that part of us obliged us to rise to the level of her belief. In her presence we all found ourselves being a bit better than we had thought we could be. It was a heady experience. Small wonder that so many people sought out her company.

The tawdry and the mediocre had no place in her life. Decisions seemed easier to make when viewed from her perspective, for there was only one thing to do -- our very best. There could be no compromises with excellence.

Coupled with her certitude were a wisdom and eloquence that few people attain. These qualities touched all who met her. One evening Jim Irwin, one of the astronauts who walked on the moon, was included in a group

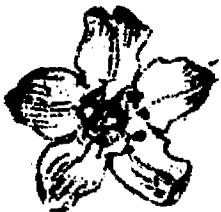
of friends who came to hear her talk and read her poetry. He wrote her a note the next day saying, "Thank you for the most memorable evening of my life." We can all be thankful for her poetry, which was an important part of her from the time she was a little girl and which still speaks to us as if she were sitting right beside us. At her funeral she spoke for herself, her poems being far more appropriate and eloquent than anything we could say.

Of course she shepherded the Foundation through its inception and formative years. As executive secretary she worked tirelessly to preserve and extend my grandfather's work with the dance. Many people joined together to help in the effort, and formed a loving but disparate and sometimes unruly family around her. Her concern for people was paramount, and her tact and sensitivity kept us all on track.

We thank her for being a shining example for so many of us. Her memory will remain with us in countless ways, but especially when we join hands in the celebration of life that we call dance.

Enid Cocke





JOY:

TWO SPECIAL MEMORIES OF DOROTHY SHAW

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. She and her husband Elynn faithfully came to teach and dance at the Shaw Fellowship Week all the years it was held. She was also one of those active in the formation of the Lloyd Shaw Foundation.

As news of Mrs. Shaw's death reached us, it seemed wondrously right that Dena Fresh's loving memories of this remarkable woman were in our hands.]

I. THE FIRST ANEMONE

Dorothy Stott Shaw had many special talents, among them a true gift for friendship and an equally true gift for viewing life with a poet's creative vision. One particular episode in my life exemplifies beautifully both talents and her ability to use one to serve the other.

But first some background information. Each spring of Lloyd Shaw's reign as principal at Cheyenne Mountain School found everyone in the school scouring the mountain sides

searching for the first anemone of the year. The lucky one who first spotted one of the little furry flowers raced at breakneck speed to give it to "Pappy" Shaw.

The next day, with the greatest ceremony, in front of the entire school, Pappy would present the finder an autographed copy of his book, "Nature Notes of the Pikes Peak Region."

More than a decade after Lloyd Shaw's death, and more than four decades after my student days at Cheyenne School, I happened to be visiting Dorothy Shaw at anemone time. The memory of this special springtime tradition was so strong that I went out once again searching on my own for the elusive little pasque flower. Later, upon my departure, I sadly confessed to Dorothy that my hunt had been fruitless. She listened with her marvelous empathy and pressed the last copy of Pappy's now rare little book into my hands. I opened it and there, pasted on the flyleaf, was the following typed message, dated 1929 (although the calendar showed 1969) and written as though coming from "Lloyd Shaw."

Dear Dena:

So you found the first anemone! So you get a book! Funny ... Cheyenne Creek is rushing past all the houses that aren't there yet, and over on the Mesa there aren't any houses at all. (I heard a horse whinny and a praire dog squeaked.)

But you found the anemone in one of those little draws above El Pomar at the foot of the big pine. The first anemone is a

little like the Holy Grail, in a small way. You can walk right through walls to get it, and you can remember things you thought were forgotten forever, and you can forget things you should forget forever.

You've got your old sneakers on and you can feel the earth beating through the old oak leaves and the pine needles. The anemone is blue, and you hold it in your hand, and everything -- absolutely everything -- is all right again. Forever all right! Joy!

Wherever you go, and no matter how tall you build your house, come back sometime to anemone hill -- and bring me the first one -- the very first.

I'm letting Dorothy help me a little with this autograph, and we're both laughing. We'll be laughing with you all through the year.

Sincerely,
(and here Dorothy pasted on a copy of Pappy's signature).

II. A COTILLION

One August I was designated as mistress of ceremonies for the cotillion that climaxed the August Lloyd Shaw Dance Fellowship Week. On the morning of the cotillion I asked Dorothy if she'd consider being a part of the evening's program. She looked straight at me, blinked her eyes and said, "No!"

Now it must be understood that Dorothy Shaw was first and always a LADY, with a firm

sense of propriety. And she was by this time well along in years and quite a venerable personage. Her very presence brought an air of expectancy, elegance, wonder, and grace. Her poetry was mysterious, familiar, and magnetic and could charm you off your chair or drown you in your own tears at such beauty.

She was a strong-willed person, and not one to be shoved around -- tough as an old boot, hard as steel ... but still a marshmallow underneath. She enjoyed being maneuvered subtly, saying, "It goes with my age."

To speak to a group of dancers brought out the best in her. When she was on my program anywhere, I always managed to persuade her to talk, and she was always marvelous ... and she always glowed with joy.

In the Fellowship she adored being asked to take part: to talk about anything, to lecture, to sprinkle her glowing self generously for our listening pleasure and enlightenment. But it was necessary to ask, invite, even beg her to participate in the dance program, especially the Cotillion, which was originally her concoction, replete with glamorous dance ideas.

There was no doubt that she HAD to BE one of us at this Cotillion. And she had to do something more than lead the Grand March with a gentleman.

"Ah, now, Dorothy, you must do your part." "NO!" she repeated. "Mama [my special term of endearment for her], would you rather talk tonight to me about the Mesa that used to be on 8th Street, Mount Rosa, Mount

:Baldy, or Cheyenne Mountain? Choose one," I persisted. No answer. She's walking away!

So at the dance I walked over to where she sat along the wall and told her she had one minute to make up her mind to a soul-shattering interview, in character, about the Mesa or Cheyenne Mountain! I felt her looking through me!

Then came the magic moment as I strolled, with a firm grip on her arm, really steering her toward the stage of the ballroom, muttering between my teeth, "Which did you choose, Mama?" She brightly answered, "Cheyenne Mountain!" And we were off.

Our darling Mrs. Shaw sat upon the stage step beside me and gave one of her most exceptional interviews. Her pink face glowed and the eyes of cornflower blue just danced. She was certainly at her best, and although her remarks were absolutely true, there sprang up a wild humor between us. Hysterical laughter rose from the spell-bound dancers gathered around. She had them roaring with her version of the Ute Indian's legend that the mountain is a dragon who drank up all the water and fell asleep (the look on her face implied he was inebriated!) The mountain is shaped like a dragon and is filled with water, in places.

The whole incident was extemporaneous and something that happens once in a lifetime. It was truly a dazzling golden moment, shining and shared with all those present.

Later in the evening she told me she was tired and was going home. We took a tender farewell, and she walked out of sight. I

never saw her again -- it was August 1977.
She'll be forever in my heart.

[This is the second installment of
Dena Fresh's "anecdotal memories" of
the Shaws and Cheyenne Mountain
School. The first installment
appeared in the February 1985 ADC. A
third installment will appear in the
August 1985 issue.]



RALPH PAGE

The Foundation sends its condolences to the family and friends of Ralph Page, who died in February, 1985. He will be sorely missed not only for his knowledge and his expertise but also for his unfailing honesty and directness in assessing the dance scene. We need more voices like his.

As Ralph often reminded us, the dance didn't die out in New England in the rural areas. Nonetheless New England squares and contras did enjoy a renewal of interest in the 30's, thanks in large part to the publication of The Country Dance Book, written by Ralph Page and Beth Tolman. Through his calling and writing Ralph helped insure the survival of this regional dance form. He was also one of the first people to teach contras and squares at Country Dance Society dances, thus expanding their repertoire beyond English country dance.

Congratulations, Ralph, on a long life fully and richly lived. You will certainly be with us in our dancing circle.





A TRIBUTE TO RALPH PAGE

by Ed Butenhof

Thinking about Ralph's contributions to dancing brings my mind back to my days as a college student at Berkeley. It was there I learned dancing from Lucille Czarnowski at the University of California. For contras, Lucille's authority was a New Hampshire caller named Ralph Page. As I learned some of Ralph's contras thirty-five years ago, I visualized him as a tall, slim Yankee farmer. (Twenty years later when I first met Ralph personally, I discovered that my visualization had been a bit off target.)

One of the things I miss so much about those innocent days thirty-five years ago is that we loved dance so much we danced everything. Squares, contras, rounds, and international dances were all a part of the mix. Most of them were fairly easy to do; at least they didn't require a long series of lessons. The variety was in the music and the style, not in the complexities of figures or steps. Today there seem to be too many specialists who do only their own "thing" and do it so seriously that the newcomer is shut out without a lengthy apprenticeship. It's true of modern club square dancing, requiring as it does 42 weeks of lessons to participate; it's true of rounds with ever more complex patterns and movements; it's true of folk dancers with experts in Balkan, English, Israeli, or whatever; it's true of contras, too. My own contra group in Rochester

increasingly insists on doing more complex figures and is less and less accommodating to newcomers. The "experts" seem to derive more satisfaction from the technical accuracy of the movements (and from showing off) than from the joy of movement itself or from the sharing of that joy with others.

Competition, while valuable in many pursuits, does not serve dancing well. Variety is possible by mixing heritages, tempi, styles, formations, etc., without making things too complex for casual enjoyment.

Without complexity, Ralph Page tried very hard to preserve that variety of dance and that element of sheer enjoyment in both his magazine and his camps. He followed that tradition for over thirty-five years and in so doing became a tradition himself. A whole generation of New England callers (and some non-New Englanders like me) have profited from his tutelage.

Ralph once told me that he considered himself a "traditionalist" but not a "purist." By that I understood him to mean that he saw the desirability and necessity for traditions to change and grow, not to remain frozen in the past. To illustrate this, he told a story. It seems Ralph was invited some years ago to teach a square dance to a Polish dance group in Boston. He taught them "Halfway Round," an easy, but different square, and being excellent dancers, they caught on quickly. They especially liked the tune, since "Buffalo Gals," Ralph's choice, turned out to be a variation of a Polish folk tune, "Cracovienne." The dance and the music caught on and the group continued to dance it. "Who knows?" said Ralph. "Perhaps in

fifty years it'll be a traditional Polish dance!"

Ralph, in the many years he taught, called, and helped others, was both a preserver and an originator of tradition. He instilled in innumerable dancers and callers the thrill of dancing to the phrase in true New England style. For all of us, I want to thank and acknowledge him. About very few can it be truly said that "He was a legend in his own time," but Ralph certainly was and is such a legend. The world of dance is a richer place because he was here.





MEMORIES OF LLOYD SHAW

Part III: DISCIPLINE

by Francis C. Ware

[Editors' note: This is the third of a series of articles in which Mr. Ware recounts his memories of his student days at Cheyenne School, where Dr. Lloyd Shaw was principal and superintendent. The first installment appeared in the May 1984 ADC, and the second, in the November 1984 issue.]

On a mini-watchtower in the Castle-Wall curbing that lined the front walk of Cheyenne School stood a boy. He was older, bigger than I -- perhaps third grade -- and he nurtured the soul of a bureaucrat, for even then he habitually beat up those he could (for instance, me ... daily). On this day he was Directing Traffic with the blades of his new penknife placed at defined angles, block-signal fashion. At this angle one could pass, at that angle all must wait by His Decree, and, as the smaller children complied, his rules became ever more complicated. Nor was he crestfallen for more than a moment when a highschool girl passed against his order and laughed at him (bless her heart!).

Now this was a recess, and there was no reason to expect Authority to enter the scene for any purpose; the teachers were gathered around the statue of an Indian in the main

hall chatting before time to press the button that would ring the class bell. There was no question of the absence of Authority, and yet ... down the walk came Mistershaw, little children hanging on his fingers as usual, he cheering them on as usual, but not smiling. Instead of going to his car, he stopped at the "traffic cop," spoke a very quiet word nobody heard, and the boy folded his knife, pocketed it and disappeared. He never again directed traffic. And Mistershaw went to the parking lot, then returned with his happy, screaming young load and went into the school. It surely was an excellent view from that Office that overlooked the front walk!

Probably one of the Great Civil Rights Violators of all time was Mistershaw. He suggested to us all that misconduct on the school grounds was inappropriate. And that was all: he suggested.

Now among us, too, there were certain dedicated miscreants. One in my junior high class affected a foul mouth, indulged in beatings for the small, and wore a dog-leash-type snaphook on the front of his trousers in a quite unfortunate location. He became a Problem. So did others, infrequently and for various reasons, but this was the one most noticed at my level.

And behold! The miscreant appeared one day, fresh from the Office, wearing a turkey-red sash, and suddenly the whole school knew that it was a Badge of Dishonor and nobody should speak to or have doings with any who wore The Red Sash.

I have no idea how many wore The Red Sash -- it can't have been many, for the hue and cry

it raised ensured a short duration for the policy. Certain parents, then as now, spoke in psychological terms and deplored The Red Sash. (It was often their little monsters who misbehaved in later days, when sashes were not employed.)

As for the original Sash-Wearer, he bore the emblem for a very few days and then no more. The miscreant turned friendly, soft-spoken, neatly dressed, and of a sudden became a really rather good student who incurred the respect of the school in quite a short time. He made a Good Man's Mark in the World later on, too.

[More of Mr. Ware's Cheyenne School memoirs will appear in future ADC's.]



Anyone wishing to make a donation in memory of Dorothy Stott Shaw is invited to contribute to the scholarship fund of the Lloyd Shaw Foundation. Please send your gift to Ed Butenhof, 399 Cobbs Hill Drive, Rochester, NY 14610. Checks should be made out to the "Lloyd Shaw Foundation Scholarship Fund."



SPEAKING OF RESURRECTION

by Dorothy Stott Shaw

Speaking of resurrection, do you know
how candidly the morning sun will throw,
on a day when everything is white and
blue
(the dying earth, the cooling sun, and
you)
the sorrowful shadow of yourself on snow?

The steadfast shadow leads you where you
go --
ahead of you, but you, no less, Although
it is not bound to do what you would
do,
speaking of resurrection.

Scoop the cold ashes from the hearth and blow!
The ruined trees will shrink to a spark and
glow,
the indestructible remnant bursting
through.
Nothing can die for long; this much is
true.
It was a scientist who told me so,
speaking of resurrection.

[This poem, from The Selected Poems of Dorothy Stott Shaw, was among those read at her funeral service, Friday, March 15, 1985, in Colorado Springs.]



DANCE-A-ROUND

by Herb and Tilda Johnson

Here is a nice waltz. In the November 1985
ADC we will publish another good dance that
uses the flip side of this record.

Sweet Lips

Composers: Richard and JoAnne Lawson

Record: BELCO # 319B

Footwork: Opposite; directions for man
except where indicated

Sequence: Intro-A-B-A-B-Ending

Meas: Intro

1-4 WAIT; WAIT; APT, PT, -; TOG (to
Bfly), TCH, -;
1-2 In Bfly/Wall wait 2 meas;;
3-4 Step apt on L, pt R, -; Step tog
on R (to Bfly), tch L, -;

Part A

1-4 WALTZ AWAY; WALTZ TOG (Bfly); SOLO
TRN 6 (Bfly);;

1-2 in Bfly waltz away L,R,L; Waltz
tog R,L,R to Bfly;

3-4 Solo trn L,R,L, to momentary
LOP/RLOD; Cont trn step bk R, face
and step sd L, cl R to Bfly;

5-8 TWIRL/VINE 3; MANUV,SD,CL; 2 RF
TRNING WALTZES;;

5-6 M step sd L, XRIB, sd L (W twirl
RF R,L,R); Manuv R, sd L, cl R to
CP/RLOD;

7-8 Do 2 RF waltz turns L,R,L; R,L,
R ending SCP/LOD;

9-12 FWD WALTZ; STEP, SWING, -; BWD WALTZ;
FACE, DRAW, TCH:
9-10 in SCP do one fwd waltz L,R,L;
Step fwd R, swing L ft fwd, -;
11-12 still in SCP do one bwd waltz
L,R,L; step bk on R fcg ptr in
CP/Wall, draw L to R, tch L;
13-16 DIP BK, -, -; MANUV, SD, CL; PIVOT 3
(SCP); THRU, FC, CL;
13-14 In CP/Wall, dip bk on L, -, -;
Manuv on R, sd L, cl R to CP/RLOD;
15-16 Pivot RF L,R,L to SCP; Step
thru on R, fc on L, cl R;

Part B

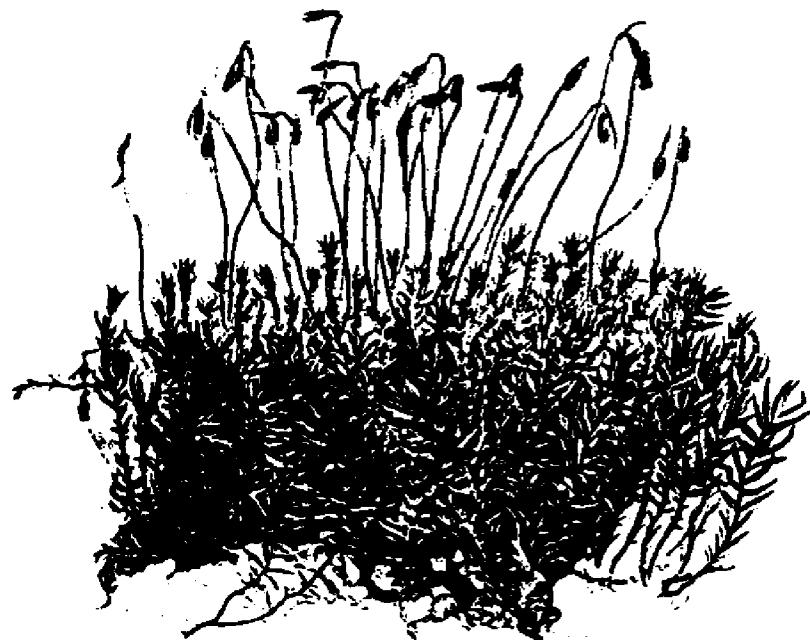
1-4 (SCP) FWD WALTZ; PICKUP, SD, CL; 2
LEFT TRNING WALTZES;;
1-2 in SCP do one fwd waltz L,R,L; M
waltz fwd R,L,R (as W does pickup L,
sd R, cl L);
3-4 in CP/LOD do 2 LF Waltz Trns L,
R,L; R,L,R to CP/WALL;
5-8 (Blend Bjo) FWD WALTZ; FWD, TRN, BK
(Scar/RLOD); BWD WALTZ; BK, TRN, THRU
(SCP);
5-6 Blend to Bjo/LOD do one fwd waltz
L,R,L; In Bjo step fwd R starting to
trn RF, step sd L cont to trn RF,
step bk R(W bk L, starting to trn RF,
step sd R cont to trn RF, step fwd L)
ending SCAR/RLOD;
7-8 in Scar/RLOD do one bwd waltz
down LOD L,R,L; in Scar/RLOD tra-
veling down LOD step bk R starting to
trn LF, step sd L cont to trn LF,
step fwd R (W steps fwd L,R,L) to
SCP/LOD;
9-12 FWD WALTZ; MANUV,SD,CL; 2 RF TRNING
WALTZES;;
9-10 in SCP do one fwd waltz L,R,L;
Manuv on R, sd L, cl R to CP/RLOD;

11-12 Do 2 RF Waltz Trns L,R,L; R,L,R
ending CP/Wall;
13-16 TWIST VINE 3; FACE,SD,CL; CANTER
CLOSE; CANTER CLOSE;
13-14 in CP/Wall step sd L, XRIB
(WXLIF), sd L; MXRIF (WXLIB) to fc
ptr, sd L, cl R;
15-16 in CP/Wall canter sd L, draw
R,cl R;Sd, L, draw R, cl R;

Ending

Last time thru Part B after one Canter Close
do: STEP APT, PT, -;

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Inc., 2832 Live Oak Drive, Mesquite, TX
75150





ROCKY MOUNTAIN DANCE ROUNDUP

Come where the weather is ideal, the scenery dazzling, and the dancing superb. Come this July to the LSF Dance Roundup, an all-round dance experience of unsurpassed quality.

The week begins with dinner on Monday, July 1, and goes through breakfast, Sunday, July 7, 1985. The program includes squares, contras, rounds, folk, traditional dances, clogging and Scottish country dancing. The leaders include Don Armstrong, Linda Bradford, Cal Campbell, Enid Cocke, Gean Dentino, Chuck Jaworski, John Forbes, Bill Johnston, Bill Litchman, Tom Masterson, Rusty Wright and Rudy Ulibarri.

There are accommodations to fit every taste and budget. The all-inclusive fee for tuition, all meals and snacks, and a lovely room with private bath, in Aspenbrook Lodge, is \$240 per person, double occupancy. The rate for dormitory housing (double occupancy in a double-bunked room, central showers) is \$123 per person and includes all meals, tuition, and snacks. We will also be glad to send you information about very inexpensive camping facilities.

To reserve your place for a week in the Rockies filled with good dancing and good fellowship, send a check (made out to the Lloyd Shaw Foundation) for \$30 per person to Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567. Please indicate the kind of accommodation desired and whether you wish information about reserving campground space.



LINES ABOUT SQUARES

by Dick Pasvolsky

The term "ocean wave," while not as high on the square dance vocabulary list of the non-dancing public as "docey-do" or "swing," has, nevertheless, been one of the most well-used terms in the language of the square dancer. Most dancers know that the term refers to a formation of "three or more dancers shoulder to shoulder with each facing alternately." (The Square Dancing Encyclopedia, by Bill Burleson.) Only a small percentage of today's dancers know the term as the title of one dance and part of the title of another, both of which reached the pinnacle of their popularity in the thirties and forties. Those dances are titled "The Ocean Wave" and "Life on the Ocean Wave."

"The Ocean Wave," a dance that was described in many books on square dancing is reminiscent of the dance "Lady Round the Lady and the Gent Around the Gent." An excerpt of the figure and description of the dance as it appears in Lloyd Shaw's book Cowboy Dances, is as follows:

The call:

First couple out to the right
Wave the ocean, wave the sea
Wave that pretty girl back to me
Wave the ocean, wave the shore
Wave this time and a-wave no more
On to the next and the second follow up

Explanation:

Couple one leads to couple two. Lady one goes between couple two and around the

the gent. Gent one goes between couple two and around the lady. Couple one swings in the center and then repeats the action. Couple two follows couple one as they lead to couple three to repeat the routine. Couples two and three then follow couple one to do the entire sequence with couple four.

"Life on the Ocean Wave" is the title of a singing call that also appears in much of the early literature. One version of this dance is occasionally entitled "Head Two Ladies Cross Over" (in a few instances, "Head Two Men Cross Over"). This version, as it appears in Henry Ford's Good Morning, is as follows:

Two head ladies cross over and by that gentleman stand
Side ladies cross over and all join hands
Honor your corner lady
Honor your partners all
Swing the corner lady
And promenade the hall

The routine is repeated three times with the ladies crossing and four times with the men crossing.

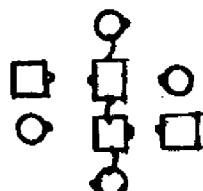
Another version of "Life on the Ocean Wave" incorporating the ocean wave formation, appears in Partners All--Places All, by Miriam H. Kirkell and Irma K. Schaffnit.

The call:

Head two gents give right hands across
Now hurry up in time
Back with your left keep hold of your hands
And balance four in line
Break in the center swing half way round
And balance your line again
Centers break swing partner in place
The same two ladies chain

Explanation:

Designated gents join right hands to exchange places, then join left hands, swing approximately one-half turn by the left to join right hands with partner and form an ocean wave.



Dancers then turn partners one-half by the right, re-form the wave, and balance again. Both couples then swing partners and the ladies chain across and back.

Many variations of the ocean wave have come into common usage in the square dance repertoire since the advent of western square dancing. "Alamo style," a circle of dancers who are alternately facing in and out with hands joined, is an ocean wave variation that became popular in the 1940's. It was actually an old quadrille figure with a new name.

"Allemande thar" is a wave figure in a star configuration. In this figure, four dancers form a right hand star and are backing up as their partners join left forearms with them and are walking forward. The tidal wave, one in which more than four dancers form the wave, and the left-handed wave, in which the dancers on the ends of the wave have left hands joined with the persons adjacent to them are both used extensively in modern western square dancing.

Dancers can move from one configuration of waves to another simply by using the one-quarter, one-half, and three-quarter arm

turns. A caller with a keen sense of choreography can move dancers through a variety of wave forms in very interesting series of movements.

The use of the balance has deteriorated since the early years of western square dancing. Through the forties and early fifties, dancers danced much more to the phrasing of the music than they do today. As they moved into an ocean wave, especially "Alamo style," they would anticipate that down-beat so that every foot would hit the floor in unison as they stepped (some heavier than others) into the balance. A lot of excitement can be created on a dance floor when all dancers hit that balance in unison on a good strong down beat.

Unfortunately, many of the newer figures that end in ocean waves are not conducive to timing the balance so that all dancers execute it in unison. Some figures are not designed to be executed in multiples of four (or even two) beats. Some are so long that dancers, no matter how skilled, would have a difficult time trying to complete those figures all at the same time and just in time to hit the same down beat in unison. Imagine the excitement that could be created by having twenty sets of square dancers execute a lengthy and somewhat complicated figure like "relay the deucy" and punctuate the figure with a rousing balance in unison at the end!

I'm afraid that is not likely to happen. But as in the case of some other aspects of square dancing discussed in this column in the past, trade-offs, in this case in the form of the challenge and interesting

choreography that can be created by using many of those figures, can compensate for the declining use of the unison balance.

Those of us who like the new and interesting choreography used in western square dancing do not have to give up the pleasures of dancing to good phrasing. We may join contra and traditional dance groups or get the callers to include some of those dances in the regular club programs. Each of us then may have a well-rounded and well-balanced life on that ocean wave.



ANNOUNCEMENT OF ANNUAL MEETING

Members of the Lloyd Shaw Foundation are hereby notified of the annual general meeting to be held at 2 PM on August 14, 1985, at Copecrest Dance Resort, Dillard, Georgia. All members are invited to participate; non-members are welcome to attend.

The regular annual meeting of the Board of Directors of the Lloyd Shaw Foundation will be held immediately following the meeting of the membership. Interested members are invited to attend Board meetings.



NEW CONTRA RECORD AVAILABLE

Here's another great record by a great combination -- Roger Whynot (choreographer and caller) along with The Overacker Dance Band. So many dancers enjoyed the previous joining of these two creative forces (O.A.T.A Reel, LS 325/326) that we asked Roger for another contra with the same band. Here it is!

The dance: "Come and See Me," a smooth, logical yet different duple. It is a great addition to any record box, and a contra which will be danced for many years to come.

The music: A medley of "Doc Boyd's Jig" and "Jerry's Beaver Hat," tunes which fit the dance splendidly. The Overacker Band does its usual terrific job to create a toe-tapping sound which adds a lot of lift to the dance.

The caller: Roger Whynot needs little introduction to contra dancers. He is as popular in the British Isles as he is in his own New England stomping ground. A renowned choreographer, he has had a very positive influence on traditional dances as well as contemporary.

The record: COME AND SEE ME (LS 335/336) is available now. Please send \$4.75 (which includes postage and handling) to LSF Sales Division, 12225 Saddlestrap Row, Hudson, FL 33567.

FROM THE ARCHIVES

by Bill Litchman

The Archives is now entering the final stage of our cataloging project. With the help of local volunteers Mike Cain, Donna Bauer, Caroline Barham and others, data entry will be well under way by the time you read this. We will be creating an electronic data base from which information of all kinds can be extracted. It can be used as is or can be used to create a card catalog as well as do any number of other things.

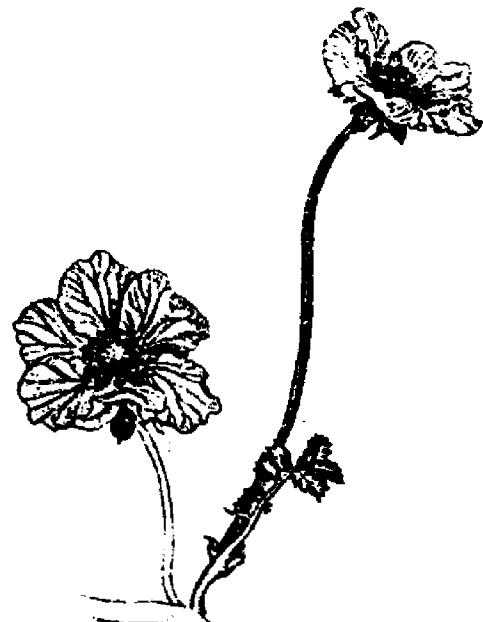
At the moment we have about 15,000 items in the collection and they will all be placed in one of nine different "collections," or files. Each file can be accessed separately so that, under the multi-user capability we hope to have eventually, one person can be doing research in one area while another person is working on a different task. When the project is further along, you will be receiving a description of the system and how to use it.

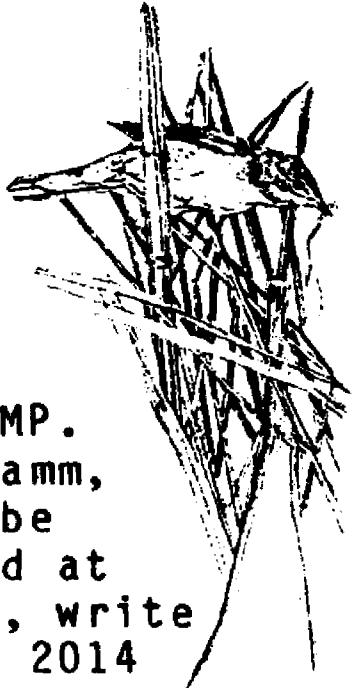
The Archives has submitted a proposal to Digital Equipment Company for a donation of some equipment for our cataloging project and for some similar projects. We have not yet been turned down and, in fact, they have not only been kind but interested in the work we are doing. In the past few years we have contacted many philanthropic organizations and individuals in the hope of becoming known and to increase the possibility of funding.

Along with other Archives around the world, we make available musical recordings which have gone out of print (whether still in copyright or not) for your private use and study. All that is required of you is the willingness to abide by the restrictions on such materials and use them only for the stated purposes.

For example, the Archives has tapes available for the entire output of the Harry Davidson Orchestra on Columbia DX. We have a few sets of these tapes which you can obtain by paying the fee and signing the pledge to use the music for study purposes only. The same is true regarding photocopied excerpts from books and magazines. One of the benefits of the Archives is the availability of this resource material to all.

Our thanks go out, once again, to all those who have kept the Archives in mind. We have had correspondence with a wide variety of people interested in the dance and it is a pleasure to work with you all. Until we meet again, keep dancing!





CARE TO DANCE?

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.

June 23-29, 1985 - KENTUCKY SUMMER DANCE
SCHOOL. Under the continuing leadership of
T. Auxier and Don Coffey, the third annual
session of this family-oriented dance school
will be located at Berea College, in Berea,
KY. In addition to a great range of dancing
-- including English (both beginning and
advanced), Danish, early American, clogging,
contras, Scottish, and rapper sword -- there
will be sessions devoted to such folk acti-
vities as ballad swaps, dulcimer playing,
and shape notes. Contact T. Auxier, 1445 B
Louisville Rd., Frankfort, KY 40601 for
further information.

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, 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. Further information appears on p. 21 of this issue, and more yet is available from Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

July 28-August 2, 1985 - CENTRAL MICHIGAN BEAVER ISLAND RECREATIONAL DANCE FOR TEACHERS, under the direction of Carole Howard. The program will focus on folk, square and ballroom dancing. Two hours of credit may be earned by participants. The \$260.00 charge covers round-trip airplane flight between Charlevoix and Beaver Island, room and board and tuition for the week, and ground transportation on the island. Contact Carole Howard, 117 Algeman Tr., Mt. Pleasant, MI 48858.

August 4-10, 1985 - KENTUCKY DANCE INSTITUTE, at Moorehead, Kentucky. Staff includes co-directors "Stew" Shackletter and Shirley Fort, along with Olga Kulbitsky, Bea Montross, Bonny Jean Thomas, and Vickie Goodloe. The program is devised to please

all, regardless of experience, from age 13 on up, and will include squares, contras, quadrilles, sword dances, international folk, Scottish country dances, and clogging. The \$190 charge includes meals, lodging, tuition and syllabus. Scholarships of \$95 are available to potential folk dance leaders. Deposit of \$15 or requests for further information should be addressed to Shirley Fort, 416 Valencia Rd., Venice, FL 33595.

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. 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.* An exhilarating 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. For further information, contact Kris Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104. Accommodations are limited; to reserve your place send a \$25.00 per person deposit to Kris.

November 28-December 1, 1985 - Don Armstrong Tenth Annual CONTRA DANCE HOLIDAY, held in York, PA. Leadership will be provided by

Don Armstrong, Bill Johnston, and Herb Johnson. The program will focus primarily on contras, with some specially selected squares, rounds, old tyme dances, dancing, traditional dances of the British Isles, and international folk dances included to lend variety. Double accommodations cost \$327.00 per couple; a single costs \$209.00. For further information, contact Bill and Janis Johnston, Box 523, Skippack, PA 19474. Or enroll now by sending the Johnstons a deposit of \$25 per person.

* 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.

CARE TO CONSTRUCT A LOG BUILDING?

October 13-20, 1985 - WORKSHOP IN LOG BUILDING TECHNIQUES, to be given by Peter Gott at Bonnie Jean and Tommy Thomas's Hidden Hollow Folk Dance Center in Chickamauga, Georgia. Gott, in addition to his renown as a folk musician, has developed an expertise in Appalachian-style hewn-log construction. Working with a chain saw, he carefully retains the appearance and precise fitting of the traditional hand-tool

methods. Gott's workshop will demonstrate techniques that enable individuals or small crews to construct any size log building. For further information, contact Bonnie Jean and Tommy Thomas, Rt. 4, Box 97, Chickamauga, GA 30707 or Peter Gott, Tater Gap Road, Marshall, NC 28753.



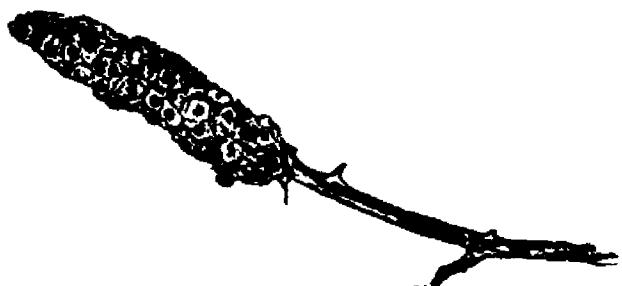
STIR THE BUCKET

At a recent regular dance session of the Croatian-American Kolo Dancers in Akron, Ohio, LSF member Hank Caruso taught "The Bees of Maggieknockater" while on the same program Don Armstrong called "Cayman Island Contra." Hank is a regular member of this international folk dance club, and was there in person, while Don was there via a Lloyd Shaw Recording! Dick Vydra, who has been the leader of this group for many years, is known to many LSF members who have attended the Oglebay dance weekends.

A great number of Lloyd Shaw Foundation members showed up at Copecrest, in Dillard, GA., the week of March 10, to enjoy a week of superb contras, quadrilles and Scottish country dancing led by Don Armstrong and Vickie Goodloe. Adding to the delights of the week were dances taught by various of those attending, including Marvin Black, Linda Bradford, Sidney Gottlieb, Terry Graham, Jimmy Grey, Bonnie Jean Thomas, and Adolph Weinstock.

Bonnie Jean and Tommy Thomas report on a great evening they had with the members of the Prague Symphony Orchestra. These Czechoslovakian musicians recently came to Tennessee to give a concert, and afterwards the more than 100 orchestra members, along with other guests and many visitors from the media, were hosted at a Southern reception and hoedown. Bonnie Jean and Tommy were called on to do the dance instruction, and by use of exaggerated movements, quickly taught some American folk dances. Practically none of the musicians could speak more than a few words of English, but such a challenge was not new to the Thomases. They comment, "When working with foreigners we rely mainly on imitation. We find a few people who know some English and show them what to do, and then the rest just follow. I don't know how, but it seems always to work out." During the rest period various of the orchestra members came to the stage and formed their own impromptu band, playing the polkas and waltzes with which they are most familiar. As a local newspaper noted, "The group seemed much more like old friends reunited than like communist and capitalist groups from opposite sides of the Atlantic."

Having won a scholarship from the English-Speaking Union, Cindy Stout will be off to England this summer to study 18th Century history at Oxford University.





NOMINATION OF BOARD MEMBERS

Foundation members: Do you know somebody who would like to share his/her enthusiasm and energy with all of us? The Nominating Committee for the LSF Board of Directors is seeking nominations and would like to hear your suggestions.

Present members of the Board are Marie Armstrong, Linda Bradford, Ed Butenhof, Enid Cocke, Terry Graham, Leif Hetland, Herb Johnson, Ruth Ann Knapp, Bill Litchman, Kris Litchman, Glen Nickerson, Dick Pasvolsky, Linda Plaut and George Senyk. Glen, Ed and Terry will go off the Board this year. Dick is eligible for nomination to a second three-year term. Enid is completing a term, but under special provision in the by-laws she is eligible for an indefinite number of terms.

Our Board maximum is 15 members; subtracting those who are leaving, we will have nine. We welcome your suggestions for new Board members. Please send suggested names to the nominating committee by June 15, care of either:

Glen Nickerson 606 Woodland Way Kent, WA 98031	or	Kris Litchman 1620 Los Alamos, S.W. Albuquerque, NM 87104
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LETTERS TO THE EDITORS

I have just received my copy of the February issue of The American Dance Circle, and I am prompted to write and congratulate you on an excellent magazine. Each issue seems to get better, and I have enjoyed it very much.

Yours very truly,
Bill Johnston
Skippack, Pennsylvania

[The following two letters are in reference to the article by Bill Litchman, "Contra Corner," Vol. 6, No. 1, Feb., 1985.]

I was surprised that you did not do the necessary research before writing the information and directions for The Geud Man of Ballangigh. In addition to errors in the directions, you neglected to tell the source of the dance. It happens to be one of my favorite English dances. I and others have taught it to beginners with great success. It is not a difficult dance, and it is fun.

It is from the Country Dance Book by Cecil J. Sharp, Part VI, published by Novello & Co. Ltd., London. This is an English longways (contra to Americans). It dates back to 1698.

The tune, "Hunt the Squirrel" is suggested, and fits the dance well. I am not sure if there is a recent recording available. The

Country Dance and Song Society would be able to verify this.

Your cues and explanations are misleading, and there are some errors. We call it a duple minor set. Hands four from the top is an easy way to determine one's and two's.

Here are the correct cues from Sharp:

First man and first woman lead down between second couple and cast up to places.

First and second men, joining inside hands, lead between the two women and cast off back to places.

Second man and second woman lead up between first couple and cast down to places.

First and second women, joining inside hands, lead between the two men and cast off back to places.

First man sets to second woman, moving forward, and falls back to his place, turning single.

First woman sets to second man, moving forward, and falls back to her place, turning single.

First and second couples hands-four half-way round.

Partners set.

Partners change places (progressive).

This is a very good dance, and has lived a long time because it is fun and is very satisfying to do. Please accept the corrections in the spirit in which they are given. It should be easy to learn and much easier to teach seeing the directions written by C. Sharp.

There are many longways English dances that people would enjoy dancing. The figures may

be different, but not difficult, if taught properly. Check out some of the latest recordings by C.D.S.S. I'll be happy to find "new old dances" for you. Just say the word.

Sincerely,

Anne M. Soernssen
Maspeth, New York

The dance ... should not be listed as a contra. It is an English longways. I have enclosed a copy of Cecil Sharp's The Country Dance Book, p. 127. This shows that the dance was published by John Playford in his 10th edition dated 1698.

John Foley
Trumbull, Connecticut

REPLY FROM BILL LITCHMAN

I am happy to have had noted the printed source from which the dance was taken. I, too, am anxious that credit be given where due. Cecil Sharp aided the restoration of the English country dance to us immeasurably by publishing his efforts at reconstructing the Playford dances (as well as others) and his directions are particularly useful in enjoying these dances. In addition, in their day, John and Henry Playford also played a strong role in allowing Mr. Sharp the opportunity of finding and re-creating these dances. Where the MSSRS. Playford obtained the dances published in their series of books is anyone's guess but that they were the first (we know of) to have published them is not at

question. Certainly they should be given credit for their efforts.

The origin of "Geud Man of Ballangigh" (and most of the other dances which appeared in the Playford series) is not known. It is not certain that they are really "country" dances at all, of course, and the quality of the dances is so universally high (music as well as choreography) that it is a bit curious to attribute all of them to either the court or to the countryside. However, they are popular, stylish, and fun, and that is really all that is required of them as recreation.

The term "contra" is a debatable question in this context and could be argued back and forth for awhile. Perhaps that would be a good thing as it would certainly produce its share of controversy. Certainly it is correct to list this dance as a "longways," but for many people, the word "contra" means any dance done in the longways formation (in long lines, either crossed or uncrossed). When preceded by the word "American" there is an indication of source, but without that word, no source is indicated. "Contra" could mean an English dance ("longways," perhaps) or an American dance (or one of some other origin). If "contra" can only mean an improper dance (not immoral, of course, but with dancers crossed!) then I would take issue. It is more proper to call this dance a "longways," but I would not scoff at someone calling it also a "contra."

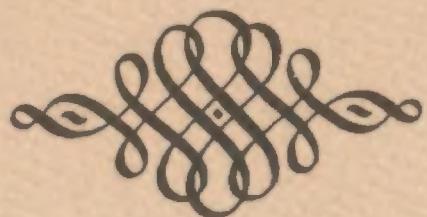


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