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**THE
AMERICAN DANCE
CIRCLE**



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of the Lloyd Shaw Foundation

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LETTER FROM THE PRESIDENT
August 1, 1985

I read with sympathy and recognition a recent letter in Viltis from Mary Ann and Michael Herman. They deplore the increasing demand for "something new each week" and also the trend in folkdancing to specialize in Balkan and Israeli dances to the exclusion of all the other available forms. "Each year," they say, "the various camps present hundreds of new (?) dances. Wouldn't it be wise to declare a moratorium and have the teachers come back and review, polish up, repair... some of the dances presented years ago?"

Sounds familiar, doesn't it? There is something in human nature that enjoys specializing and narrowly focusing on one element while shutting out extraneous elements. Although we admire the Renaissance man or woman, many of us like to get really good at one thing, and that may require all our concentration and energy. It is also human nature to want new styles each year, whether we are talking about clothes or folk dances or square dance figures.

Part of this issue is a question of the amount of time people are investing in an activity. There are those who want to dance one a month or once a week, and there are others who dance almost every night. Recently friends who live in retirement communities in the Southwest have told me of places where people can go to workshops or dances every afternoon and every night. Clearly, their need for novelty is going to

be much greater than that of the once-a-month dancer. And if their dance leader doesn't have a bag full of tricks, including rounds, mixers, quadrilles, contras, and folk dances, there will surely be an overwhelming demand for more square dance figures and more intricate ones. If such avid dancers are enjoying the fun, fellowship, and exercise that their activity brings to them, I would say more power to them. They are enjoying square dancing at a very intensive level, but their demands on the activity should not change the kind of dancing that is available to the less frequent dancers. We must insure that people can still have a pleasant evening of old favorites, sprinkled with some new ones only if they want a teaching session.

We should also be careful of the terminology we use. Terms are of course useful, and I appreciate the specific designations in modern square dancing so that I know where I can join in and where I cannot. However, I am afraid that the terms "high level" and "low level" carry some connotations of superiority and inferiority. To me a high level dancer is one who is at home with a variety of kinds of dancing, who moves well to the beat and the phrase, and who is gracious to his or her partner and the other dancers. I have met some very high level dancers who dance only a few times a year. They are a pleasure to watch and to dance with, and they too are keeping part of the activity alive.



Enid Cocke

MEMORIES OF LLOYD SHAW
Part IV: FLIGHT-TRAINING

by Francis C. Ware



[Editors' note: This is the fourth 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; the second, in the November 1984 issue; and the third, in the May 1985 issue.]

Depression rode the national economy with bloody spurs, but for me, as a second grader in Mistershaw's Cheyenne School, the world was mostly wide eyes and open ears. The school was up to all sorts of things ... mostly the non-moneyed sort.

Our science teacher, Mr. Spencer, must have once been a Naval Aviator. In any case, he extended science education well beyond the classroom, giving a special group of high school boys flight training -- in a modified soapbox racer. Mistershaw had triggered this venture, and Mr. Spencer (besides being tall, tanned and handsome at perhaps thirty-five) was an ingenious soul with a hand for tools. That soapbox machine had a stick and rudder bars in it; it steered with the tailwheel, and would not only bank for a turn at the movement of the stick, but would, I believe, assume the climb and dive attitudes as well. The big boys used to pull it around the

parking lot for each other, and I'd have given my immortal soul to ride it. Eventually I myself became a Naval Aviator, but never had such a delicious trainer.

Now there's nothing really hard about flying. Indeed, the body movements that control an airplane are symmetrical, so it all feels more sensible than does an automobile. The boys soon got very good in the trainer and wondered how -- without money -- anyone could ever aspire to actual flight. Mistershaw had thought of that. Somehow, and I've no idea how it was done ("before my watch, Cap'n ..."), the school fell heir to a high-wing monoplane training glider. It looked a little like the Wright airplane, all openwork and wires, but its tail was aft, not in front as the Wrights had done. There wasn't a thing wrong with it, and, with utmost delight, the boys built a hangar for it.

Parents then must have been different. With all due permission and paperwork, Mistershaw had clearance for his glider enterprise, and it progressed famously. The glider was towed into the air with a five-dollar Ford, then cut loose, and one boy after another had the inestimable thrill of leaving the ground and becoming ... well, try flight-training yourself: I can't describe the sensation in less than a Britannica.

Mr. Spencer was a competent flight instructor: there were no crashes and no injuries -- just the personal glory of flight for some boys who never could have tasted it without Mistershaw's having arranged for it. I met one a few years ago, mentioned flying, and he got that faraway look right off -- he was something groundbound like a stockbroker,

never an aviator, but "once ...!" Well. The taste was still sweet.

Eventually (after Mr. Spencer's departure), gliding gave way to rodeo, and the glider fell into the hands of a posh boys' school nearby. They could afford shock cord and launched it with boypower on an elastic band out in front. They had Adventures, busted the plane, and had a broken cord deliver a heavy knot to a boyish posterior at eighty miles an hour. The glider then went to a man with a Dream but with little knowledge of mountain air currents. He flew it off Pike's Peak, and for decades it lay up there, fifty yards from the summit. Very sad all around: nobody had the skills to set up a program as well as had Mistershaw.

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





IT'S HERE!

The NEW Lloyd Shaw Foundation Recreational Dance Program is now available.

This Kit generously provides ALL the resources needed for any recreational dance program. Whether you are conducting programs for secondary schools, colleges, recreation departments, social clubs, camps, senior citizens' programs, or one night stands, this Kit will meet all your needs.

Featured are brand new dances, including half a dozen delightfully simple squares, two quadrilles, and five contras. The kit also contains a great selection of mixers, line dances, folk dances and specialty dances. The records show off an exciting array of music by European orchestras, New England bands, traditional groups, and genuine country combos.

The Kit has music for 36 dances, all on fourteen 7" 33 1/3 rpm records in glassine record envelopes. With just two minor exceptions, all of the dances and music are materials never before published by the LSF.

The manual contains detailed instructions to accompany the records, and also supplies background materials and teaching aids, a glossary, and a list of resources for the caller/teacher/leader. The records and manual are packaged in a sturdy vinyl carrying case. The recording for each dance has an instrumental track and a prompted/called track or a cue track.

Contents of the new LSF Recreational Dance Program:

- E-31 OLD FASHIONED GIRL & THE OLD RED BARN
- E-32 TIPPERARY & YOUR HOME TOWN
- E-33 CORONADO QUADRILLE & TIP TOP QUADRILLE
- E-34 SOMEBODY TO LOVE & GRAND SQUARE
QUADRILLE
- E-35 LANCASH BARN DANCE, SUNSHINE MIXER,
COTTON EYED JOE, & JIFFY MIXER
- E-36 TETON MOUNTAIN STOMP, TEN PRETTY GIRLS,
CRAZY DAISY MIXER, & THE FLEA MARKET
- E-37 I DON'T KNOW WHY & BINGO WALTZ
- E-38 TRIOLET & HOKEY POKEY
- E-39 GRAND MARCH (8 1/2 minutes, medley),
KANAONWALZER, & DANCE OF THE LITTLE
BIRDS
- E-40 KIWI RING & TUNNEL CONTRA
- E-41 COPECREST CONTRA & OZARK SATURDAY NIGHT
- E-42 ALAND ISLAND CONTRA & WHEELBARROW REEL
- E-43 HORA (Hava Nagila), MA NAVU, SAVILA SE
BELA LOZA, & ERSKO KOLO
- E-44 ALUNELUL, PATCH TANZ, SETNJA, & TZADIK
KATAMAR

| | |
|-------------------------------------|---------|
| Complete Recreational Dance Program | \$85.00 |
| Postage & handling | 5.00 |
| Manual only | \$20.00 |
| Postage & handling | 2.25 |
| Individual records | 4.95 |
| Postage & handling | 1.00 |

Order from:

Lloyd Shaw Foundation Sales Division
12225 Saddle Strap Row
Hudson, Florida 33567

MORE ANECDOTAL MEMORIES OF A CHEYENNE MOUNTAIN "KID"

by Dena Fresh



[Editors' note: 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 third and last installment of her account of what it was like to be one of "Pappy's kids." The first installment appeared in the November 1984 ADC, and the second, in the February 1985 issue.]

VII. THEATER: Every Friday afternoon one of the grades would give a play. Costumes for these performances were made by the kids or their parents and donated to the school. Through these little productions we learned stage management, acting techniques, make-up, scenery building, and musical skills. But most of all we learned how to be a Good Audience.

Lloyd Shaw wrote two plays a year and always read them to the whole school. He encouraged the kids to try-out and be in them. The performances were presented several evenings for devoted parents and friends, but no youngster EVER purchased a ticket. He sold ten and EARNED a free one.!

Every June the faculty presented a magic show with Pappy as the magician. Each act

left us in wide-eyed wonder, but most of all we loved seeing our second grade teacher hypnotized. It was quite a procedure and left her stiff as a board! Then Pappy would lay her between two straight chairs, place a large rock on her stomach and proceed to break it with a sledge hammer. We nearly fell out of our seats -- year after year!

VIII. LECTURES: Lloyd Shaw counted many famous and yet-to-be-famous people among his friends. He often brought them to Cheyenne school to lecture. One I remember with great fondness was wonderful Carl Sandburg. I can attest that his hair was not always white! He spoke to us of delightful things: "The fog comes on little cat feet ..." The Shaws loved to tell how he always insisted on staying at the YMCA and chose to dine upon an apple and peanut butter.

I met Sandburg again twenty-five years later at a tea in Kansas City. He remembered the Shaws well indeed. He drew me aside and we speculated on how old I must have been when I first heard him. Then he squeezed my hand as some fluttery female took him away.

"I will be the gladdest thing under the sun!" we heard Edna St. Vincent Millay, her gorgeous self, declare. In our English class we had read everything she had written up to that time ... and went on to read everything since. She married a man whose family lived in a nearby Colorado Springs neighborhood and we knew them.

And George Washington Carver, the famous Negro botanist, was another of our guest speakers. I especially remember his remarks

about peanut bushes and all the things that special plant offers to mankind. (And I have always wondered if he knew how Sandburg loved peanut butter.)

IX. THE CABIN: Not only did the school lease a ski lodge up near the Continental Divide where kids could spend weekends learning to snowshoe or to ski-tour, but just a few miles away there was a cabin that the student body used frequently. We reached it by hiking the mile from school to Seven Falls, a popular tourist attraction whose owners so believed in Pappy and his program that they gave the school a "forever pass" through their property. We climbed the 360 steps up along the Falls two at a time, and made short work of it. Then we went along the three-mile trail crossing Cheyenne Creek thirteen times on one-log bridges. (We always fell in going up or coming down, or both!)

For the return trip every kid was asked by Pappy to hang a white hanky somewhere on his "backside" to guide the person behind him in the descent. It was pitch black, so we took hold of hands and helped each other. It was scary and dangerous and fun!

X. PHILOSOPHY: I feel grateful to the Shaws and the Foundation folk who have watched or shared my dance journey. I thank the dancers for making the years beautiful with fellowship and understanding; for remembering that coming together is a beginning, that keeping together is progress, and that working together is success.

This East Indian proverb is a favorite of mine:

What I give, I have;
What I gave, I had;
But what I keep is lost.

To dance in a circle, big or little, is a wonderful thing. To join hands and move this way and that gives immense satisfaction. When you dance in a circle and know the Great Spirit is always in the center, it is a legacy given to you by someone gone and it carries a feeling of previous sharing which is ancestral and a responsibility.

At every National Square Dance Convention we both attended, I would turn, at the conclusion of my offered program, to wherever Pappy was seated in the audience, and pay tribute to him with our old Cheyenne Indian gesture embracing the Great Spirit -- arms and head held high in thanksgiving. And he always acknowledged my Indian gesture. In St. Louis and Oklahoma City we requested that he be seated downstage and to one side with me during our exhibition, and that the spotlight be turned on him at the conclusion. It was a howling success, and he loved every minute of it!

So, Pappy, here I am once more, arms and head high in salute.





STIR THE BUCKET

Don Armstrong, the Lloyd Shaw Foundation's ambassador of dance, has brought back glowing accounts of the enthusiastic response the LSF's Recreational Dance Kit has elicited in Europe. During May and June, Don traveled widely through Sweden, Germany, Austria, Holland, and Belgium, appearing at numerous dance workshops and camps. The contras, squares and mixers from the Foundation's new Kit were great hits everywhere he went. In the course of his travels, Don served on the staff of a week-long camp at Gotsis, Austria, and conducted weekend workshops and evening dances in eight locations in Germany and Holland. In Belgium Don worked with the Volkdancecentrale voor Vlaanderen, the organization with which the Foundation exchanges music, and there he was again impressed with the participants excellent dancing, particularly their talent for dancing on the phrase.

Another wandering dancing master is Al Scheer, who recently returned from Southern Germany. There he presented traditional American squares at the third annual session of the American Folk Dance Week held on Richenau Island. To the participants, of course, Al's materials were wonderously "new," and they clearly were delighted by these old-time calls.

Best wishes to John Bradford and Nita Pratt, who were married on July 6, in Lakewood, CO. The wedding reception was a festive dance party.

FROM THE ARCHIVES
by Bill Litchman

Since the end of March volunteers have been coming to the Archives to enter data into the computer catalog. Mike Cain, Donna Bauer, Caroline Barham, and Marilyn Bauer have all been donating several hours per week keying in the information about each of the books in the collection. Many thanks go to them for their efforts. In just another few months, our catalog should be nearly complete!

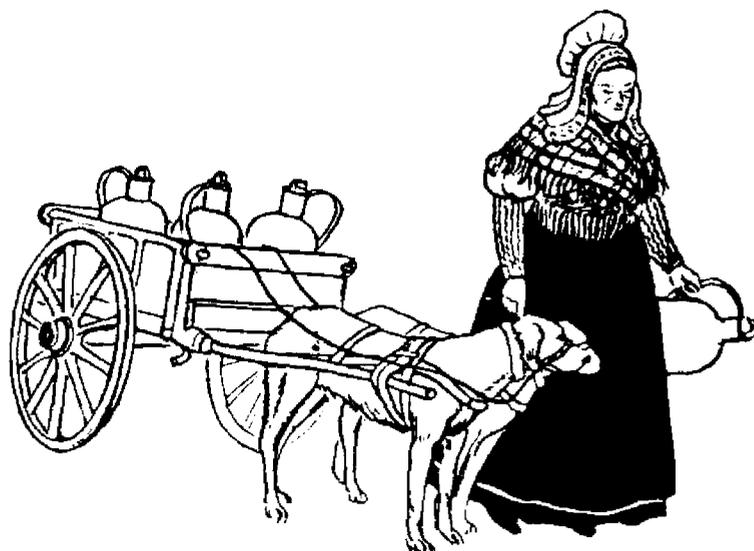
Others who have donated or who have offered to donate materials to the Archives in recent months are John Forbes, Joe and DeAnn Hutchinson, Art Matthews, Russ Acton, Bill Johnston, Diane Burton, the Wagon Wheels Square Dance Club, Dick Pasvolksy, Linda Bradford, Dave Blood, Edith Clumpner, and others. I am particularly grateful to them for keeping the Archives in their hearts.

Also received have been many letters with kind words, and various comments as well as questions about dance. I am always happy to hear from you and wish that you will write even if you feel that you have nothing to ask about. Simply hearing from you is welcome news.

If you have an interest in genealogy or history, you could be very helpful to the Archives. Perhaps you have a library near you which has diaries of people who have

lived in your area during the past 100 years or even longer. There are lots of interesting things to be found in these diaries. Many times, the social activities of their times are mentioned. Some writers even go so far as to tell of the dances they attended, what they danced, who was there, who called, who played, what they played, and so on. If you have any interest in this kind of history and want to become involved in doing something along this line, please write to me. Or, simply go to your local library, search out those unpublished diaries, and see if you can gain access to them. As you read through them, note down the name of the author, the title (if any), the call numbers used by that library, and where it is found. If there are interesting things in the diary, copy them down word for word noting the page(s) from which you have copied. I would certainly appreciate being a part of such a research project. You'd be surprised how much fun and how interesting it is.

There are many other projects which can be done to benefit the Archives. If you find yourself with some time to volunteer but no projects in mind, please drop me a line. I'd be glad to share some of my ideas with you!



DANSONS LOU BRANLE



by Kris Litchman

Here is a nifty little follow-the-leader novelty dance, fun for all sorts of one-night-stand and party groups. Jeff and Frances Lindsey taught it this past summer at the LSF Rocky Mountain Dance Roundup in Granby; they learned it from France Moreau at the 1983 International Folk Dance Festival at Oaxtepec, Mexico.

Dancers all stand shoulder-to-shoulder in an open-ended circle, with the leader at the right end. Everyone sings the simple song over and over:



The leader changes his actions at each repetition and everyone else copies his movements. Throughout the dance the footwork is a rhythmic and continuous step-close to the right (step right, close left; step right, close left; etc.)

The leader begins by putting his hands on his head as he sings and step-closes;

everyone else does the same. Next the leader puts his hand on his neighbor's head; each of the other dancers puts a hand on the head of the person to his or her left. From then on it's up to the leader. He puts his hands on some other part of himself for one song repetition and then onto the same spot on his neighbor for the next... working his way down head, nose, ears, neck, elbows, waist, knees, ankles, and toes. All the time everyone keeps singing and step-closing, as the other dancers imitate the leader.



TODAY
A waltz by Dena Fresh

This is one of our classic Shaw round dances. The record (LS 261), with complete instructions, may be ordered from the LSF Sales Division. (See the back cover for address.)

Position: Open for intro. Closed for dance.
Footwork: Opposite. Instructions for man.
Intro: Wait 2 meas., balance apart, together and to closed pos., M's back to COH.

Measures Part A

- 1-4 Dip back; maneuver; 2 turning waltzes to open pos.;
 - 5-8 Waltz apart and to face; solo turn in 6 steps, ending in sidecar butterfly, M facing LOD and diagonally toward wall;
 - 9-12 Twinkle out; twinkle in; twinkle out; maneuver to closed pos.;
 - 13-16 Four turning R-face waltzes ending facing in butterfly pos., M's back to COH;
- Interlude: Step swing in LOD; step swing in RLOD;

Part B

- 1-4 Six vine steps in LOD; step draw; step touch;
- 5-8 Repeat 1-4 in RLOD, beginning on M's R, W's L;
- 9-12 With only M's R and W's L hands joined step swing in LOD, pivoting to a back to back pos.; balance in this pos., stepping in LOD; still maintaining this pos., do two step-draws in RLOD;

13-16 Release hands and waltz roll in RLOD to face; continue rolling back to back; continue to face again; step touch;

The dance is done three times; there is an eight measure tag:

1-4 Repeat 1-4 of Part A, ending in butterfly as for interlude;

5-8 Repeat interlude; twirl; bow.





THE CONTRA CORNER

by Bill Litchman

The following dances have been composed by Bruce Merritt and are based on the Tri-Contra format devised by Frank Konopasek from Long Island. Don Armstrong has sent them. They would be very useful in situations in which there are more women than men.

FORMATION: Threesomes (one man between two women) facing threesomes across a longways set. There must be an even number of threesomes. A pair of threesomes form a subset (minor) within the major set.

PROGRESSION: The men will not progress but send the ladies to their right. That is, the women move down the set in what would be the men's line, cross at the bottom, move up the women's side and cross at the top. The left hand lady will become the right hand lady for a threesome and the right hand lady will move to the next threesome to her right (or cross over at the end.)

Brunjuice Tri-contra

| COUNTS | FIGURE |
|--------|---|
| 8 | Forward and back (all) |
| 8 | Men to right, circle three (about 1/2), open to crosswise lines |
| 8 | Do sa do opposites (all) |
| 8 | Men to right, circle three, open to lengthwise lines |
| 16 | Men hey-for-three with the two women on the right beginning left shoulder with the right opposite woman |

- 8 Circle left six hands halfway (all are home again)
- 8 Swing lady on left, put her on right (other women move to right or across as needed, form new three's)

C.B.'s Tri-Contra

(Can use "Charles Polka" Katox K-1151)

- 8 Forward and back (all)
- 8 Opposites do sa do (all)
- 8 All six right hand star
- 8 All six left hand star
- 8 Promenade single file up or down (beginning from home)*
- 8 Single file back, woman in front of man turns around to
- 16 Swing (for 16 full counts) (non-swinging women move to new place or cross as needed)

*NOTE: The promenade begins as if the threesome had faced to the right from home, single-file.

Slaunch Tri-Contra

(Use "Slaunch to Donegal" Windsor 4183)

- 8 Slant LEFT, right and left through (no return)
- 8 Slant LEFT, ladies chain (no return)
- 8 Right hand high, left hand low (switch women)
- 8 Slant LEFT, right and left through (no return)
- 8 Slant LEFT, ladies chain (no return)
- 8 Right hand high, left hand low
- 8 Swing left hand lady, put her on the right (non-swinging women move to new place or cross as needed)
- 8 Forward and back (all in new three's)

Market Lass Tri-Contra

(Use "Market Lass" Lloyd Shaw 1008)

- 8 Forward and back (all)
- 8 Men turn right 3/4 to form crosswise lines
- 8 Forward and back
- 8 Men turn right 3/4 to form lengthwise lines
- 8 Forward and back (all)
- 8 Circle halfway (left) all six
- 8 Ladies chain (right hand ladies only)
- 8 Other ladies chain *

* NOTE: These women begin from their normal left-hand position but as they reach the opposite man, he uses a courtesy turn to place them on his right. Women not involved in the second chain should move to the new position or cross as needed. "Normal" progression is expected at the end of this sequence.

Frank's Folly Tri-Contra

(Use "Alannigen's Polka" on Saturday Night Oldtime, Banjar 1832)

- 8 Forward and back (all)
- 8 Lines sashay right three slides, then left three
- 8 Circle left halfway all six
- 8 Forward and back (all)
- 8 Sashay right and left (as before)
- 8 Circle left halfway all six
- 8 Do sa do the left hand lady
- 8 Swing the left hand lady, put her on the right (all other women move to the new position)

The calls for these dances have not been put into the phrased format which is usual for this column, but I am sure that you can do the work necessary to properly phrase the calls.

You should know that the Foundation has just issued six new contras:

"Come and See Me" by Roger Whynot (LS 335/336)

"Balancing Billy" by Don Armstrong (LS E-27)

"T.A.G." by Roger Whynot (LS E-27)

"Copecrest Contra" by Don Armstrong (LS E-41)

"Ozark Saturday Night" by Don Armstrong
(LS E-41)

"Aland Island Contra" by Don Armstrong
(LS E-42)

These recordings are available through the Sales Division (12225 Saddlestrap Row, Hudson, FL 33567) for only \$3.75 (LS 335/336) or \$4.95 (all others). Note that the E-series recordings have music and prompted version on one side with a complete second dance on the other side. Some of these recordings are part of the new Recreational Dance Program kit and manual just published.





CARE TO DANCE?

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. Accomodations are limited; to reserve your place send a \$25.00 per person deposit to Kris.

November 28-December 1, 1985 - The Tenth Annual DON ARMSTRONG CONTRA DANCE HOLIDAY will be held at the elegant Yorktowne Hotel 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, traditional folk dances included to lend variety. Price is \$327.00 per person, double occupancy; 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.

March 23-28, 1986 - SPRING FLING, featuring an exciting mix of contras and quadrilles with Don Armstrong, Scottish country dancing with Vicky Goodloe, and Israeli dances with

Terry Graham, will be held at Copecrest Dance Resort in Dillard, Georgia. The accommodations at Copecrest are first-class, and the Southern cooking there is superb. The 1986 prices have not yet been set, but Copecrest assures that the cost per person will be somewhere between \$225 and \$237, double occupancy. Private room and camping facilities are also available. Because Scottish country dancing requires lots of space, the number of dancers will be limited. To make sure you will be able to participate in this fabulous program, send a \$25.00 per person deposit to Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

* SCHOLARSHIPS AVAILABLE

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

CARE TO CONSTRUCT A LOG BUILDING?

October 13-20, 1985 - WORKSHOP IN LOG BUILDING TECHNIQUES, to be given by Peter Gott at Hidden Hollow Folk Dance Center in Chickamauga, Georgia. 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.



ROCKY MOUNTAIN DANCE ROUNDUP

Close to 100 happy participants enjoyed a great week of high level dancing (both in altitude and in spirits) at Snow Mountain Ranch, Colorado, July 2-7, the fifth annual Rocky Mountain Dance Roundup. They had come from 19 states; scholarship student Philippe Callens traveled from Belgium.

Beautiful dancing and generous sharing of good times and good food were the keys. Fine leadership helped us to strive for greater skill and enjoyment through exploration of many different forms of dance. Highlights of the week included the Gean Dentino Hukilau, an up-dated version of "The Rabbit Song" presented by our large group of young people, some delightful canons, the brand LSF video cassette recorder (which captured for all time some of the dancing and teaching for the Archives), and the presentation of the new LSF Recreational Dance Program (see p.8).

In 1986 the Rocky Mountain Dance Roundup will again be under the superb leadership of Don Armstrong. Some 20 individuals and couples have already made their deposit to insure attendance at next year's Dance Roundup. YOU should consider doing the same. The dates for 1986 are June 30-July 6. Please write to Linda Bradford (5421 Easley Road, Golden, CO 80403) for further information, or send a check for \$30 per person (made out to The Lloyd Shaw Foundation) to Diane Burton, 20 NE 47th St., Kansas City, MO 64116).

BOOKS BY DOROTHY STOTT SHAW
AND RALPH PAGE

Since the deaths of Dorothy Stott Shaw and Ralph Page, two great leaders of American dance, we have received many inquiries about the availability of their works. We'd like all our readers to know that the following materials may be obtained from the Lloyd Shaw Foundation Sales Division, 12225 Saddle Strap Row, Hudson, FL 33567 (813/862-1014):

By Dorothy Stott Shaw
The Selected Poems (\$11.50)
Christmas Poems (\$11.50)

By Ralph Page
Heritage Dances of Early America (\$6.00)
An Elegant Collection of Contras and Squares (\$6.00)

Also available is The Littlest Wiseman, a Christmas pageant by Dr. Lloyd Shaw (\$11.50)

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LETTERS TO THE EDITORS

Dear American Dance Circle:

Apropos "Geud Man of Ballangigh:"

We do, indeed, have a recent recording of "Geud Man." It's on our album, CDS-6, By Popular Demand (\$7.00).

The tune, "Hunt the Squirrel," appears in several volumes, listed below, or we would be glad to photocopy the tune and instructions at 15¢ per page.

Geud Man of 55th St. (\$6.50) This is the
tune book for CDS-6.

Country Dance Tunes (\$18.00)

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100 English Folk Dance Airs (\$3.75)

Yours very truly,

Caroline Batson
Editor, CDSS News
505 Eighth Avenue
New York, New York 10018

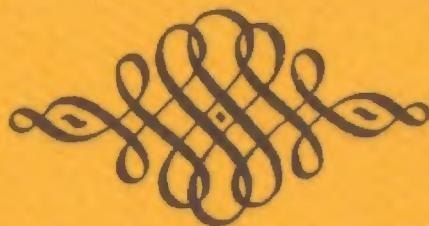


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