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AMERICAN DANCE  
CIRCLE**



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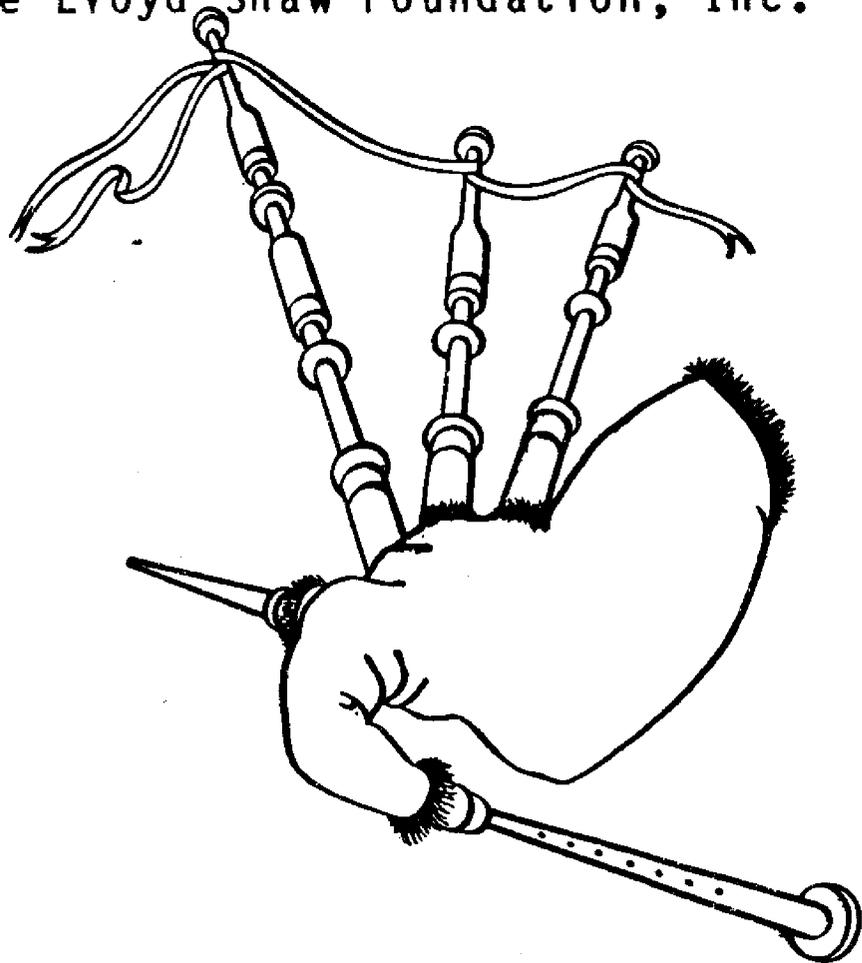
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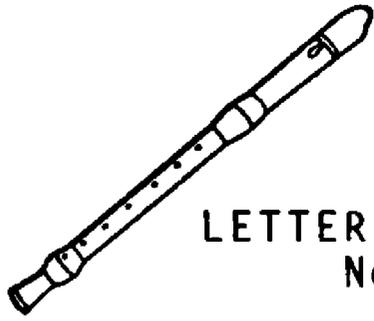
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LETTER FROM THE PRESIDENT  
November, 1985

Attending the two Foundation dance weeks last summer was like getting two desserts. For the last 25 years I have looked forward to the one week of dancing at a Lloyd Shaw dance gathering, and like many others, I counted on it to recharge my batteries for the coming year. I feel doubly enriched this year for having had two weeks. Each week had its own special character. At Granby we savored the mountain environment, the exuberance and creativity of our teenaged contingent, the stunning Morris exhibition performed by our Belgian guest Phillippe Callens, and the spaciousness of the dance floor that could accommodate any kind of dance. At Copecrest we enjoyed the kind hospitality of Becky and Jerry Cope, the warmth of a small, intimate camp, and the delight of having dear friends like Dena and Elwyn Fresh with us again.

There were also many constants: the sense of fellowship, the expert leadership, and the wonderful variety of dances. One constant that especially impressed me was the great music that we danced to. This was brought home early in the Granby week when Bill Johnston taught us a dance. As he often does, he succinctly taught the dance, cued us through a few sequences, and then stepped down from the stage, letting the music carry us through the rest of the dance. When I asked him later for the sequence, it sounded like a very ordinary dance. The secret, he said, was the music -- "80% of a good dance is the music." That Sicilian circle dance

with its simple sequence of stars, circles, chains, and so on, had been perfectly elegant because it flowed so beautifully with that particular piece of music.

The creative and sensitive use of music by callers can greatly enhance their success, which is to say the enjoyment of their dancers. Such an incredible wealth of recorded music is available that it would be a mistake to call to the same piece of music more than once an evening. Of all the music we dance to I would say that hoedown music is the least interesting musically, so the square dance caller has a special challenge to find variety in his music, supplementing of course with many different kinds of singing calls.

Another issue that stimulates endless debate is whether to use live or recorded music. It is certainly the most wonderful situation if you have expert musicians who can play any tune you want and do it at the tempo you want. But I have been to dances where the musicians were inexperienced and had a limited repertoire, and this clearly detracted from the quality of the evening. Because the music is so important to the dance, I just cannot accept the view that any live music is better than recorded music.

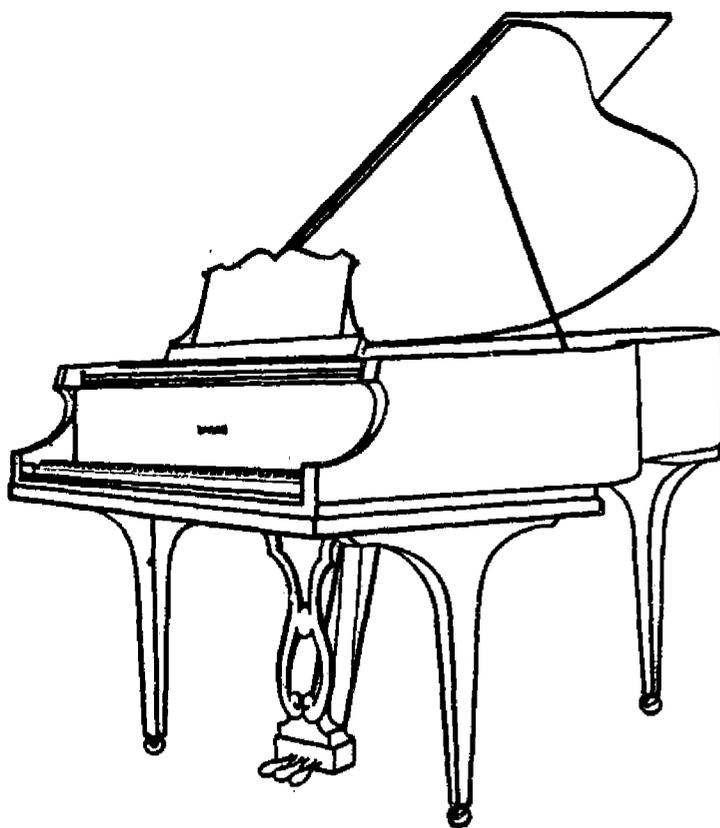
Rather than turning our backs on modern technology, I would make creative use of it.

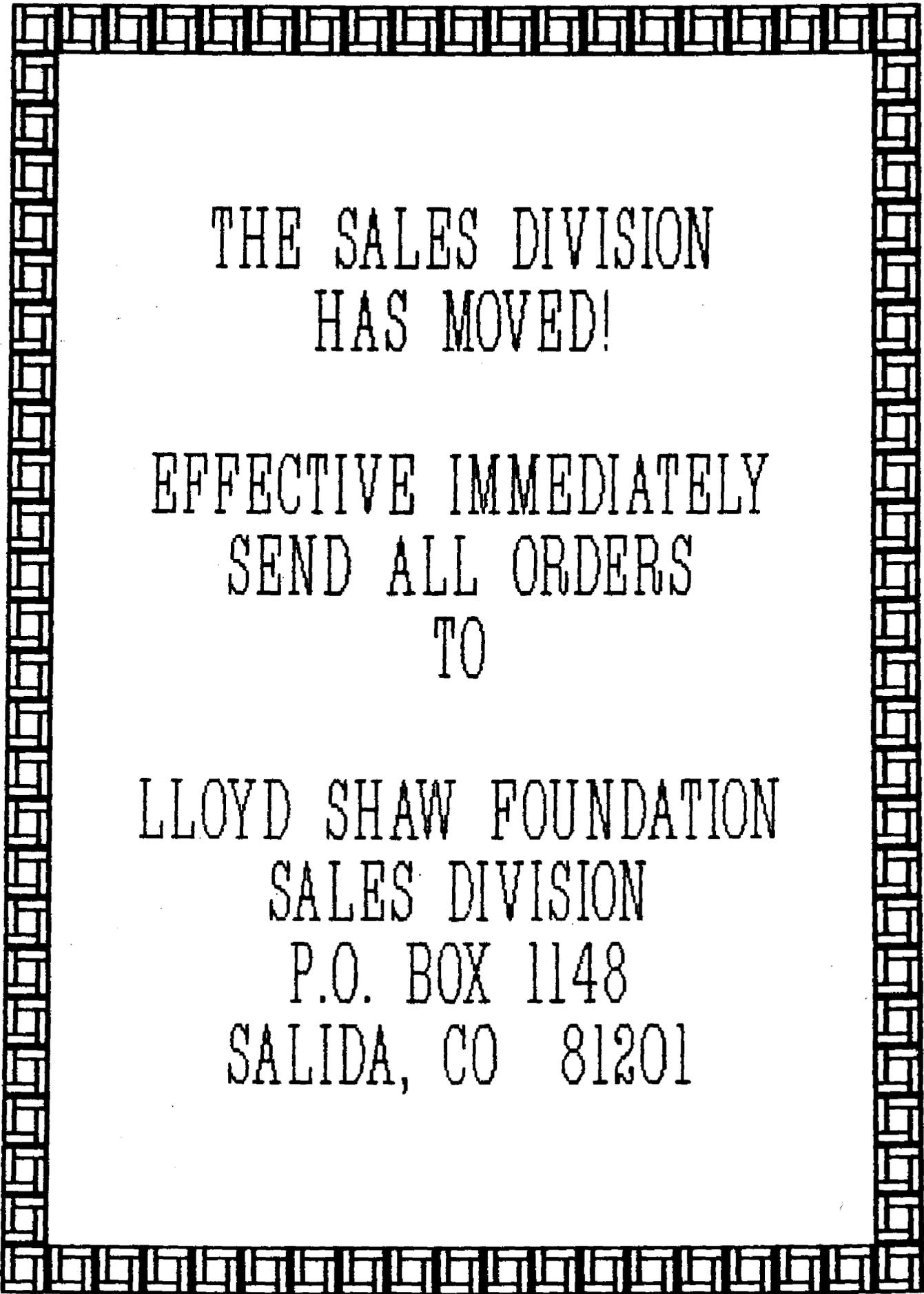
Thus at our dance weeks we can dance to the best New England and French Canadian contra dance music and the finest Scottish and English dance orchestras. Thanks to Bill Johnston's efforts we have available to us tapes of all the music recorded by the great Harry Davidson orchestra. With records we can do any round dance and singing call; in

my experience it is often the rounds that get neglected when a live band is playing. And of course folk dances often require special instrumentation and musical styles that cannot be reproduced by a band that is used to playing only hoedowns, jigs, and reels.

Last weekend some of us from this area who had been together at Granby gathered for a dance reunion in our hostess's basement. We had an elegant time doing our favorite dances, all of which had beautiful music. We should be grateful for the technology that makes such an evening possible. And we should resolve as leaders to make even better use of our treasure trove of recorded music.

Enid Cocke



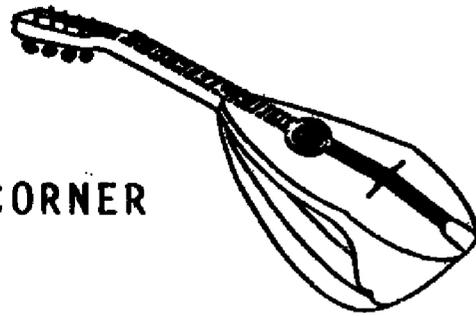


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## CONTRA CORNER



by Bill Litchman

Recently Glen Nickerson sent me a dance he had written in honor of dance leader Ralph Page, who passed away this past February. Glen also sent along the letter he wrote to Ralph's widow, describing the dance and why he thought it was appropriate to dedicate it to Ralph. I was struck both by the dance and by the thinking behind it.

Glen calls the dance "A Different Journey," which certainly fits Ralph and his life.

In the letter to Ada Page, Glen explains his choice of music, saying, "In prior correspondence with Mr. Page about the tunes on the 'Southerners Plus Two' record he indicated his favorite tune was 'Year End Two Step.' This dance was developed to fit that music."

Glen's letter indicates that, wishing to keep the traditional feeling, he determined that the dance should be proper. He goes on to say, "Once I got the first part of the dance, the circle right from the Hey for Four seemed to come naturally. As far as I know, that particular sequence has not been used before, and is what gives the dance the difference implied in the title."

Here is the dance. While it is not for beginners, most dancers will not have a great deal of trouble with it.

A DIFFERENT JOURNEY

Formation: duple (1,3,5 ... active but NOT

crossed) -- double progression.  
Music: "Year End Two Step" from Southerners  
Plus Two album.

Intro:

- - - -, Actives cross go below one.

Figure:

- - - -, With the ones below a left hand  
star.

- - - -, With the ones above a right hand  
star.

- - - -, With the ones below allemande left.

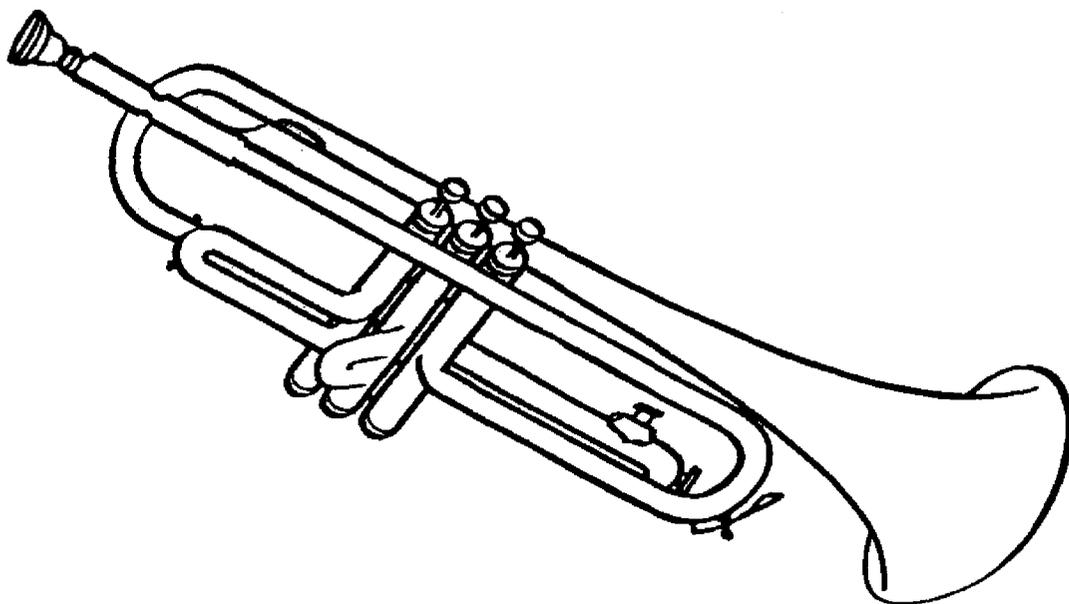
- - - -, Ladies cross over and hey for four.

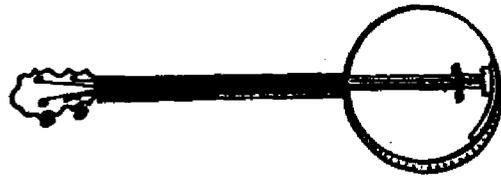
- - - -, - - - -,

- - - -, Follow her and circle right.

- - - -, Once around actives half figure.

NOTES: This is a double progression dance so that active dancers move down two spots to assume the position of the next actives below. The topmost inactive couple during each sequence may fall into a short stupor because of inactivity, but they need to be alert to the fact that they will become an active couple at the start of the next sequence. I think that, even with the unusual circle following the hey, dancers will catch on to this dance quite readily and really enjoy it.





## ROCKY MOUNTAIN DANCE ROUNDUP, 1986

[1985 scholarship student Philippe Callens from Belgium wrote this article as a "say thank you" to the Foundation. We think that it is a beautiful description of the dance week. Please consider it as a reminder that reservations are now being accepted!]

### The Rocky Mountain Dance Roundup synonym for a WARM dance camp

A magnificent dance hall, the Rockies, stars and a blue heaven, a YMCA ranch, several kinds of dancing, good leaders, and, above all, nice people! Can this be a stimulus for you to make a reservation for this Roundup in 1986?

Be sure it is for me! I had the honour to participate this year, as Don Armstrong, who visited Belgium to give two weekends for the VDCV (this is a folk-dance foundation in Belgium) in 1984 and 1985, invited me to come to this camp.

One of the most pleasant aspects was the variety in dancing each day; we had five different sessions so that everybody could find one of his favourite dances. Contrás, folk, clogging, English, Scottish, squares and rounds were on the program, thus avoiding the possibility that only a specialist might participate. In Belgium we like it that way too, although it is sometimes difficult to guarantee this variety.

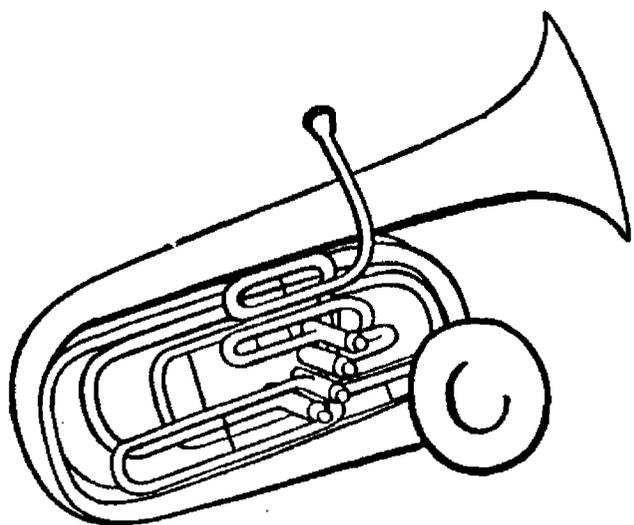
But, besides this good dancing, the participants were very nice people.

Sometimes I had the idea that I was in Granby for the fifth time and had met all those people before; no, it was just the first time I was there. One may take off his hat to the Lloyd Shaw Foundation and especially to Don and Marie and their team, being able to organize such a warm camp!

In this way, I would like to thank everybody who made every possible effort to make my trip to the U.S.A. as fine as possible. Thank you all! Let's hope we meet next year again!

Philippe Callens  
Antwerp, Belgium

For information and reservations, please write to Diane Burton, 20 NE 47th, Kansas City, Missouri 64116. (816) 453-0157





## CARE TO DANCE?

March 23-28, 1986 -- SPRING FLING, with contras and quadrilles led by Don Armstrong, Scottish country dancing led by Vicky Goodloe, and Israeli dances led by Terry Graham, will be held at Copecrest Dance Resort in Dillard, Georgia. Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567, will be glad to give you further information about this special program, and you can reserve a place simply by sending a \$25.00 per person deposit to Marie.

June 30-July 6, 1986 - SIXTH ANNUAL ROCKY MOUNTAIN DANCE ROUNDUP, sponsored by the Lloyd Shaw Foundation\* and held at Snow Mountain Ranch near Granby, Colorado. As in the past, the camp will be under the direction of Don Armstrong, and will again feature a great variety of dance forms (traditional and contemporary squares, contras, current and traditional rounds, folk dances, Scottish, and ballroom). This is the last special notice to LSF members before the camp is advertised to the general public, so we encourage you to send your deposit (\$30 per person) NOW to the camp registrar, Diane Burton, 20 North 47th, Kansas City, MO 64116. [See page 8 of this issue for a dancer's response to the Fifth Annual session of this fine program.]

August 10-16, 1986 - 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 fine fellowship, excellent teaching, and a variety of the best of many dance forms. To be held at Copecrest, near Dillard, GA. NOTE: this Dance Week is already 70% sold-out for 1986 (and the 1985 session was completely sold out by mid-winter last year). To reserve your place, send a \$30 per person deposit to camp registrar Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

And, in case this magazine reaches you in time, here is information on two dance programs being offered over this coming Thanksgiving weekend -- one in the West and one in the East, and both excellent.

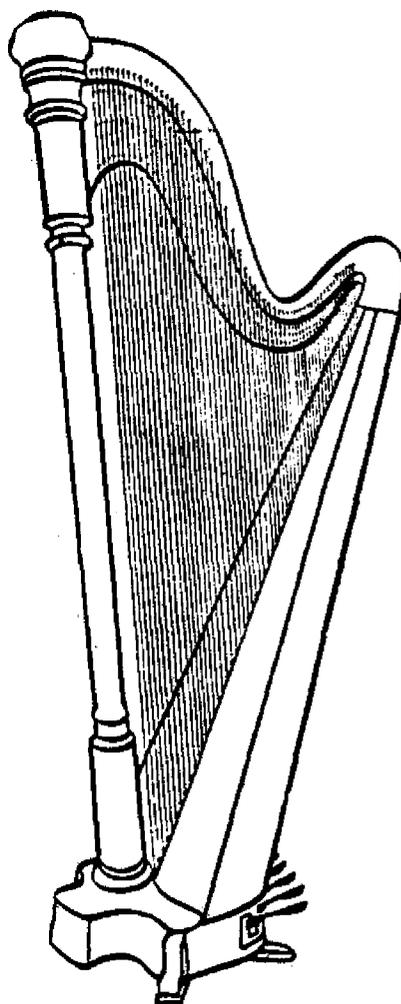
November 28-December 1, 1985 - SECOND ANNUAL GHOST RANCH THANKSGIVING DANCE WEEKEND, sponsored by the Lloyd Shaw Foundation.\* An exhilarating variety of dance forms will be offered, from folk dances with Rudy Ulibarri, to square dances with Rusty Wright, to contras with Bill Litchman. This dance was a huge success with those who attended in 1984. For further information, contact Kris Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104 (505-247-3921). Kris will also accept deposits (\$25.00 per person) as long as space remains.

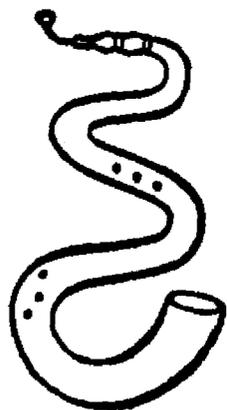
November 28-December 1, 1985 - Don Armstrong Tenth Annual CONTRA DANCE HOLIDAY, held in York, PA. Leadership will be provided by Don Armstrong, Bill Johnston, and Herb Johnson. The program will focus primarily on contras, with some specially selected squares, rounds, old tyme dances, dancing, traditional 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.





## FOLK ARTS IN NORTH CAROLINA

by John Ramsay

Fine arts and folk arts are good sisters. The fine arts have received the greater share of academic attention, but increasing notice has been given to the folk arts in recent years. Folk arts are becoming an important area for research and funding. For the past two summers a significant event has occurred in North Carolina which furthers this trend.

FOLKMOOT USA is the brainchild of Dr. Clinton Border, a physician in Waynesville, NC, in the heart of America's clogging folk dance land. FOLKMOOT represents a delicate balance between the folk and the fine arts.

The North Carolina event is patterned after an English Folkmoot held in County Tyne and Wear, the center of Geordieland in northern England. The idea is to make use of folk dance to encourage the artistic interests of local people. Following the English example, the county commissioners in Haywood County, of which Waynesville is the county seat, budgeted \$40,000 towards the program.

FOLKMOOT takes the arts out to people. Rather than investing in those arts which attract only a small, elite audience and which are presented only once in some large performing arts center, FOLKMOOT takes programs to schools, shopping malls and community centers over a two-week period. The folk arts are exhibited in ways which will appeal to all segments of the county, and participation by the public is arranged in

several ways. The program becomes a mixture of staged programs, community party events, parades, and so on.

Folk groups from an exciting array of countries are invited to participate in FOLKMOOT. The variety of costume, custom and music not only brings treasures from around the world but also provides a backdrop which highlights the special nature of Haywood County dance customs. FOLKMOOT becomes an unarticulated but obvious study of folk material. Representatives from some countries bring with them ceremonial dance, which has a considerably different character and purpose from the more social dances of other countries. Haywood Countians enjoy clogging, an old but evolving step dance which has always been of the ceremonial type, adaptable to staging and showing off. But the old mountain square dance which they also enjoy is one of the most exhilarating of social dances. The mountain square speaks of community and democracy and equality and many other good American attributes. These facets are part and parcel of FOLKMOOT and are experienced by all who participate.

The dancers at FOLKMOOT are all housed at the local high school where tables and chairs have been removed and the National Guard has supplied bunk beds. After spending the day in the surrounding communities sharing their folk culture with area residents, the groups return to Maggie Valley for nightly shows which are open to the public, which attract tourists to the area, and help fund the project. Following the show the troupes gather for a midnight feast supplied by local volunteers and then share an international dance party where dances are exchanged and

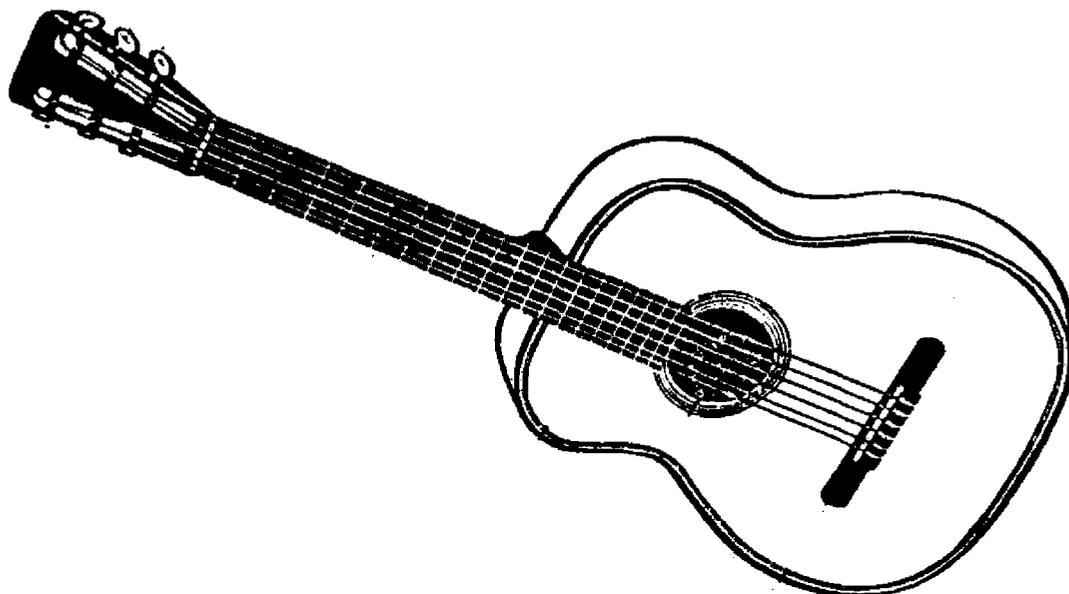
fellowship is cemented. By selecting amateur troupes with vital attachment to their folk roots, it has been possible to set a tone of international exchange which might have been more difficult with professional artists.

The groups come to learn as much about the United States as they can, and the Haywood Countians who participate in the festival are in many cases meeting foreigners for the first time. FOLKMOOT has been the social event of the year in Haywood County. It is particularly pleasing to see western North Carolina, whose natives have had a strong view of their identity but perhaps not enough understanding of global need, take the lead in promoting a FOLKMOOT.

Folkdance Videos International of Charlotte caught the vision of FOLKMOOT and documented the first year program. Two videotapes are now available.\* They are of professional quality and capture the excitement of the event. The opening night tape will be of special interest to dance archivists because the program opens with a complete clogging square dance routine by six of the original members of Sam McQueen's team. (They danced at the White House for the King and Queen of England by special request of the Roosevelts. Their style is of historical importance in the face of recent developments in American clogging. It was because of this group that clogging began to catch on as a special American phenomenon, but the original troupe's style was closer to the traditional hoedown or buck dance than is modern clogging.) The color of the taping is wonderfully rich for a live show. The second tape will further develop interest in the folk arts as a field for research, attention,

funding ... and participation.

\*Folkdance Videos International  
1620 Scott Avenue  
Charlotte, NC 28203  
(704) 377-0211



RALPH PAGE MEMORIAL COMMITTEE  
INVITES SUGGESTIONS

Ted Sannella has written to say that the Ralph Page Memorial Committee, recently created by the Executive Committee of the New England Folk Festival Association, is soliciting ideas for ways to continue Ralph Page's work and to memorialize his name.

Those who have ideas they wish the Memorial Committee to consider are asked to write to Ted c/o NEFFA, 595 Massachusetts Ave., Room 210, Cambridge, MA 02130

DANCE-A-ROUND  
by Herb and Tilda Johnson



In the May ADC we published the waltz "Sweet Lips." Here is the two-step on the flip side of the same record.

Walkin' in the Sunshine

Dance by: Ken Croft & Elena de Zordo  
Record: BELCO B319A  
Position: INTRO: Op fcg M fcg twd LOD & wall. DANCE: CP M fcg LOD.  
Footwork: Opposite except where noted.  
Sequence: Intro-A-B-A-B-Tag

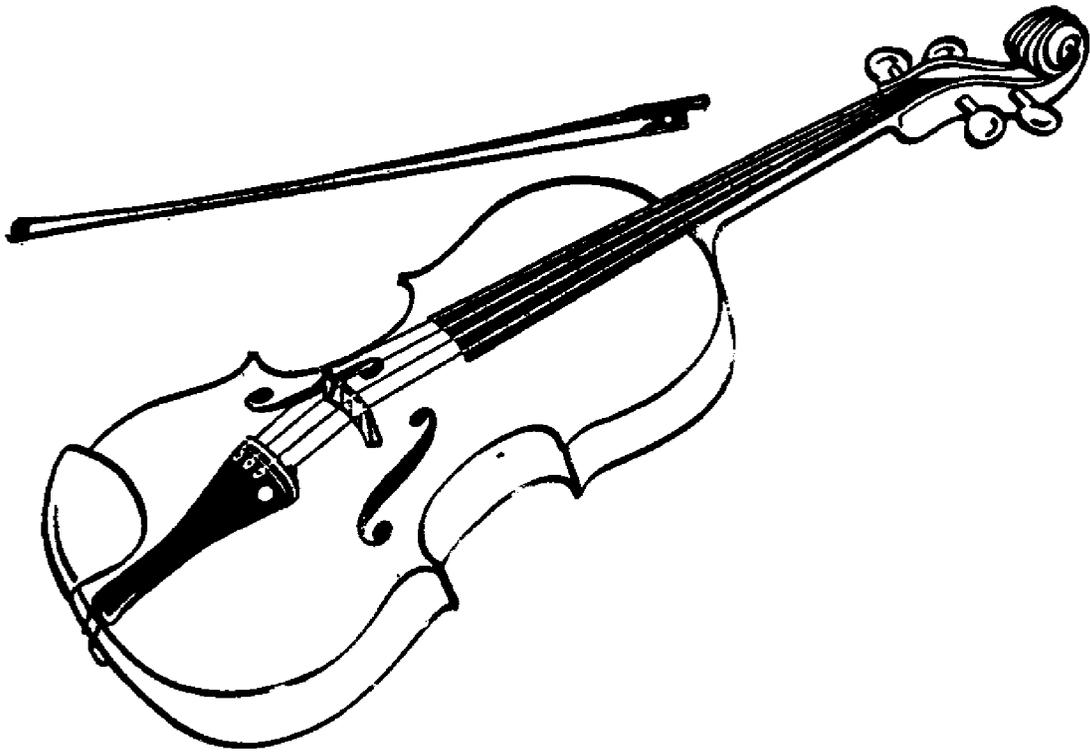
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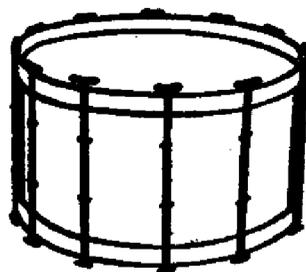
Intro

- 1-4 WAIT; WAIT; APT,-,POINT,-; TOG(CP LOD),-,TCH,-;  
1-4 In OP fcg M fcg diag twd LOD & wall wait two meas;; standard acknowledgement to CP M fcg LOD;;
- Part A
- 1-4 (CP)FWD TWO-STEP; FWD TWO-STEP;  
STRUT,-,2,-; 3,-,TURN 1/4R -;  
1-2 Two fwd two-steps twd LOD L,R,L,-;  
R,L,R,-;  
3-4 Fwd L,-,R,-; L,-, R turning 1/4RF to face wall,-;
- 5-8 (CP)TURN TWO-STEP; TURN TWO-STEP; VINE TWIRL,-,2,-; 3(to SCP),-,4,-;  
5-8 Two RF turning two-steps twd LOD L,R,L,-; R,L,R ending in CP M fcg wall,-; swd L twd LOD,-, XRIB (as W does one RF twirl under joined lead hands R,-,L),-; swd L blending to SCP fcg LOD,-, thru R twd LOD,-;

- 9-12 (SCP) FWD TWO-STEP; FWD TWO-STEP;  
CUT, BK, CUT, BK; ROCK BK, -, RECOV, -;
- 9-10 Two fwd two-steps twd LOD L, R, L, -;  
R, L, R, -;
- 11-12 Cut L over R, bwd R, cut L over R,  
bwd R; rock twd L twd RLOD, -,  
recov R, -;
- 13-16 (SCP) CIRCLE AWAY TWO-STEP; TWO-STEP;  
CIRCLE TOG, -, 2, ; 3, -, 4 (to CP Wall), -;
- 13-16 Releasing hands circle away from  
ptr LF(W RF) two two-steps  
L, R, L, -; R, L, R, -; circle tog L, -, R,  
-; L, -, R ending in CP M fcg wall, -;
- Part B
- 17-20 (Scis to SCar) SIDE, CLOSE, CROSS, -; (Scis  
to Bjo) SIDE, CLOSE, CROSS, -; FWD,  
LOCK, FWD, -; FWD, LOCK, FWD, -;
- 17-18 Swd L twd LOD, close R, XLIF (W  
XIB) to SCar pos M fcg diag twd  
RLOD & wall, -; swd R twd RLOD,  
close L, XRIF (W XIB) to Bjo pos  
M fcg LOD, -;
- 19-20 Fwd L twd LOD, lock RIB, fwd L, -;  
fwd R, lock LIB, fwd R, -;
- 21-24 (Hitch) FWD, CLOSE, BK, -; (Hitch Scis)  
BK, CLOSE, FWD (to SCP), -; OPEN  
VINE, -, 2, -; 3, -, THRU (to CP Wall), -;
- 21-22 Fwd L twd LOD, close R, bwd L (W  
step bwd R, close L, fwd R turning  
to face ptr & COH), -; bwd R twd  
RLOD, close L, fwd R (W step swd  
L twd RLOD, close R, thru L twd  
LOD) to momentary SCP fcg LOD, -;
- 23-24. Blending to CP M fcg wall step swd  
L twd LOD, -, XRIB (WXIB) to LOP, -;  
swd L, -, thru R twd LOD to momen-  
tary SCP & blending again to CP M  
fcg wall, -;
- 25-32 Repeat measures 17-24 but end measure  
32 picking up W in CP M fcg LOD.  
Second time through Dance (before Tag)  
end measure 32 in CP M fcg wall.

- 1-4 Tag  
(Scis to SCar)SIDE,CLOSE,CROSS,-;  
(Scis to Bjo)SIDE,CLOSE,CROSS,-;  
FWD,-,FACE(CP Wall),-;APT,-,  
POINT,-;  
1-4 Repeat measures 17-18 of Part B;;  
fwd L twd LOD,-, fwd R turning  $\frac{1}{4}$   
RF to CP M fcg Wall,-; standard  
acknowledgement.





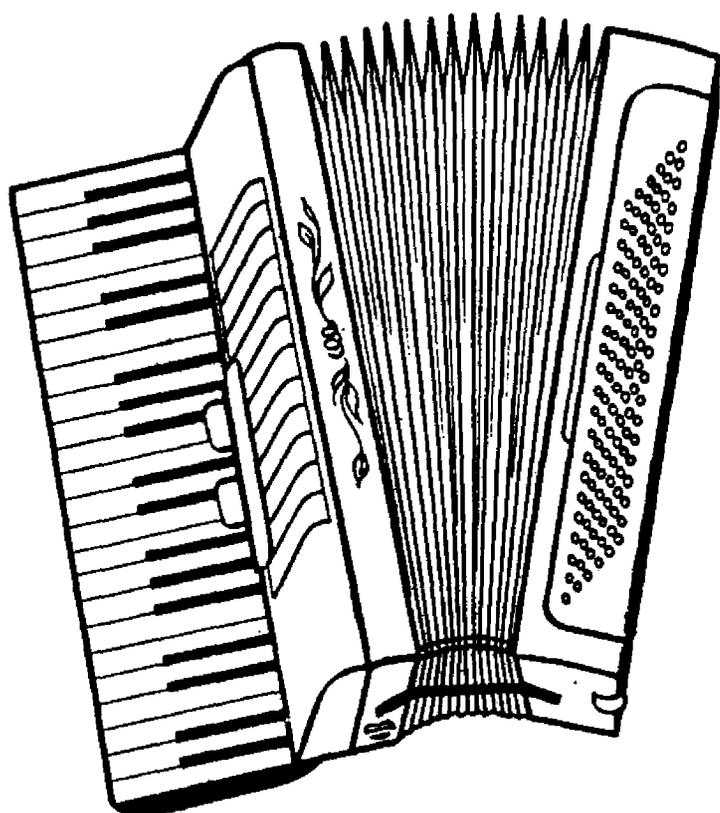
## STIR THE BUCKET

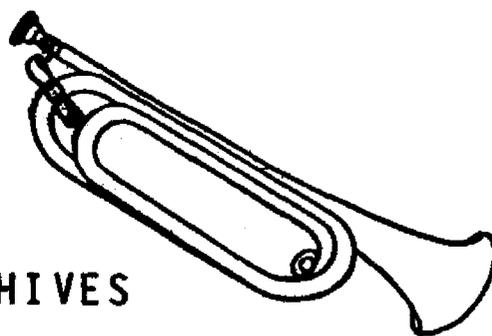
Both Libba Grey, director of the Lloyd Shaw Foundation Sales division, and her son Jimmy have picked up stakes and moved westward. Libba has taken on a new nursing position at the hospital in Salida, Colorado. Jimmy has enrolled at New Mexico Military Institute. The LSF Sales Division, which has been in Libba's capable hands for the past two years, has made the westward move with her -- see the announcement of its new address on p. 5 of this issue.)

Elmer and Rosemarie Elias have developed a highly successful contra dancing program in the Rio Grande River area of Texas. This valley region between McAllen and Harlingen, with hundreds of Recreational Vehicle Parks filled with retired people, was already brimming with square and round dancing. Contra dancing, however, was, until the Eliases introduced it, a total unknown. After some initial scepticism, the Eliases' program was received with great enthusiasm. Elmer reports that it has been particularly appreciated by those who can no longer continue with the fast pace of square dancing and by those who simply do not want the pressures of an activity that requires constant attendance.

Roy and Gwen Main, of El Centro, California, are busy with a whirlwind of dance activities. Their "Swinging 60's" dance group has been going strong now for eleven years. They also teach dance to elementary school children who then perform for various service clubs and groups such as

Girl Scout and Camp Fire troops. In addition, the Mains have been working at two convalescent hospitals and have developed an extensive set of dance-exercises that can be done while sitting. The local newspaper reports admiringly of the "rock or roll" square dance maneuvers the Mains have created for those confined to beds or wheelchairs, and comments that "the intrepid Roy Main ... tackles any challenge posed to him by senior citizens."





## FROM THE ARCHIVES

by Bill Litchman

Granted, it is not everyday that someone asks you to make up a wish list for some project you have long been waiting to do. However, that is just what happened to me a few months ago. Rus Acton called just to "chat," and somehow during our conversation, I mentioned to him that it was a shame that some of our classic round dances were going to disappear because many of those who know the dances are not dancing them any more and others were close to retiring from the dance field.

Rus asked how such dances could be preserved, and I mentioned the possibility of using video tape to preserve not only the steps but the style of the various dances. Mulling my comment for just a night, Rus called the next day, and asked me to create a "wish list" of equipment which would be needed to record dances. After consulting with some experts, I came up with a \$4000 list of items. Lo and behold, in the next mail there was a check for \$4000.

In the following month, Rus's additional phone calls elicited a second wish list. After all was said and done, the Archives became the proud possessor of \$12,000 worth of video equipment which is allowing us to produce teaching tapes that will show people not only how to dance the classic rounds but how to teach them.

The first project is to produce a set of

video tapes to supplement the several kits produced by the Foundation.

Thanks to Rus and his wondrous generosity, the Archives will now not only be able to preserve these important dances but be able to go into the field to record dances, to re-record valuable but fragile archival films of early dances (both stage and social), and in general to create and produce tapes of high quality on any dance subject, and thus preserve, in a marvelously useful form, more of our heritage than ever before.

During this past summer, I taped over 12 hours of dance material at Granby. From this storehouse, a 2-hour VHS tape, called "Granby 85", has been produced, and is now available for just \$30 to any who are interested. I also taped at Peaceful Valley, ending up with two additional tapes ("PVI" and "PVII") showcasing the dances and other activities there for the weeks of July 28-August 3 and August 4-August 10. These tapes are available for only \$25 each.

During the Peaceful Valley taping, I really tested the "portability" of the the camera and recorder by taking them to the 12,500 foot level of James Peak. Operating the equipment on batteries, I was able to capture some breathtaking views of the lake-filled valley below the peak.

In addition, the Archives has copied five short dance films to video tape. Available for a basic charge of \$20 plus \$5 for each film copied, the films we can reproduce are

- (1) Central City Dancers of 1954 (color)
- (2) Central City Dancers of 1955
- (3) The Aggie Haylofters (color, sound)

- (4) a short clip of La Varsouvianna, ca. 1955 (color)
- (5) "The Texas Star," a University of Indiana teaching film, 1957 (color, sound).

If you want any of these films, please write to me, enclosing the proper amount for each tape desired.

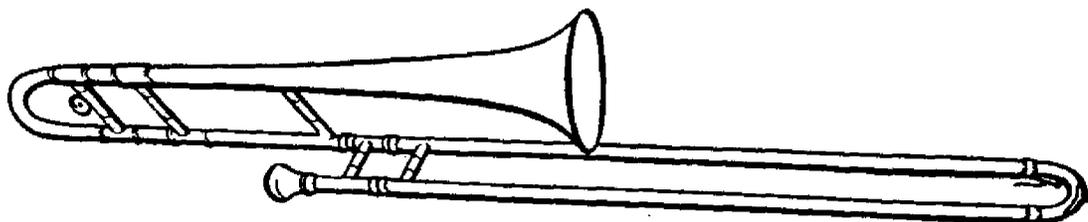
Through the help of Bill Johnston, the Archives has published the complete recordings of the Harry Davidson Orchestra. Each of these audio tapes is 60 minutes and contain 4 or 5 of the original 12" Columbia DX recordings which were issued between 1944 and 1955. The original recordings are now nearly impossible to find. Much very good dance music is included in this series. The tapes, available to anyone wishing to use them for study or research purposes, can be obtained only from the Archives Division.

Also, the Archives offers four dance bibliographies -- "Square Dance," "Round Dance," "Contra Dance," and "Square Dance History" -- each for \$4 plus postage. Each of these annotated bibliographies lists currently available (in print) and generally available (out of print) books, magazines, and other publications related to the bibliography's subject. Each listing gives the characteristics, size, price (if known) and a brief critical commentary about the item. These bibliographies are up-dated continually to keep current with new publications.

Along with all these other projects, the cataloging of the Archives' collections continues apace.

Let me close by reminding you of the Ghost

Ranch Thanksgiving Dance Weekend sponsored by the Lloyd Shaw Foundation. See the "Care to Dance" column to find out how you can register for this great dance experience.



### ANNOUNCING

MUSIC BY THE HARRY DAVIDSON ORCHESTRA

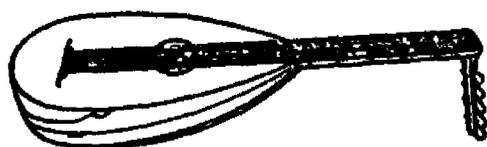
\* \* \* \*

The Lloyd Shaw Foundation Archives presents the complete Columbia DX Dance Music issued 1944-1955 in England.

This series of 22 cassette tapes reproduces the beautiful full orchestra of Harry Davidson, playing music highly prized by round dance teachers on both sides of the Atlantic. Included are quadrilles, tangos, waltzes, Paul Jones medleys, and a thundering variety of other dance music -- all of which has admirably stood the test of time.

For information about the tapes and about how you can experience this music yourself, contact

The Lloyd Shaw Foundation  
Archives Division  
1620 Los Alamos, SW  
Albuquerque, NM 87104  
phone: (505) 247-3921



CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP  
MEETING OF THE LLOYD SHAW FOUNDATION

August 13, 1985  
Copecrest in Dillard, Georgia

President Enid Cocke called the meeting to order, and a quorum was declared. Minutes of the 1984 General Membership Meeting were approved as published.

Ed Butenhof spoke about his role as the LSF liason to the 1984 National Convention. He set up an exhibit about the LSF, made LSF brochures available, taught a 2-hour session on contras, and described the LSF at a session designed to give Convention-goers information about various dance organizations.

Butenhof presented his treasurer's report (copies for members not at the meeting are available upon request). He commented that a donation had taken care of the expense of producing recordings for the new Recreation Kit, and thus had eliminated the loss that had been expected in the Recordings Division.

Libba Grey, reporting as Director of the Sales Division, said that sales for the "Dance for the Exceptional" Kit were not as great as had been anticipated, but that the new Recreation Kit is selling well, and the Elementary Kit has been adopted as a text at Eau Claire, Wis. The Sales Division now has two display boards available for use at conventions and similar events, and has Tanz sound systems for sale. Arrangements with several European dealers and Don Armstrong's

European workshops have caused sales of LSF materials abroad to increase.

Don Armstrong, Director of the Recordings Division, noted several areas of effort for the past year: (1) development and production of the new Recreation Kit; (2) production of a recording of Roger Whynot's "Come and See Me"; (3) remastering of "Edelweiss"; (4) producing, on an experimental basis, a 7" 33 1/3 recording with two complete instrumentals and called versions on one record ("Balancing Billy" and "T.A.G."). Armstrong commented that the new Recreation Kit is extraordinary in many ways: it has an unusual number of dances and an unusual variety of dance forms, with 40 complete dances plus 30 more described in the appendix of the manual -- and none a complete duplication of anything in the other LSF kits; it has 17 different orchestras, producing a great variety in sound; the music for the recordings has been obtained with little expense, via either exchanges, outright gifts or minimal royalties. LSF records in Europe are being pressed on an exchange basis: they press ours and in return allow us to press theirs. This arrangement is very beneficial to the Foundation, since records produced in the U.S.A. are prohibitively expensive for European market. \$10,000 had been budgeted for production of the new kit; Rus Acton donated \$7,000 for this project. Acton has also made a donation to allow for making of the video-tapes to complement the kits. In answer to questions from the floor, Don Armstrong noted that the new Recreation Kit is particularly suited for one-night stand leaders and for teachers at the secondary and college level, and Marie Armstrong

stated that fliers promoting the new kit have been sent to all 2,000 addresses on the LSF general mailing list, and the kit has also been advertised in various publications (Sets in Order, American Squares, and JOHPERD). Cocke, on behalf of the whole Foundation, thanked both Don and Marie for the fine work and many hours they have committed to the production of the kit and its accompanying manual.

Marie Armstrong reported on the two summer LSF dance weeks. Granby netted a profit of \$2071.00 and Copecrest, \$1717.90. Cocke described the successful LSF Thanksgiving dance weekend held last November at Ghost Ranch in New Mexico; this dance program, which in 1984 was attended by over 45 people (including a good proportion of teenagers) is now planned as an annual event, and brochures are available for the 1985 session.

Glen Nickerson, Membership Chairman, reported that membership has been growing at approximately 10% per year for the last 3 years. In June active membership was 483 individuals and 10 organizations. If those still in arrears with their 1985 dues pay up, membership will be about 545-550 individuals. About 26% of membership renewals come as result of notices in the ADC, and about 40% come as result of reminder letters sent out in April and again in June. Dena Fresh took the floor to thank the Foundation for giving Life Memberships to her and her husband Elwyn.

Linda Plaut reported that she and co-editor Linda Bradford have in the last year overseen the production of the four quarterly issues of the American Dance Circle. The February issue goes to all those (approximately 2000) on the LSF general mailing list. The other three issues go only to active members. Plaut mentioned that articles received from former board members, in honor of the LSF's 20th anniversary, contributed greatly to the quality of this year's ADC's. She stated that she and Bradford are eager to receive articles, news notes, and other materials; that articles relating to dance instructions are sent out for review by members with expertise in the particular dance forms; and that authors are consulted about any changes the editors might propose in pieces submitted. She closed by saying that suggestions for improvement are most welcome.

Cocke then read reports from Board members not present: Herb Johnson, director of Publicity, has sent out several mailings to advertise various LSF projects; he also acquired an additional display board for the Foundation.

Bill Litchman, director of the Archives, with the help of several volunteers, has been indexing all the materials now stored in the Archives. He has worked with Bill Johnston to record 20 sixty-minute tapes of Harry Davidson dances; these tapes are now available through the Archives to anyone wishing to use them for study and research purposes. \$12,000 was donated by Rus Acton for video-taping equipment, so Archives can have a record of actual teaching and dancing. Litchman has already produced a 2-hour edited video-taped record of the 1985 LSF program at

Granby. Becky Cope mentioned that Copecrest has and often uses a copy of the "Visible Anthem" film but she thinks a video-taped version would be a more convenient format for many people and has asked Bob Howell to inquire if the producers (Howard and Mary D. Walsh) will allow the LSF to make it available on video-tape.

Libba Grey mentioned that the Archives is working on a reciprocal agreement with VDCV, the Belgium counterpart to the LSF, for the preservation of dance materials.

Cocke mentioned that thanks to much devoted work by Linda Bradford and the generous support of Rus Acton, the Foundation now has for sale a second book by Ralph Page, An Elegant Collection of Contras and Squares.

George Senyk, director of workshop development, reported that he had sent information on the LSF workshops to 710 universities, had received back only 12 responses, and all but 1 of those 12 lost interest when they learned a LSF workshop would cost \$1000. He is still negotiating with the Baylor University. Senyk believes the key factors affecting universities' resistance are (1) the tight-money situation facing most universities, and (2) fact that many universities now have qualified dance instructors on their own faculties. Senyk suggested that perhaps the LSF should itself pay workshop staff and ask universities to provide only room and board, or that we should simply give up workshop activity. Marie Armstrong mentioned that she has in fact put on several workshops in the last year and has two others scheduled for this fall -- all at no cost to the Foundation or the sponsoring institution; neither she

nor the LSF is paid but the institution agrees to purchase LSF kits. Don Armstrong stated that the sound systems being used in workshops were donated by Jim Hilton; we reciprocate by mentioning Hilton's contribution in our manuals.

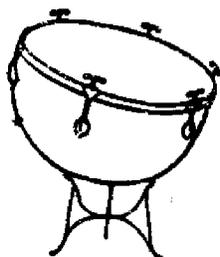
Walter Keugler donated a Tanz sound system to the Foundation; it is a small, very portable, very effective system.

Cocke acknowledged the contributions of Frank Plaut (who donates legal services to the Foundation) and Roger Knox (who maintains a computerized record of our mailing list and supplies mailing labels as needed). Marie Armstrong thanked Becky Cope for including our flier in Copecrest mailings.

Board members present were introduced; those not present were named. Ed Butenhof and Glen Nickerson, having served two consecutive terms, are not eligible for renomination. Nickerson then presented the nominating committee's nominees for the board: Don Armstrong, Diane Burton, Dick Pasvolsky, Gil Russell, and Las Woodard. Cocke asked for nominations from the floor; none were proposed; nominations were then closed. The slate of nominees was elected by acclamation. The meeting was then adjourned.

Respectfully submitted,

Diane Burton  
Secretary Pro Tem



~~CONFIDENTIAL~~

CONDENSED MINUTES OF THE BOARD OF DIRECTORS'  
MEETING OF THE LLOYD SHAW FOUNDATION

August 13, 1985  
Copecrest in Dillard, Georgia

President Enid Cocke called the meeting to order. Present were Don Armstrong, Marie Armstrong, Diane Burton, Dick Pasvolsky, Linda Plaut, George Senyk, and Las Woodard. Minutes of the 1984 Board of Directors' Meeting were approved as published.

By unanimous vote, the following were reelected as officers: Enid Cocke, president; Ruth Ann Knapp, vice president; Linda Bradford, secretary; Ed Butenhof, treasurer.

Cocke informed the board that Rus Acton has underwritten the purchase of video-taping equipment so that the Foundation will be able to produce tapes (1) to demonstrate teaching techniques, (2) to promote the Foundation, and (3) to provide the Archives with filmed records of the Foundation's activities. He has also offered an additional \$1,000 in matching funds for the purchase of another piece of equipment.

Cocke reported on the progress of the committee formed to establish categories and criteria for occasional awards to be presented by the LSF to honor members for service performed in the field of American dance. The committee has decided on a design (a silver boot, of the type Lloyd Shaw gave to the members of his exhibition team) for the award, and has decided that the award will be presented very selectively, with no pre-designated calendar or number of honorees.

At Cocke's request, Pasvolsky agreed to be the LSF liaison with the National Square Dance Convention for 1986.

Treasurer Ed Butenhof presented the proposed budget for the 1985-86 fiscal year. A total budget of \$11,175.00 was approved. Funding for the following special items was included: reprinting of the Sales Division catalog, funding of the video-tape equipment matching funds, production of a 7" record of several Pat Shaw dances, and re-pressing of the "Learning to Waltz" album.

Cocke appointed a committee to come up with ideas for workshop development. Diane Burton, George Senyk and Dick Pasvolsky agreed to serve, with Burton as chair.

Rus Acton has offered to donate \$100,000 if the Foundation agrees to establish a center somewhere east of the Mississippi, far enough south to allow for easy access year-round, and if we have located a site and instigated the purchase sometime before March 1987. Acton has offered an additional \$100,000 for this purchase if the Foundation will itself raise \$100,000. As the pros and cons of Acton's proposition were addressed, discussion also focused on the need to clarify the Foundation's immediate priorities, the need to establish long-range goals, and the need to maintain and foster its special role in the field of American dance. Cocke named Don Armstrong, Bill Litchman, Frank Plaut and herself as members of the long-range planning committee. Cocke will respond to Acton's generous offer.

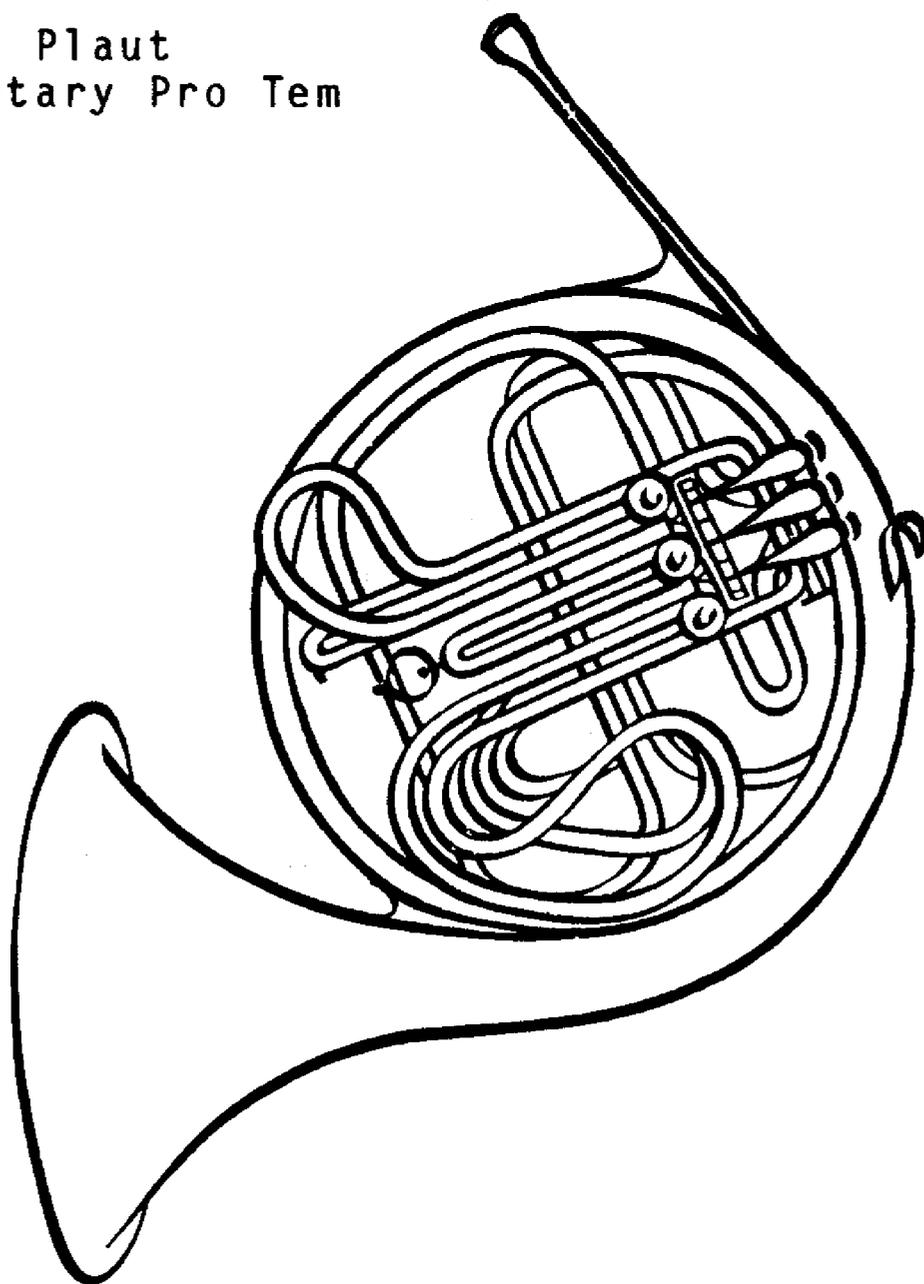
The Board unanimously approved the reappointment of Grey to the position of Director of the Sales Division.

Glen Nickerson suggested that we promote the Life Membership category in connection with some of our special projects.

The meeting was adjourned.

Respectfully submitted,

Linda Plaut  
Secretary Pro Tem



ANNUAL DUES  
PAYABLE BY JANUARY 1, 1986

To assure your continued membership in the Lloyd Shaw Foundation, please complete this form (or a copy of it) and send it, with 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

Your response by January 1, 1986, greatly helps the Foundation, sparing it the trouble and expense of individual billing.

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:

<input type="checkbox"/> individual (\$15)	<input type="checkbox"/> sustaining (\$50)*
<input type="checkbox"/> couple (\$20)*	<input type="checkbox"/> patron (\$100)*
<input type="checkbox"/> supporting (\$25)*	<input type="checkbox"/> life (\$1,000)*
	<input type="checkbox"/> 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.

MEMBERS OF THE BOARD OF DIRECTORS  
THE LLOYD SHAW FOUNDATION, INC.

Marie Armstrong and Don Armstrong: 7512 Clanton Trail  
Hudson, FL 33567

Linda Bradford: 5421 Easley Rd.  
Golden, CO 80403

Diane Burton: 20 N. 47th  
Kansas City, MO 64116

Enid Cocke: 2217 Cedar Acres Drive  
Manhattan, KS 66502

Leif Hetland: 8221 Crager Lane  
Anaheim, CA 92804

Herb Johnson: 1004 Grove St.  
Oshkosh, WI 54901

Ruth Ann Knapp: 2124 Passolt  
Saginaw, MI 48603

Bill Litchman and Kris Litchman: 1620 Los Alamos, SW  
Albuquerque, NM 87104

Dick Pasvolksy: Box 1203  
Montague, NJ 07827

Linda Plaut: 622 Mt. Evans Road  
Golden, CO 80401

Gil Russell: 320 Parkway Circle North  
Ft. Collins, CO 80525

George Senyk: Box 134  
Sharpes, FL 32959

Las Woodard: 4869 Chuck Avenue  
Memphis, TN 38118

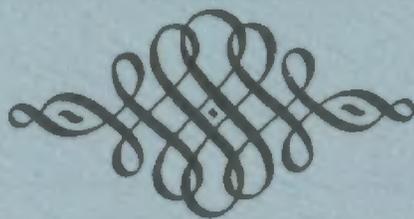
The members of the Board of Directors  
invite your input. An organization  
needs active members if it is to  
thrive. Please communicate with any  
or all of these persons. We look for-  
ward to hearing from YOU!

ADC REQUESTS HELP  
Join the Press Corps

The editors are very desirous of receiving articles, news notes, letters, paid advertisements, and other materials of interest to our readers from YOU. Please send these so that they reach the editors no less than one month before the publication date.

ADVERTISEMENTS

Advertisements may be placed in the American Dance Circle. Rates are as follows: \$60.00 per page, \$30.00 per half-page for the regular editions; \$100.00 per page, \$50.00 per half-page for the annual edition to the general mailing list. Copy may be submitted camera-ready or we will set it up.





LLOYD SHAW RECORDINGS

Available from:

Lloyd Shaw Foundation, Inc.  
Sales Division  
P.O. Box 1148  
Salida, Colorado 81201

Telephone (303) 539-2155

(All orders should be sent to this adress.)



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