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**THE
AMERICAN DANCE
CIRCLE**



A Quarterly Publication
of the Lloyd Shaw Foundation



VOLUME 7, Number 2
MAY, 1986



PUBLICATION INFORMATION

ADDRESS: The American Dance Circle
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622 Mt. Evans Road
Golden, Colorado 80401

POLICIES: The American Dance Circle is published quarterly (March, June, September, and December). Deadline is the first day of the month prior to publication.

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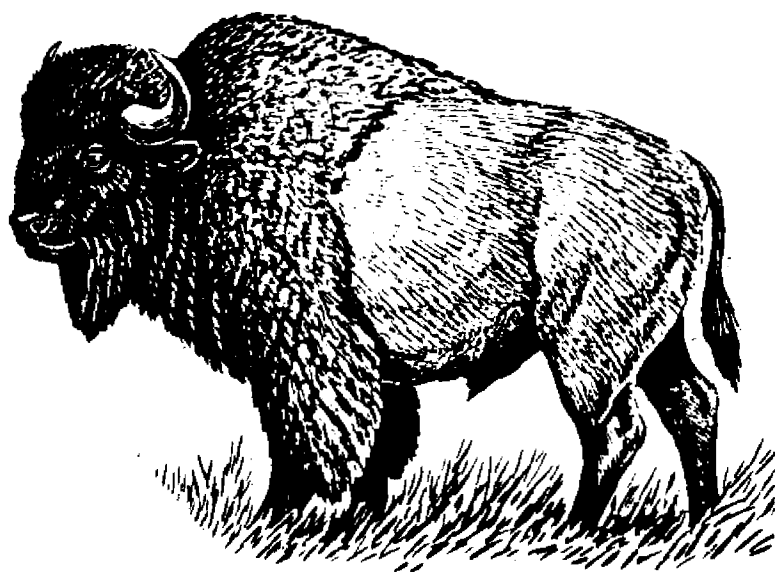
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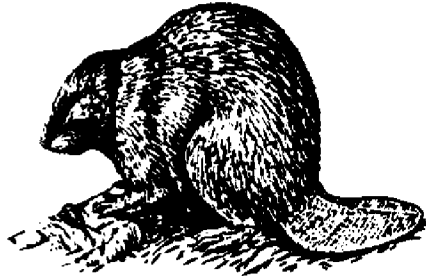
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LETTER FROM THE PRESIDENT
May 1986

As I have indicated before, this is a time of expanded possibilities for the Foundation. It is especially exciting to announce that one of the recent developments has been the revival of our university workshops, an activity that helped the Lloyd Shaw Foundation get started in the first place.

In recent years, when so many colleges and universities have been facing declining enrollments and budgetary squeezes, we had found it increasingly difficult to hold workshops on university campuses.

Now, thanks to the hard work of Diane Burton and her committee consisting of Dick Pasvolsky and George Senyk, we once again have a roster of workshops, each offering university credit, planned for the year.

Diane had the inspiration to look for institutions that would offer off-campus credit for workshops. Thus Baker University in Baldwin, Kansas, will offer graduate credit for each of our workshops, and the University of Missouri at Kansas City will offer undergraduate credit. Our deep appreciation goes to John Forbes, director of the library at Baker, for the kind words he said on our behalf, convincing his colleagues of the quality of our curriculum and staff.

As you will see elsewhere in this magazine [page 7], we now have three workshops scheduled: one in June at Purdue, another in

July at Snow Mountain Ranch in Colorado (to run concurrently with our Rocky Mountain Dance Round-up), and a third at Christmas in our new Dance Center in Albuquerque. These are in addition to the April 5, 1986, workshop held at Baker University in Kansas.

The future of our organization depends on our ability to attract energetic young people who can carry on the teaching of our program and philosophy of dance. Some of our valued board members, such as Diane Burton and Ruth Ann Knapp, came to us originally through our workshops. I look forward to meeting new leaders as a result of the revival of our workshops. I hope that some of our current members will consider attending one -- and that all of you will help publicize them among friends who might be interested.

As for our new Dance Center in Albuquerque, we have hardly begun to explore the possibilities, but very exciting things are happening already. You will read elsewhere in this issue [pages 5-6] about developments there. I would just add that I am thrilled about the enthusiasm of both the many LSF members in the area, who are pitching in to help in so many ways, and the people around the country who have written and called to voice their support for the building purchase.

As of this writing, at the end of March, we have raised over \$10,000 toward the goal of \$20,000 to match the sum offered us by Rus Acton. All of us who work for the Foundation are grateful for the donations that have been made. They signify a concrete vote of confidence in our program and in those who work to carry it out.

As an organization we do not make many demands of our membership. In contrast to most of the other worthy causes which take my membership as a license to send me monthly appeals for additional funds, the Lloyd Shaw Foundation seldom tugs at its members' purse strings. The LSF Board of Directors sees the Dance Center as a very special cause, and we hope that all of you who possibly can will help us meet the terms of Rus Acton's generous challenge-grant.

I am grateful to each of you who have sent in contributions for the building fund, and also to those who took the time to write and say they would like to help but didn't have the spare funds at the time.

For those who would still like to contribute, you haven't missed the deadline! We would be very pleased to hear from you. Tax-deductible contributions (made payable to the Lloyd Shaw Foundation Dance Center) may be sent directly to our treasurer, Ed Butenhof, 399 Cobbs Hill Drive, Rochester, NY 14610.

I would also appreciate suggestions from any of you as to how we can reach our fund-raising goal. In the meantime, we will keep you informed about the building -- its remodeling and the uses to which it is put. It has already been the scene of enthusiastic work parties and joyous dances, and by the time you read this, will have been officially warmed with a Grand Inaugural Ball. And this is only the beginning.

Enid Cocke





NEWS OF THE LLOYD SHAW DANCE CENTER

by Bill Litchman

The Lloyd Shaw Dance Center is now in operation! The response to our new building and center of LSF activities in Albuquerque has been very gratifying. Since February there have been three "work days" during which volunteers from all over New Mexico have gathered to tear out walls, throw out trash, build new walls, and close up holes in existing walls. Not only have we improved the looks of the building immeasurably but we have also gained the feeling that the building is really OURS.

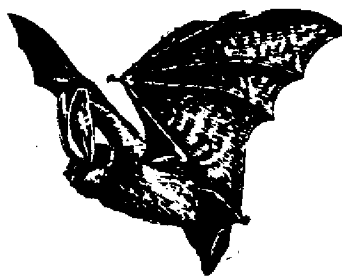
We have six groups dancing regularly in the building and a few others which have used the space for single events. Our hope is that soon the building will be used every night of the week. Such a schedule will allow us to support the building with usage fees and will also provide on-going contact with the whole Albuquerque dance community.

A local committee formed to help in the operation and improvement of the building is composed of Rusty and Lovetta Wright (Santa Fe), Ken and Sharon Kernan (Albuquerque), and Buzz and Patty Finley (Los Lunas). They have helped promote use of the building, gathered materials and equipment for the work days, and generously given counsel and personal help in developing usage and operation policies. In addition, Sharon and Richard Royman have given generously of their time and talents.

Through the efforts of Albuquerque caller Donna St. John, local dancers have contributed funds for the purchase of chairs and tables. In addition, many of you have contributed money in small and large amounts through our treasurer, Ed Butenhof. We thank you very much!

Plans for the future include the removal of a large non-supporting wall between the two large dance floors and replacing it with a foldable or removable wall to allow use by either one large or two small groups. The Archives will have a lighted display case, and on the walls of the foyers will be pictures of dancing, LSF activities, interesting historical items, and the large photograph of Lloyd Shaw which used to hang in La Semilla (the small dance hall on the grounds of the Shaw home in Colorado Springs).

We feel that we are making rapid progress. The Dance Center will soon, we hope, successfully represent the best that the LSF has to offer the dancing public by being open to all who wish to participate and by supporting dance in its many forms. We are fortunate, indeed, to have in Rus Acton, a benefactor with the vision and foresight to make all this possible.





WORKSHOPS! WORKSHOPS! WORKSHOPS!

For information about any of these workshops,
contact

Diane Burton
Chairman of the LSF Workshop Committee
20 NE 47
Kansas City, Missouri 64116
(816) 453-0157

INDIANA WORKSHOP - June 16-20, 1986

Program: combined Elementary/Special
Education, using LSF curriculum kits
as resources.

Location: Purdue University, Lafayette,
Indiana.

Graduate/undergraduate credit available.

COLORADO WORKSHOP - June 30-July 6, 1986

Program: Secondary/Recreational, using
LSF curriculum kits as resources.

Location: Snow Mountain Ranch, Granby,
Colorado.

Graduate/undergraduate credit available.

NEW MEXICO WORKSHOP - December 27-31, 1986

Program: Secondary/Recreational, using LSF
curriculum kits as resources.

Location: Lloyd Shaw Foundation Dance
Center, 5506 Coal SE, Albuquerque,
New Mexico.

Graduate/undergraduate credit available.

Also see pages 8-9 about how easy it is to
have a weekend or week-long LSF workshop held
in YOUR community.



WORKSHOPS MADE EASY!

The LSF Workshop Committee is pleased to announce that it is now a very simple process to have an official LSF workshop offered in YOUR community.

Thanks to arrangements worked out with Baker University of Baldwin City, Kansas, and the University of Missouri at Kansas City, the Lloyd Shaw Foundation is now able to present -- anywhere in the country -- workshops offering attendees graduate or undergraduate university credit.

This means that if you feel there are people in your area who would like to attend a weekend or week-long workshop in elementary, secondary or special education dance, you can, with great ease, sponsor a Lloyd Shaw Foundation Workshop.

Under this new set-up, practically all the work is done for you. All you need to do is contact

Diane Burton
Chairman of the LSF Workshop Committee
20 NE 47th
Kansas City, MO 64116
(816) 453-0157

and let her know you are interested in having the LSF put on a workshop in your area, and also let her know about the location, available dates, and cost of facilities in which the workshop could be held.

The Workshop Committee (consisting of Diane, Dick Pasvolsky, and George Senyk) will then

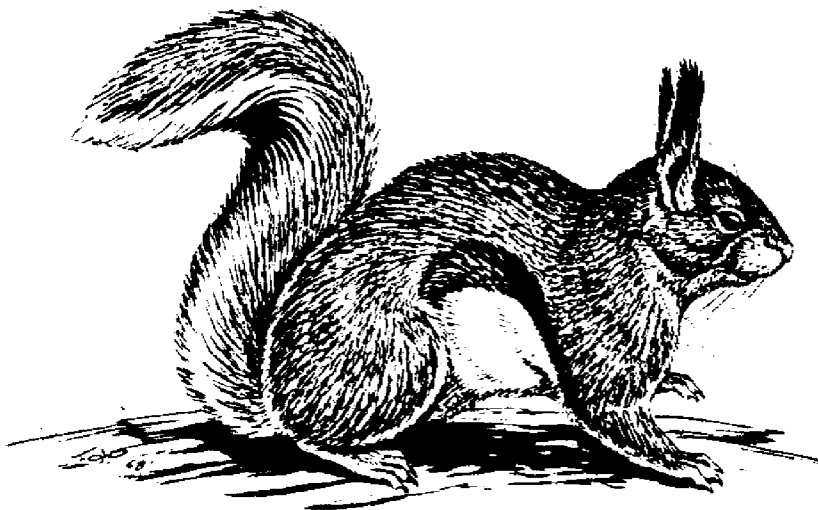
contact instructors, make all the arrangements for the granting of university credit to participants, print flyers, and publicize the workshop nationally.

You will be asked simply to supply the committee with ideas for local publicity. Of course, any other help you wish to give will be greatly appreciated.

We are pleased indeed that these two Universities have agreed to offer credit for our workshops. That both these institutions, after giving our programs a rigorous review, would agree to lend their support to our efforts is a powerful affirmation of the quality of our curriculum and staff.

We feel that these arrangements for granting credit in an infinite variety of off-campus locations will open up tremendous opportunities for spreading the Foundation's dance philosophy and for doing the essential work of preparing the next generation of dance leaders.

Let us know about the potential for having a Lloyd Shaw Foundation workshop in YOUR area!





LINES ABOUT SQUARES

by Dick Pasvolsky

The Callerlab traditional square dance for the second quarter of 1986 is Lady 'Round the Lady and the Gent Solo.

The popularity of this dance during the forties and fifties is borne out by the number of times it was included in square dance publications of the period. While searching for information on this dance, I examined eight books written between 1939 and 1958. Lady 'Round the Lady appeared in all eight in a variety of forms.

The three basic forms of this figure are:

Lady 'Round the Lady and the Gent Solo (the quarterly Callerlab dance)

Lady 'Round the Lady and the Gent Around the Gent

Lady 'Round Two and the Gent Steps Through.

The first of these, as described in Greggerson,¹ is as follows:

First couple out to the couple on the right
Lady 'round the lady and the gent solo
Lady 'round the gent and the gent don't go
Swing your opposite all in all

And now the one you call your tau.

Explanation:

Couple one leads to couple two, and with the lady in the lead, goes between couple two and around the lady. They return to the center, where gent number one stands in front of lady two while lady one goes between couple two and around the gent. When the lady returns

to the center, all four swing opposites, then execute the filler calls before leading to couples three and four in turn to repeat the figures.

In Shaw's version² of this dance, the call is Lady 'Round the Lady and the Gent So Low, and in Kirkell's,³ The Lady 'Round the Lady and the Gent Also. One hypothesis regarding the origin of the term solo in this dance is that in an early form of the dance, perhaps the original one, only the lady performed the circling around each of the dancers of the facing couple while the man stood still. The term "so low," which appears in much of the literature, was perhaps a misinterpretation of the sound-alike "solo" handed down orally by callers, not the printed word. The term "also," was probably added by some callers after the man got into the action by following the lady around the lady, in an attempt by the callers to use a more descriptive word.

The second version, as written in Ford,⁴ is as follows:

For it's lady 'round the lady and the gent
around the gent

And the gent around the lady, and the lady
'round the gent.

Explanation:

The designated couple leads to the right and with the lady in the lead, passes between the couple they face. The lady dances around the lady and the gent around the gent. They get back to the center and again pass between the couple, lady still in the lead. This time, the lady goes around the gent and the gent around the lady.

After the first sequence, the callers often

substitute terms such as: ram around the ewe, pa go 'round ole ma, wolf go 'round the sheep, he around the she, porpoise around the whale, etc.

The third version, as found in Greggerson,⁵ is as follows:

First couple lead to the right

Lady 'round two and the gent steps through

Gent around two and the lady steps through.

Explanation:

The active couple, with the lady in the lead, starts to walk behind the couple to their right (behind the gent first). The lady continues to walk completely around the couple, while the gent walks around only the gent, cutting through to the center. Then, with the gent in the lead, they repeat the action with the man going around two and the lady around only the gent.

All of the variations described above were usually followed by a variety of filler figures, such as swing, circle, right and left hand-turn, or the docey-do figures (similar to our present dopaso, only done with two couples) described in this column in the February, 1985, issue of the ADC.

Several dances popular in the forties and fifties, such as Chase the Rabbit and 'Round the Couple Through the Couple, contained figures similar to those of the Lady 'Round the Lady dances. Others, such as Chase the Dear, included the Lady 'Round the Lady figures per se.

The influence of this family of dances was very strong during those fifth and sixth decades of this century, the years in which the popularity of our heritage dances was

being strengthened and the foundation for our modern western square dancing was being formed.

Notes:

- 1 Greggerson, Herb, Herb's Blue Bonnet Calls, p. 44.
- 2 Shaw, Lloyd, Cowboy Dances, pp. 170-171.
- 3 Kirkell, Miriam H. and Irma K. Schaffnit, Partners All -- Places All, pp. 52-53.
- 4 Ford, Mr. and Mrs. Henry, Good Morning, pp. 50-51.
- 5 Greggerson, Ibid., p. 31.

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- Kirkell, Miriam H. and Irma K. Schaffnit, Partners All -- Places All, E.P. Dutton and Co., Inc., 1949.
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- Waudby, Marion and George, Square Your Sets, American Squares, Woodbury, New Jersey, 1950.



FROM THE ARCHIVES

by Bill Litchman



Over the past few months the Archives has received donations of books and magazines from many people. One very significant gift is two mint copies of each recording still in stock at Folkraft. We thank Mike Shifrin and Dick Pasvolsky for this important contribution.

Another very interesting and unusual donation is a series of large banners emblazoned with an enormous number of the badges used in square dancing in southern California. Donor Verna Owen has described and annotated the badges, which had been gathered from friends and fellow dancers over a wide span of time and space.

We are pleased to have the continuing interest of all who have sent donations from all parts of the country. Please accept our public thanks for your efforts.

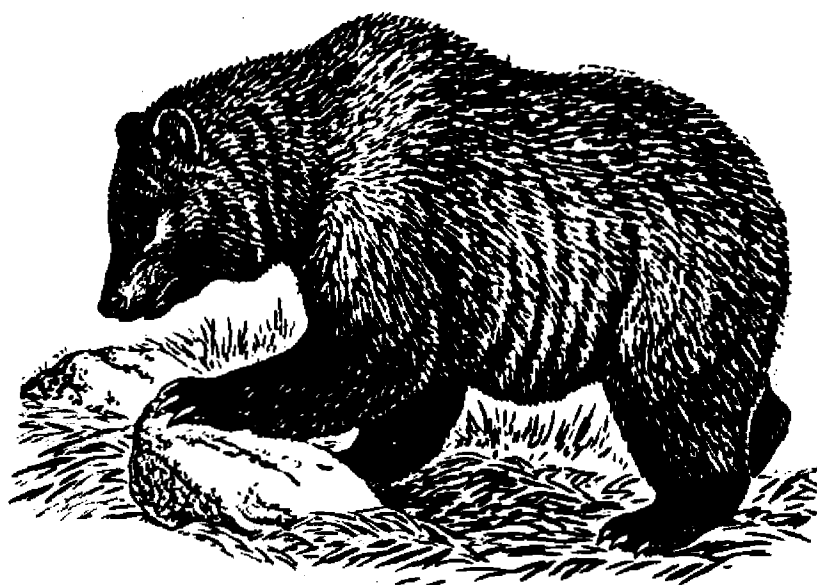
The Archives has been moved to the Dance Center and is presently all over the floor of one of the dance studios. Once our space is prepared, everything will be moved across the hall into OUR OWN HOME!

I had the opportunity to visit Washington, D.C., at the invitation of the Library of Congress, to discuss square dance archives. Along with Bob and Becky Osgood, George and Ann Holser, and Herb Egender, we met with Alan Jabbour and Gerald Parsons. I also

visited Barry Bergey of the National Endowment for the Arts (Folk Arts Program), and we chatted about ways and means for funding Archives projects.

In spite of our unsettled state, the video projects, cataloging and other work of the Archives are still in progress, and we are doing our very best to promote these kinds of activities. Please see previous issues of the ADC for publications which are available from the Archives. The video tapes of the films from the Cheyenne School are now ready for sale.

Please come to the Archives if you are going to be in the Southwest. You will enjoy seeing the Dance Center and the new home for the Archives!



DANCE-A-ROUND



by Herb and Tilda Johnson

Many nice round dances have appeared in recent months. The one we have selected is gaining popularity all over the country, and was just recently chosen as "the round of the month" in Wisconsin.

It is an easy level waltz, written by Ken Croft and Elena de Zordo, who have written many other good round dances. This one, to the popular old tune "Vaya Con Dios," is another example of their fine choreography.

The dance is cued on the Belco record #338A, and we are sure that anyone who purchases this record will also want to try the flip side, "My Little Corner of the World," which is a good two-step.

VIA CON DIOS

COMPOSERS: Ken Croft and Elena de Zordo
RECORD: Belco #B-338-A
(Kalox Belco Longhorn Records,
Inc., 2832 Live Oak, Mesquite,
TX 75150)
POSITION: Intro and dance: Bfly pos M fcg
wall.
FOOTWORK: Opposite except where noted.
ROUNDALAB: PHASE II
SEQUENCE: A-A-B-A

MEAS: INTRO
1-8 WAIT; WAIT; BALANCE AWAY & TOG (to
Bfly);; VINE TWIRL; THRU, SIDE, CLOSE

(to Bfly); APT, POINT,-; TOGETHER (to Bfly), TCH, -;

- 1-4 In Bfly pos M fcg wall wait 2 meas;; turning to OP fcg LOD step swd L twd COH (W swd R twd wall), in place R,L; turning back to face ptr & wall in Bfly pos step swd R twd RLOD, in place L,R;
- 5-8 Swd L twd LOD, XRIB, swd L (as W twirls RF under joined lead hands) to Bfly pos M fcg wall; thru R twd LOD,swd L twd LOD, close R; standard ackn to Bfly pos M fcg wall;;

PART A

- 1-8 (Bfly) WALTZ AWAY; WRAP; FWD WALTZ; PICK UP; TWO L-TURNING WALTZES;; DIP BK; RCOV, TCH, -;

1-4 From Bfly pos to CP waltz fwd twd LOD turning slightly away from ptr L,R,L; fwd R,L,R progressing twd LOD in short steps (as W wraps LF L, R, L into M's arms fcg LOD joining lead hands); remaining in wrapped pos waltz fwd L,R,L; then releasing trailing hands & keeping lead hands joined step fwd R picking up W in CP M fcg LOD, fwd L,R;

5-8 2 LF turning waltzes twd LOD L,R,L; R,L,R; dip bwd L twd COH, -,-; recov R, tch L to R;

- 9-12 (CP) VINE TWIRL (to Bfly); THRU, SIDE, CLOSE; BALANCE L & R;;

9-12 Swd L twd LOD, XRIB, swd L (as W twirls RF R,L,R under joined lead hands) to Bfly pos M fcg wall; thru R twd LOD, swd L twd LOD, close R; thru L twd RLOD, swd R twd RLOD, close L;

13-16 Starting in Bfly pos M fcg wall repeat meas. 9-12.

PART B

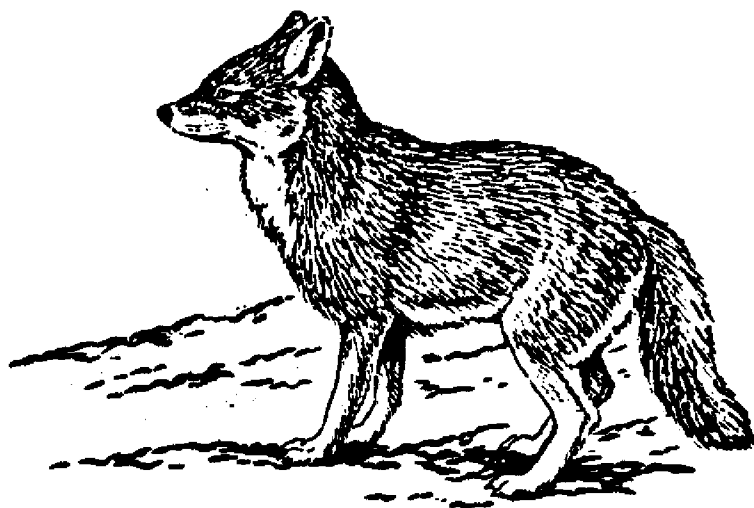
17-24 (Bfly) STEP. SWING, -; SPIN MANUV (to LOP COH); TWINKLE THRU TWICE (to CP RLOD);; TWO R-TURNING WALTZES (to Bfly);; CANTER TWICE;;

17-24 Releasing lead hands step swd L twd LOD, swing R thru twd LOD,-; releasing hands completely step fwd R diag twd LOD & wall maneuvering RF to face RLOD, swd L twd wall, close R (as W spins LF L,R,L) to end in LOP fcg COH; XLIF (W XIF), swd R twd COH, close L blending to OP fcg wall; XRIF (W XIF), blending to CP M fcg RLOD, swd L twd wall, close R; 2 RF turning waltzes twd LOD L,R,L; R,L R ending in Bfly pos M fcg wall; swd L twd LOD, draw R to L, close R; repeat meas 23;

25-32 Repeat meas 17-24

ENDING

Last time thru omit bal R on meas 16 and wrap W into wrap pos fc LOD & hold R,L,R, -;



A ROUSING SUCCESS

Baker University in Baldwin City, Kansas, was recently the scene of a full day of Lloyd Shaw Foundation dancing and fellowship. Dancers representing seven states (Iowa, Nebraska, Colorado, Kansas, Missouri, Arkansas and New York!) participated in a varied program of contras, English country dances, squares, rounds, and mixers.

A demonstration of Morris and Garland Dancing, directed by Sylvia Forbes, enlivened the afternoon, and in the evening the participants enjoyed dancing to the spirited music of the Crosstown Contra Band of Kansas City, Missouri.

The event's great success came about thanks to the organizational skills of John Forbes, the leadership skills of the callers (Don Armstrong, Diane Burton, Enid Cocke, and John and Sylvia Forbes), the presence of long-time Foundation members Dena and Elwyn Fresh (of Arkansas) and Ed Austin (of New York), and the enthusiastic participation of 50 (!) new Lloyd Shaw Foundation members who danced and danced!

Thoughts are already turning to a fall "reunion" dance!





STIR THE BUCKET

A grand toast to Dena and Elwyn Fresh, dance leaders extraordinaire, on the occasion of their fiftieth wedding anniversary. Dena, whose three-part series of memoirs of her years as a student and dancer at Dr. Shaw's Cheyenne Mountain School graced the pages of the ADC in 1985, is also renowned for her elegant, graceful, joyful waltz choreography. Her many dances, including "Edelweiss," "Today," and "Double-Weave Mixer," give great pleasure to dancers; and her and Elwyn's teaching always manages wonderfully to combine adherence to the highest standards with gentleness and bubbling good humor.

While the Freshes have been celebrating their 50th wedding anniversary, wedding bells have been ringing for a number of other dancing couples. Mary Kay Martin and George Samaan, of Illinois, were recently married. Fred Bergin, who marvelously provided the music for so many of the early LSF records, has again exchanged vows with his former wife, Mary. After a hiatus of thirty-five years, the Bergins are happily reunited and playing organ-piano duets in Santa Barbara, CA. Iowa will be the setting of the wedding of Ann Brearley and Chris Hagan this coming July. We send warm wishes for much joy to these three couples.

All the way to New Zealand we send congratulations to Foundation members Blanche and Art Shepherd. A committee of friends and admirers in Christchurch, New Zealand, recently organized a whole weekend of festi-

vities to honor the twenty years of continuous dance leadership Art and Blanche have given their community and also to mark the twentieth anniversary of the Shepherds' dance club, "Cathedral Squares."

Roger Whynot, while on tour in England, had the pleasure of watching the Litchfield Folk Club perform a suite of his dances that they had put together for exhibition purposes. According to Roger, one of the dances included was T.A.G., danced at a pace that would make most dancers dizzy but was whizzed through with verve by this group. Roger notes that the English dancers coggled the wheel on the stars, thus nicely enhancing the beauty of the dance. [Editors' note: For a description of this dance and the special styling techniques that make it a fine exhibition piece, see "Lines About Squares" in the February 1986 ADC.]

An article in the Vancouver Sun featured LSF member Doreen Sillery and her enthusiastic following of square dancers in the Vancouver area. She instructs at nine different locations, often drawing a crowd of over 200 to her dances. The article points out that Doreen has a deep commitment to square dancing because of the sense of well-being and happiness it brings. One of her loyal fans, an eighty-two year old woman, is quoted as saying, "When you enter this room [where Doreen is calling], you drop your troubles."





LSF MEMBERS UNITE!

YOU are crucial in helping the Lloyd Shaw Foundation increase its membership.

There are lots of ways you can help us meet our goal of doubling the membership in the next year:

1. Talk to your friends about the Foundation and the important work it is doing. Encourage them to join. Your personal enthusiasm is the most effective way to spread the word about the LSF.

2. Play "match-maker" by asking our membership chairman to send your friends information about the Foundation. Just write down the names and addresses of anyone you think might be interested in joining the Foundation and send your list to

Glen Nickerson
LSF Membership Chairman
606 Woodland Way,
Kent, Washington, 98031.

Glen will see that they receive a packet of information, including a complimentary copy of the American Dance Circle.

3. Whether or not you yourself are a dance leader, you can sponsor a LSF Membership Dance or Workshop. Let John Forbes be your inspiration -- he just enrolled 50 new members in this way! [See page 19 for the story of John's success.] If you would like information about how YOU can organize a similar workshop, write to John Forbes, Box 224, Baldwin City, KS 66006, or to Diane

Burton, LSF Workshop Coordinator, 20 NE 47th,
Kansas City, MO 64116.

If you are not a dance leader yourself, do not despair. The Foundation has in its ranks many excellent dance leaders who are willing to help. If you're interested in knowing about the possibility of having one of these "on-call" leaders for a LSF Benefit, contact Diane Burton (address above).

CONTRIBUTIONS SOUGHT FOR
LSF DANCE CENTER

Contributions for the new LSF Dance Center in Albuquerque will be gratefully received. Simply send your tax-deductible donation (made payable to the Lloyd Shaw Foundation Dance Center) to the LSF treasurer Ed Butenhof.
399 Cobbs Hill Drive
Rochester, NY 14610

Any contribution, no matter how small, will help us meet our \$20,000 goal. Anyone contributing \$1,000 or more will be awarded a LIFE MEMBERSHIP in the Foundation.



CARE TO DANCE?

June 22-28, 1986 - fifth annual KENTUCKY SUMMER DANCE SCHOOL held at Berea College in Berea, Kentucky. This dance week offers dance sessions covering a great variety of styles (including squares, contras, clogging, Danish, Morris, Irish, polka, waltz and hambo) and music classes (guitar, recorder, banjo, dulcimer, fiddle, shape notes, and group singing) as well as classes on folk specialties such as story-telling and rapper sword. Designed especially for family enjoyment, KSDS provides day care for children under 6, a special children's program for youngsters 6-12, and babysitting services for the evening dance parties. For more information contact T. Auxier, Director, 1445 B. Louisville Rd., Frankfort, KY 40601 (502/223-1709).

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). Send your deposit (\$30 per person, payable to the Lloyd Shaw Foundation) to Diane Burton, 20 NE 47th, Kansas City, MO 64116. [Note that the LSF is offering a WORKSHOP concurrently with the Rocky Mountain Dance Roundup. Workshop participants can earn university credit. See page 7 for further details.]

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 practically sold-out for 1986. To reserve your place, send a \$30 per person deposit (payable to the Lloyd Shaw Foundation) to Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

November 27-30, 1986 - Third Annual GHOST RANCH THANKSGIVING WEEKEND DANCE, sponsored by the Lloyd Shaw Foundation.* Ghost Ranch is located near Abiquiu, New Mexico, about 40 miles northwest of Sante Fe, in the beautiful land of desert and spectacular rock formations that artist Georgia O'Keefe has made famous. Under the leadership of Bill Litchman, Rudy Ulibarri, and Rusty Wright, this dance weekend offers the wonderful variety typical of Lloyd Shaw Foundation programs. Squares, contras, folk dances, waltzes, rounds, mixers and other dances plus lots of fun and fellowship are all on the agenda. For further information, contact Kris Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104 (505/247-3921).

November 27-30, 1986 - Eleventh Annual DON ARMSTRONG CONTRA DANCE HOLIDAY, held in York, Pennsylvania. The weekend emphasizes the beauty, grace, timing, and styling that make American Contra Dancing a very special pleasure. Quadrilles, "old tyme" ballroom dancing, and some square and round dancing will lend variety to the program. Staff includes Don Armstrong, Bill Johnston, and

Dick Leger. Cost for the full weekend, with meals in the elegant Yorktown Hotel, is \$337 per couple or \$216 for a single. For more information, write or phone Bill and Janis Johnston, Box 523, Skippack, PA 19474 (215-584-4025).

* SCHOLARSHIPS AVAILABLE

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



NOTICE OF ANNUAL MEETING
OF THE MEMBERSHIP OF THE LLOYD SHAW FOUNDATION

To be held
at Snow Mountain Ranch, Granby, Colorado
at 1 PM, on Thursday,
July 3, 1986.

All members are invited to attend.

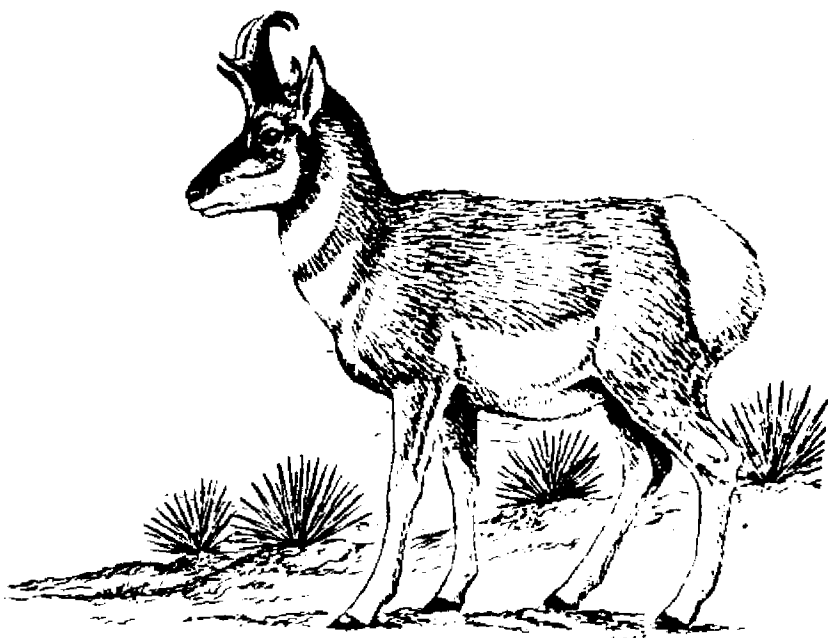
A meeting of the Board of Directors
will be held immediately afterwards.

ADC SCHEDULE TO CHANGE

Please do not become despondent when your August issue of the American Dance Circle fails to arrive in August. It will arrive in September, on our new, improved publication schedule.

Beginning in the first quarter of our financial year, 1986, we will publish in the following months: March, June, September, and December. This will allow timely publication of the minutes of the annual meetings, whether they take place in Colorado, in July, or in Georgia, in August.

Deadline for receipt of articles and news-notes will be the first day of February, May, August, and November. (And please be assured that we are MOST eager to hear from YOU!)





LETTER TO THE EDITORS:

I just devoured our copy of the February ADC. A very fine issue, not that there have been any to complain about.

Good news about the Foundation finding a home. The generosity of Rus Acton certainly must reflect his high regard for the principles of the Foundation. Such generosity is unusual and thought provoking.

Dick Pasvolsky's article is quite interesting. It is rather ironic that Callerlab has again selected a tried and true traditional figure, Venus and Mars. Added to Chain the Line, that's a lot of exposure.

Good to see that membership is increasing at a gratifying pace. I am in complete agreement with Glen Nickerson re his comments about the continual improvement of recorded music. Keep it coming.

And may I have a few copies of the ADC to show around?

Roger Whynot
Prides Crossing, MA

[Editors response: Thank you, Roger, for all the positive feedback. It's wonderful to hear about having the ADC fall into such appreciative hands! AND it is with great pleasure that we have sent you a half dozen back copies.]

ADC REQUESTS HELP
Join the Press Corps

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

ADVERTISEMENTS

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





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