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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



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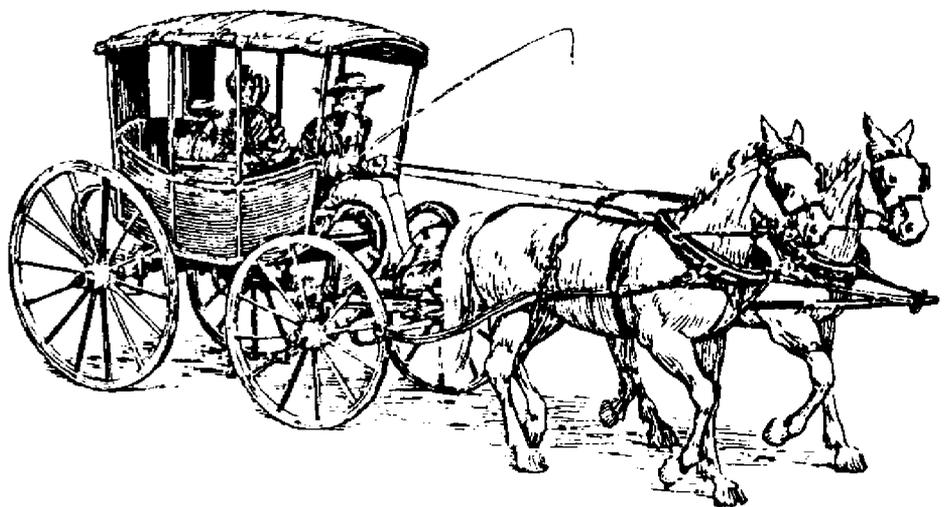
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TABLE OF CONTENTS

Letter from the President.....	2
Lines about squares.....	5
From the Archives.....	10
Liberty dances and quilts.....	14
Contra corner.....	18
Stir the bucket.....	20
Care to dance?.....	21
Sales Division Permanent Address.....	24
Workshops.....	25
In Memoriam.....	26
Minutes of the Membership Meeting.....	27
Minutes of the Board Meeting.....	30
Minutes from Copecrest.....	33
Members of the Board of Directors.....	36

Volume 7, Number 3
September, 1986

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LETTER FROM THE PRESIDENT
September, 1986

Another summer has ended, and many of us face our autumn responsibilities with our batteries recharged through dancing with one another during the summer. Our week at Granby was a treat as always with many dear faces and beloved dances to enjoy but also new faces and new dances to bring us new pleasure.

We were delighted to have Philippe Callens back from Belgium and to have his colleagues Luc Blancke and Frieda van Vlaenderen with us as well. It was also a pleasure to have T. Auxier join us to share his Appalachian lore and his enterprising enthusiasm. After talking with T., I come away feeling that any project is possible. Thank you for sharing with us, T.!

It was a special treat to have Greg McIntosh among us again. Greg used to come to the Lloyd Shaw Fellowship in Colorado Springs and in the process became an unofficial member of my grandmother's family. This summer at Granby Greg was kind enough to teach me his beautiful dance "Jean." For those who got to see it, I am happy to announce that Greg will be back next year as a staff member to teach it to all of us! He has choreographed some other lovely dances which he will share with us well. Welcome home, Greg -- it's wonderful to have you back.

Moving on to other developments, please notice elsewhere in this issue our new Sales

Division address in Albuquerque. After all too many moves, we are bringing this office and job to its permanent home at our new dance center. In the past it has followed the people who shouldered the responsibility for running it, but now we have decided to give it a permanent address and to find a director in the locality. We have applications from a number of people, and the executive committee will be meeting this month to make a selection.

In the meantime we have our good friends in Albuquerque to thank for their generous service. In July Bill Litchman and some helpers drove up to Salida to move the Sales office, which consists of an impressive quantity of records, books, kit cases, and machinery. In the interim before the executive committee meets, temporary helpers are filling orders and keeping things running. A heart-felt thank you to all of them.

Our new catalogs carry the Albuquerque address, but letters continue to trickle in to the string of addresses that we have had over the last ten years. I hope all of our members will help to spread the word about this final change. If you see any former addresses in listings and directories, please tell people of the change. If you know of people who would be interested in our catalog, please contact the Sales Division and ask them to send you some catalogs to pass along.

With the help of all our friends we'll get this move completed and the Sales Division off to a fresh start.

Our fundraising for the dance center has come along very well. To date we have received

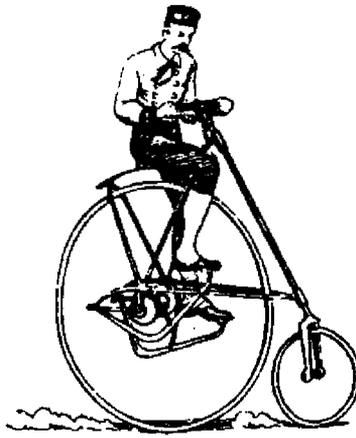
\$17,803 in donations, leaving us with \$14,197 still to raise to match the total of \$32,500 that Rus Acton has given us. In other words, we are more than half way to our goal, and it has been less than six months since we began to solicit funds. If you want to make a contribution or if you have a suggestion for raising funds, let me know!

Enid Cöcke



LINES ABOUT SQUARES

by Dick Pasvolsky



Tighten up your bellybands, loosen up your traces,
All rare back and get to your places.

When is the last time you heard that bit of patter called at a square dance? Unless you've been dancing for at least 35 years, chances are you never have. Western square dancing materials of the 1980's are not nearly as conducive to the extensive use of colorful, entertaining, and very often useful patter as it was during the late 40's and early 50's.

Patter in its heyday, although often making little sense, did much to enhance both the enjoyment and the execution of the dances. While the main purpose of patter has always been entertainment for the dancer and the caller, callers have used patter to alert the dancers to what the next call might be (leading patter) and to help the dancers time the figures correctly as they execute them (trailing patter). The latter was much more important in the days when figures were done in a specific number of beats, usually multiples of four. Callers can also use patter to accent the beat of the music with a rhythmic chant, usually accenting the downbeat.

Some examples of leading patter:

Chicken on a fence post, possum on a rail,

Meet your honey and everybody sail.

Cat in the barn, rat in her mouth,
Grab your honey and head her south
And promenade.

When calling the sixteen count version of all around your left hand lady and see saw your pretty little taw, callers used trailing patter to help the dancers time the execution perfectly and also add some extra excitement to the dancing. After the caller would give the command "all around your left hand lady," the dancers would join him in singing out the trailing patter, "Oh boy, she's some baby," as the ladies took three steps to the center, then either curtseyed or flipped their skirts on count four (on the word "baby"). The ladies would back up to place in four counts as the caller gave the command "see saw your pretty little taw" and danced into the center again in four counts as the caller would chant "prettiest gal that I ever did saw." The ladies flipped their skirts on "saw." While the ladies were moving into and out of the center, the men were executing a figure eight, first moving around their corners, then their partners.¹

Because, in the early days of Western square dancing, figures generally took longer to execute, callers had more time to throw in a few of their favorite lines in almost every tip. Sets were spread out slightly more than they are today and so a grand right and left or a promenade took a few beats longer. The dopaso and some other variations of the old dosido² generally afforded the caller the best opportunity for extended patter. Dancers would continue to turn partners left and corners right until the caller would call

another figure.

Some of my favorites of the dopaso/dosido patter are:

If you wanna get to heaven, I can tell
you how to do it
Just grease your feet in a little mustard
suet
Slide right out of the deviled ham
And slide right into that promised land.

Said the little red rooster to the little
red hen
You ain't laid an egg since I don't know
when
Said the little red hen to the little red
rooster
I don't get around any more like I use ter.

Well I got an old cow, she's soft as silk
She eats green grass and she gives white
milk
The harder you squeeze, the harder you pull
The quicker you get that bucket full.

Most dancers used the buzz swing and swung
much longer in the early club dancing years
than they do today, allowing the caller more
patter opportunities.

Some swing patter:

Swing your honey just a little bit harder
Don't look now, there goes my garter.

Swing your honey and keep on goin'
Your shirrtail's hangin' and your petti-
coat's showin'.

Best shirt's hangin' on the old clothes
line
You swing yours and I'll swing mine.

Some patter served as trailing patter for the grand right and left and leading patter for the promenade, such as:

Big white horse and little red wagon
Hind wheel broke and the axle draggin'
This one's pretty, that one's sweet
Grab the gal with the great big feet
And promenade.

Some trailing promenade patter:

Promenade with your pretty little maid
If she don't like whiskey, feed 'er
lemonade.

Promenade on the ole cowhide
Like a bowlegged groom and a knock-kneed
bride.

Promenade and around you go
You ain't a raggin' now like you wuz awhile
ago.

The Lloyd Shaw era callers usually started a tip with introductory patter, such as those in the opening lines of this piece, and closing patter to wrap up the tip.

Some other examples of opening patter:

Pick up the tail chain, throw in the
sprague
Whistle at the nipper and watch us rag.

Crack the whip and jerk the line

Let's all start dancing and have a good
time.

Some patter used to end a tip:

Ladies, salute your gents
Lock horns now arm in arm
Start up the trail, drift two by two
Refreshments have their charm.

All to the middle with a whoop and a holler
Now the girls come up and kiss the caller.

Most modern callers slip a few of these colorful lines into their patter, especially in some singing calls, but, for the most part, extended patter has gone the way of the somewhat elongated routines or dances popular thirty to forty years ago.

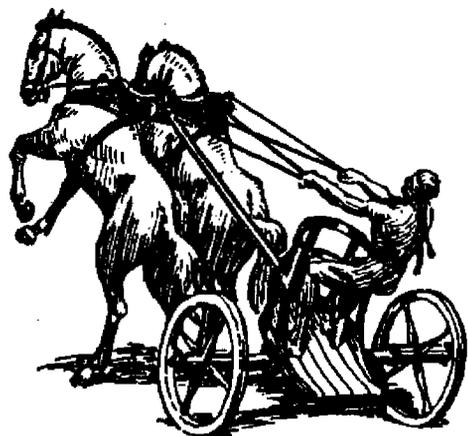
One of those dances, the Grapevine Twist, is the Callerlab tradional quarterly for the third quarter of 1986. The calls, the variety of patter, and the explanations of the various ways of doing that dance would warrant much more space than we dare use in this issue, so we'll save it for another time. For callers who may wish to use the dance in the near future, Callerlab has an excellent description of the dance in its July issue of "Direction."

So

Thank you, folks, I've had a ball
Hope you have too -- kenno, that's all!

1 For a more detailed description of this figure, refer to "Lines About Squares", American Dance Circle, May, 1984, pp.7-8.

2 See American Dance Circle, February, 1985, pp. 31-34.



FROM THE ARCHIVES

by Bill Litchman

The Archives is preparing to move forward to provide some real help to other archives and prospective archives across the country. We hope that all of you will be willing to help us to accomplish what we are going to do.

You can help in the following ways:

Do you know someone who is a librarian, archivist, or curator for a dance organization?

Do you know of an archives which is being set up (or which already exists) for a callers' group, dancers' group, club, or organization or association? Do you know of any organization which needs to set up an archives for their local club, area, state, or region?

If the answer to any of these questions is "yes," or even "maybe," please send me the name and address plus some short description. Please do this as soon as possible.

Here is the reason: The LSF Archives has been designated as a clearing house for square dance archives and libraries in this country by the Library of Congress. We have received an initial donation from the California Square Dance Council to help implement this designation. The LSF Archives wishes to make contact with as many archives, libraries, and collections around the country as possible. One proposed project is a net-

work of such archives and libraries, tied together through computers and having a computer bulletin board. This will help foster the growth of each. Even without access to a personal computer (with modem) there will be a newsletter containing information and articles on archiving which will be useful to each organization. Further, there will be exchange and sale lists made available to member organizations which can be used to help build their collections. All of this (and more) will be available for an annual membership fee, the only requirement being that the archives be associated with some organization.

Individuals with an interest in dance history or in collecting dance books can also join in this work and participate in almost every aspect of the services.

The proposed organization (The Organization of American Folk Dance Archives) has a prospectus which will be sent to any organization wishing information or wishing to participate. If you can help or are interested in joining yourself, please write and let me know.

In the meantime, all of you have an open invitation to come to Albuquerque to see the Dance Center and to share in the joy and fun we are having here with our wonderful building. Many, many thanks to Rus Acton for his generosity.

We are making great efforts to expand our collection of dance on video tape. We now have about 75 tapes with different kinds of dance programs: modern, ballet, musical comedy, square, round, and contra. These are

important because they allow us to actually see the dances being done, to compare dance movements in the various forms, and to show how things should be done or are done in our own square dance.

The Archives has prepared a listing of dance videos available in this country (46 pages), with sources, formats, etc. It is available for \$10.00 postpaid. Some of the entries were taken from "The Video Sourcebook" and the same format is followed. However, the Archives booklet includes dance only.

There is a series of dance video material available from the Archives including several films of the Cheyenne Mountain School and its dancers as well as other historical material in square dancing. For information about these, please see the most recent LSF Sales Division catalog (July, 1986) or write to us directly.

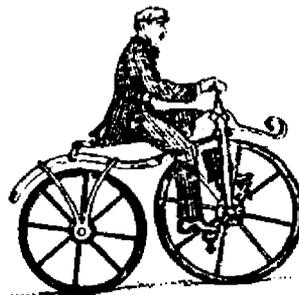
We need to correct an error in the last issue of the ADC. The person who helped Dick Pasvolsky with the donation of records from Folkraft was Jerry Shifrin. My apologies!

At Granby this year the Archives sold a table-full of items by silent auction. This activity consists of the following: the materials are placed on a table with pieces of paper attached. Interested parties write their bids on the papers. If someone else comes along and wishes to make a higher bid, they simply write their names on the next line and put in their higher bid. Thus, it is a constant contest -- recheck your bids to ensure that someone has not silently snookered you!

During the opening hours the bidding was quite sedate. Several items drew no bids at all. However, two copies of Henry Ford's "Good Morning" became the center of some heated, even violent (albeit quiet) bidding and the prices steadily rose from the minimums.

It was a lot of fun to watch the jockeying for position. One could see people casually saunter up to the table (accidentally pausing to look at a few bids), suddenly react with astonishment, (anger, frustration, humor, or fear), quickly grab the pen and scribble something on the paper, then hurry away. If one were to just as casually look at what they had written, it might just as well be a comment such as "Ha!! Fooled you!" as a jump in the bid. The bidding for the two Ford books finally came down to a contest between two people who would watch each other on the dance floor. If one disappeared for more than a few minutes, there would be two casual strollers on the stage rather than one, and two wild grabs for the pen. Some of the tactics used by the bidders included hiding the pen, or forging someone else's name on the bidding sheet.

The 1926 Ford book finally realized \$80 and the newer one (1943) brought \$52. At the end, nearly \$300 was raised for the Archives by the silent auction, and many pleased people took away with them a treasured book. Many thanks to those who bid and even to those who lost!





LIBERTY DANCES AND QUILTS

Nationally-known square dance caller (and active Lloyd Shaw Foundation Board Member and steady contributor to the American Dance Circle) Dick Pasvolsky served as advisor to choreographer Dee Dee Wood in planning the square dance routines performed as part of the closing ceremonies commemorating the 100th birthday of the Statue of Liberty.

Dick says he hesitated "for little less than 1/10 of a second" when Doug Stone, Production Coordinator for a large portion of the Statue of Liberty Centennial Celebration Closing Ceremonies, called to ask Dick to help in the gathering of 200 square dancers and in developing a square dance routine for those dancers.

Ms. Wood, whose choreography credits include such films as "Sound of Music," "Mary Poppins," "Chitty Chitty Bang Bang," and "The Happiest Millionaire," was eager to see a variety of square dance patterns. Thus Dick's first job was to round up a set of dancers prepared to demonstrate both modern plus-level square dancing and some of the favorite figures of the earlier days of Western square dancing. Dick comments that Ms. Wood and her staff "were extremely perceptive, as evidenced by the tentative routine that they put together" on the basis of his initial demonstrations.

Next, at Ms. Wood's request, he recorded on a cassette a routine to be used to audition

dancers. Almost 400 dancers responded to the invitation to audition. The cassette Dick made was played over and over as the dancers auditioned two sets at a time in the old Coliseum in New York City.

A third part of Dick's work involved making suggestions for music that would be appropriate for the orchestral accompaniment for the dancing. Dick taped portions of about twenty records from his collection. In the end three of the tunes Dick suggested, "Boogie Grass Band," "Mama Don't Allow," and "Long Journey," were chosen, and a musical score for a forty-piece orchestra was written by Mark Hummel, thought by many to be New York's top arranger.

All the dancers selected danced at the mainstream level at least. Dick taught them the figures not in the mainstream program (teacup chain, Venus and Mars, the old version of all around your left hand lady, and a ladies flair). Tommy Peel, one of Ms. Wood's assistants, taught the introductory routine and the finale that Ms. Wood had worked out.

Dick comments, "It was a rare privilege and pleasure to work with Dee Dee Wood. She is not only an outstanding choreographer, she is a grand person with whom to work. Plenty of light repartee passed between her and her assistants, who obviously admire her very much, but it never interfered with the business at hand." Dick was also very impressed by "the superb job Tommy Peel, with very little square dancing background, did in cueing all the figures in the routine."

During the first five of the nine rehearsals, Dick and Tommy Peel, under Ms. Wood's direc-

tion, taught the routine, the timing, and much of the styling to the dancers. Then, his work as a consultant to the choreographer at an end, Dick's work as a dancer began. Since he, along with his wife Jo Anne, had been among the 200 dancers selected for the big show, Dick joined in on the last four rehearsals at Giants Stadium, where the performance itself was held July 6.

Dick remarks wryly, "The cameramen, with poor taste for talent, of course didn't zoom in on our set, but we did enjoy very much the opportunity to participate in that great extravaganza."

We are certain that the extravaganza was a great success in large part because of the expert advice and teaching Dick contributed.

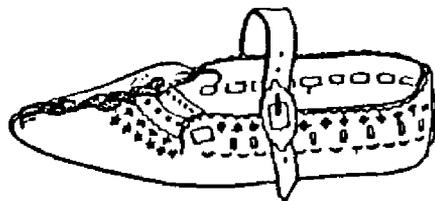
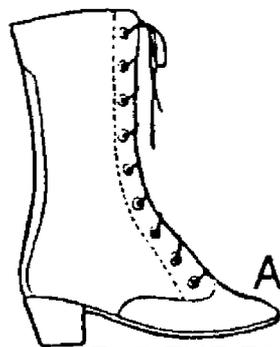
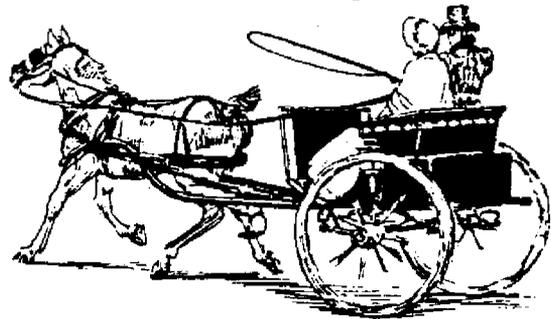
As if Dick's work as choreography consultant for the Statue of Liberty centennial celebration wasn't enough celebrity status for one family, Jo Anne also earned special personal renown in connection with Liberty Weekend.

One of her pieced and appliqued quilt squares was chosen a winner in the Celebration of America contest, and has been displayed in J.C. Penney stores across the nation as part of the Statue of Liberty centennial festivities.

It comes as no surprise that inspiration for the design of the square Jo Anne entered in the contest came from square dancing. As she describes the design, "[It] is a combination of two traditional quilt blocks. On the outside is the block Square Dance. On the inside, on the diagonal, is the block Hands All Around. The two blocks were chosen to

represent not only American traditional dance as our American way of celebrating but also the joining of hands in celebration."

All this ... and the joy of dancing with her husband Dick in the televised square dance demonstration that Dick helped choreograph for the closing ceremonies of Liberty Weekend!



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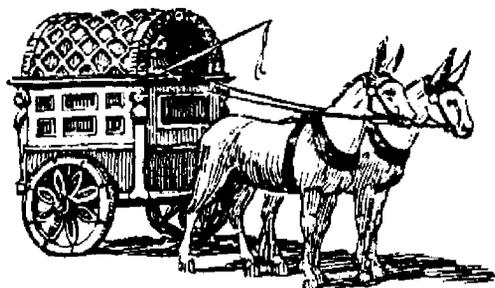
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THE CONTRA CORNER

by Bill Litchman



Philippe Callens came again to Granby from Belgium and brought with him a contra which he had choreographed for Enid Cocke. I thought that it would be a nice addition to your repertoire. Unfortunately, I cannot recall the music which Philippe used, so you may have to experiment with music before deciding which tune you like best.

ENID'S DELIGHT

MUSIC: a good reel

FORMATION: alternate duple (1, 3, 5 active and crossed over)

Introduction:

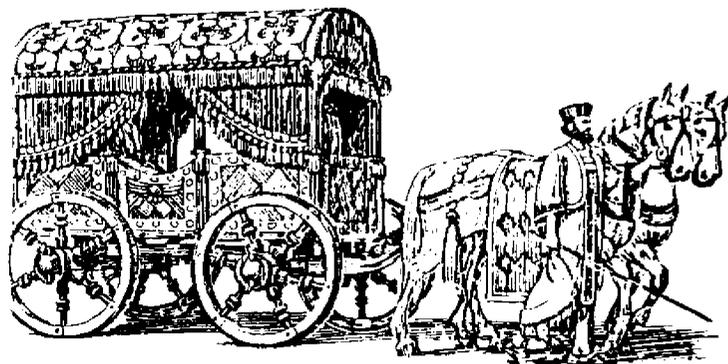
- - - -, Everybody go forward and back
- - - -, With the corner allemande left
- - - -, - - Ladies chain
- - - -, - - Star left
- - - -, Promenade all go single file
- - - -, - - Turn, come back
- - - -, With the same two, star right
- - - -, Ladies chain and men flair.

The calls and figures are self-explanatory and there doesn't seem to be any really difficult part. Most groups could probably have success with this dance. With groups which are inexperienced in contra phrasing and speed, it is easy to get ahead of the music on the allemande left and ladies chain, so the allemande should be fairly wide and sweeping. Care should also be taken not to

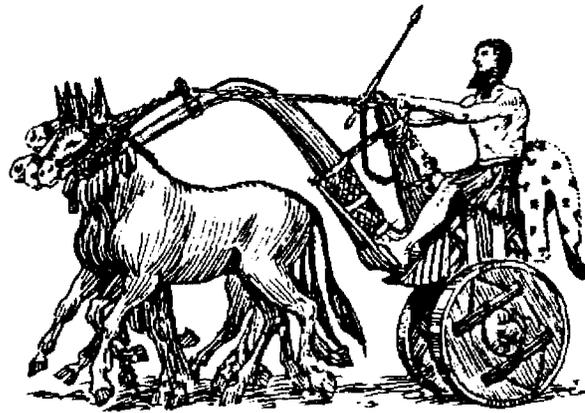
rush the promenade back into the right hand star. The dance is well choreographed.

At every dance week there are events which have special meaning at the time. This dance was presented one evening with Enid dancing, the choreographer presenting and calling the contra, and everyone feeling very good about what they were doing. The dance seemed very special and we all experienced a sensation of buoyancy and exuberance. Even if you don't experience the same high while presenting it, the dance is good, it flows well, and should produce a success for you.

Now to a different point: What is a very good contra dance to present to folk dancers, one which would be useful for a contra dance during an otherwise international folk evening? Such a dance might not be the same as a contra to present to a group of square dancers, or one good for a one night stand or dance party, or one for the initial evening of contra dances in a series. Obviously all of these situations would vary from group to group but there might be some general statements which could be made for the type(s) of contra dances most useful for those primarily interested in international folk dancing. Any suggestions?



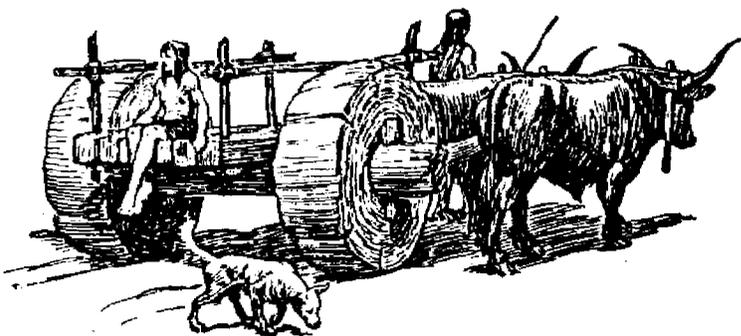
STIR THE BUCKET

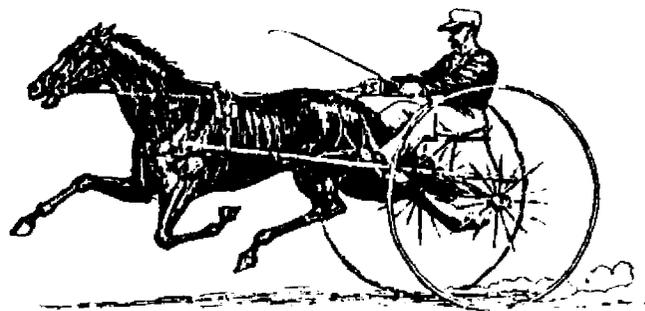


Peripatetic Dorothy Caruso has been at it again. Her latest major trips have been to India and to Egypt. She and husband Hank attended an Elderhostel on Wyoming history in Laramie before attending the Rocky Mountain Dance Roundup in July.

Congratulations to Bob Howell and Harold Ryan for making giant steps in recuperating from car accidents. Bob celebrated the entire month of July in Cape Cod with his growing family of children and grandchildren plus a few passing strangers. Harold, on the other hand, took his broken knee to Scandinavia to participate in a dance festival.

From El Centro, California, word has been sent that Roy Main has been selected by the American Association of Retired Persons as a winner of the AARP/Elderhostel Award for 1986. Main sponsors and leads a Survivors Exercise Class, a Swinging 60's Dance Group, Family Fun Dances, is an organizer of wheelchair square dances, and does volunteer work at two hospitals.





CARE TO DANCE?

September 20, 1986 - LLOYD SHAW FOUNDATION MEMBERSHIP GALA at the LSF Dance Center, 5506 Coal Ave. SW, Albuquerque, NM 87108. With morning and afternoon workshops, followed by an evening of the richly varied but always excellent dancing that is the LSF trademark, this event is sure to please new and experienced dancers, LSF members and non-members alike. For additional information, contact Bill or Kris Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104 (505/247-3921).

November 1, 1986 - LLOYD SHAW FOUNDATION MEMBERSHIP GALA in Baldwin City, KS. Like the September 20th event described above, this program will include morning and afternoon workshops, followed by an evening dance party (which will have live music!). This is a great chance to enjoy LSF dancing and teaching and to introduce new people to the Foundation. For additional information, contact John Forbes, Box 224, Baldwin, KS 66006.

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 midst of beautiful desert and spectacular rock formations. Squares, contras, folk dances, waltzes, rounds, mixers and other dances plus lots of fun and fellowship are all on the agenda. Cost is a most reasonable \$105 per person for dancing, food and lodging. For further information, contact Kris Litchman,

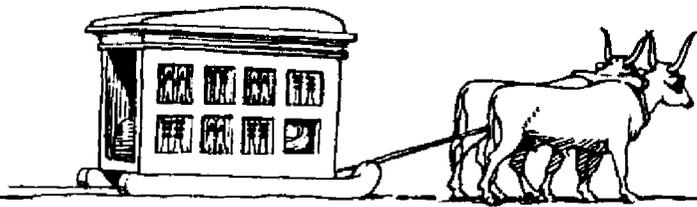
1620 Los Alamos SW, Albuquerque, NM 87104
(505/247-3921).

November 27-30, 1986 - Eleventh Annual
DON ARMSTRONG CONTRA DANCE HOLIDAY, held in
York, Pennsylvania. The weekend emphasizes
American Contra Dancing, with quadrilles,
"old tyme" ballroom dancing, and some square
and round dancing lending variety to the
program. 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).

June 29-July 5, 1987 - SEVENTH ANNUAL ROCKY
MOUNTAIN DANCE ROUNDUP, sponsored by the
Lloyd Shaw Foundation.* Presenting the
finest in squares, contras, folk and rounds,
this fabulous dance week is held at Snow
Mountain Ranch, near Granby, Colorado, just
75 miles from Denver. For further infor-
mation, contact Diane Burton, 20 NE 47th,
Kansas City, MO 64116.

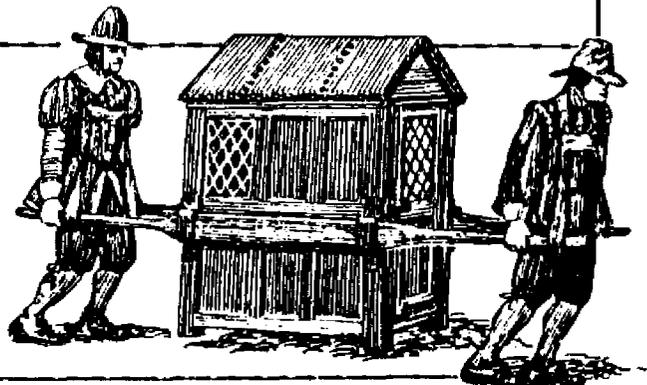
August 9-15, 1987 - THIRD ANNUAL BLUE RIDGE
MOUNTAIN DANCE WEEK, sponsored by the Lloyd
Shaw Foundation* and held at Copecrest Dance
Resort in the beautiful Blue Ridge Mountain
area near Dillard, Georgia. Like the Rocky
Mountain Dance Roundup described immediately
above, this dance week offers great variety
of dance forms and superb teaching. Contact
Marie Armstrong, Box 1011, Canon City, CO
81212 (303/275-8755) for further information.

* Scholarship aid is available for each of
these programs. See the next page for more
information on how to apply for such aid.



* 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.



CONTRIBUTIONS SOUGHT FOR
LSF DANCE CENTER

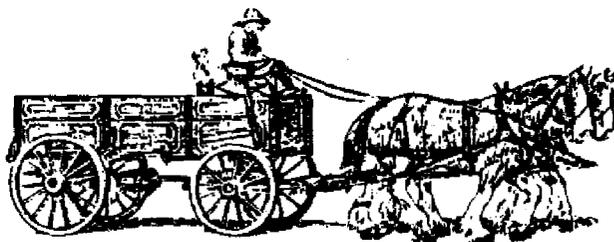
Contributions for the new LSF Dance Center in Albuquerque will be gratefully received. Simply send your tax-deductible donation (made payable to the Lloyd Shaw Foundation Dance Center) to the LSF treasurer
Ed Butenhof
399 Cobbs Hill Drive
Rochester, NY 14610

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.

PERMANENT ADDRESS:

LLOYD SHAW FOUNDATION
SALES DIVISION
5506 COAL AVE., S.W.
ALBUQUERQUE, NM 87108

(505) 255-2661



WORKSHOPS! WORKSHOPS! WORKSHOPS!

You need not be an expert dancer to profit from a Lloyd Shaw Foundation workshop. You need only be eager to learn how to introduce others to the joy of dancing.

Each of these workshops is staffed by people skilled in teaching others how to become dance leaders, and each uses the superb LSF curriculum kits as resource materials. Participants may arrange to earn either graduate or undergraduate credit for attending any of these workshops. Note also (see page 23) that scholarship aid is available.

For further information about any of these LSF workshops, contact Diane Burton, Chairperson of the LSF Workshop Committee, 20 NE 47, Kansas City, Missouri 64116; telephone: (816) 453-0157.

Dec. 27-31, 1986: Secondary/Recreational*
Location: Lloyd Shaw Foundation Dance Center,
Albuquerque, New Mexico.

June 21-27, 1987: Elementary*
Location: Kentucky Summer Dance School,
Berea, Kentucky.

August 2-8, 1987: Elementary*
Location: Sourwood Dance Institute at
Copecrest Dance Resort, Dillard, Georgia.

* Elementary workshops are designed for people wishing to learn how to teach dancing to children of elementary school age. Secondary/Recreational workshops are designed for those wishing to work with adults or with high school age youngsters.

IN MEMORIAM

Square dancing and the Lloyd Shaw Foundation have lost some good friends.

Red Henderson was the founder and leader of the Silver Spurs Exhibition Team, from Spokane, Washington. He attended many Foundation activities and was known and loved around the world.

Eloise Walker, from Catoosa, Oklahoma, passed away in April. She and her husband Sherm were students at Pappy Shaw's summer dance classes and participated for many years in the Dance Fellowship in Colorado Springs.

Caroline Barham lost her son Chris in an automobile crash during July. He was a fine young man of great promise. Many of us enjoyed meeting Chris at Foundation workshops and dances.

Bill and Nancy Douglas, long-time members of the Dance Fellowship, have lost their daughter Carter, who danced with us when she was a little girl.

We will miss them all.



CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP
MEETING OF THE LLOYD SHAW FOUNDATION
July 3, 1986

President Enid Cocke called the meeting to order. A quorum was declared. The minutes were approved as printed in the American Dance Circle.

The report from the Treasurer, Ed Butenhof, stated that the Foundation is in good financial condition, especially with the generous gifts for the purchase and support of the Dance Center in Albuquerque. Bill Litchman reported that the Dance Center has been rented enough to make it self-sustaining to this point, that the Archives has been moved into its new home in the Dance Center, and that the Sales Division will be moving to a place in the Dance Center during the next few months. Litchman also reported on Archives activities including several recent large donations of materials and the designation of the Archives as a Library of Congress clearing house for square dance archives in the United States. Enid Cocke thanked those persons who had recently become life members of the Foundation: Bill and Margaret Fuller, Lew and Enid Cocke, Don and Doli Obee, Walter and Andrew Moffitt, Bill Johnston, Harry Monnier, Adolph and Anne Weinstock, and Diane Burton. Their gifts have been matched by funds provided by Rus Acton to be used for further improvement of the Dance Center.

Membership Chairman Glen Nickerson's report was presented by the President. The LSF now has 538 members plus 10 organizations.

Members were encouraged to offer "membership workshops" such as the one presented by John Forbes in April at which 48 new members enrolled. Diane Burton reported that the Rocky Mountain Dance Roundup had 106 registrants with the resulting benefit to the Foundation of around \$2174. Copecrest is full for the August Dance Week, Don Armstrong reported. Libba Grey announced that the Sales Division has a balance on hand of #3337.91, and that record stocks have been replenished. Dick Pasvolsky, liaison to the National Square Dance Convention, supervised a booth in the Showcase of Ideas. Recordings Chairman Don Armstrong stated that as records go out of stock, they will be replaced rather than being repressed.

Since the Foundation can now offer credit for workshops through Baker University and the University of Missouri-Kansas City, Workshops Coordinator Diane Burton urged all members to consider the possibility of holding a workshop in their area. The availability of a facility with reasonably priced hotels and eating places nearby is all that is needed by the workshop committee. The local person should also be able to help them with information to enable effective advertising.

Linda Bradford, Kris Litchman, Leif Hetland, and George Senyk were completing terms on the Board of Directors, with Bradford not eligible for re-election. No nominees were presented from the floor, and the nominating committee's slate of George Senyk, Glen Nickerson, Ed Butenhof, and Rusty Wright was elected by acclamation.

Linda Bradford, one of the Editors of the American Dance Circle, showed the proposed new cover for the publication and requested articles, news notes, and letters to the editors from the membership.

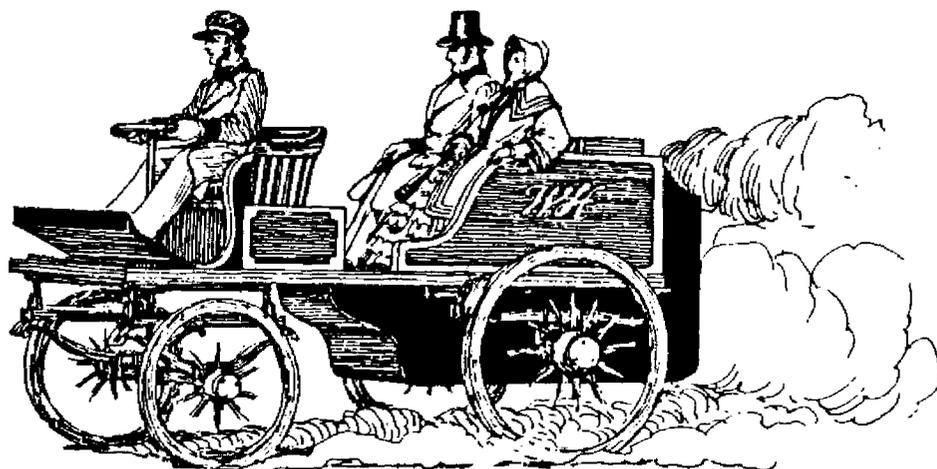
President Cocke requested directions to the Board. The Board was asked to consider: publication of lead sheets with records, promotion of dance musicianship, creation of a tangible method for recognizing life members, special programs for the YMCA staff and guests, and announcement of the availability of flyers about the LSF that members can distribute in their own areas.

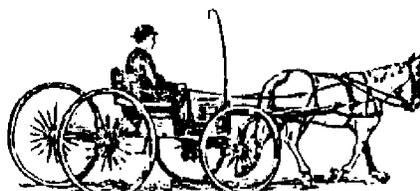
President Cocke adjourned the meeting.

Respectfully submitted,

Diane E. Burton

Diane Burton





CONDENSED MINUTES OF THE ANNUAL MEETING OF
THE BOARD OF DIRECTORS OF THE LLOYD SHAW
FOUNDATION
July 3, 1986

President Enid Cocke called the meeting to order. A quorum not being present, action items were discussed but action was deferred until the next day when a quorum would be available. The decisions made at both meetings are reported in these minutes. Board members present: Cocke, Knapp, Armstrong, Litchman, Woodard, Russell, Senyk, Burton. Board Members were requested to submit budget requests so that Treasurer Ed Butenhof could develop a budget by the beginning of the fiscal year, September 1.

Chuck Jaworski will be the LSF liaison to the National Square Dance Convention in Houston in 1987. The Board expressed its appreciation for the opportunity presented by Hal Rice to do the two-hour Heritage portion of a six-hour presentation at the 1988 Convention.

Applications for the position of Director of the Sales Division were reviewed. President Cocke will communicate with the applicants in order to obtain uniform applications. The Board accepted the relocation of the Sales Division to Albuquerque and the possible necessity of obtaining temporary help under the terms of the existing contract until the Executive Committee makes the final decision on the new director and contract.

A proposal from a Canadian firm to market the LSF records and educational kits was

discussed. Since it was felt that several points that might infringe on current agreements would have to be worked out with the distributor, Marvin Melnyk, the Executive Committee was directed to pursue the matter and was empowered to make a final decision.

Efforts to improve the detail of the American Dance Circle through a new cover and use of a computer were presented by Linda Bradford and Cal Campbell. Costs and logistics were discussed, and it was decided to buy only the software necessary to test the possibilities until the worth was determined. The editors of the ADC will make the final decisions in regard to the designs.

New stationery designs were displayed and layouts given to Board members so that they can have the printing done in their own areas.

On the recommendation of the special committee on membership, as suggested by John Forbes, the Board decided to hereafter charge a higher tuition for non-members attending dance weeks. The tuition was set at \$30 for members, \$40 for non-members. It was also decided that each staff member at a dance week would be given a "deposit waiver" that they could present to a person or couple of their choice to encourage young people to attend our dance week at Snow Mountain Ranch.

Since the original gifts to the Foundation for the purchase of the Dance Center were in the form of stocks and bonds, Bill Litchman brought up the point that all members of the Board and our attorney Frank Plaut need to be

empowered to convert these to cash. This was moved and approved by the Board.

The directions to the Board from the membership meeting were discussed. The legal questions involved in publishing lead sheets may be a stumbling block; researching the ownership of dance tunes is a very time consuming procedure. Life members present at the meeting did not feel the need for a tangible recognition; a possible solution would be a plaque in the new Dance Center. It was felt that if a leadership workshop was being held in conjunction with the Rocky Mountain Dance Roundup, the presentation of the One Night Stand for the YMCA staff might be good practice for the workshop students. Otherwise it might detract from the level of dancing attained at the evening dances, and consequently, the enjoyment of the regular dance week attendees. Steps are being taken to provide some live music at next year's Roundup plus daily sessions for musicians who attend and who want to learn how to play for dancing. Don Armstrong offered to supply the necessary mixer/sound apparatus.

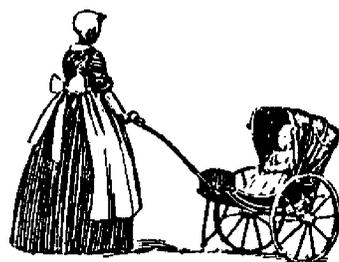
The following officers were elected by acclamation for the coming year:

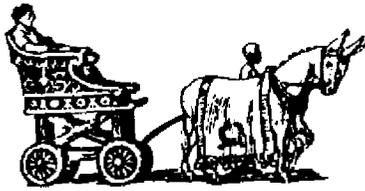
President, Enid Cocke
First Vice Pres., Ruth Ann Knapp
Second Vice Pres., Bill Litchman
Treasurer, Ed Butenhof
Secretary, Diane Burton

Respectfully submitted,

Diane E. Burton

Diane Burton





BOARD OF DIRECTORS MEETS AT COPECREST
August 13, 1986

A quorum of the Board of Directors of the Lloyd Shaw Foundation met in caucus at the request of Executive Committee member Don Armstrong.

1. Armstrong announced that arrangement had been made for the 1987 Board of Directors' meeting to be held on the Saturday afternoon following the Blue Ridge Mountain Dance Week. Copecrest will make a meeting room available and will provide meals and overnight lodging for those who need them.

2. The Melnyk proposal was discussed and clarified. Discussion followed about the staffing of the Sales Division position. Pasvolsky emphasized that the persons operating the Sales Division should receive a fair return for their efforts. Those present felt that the Litchman/Kernen proposal must be clarified in regard to when the 15% commission would apply; i.e., with direct sales, dealers' sales, jobbers' sales (as Melnyk), etc. It was the consensus that a grant in payment for Sales Division attendance at dance functions for the purpose of selling LSF materials would be impractical financially and unfair to members who travel at their own expense. In the past the commission received from sales has been considered sufficient remuneration especially as we are a non-profit organization in which every activity done by any member is a contribution of effort, interest, and concern. The Board members present felt that no extra paid help should be necessary to the

Sales Division because planning ahead and working up kits before they are needed should eliminate such need.

3. The group agreed with the decision made at the July Board meeting that the negotiations in regard to the Sales Division contract and the Melnyk proposal should be made by the Executive Committee but that the final decision on both items should be presented to the Board for ratification.

The operation of the Dance Center was discussed. A Dance Center Committee has been formed. The Board members present felt that the Dance Center income and expenses are accountable to the Board and would like to recommend to the Executive Committee that some control be set on expenditures; i.e., that the hall manager should not expend above a certain figure for a single item or project, that the Dance Center Committee should have a limit, that the Executive Committee should have a limit, beyond which limits approval should be secured from the next level of authority. It was decided that the Executive Committee should determine those limits. Butenhof brought up the fact that the Dance Center will give the Foundation a different status with the IRS and that exact account of financial matters needs to be made to the Treasurer on a regular basis.

4. The Treasurer requested a complete report of the financial status of the Dance Center as of the end of the fiscal year, August 31, 1986. Financial reports (in a standardized

format) are necessary from all separate financial accounts.

5. The group requested that the Dance Center Committee supply quarterly financial statements to the Treasurer and an accounting of their meetings (to be held a minimum of once a month) to the members of the Board.

6. The Board desires a statement from the Dance Center Committee detailing the plans under which the Dance Center is to be a self-supporting operation. They also urge attention to the fact that the small dance studio will not earn maintenance money if it is used to house the Sales Division.

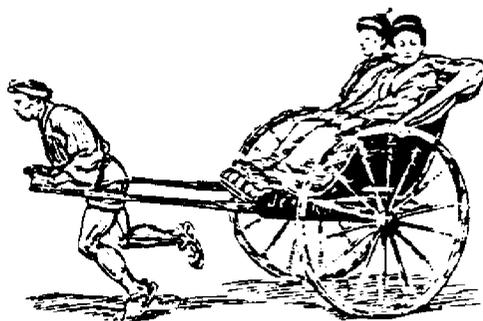
7. The Board requested that regular reports of the decisions of the Executive Committee be issued to the Board.

Board members present were Don Armstrong, Marie Armstrong, Johnson, Nickerson, Wright, Burton, Woodard, Butenhof, Pasvolsky.

Respectfully submitted,

Diane E. Burton

Diane Burton



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

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Canon City, CO 81212

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Kansas City, MO 64116

Ed Butenhof:
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Herb Johnson:
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Ruth Ann Knapp:
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Bill Litchman:
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Linda Plaut:
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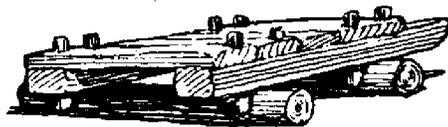
Gil Russell:
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Sharpes, FL 32959

Las Woodard:
4869 Chuck Avenue
Memphis, TN 38118

Rusty Wright:
3022 Siringo Rondo South
Santa Fe, NM 87505

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 forward to hearing from YOU!

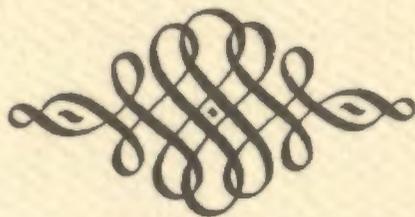


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The editors are very desirous of receiving articles, news notes, letters, paid advertisements, and other materials of interest to our readers from YOU. Please send these so that they reach the editors no less than one month before the publication date.

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Available from:

Sales Division
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5506 Coal Avenue, S.E.
Albuquerque, NM 87108
505/255-2661

(All orders should be sent to this address)



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