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



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of the Lloyd Shaw  
Foundation

# The American Dance Circle

DECEMBER 1986

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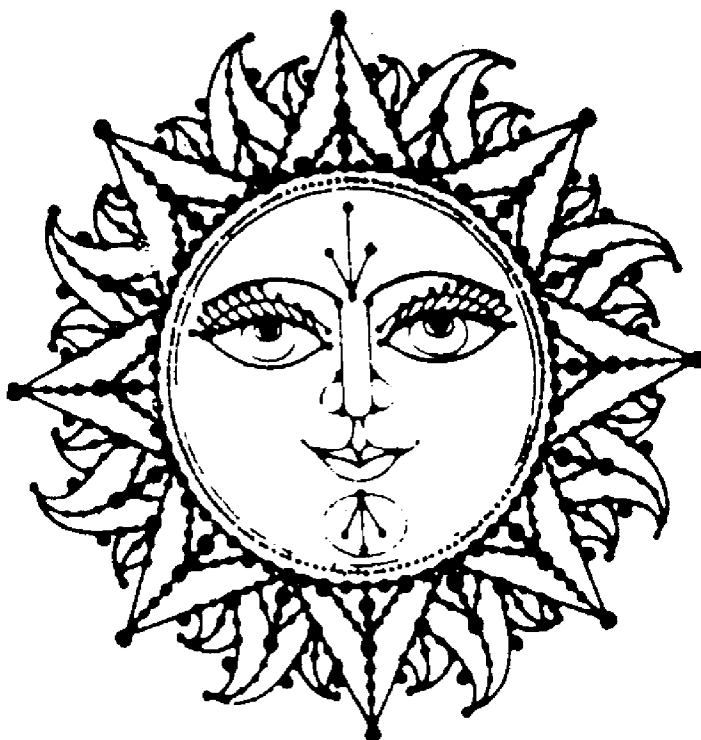
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LETTER FROM THE PRESIDENT  
December, 1986

Since the last publication of the American Dance Circle, the executive committee of the Foundation has met and selected new directors for the Sales Division: Kris Litchman and Sharon Kernan. I am grateful that these fine and competent people were interested in applying for the job, for I know that the Division will be in good hands.

Sharon and Kris both began attending the Lloyd Shaw Fellowship in Colorado Springs back in the 60's. Sharon and her husband Ken danced with Calico and Boots, the square dance exhibition team at the University of Colorado, and, interestingly enough, Kris' husband Bill also danced with C & B, although Bill didn't meet Kris until he was doing graduate work at the University of Utah.

Work took the couples to different places. Bill and Kris moved to Albuquerque, and for a while Ken and Sharon worked in Los Angeles with Bob Osgood on his Square Dancing magazine and mail order business. Ken's subsequent jobs with Sperry Rand have taken the Kernans to Phoenix and, finally, to Albuquerque.

It would be difficult to find two people with better qualifications to handle the Sales Division job. In addition to Sharon's long association with the Foundation and her previous work with record sales, she has been an office manager and an exercise dance instructor. Kris has helped the Foundation in more

ways than I can possibly enumerate. She has served on the Board of Directors, taught at university workshops, worked on various committees, and helped in the production of The American Dance Circle in its first years. It should also be mentioned that she has kept a busy household running smoothly, one result of which is that Bill has been able to do so much work for the Foundation. Kris is now working in editing and layout for a printing company, bringing additional skills to the Sales job.

So, when you write to the Sales Division, you can be aware of the fine people who are running it. I know they will do everything they can to see that it operates smoothly.

At the same time I am preparing with trepidation to say goodbye to two other talented women in their capacity as editors of this magazine. Linda Plaut and Linda Bradford have done a superb job and I will miss them terribly when they step down after two more issues. They have been producing our quarterly magazine since 1981. Every three months they get together at Frank Plaut's office to type the material onto word processors. Then they deliver the final pages to Harold Ryan to print, assemble, and mail the magazine.

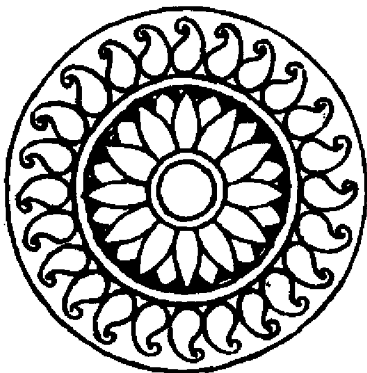
But before they even get together they write and solicit copy, politely nudging people to get their material in on time. Sometimes they get large discursive drafts that must be honed down to fit in the magazine. This involves not only editorial work but diplomacy as they correspond with the author and get permission for any changes they make.

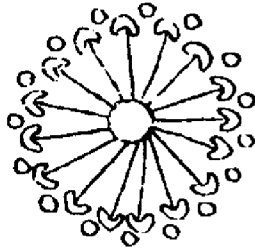
I wish all of you could have the pleasure of meeting "the Lindas." They are known in some circles as "Big Linda" and "Little Linda" but I don't use the terms because both Lindas are petite and I can't remember which is an inch taller. Linda B. reports that people sometimes ask if they are sisters, to which she replies that if they were sisters, they wouldn't have been given the same name. They are bright, witty, and literate, and they also have some impressive professional credentials. Linda B. is a school library media specialist, and Linda P. has been an English teacher and writer. She is now moving into a new career as she works on a master's degree in psychiatric social work. I share her excitement about her new field but am sorry it won't leave her enough time for ADC editing.

So we are looking for one or two good people to carry on the Lindas' work. I will welcome volunteers and nominations.

Happy dance-filled holidays to all!

Enid Cocke





DECEMBER IS A TIME FOR GIVING;  
JANUARY IS A TIME FOR RENEWING

In December, as the holidays draw near, most of us think of giving to the causes we hold near to our hearts. For all of us members of the Lloyd Shaw Foundation surely the Foundation is on our list of favorite causes!

There are many good reasons for giving to the Foundation. First and most crucial is the obvious one: that the Foundation is doing important work ... work richly deserving the support of all who believe in preserving and fostering the American dance traditions.

And there are particular incentives for giving NOW. One is that the tax law will change at the end of this calendar year. By giving generously now you can help the Foundation ... and be eligible for greater tax benefits than will be available after the first of the year.

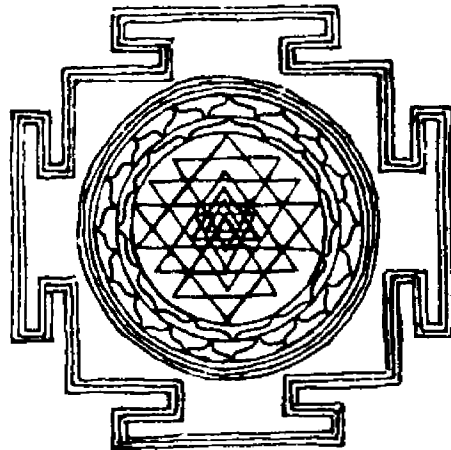
A second motivation for acting soon is Rus Acton's challenge grant. In addition to his outright gift of \$100,000 that made possible the purchase of the LSF Dance Center building in Albuquerque, Rus has said he will give the Dance Center another \$20,000 on a matching-funds basis. So, if you choose to designate your donation for the Dance Center challenge grant fund, you will have the pleasure of knowing that every dollar you give means two dollars for the Foundation.

A final incentive is that making a contribution at this time will involve no additional



effort. Since the due date for renewing Lloyd Shaw Foundation memberships is January 1 of each year, you will be sending in your membership dues this month. The membership renewal form (page 7 of this issue) is set up so you can readily combine your dues payment and your year-end contribution with just one check (payable to the Lloyd Shaw Foundation) and with just one mailing.

Put the Lloyd Shaw Foundation on your holiday gift list! When you send in your membership renewal include as generous a contribution as you can manage.



To be able to fill leisure intelligently is the last product of civilization.

--Arnold Toynbee

LLOYD SHAW FOUNDATION MEMBERSHIP FORM  
[For renewal or new application] ADC 12/86

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)

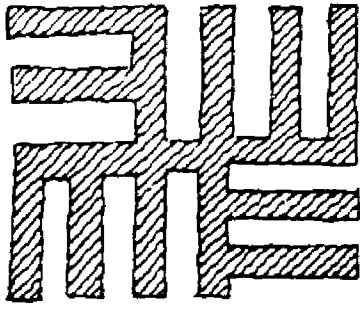
\* Membership in these categories entitles  
any two people living at the same address to  
full voting privileges. They will receive  
one joint copy of each LSF mailing.

I am including in my check a donation  
of \$ \_\_\_\_\_ to the Foundation.

My check includes a donation of  
\$ \_\_\_\_\_ designated for the Dance Center  
Challenge-Grant Fund [see page 5 for  
information on this fund.]

All dues and donations to the LSF are tax  
deductible.

Please complete this membership form (or a  
photocopy of it) and mail it and 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.



## CONTRA CORNER

by Bill Litchman

In the last issue we raised the question about how to introduce contra dancing to international folk dancers who are not used to this dance form but who might be intrigued if the presentation were properly done. Even those who are very reluctant to get into the contra formation will enjoy the dance if it is properly chosen and interesting to do. Success is the best possible salesman for contra dancing.

I would like to share some of the letters I received on the subject. From David R. Watson in Kansas City, MO, comes this:

Choose the figures or patterns which the international folk dancers would feel comfortable with and they will enjoy doing the dance. Such figures might include forward and back, do-si do, right and left elbow turns, promenade, right and left hand stars, and duck and dive arches. They often enjoy using a polka step, waltz, Scottish reel step or other footwork since that is what they are used to doing during a dance.

David proposes the following dances:  
Enid's Delight (see Sept. '86 ADC)  
Polka Allegro (from Mexico)  
St. John River (modern four couple

dance in the Scottish form)  
Hole in the Wall (an interesting  
Playford dance)  
Virginia Reel (simple yet fun for the  
uninitiated)  
Strip the Willow (English dance done  
with a Scottish reel step)  
Belfast Duck (simple English country  
dance)  
Hoffed Miss Williams (Miss Williams  
Fancy -- Welsh)  
Cumberland Reel (Scottish, fast, and  
easy)  
The Merry Reapers (Scottish formation  
and step)  
Waves of Tory (another very simple  
English/Irish dance)

Dances which have a lot of "handing" as  
the English would say should be  
avoided, if possible, especially the  
square through.

Chuck Roth of Austin, TX, writes to say  
that he would emphasize the swing in  
this type of introductory dance. The  
international folk dancer can usually  
do a very impressive buzz swing and so  
it would be good to utilize that talent  
and enjoyment in a contra. He would  
recommend dances like Haymaker's Jig  
(with two long swings right at the  
beginning) so that the dancers can  
thoroughly enjoy the dance.

Of course, you need to be the judge in  
any presentation of this type because  
each group is different, but the  
suggestions which have been made by  
these two gentleman are well taken and  
worth considering. Probably all the

dances listed could be successfully used as an introductory contra-formation dance for international dancers. The true folk dancer will not feel empathetic toward long teaching sessions, so the caveat is to keep the dance simple and moving.

Here is a contra dance I enjoyed last summer at Granby, presented by T. Auxier. I have found some delightful recorded music to use with this dance. It is possible to use the dance with relative (contra dance) beginners, especially if they seem to have a bit of presence of mind.

It is called "French Four" and moves very rapidly at the first of the dance. Therein lies its attraction. The active couple and the next below interact in a very concerted fashion in order to make things work smoothly. This challenge makes the dance a great deal of fun to do, although it is much more fun for the active than for the inactive. Therefore, the lines should be kept quite short (not much more than seven couples).

#### FRENCH FOUR

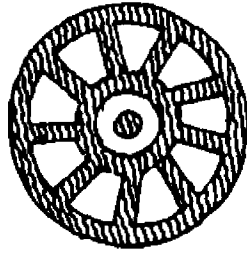
Formation: duple (1, 3, 5 active but NOT crossed)

Music: Kitchen Junket, side 2, band 5, "Peekaboo" (Colored Aristocracy/Ragtime Annie)

- - - -, Active two balance and cross,  
- - - -, Go down below one and balance again,

- - - -, Go back to place and balance again, (swing for 12 counts)
- - - -, - - - -,
- - - -, Put her on the right and lines go down,
- - - -, Centers wheel and all come back,
- - - -, Cast off and right and left through,
- - - -, Wheel turn and right and left back,

NOTES: The first balance for the actives is easily done by taking both hands and balancing toward each other and away (this can be done with some vigor), and then pulling by each other to cross and go down the outside below one. The balance takes only four counts and there are four counts to make the trip down below one couple. Because of the close timing of this figure (and the next), the inactive couple must be on their toes to play their role. The inactive couple waits four counts (during the actives' balance) and then moves quickly to the center for two steps, up the set one step, and back out one step. This means that as the actives are moving across and down the outside, the inactives are moving so as to keep out of their way. This makes the quick maneuver possible. The second balance, cross, and move up for the actives is counter-balanced by moves made by the inactives. The inactives, during the second balance of the actives, will wait four counts, move in two steps, move down the set one step, and then back out one step. Then the rest of the dance proceeds in fairly normal fashion keeping in mind that the right and left through is done man-with-man and lady-with-lady.



TWO ALLURING CHOICES:  
LLOYD SHAW FOUNDATION DANCE CAMPS 1987

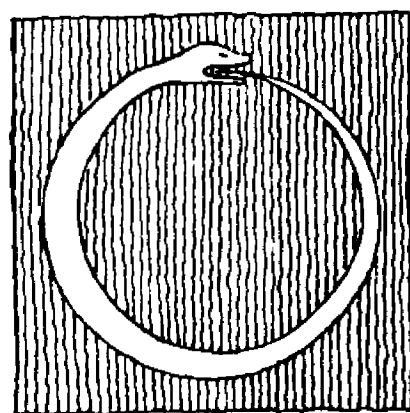
It is not too soon to choose to attend one or both of the Lloyd Shaw Foundation dance camps planned for the summer of 1987. Both offer marvelous dancing, warm fellowship and superb scenery.

During the week of June 29-July 5, the Seventh Annual Rocky Mountain Dance Roundup will share its excitement in Snow Mountain Ranch, near Granby, Colorado. A stellar cast of leaders has been roped in by Program Director Don Armstrong. Costs range from campers' fees of \$7.00 per day (plus LSF fee of \$30 per person for the week) to \$322 for a private room and all meals. Once you've been to the Rocky Mountain Dance Roundup, you'll be branded for life with the special zest that comes from dancing in the crystalline mountain climes of Colorado. Please write to Diane Burton for further details on costs and accommodations. Send \$30 per person deposit to reserve your space. Her address is listed in the Care to Dance column on page 22.

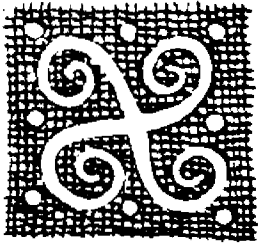
Just as superlative and just as removed from the everyday cares of city life is the Blue Ridge Mountain Dance Roundup at Copecrest Dance Resort in Dillard, Georgia. "Nobody treats dancers better than Copecrest." Nestled in the picturesque woods in northern Georgia, the Lloyd Shaw Foundation dance week at Copecrest offers great hospitality and

incomparable dancing during the week of August 9-15, 1987. Also under the directorship of Don Armstrong and with a group of great leaders, the camp will be an unforgettable dance and fellowship experience for you. Costs range from \$374 per couple for camping to \$554 per couple (\$594 for non-LSF members) in the lodge. All meals are included with all accommodations. Please write to Marie Armstrong for complete details. This camp is already well over half filled, so you might be wise send your deposit of \$50 per couple (\$70 for non-LSF-members) to Marie as soon as possible if you think you will want to attend. Her address is listed in the Care to Dance column on page 22.

Whichever you choose, you can't lose!







## FROM THE ARCHIVES (AND THE DANCE CENTER)

by Bill Litchman

Since the Archives Division and the Dance Center are so intimately involved with one another, it makes some sense to report on happenings of both in the same article. After a disastrous August in which rain and storms destroyed a part of our wonderful dance floor so beautifully warmed by our Open House the previous April, we are finally almost back in business.

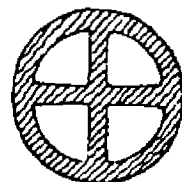
(For those of you who have missed out on our recent history, the roofers, who were in the midst of replacing the roof on our Dance Center, failed to seal it as they left work on August 25. It rained very hard that night pouring literally hundreds of gallons of water onto our dance floors. Six stalwart volunteers worked like slaves for at least six hours trying to save the doomed floors, but there was too much water, coming in too fast, and it ran right through into the sub-flooring. By the next morning the floor was buckled at least 15 inches high. Discouragement was rampant until we were assured that the roofers' insurance company was liable for the repairs. We are very grateful to our local attorney, Buzz Finley, a member of the LSF, for his aggressive pursuit of this problem.)

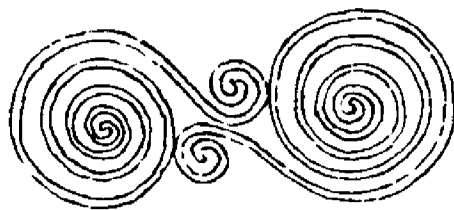
At the present, the workers have just finished putting down a new oak floor which matches the wood in the undamaged half of the large studio and which, when sanded and finished, will look just like the brand new

floor it is. Volunteers have also helped to fill holes and do preparation work for painting the walls in the dance studios at the Center. During an upcoming weekend, paint will be flying everywhere (except on the dance floors!) and the awful dark blues, greens, purples, and pinks will disappear under an ocean of serene off-white!

Michael Cain, the artist who voluntarily produced the beautiful sign which graces the front wall of the Dance Center has again come through. This time the result is a 4x5 foot sign which will swing from a brace to be affixed to the front of the building. This will allow visitors to see the building location from a block and a half away. Mike worked four months on this latest artistic production. Thank you, Mike!

The huge and magnificent membership drive weekend dance which was cancelled because of the floor damage has been rescheduled for Saturday, January 17, 1987. Dancers from all over will be here to participate in the workshops and dances which are planned. Admission is only \$8/person for members. Non-member will receive a year-long membership as part of their admission price. There will be two dance workshops in the morning and another two in the afternoon, plus a gala evening dance. This will be the official "floor warming." Dance teachers will be Rudy Ulibarri, Jeff and Frances Lindsey from El Paso, Ken Kernan, and Bill Litchman. We would love to have you dance with us. Come to Albuquerque!





## DANCE-A-ROUND

by Herb and Tilda Johnson

The following dance is another winner choreographed by Pete and Carol Metzger. It has received good reviews across the country, and it's a dance that works especially nicely for square dancers.

### Far Away Places

COMPOSERS: Pete and Carol Metzger  
RECORD: MGR018 (HH 866)  
DANCE: Waltz  
LEVEL: PH II in Roundalab Phase Rating System  
FOOTWORK: opposite, directions for M except as noted  
SEQUENCE: Intro, A, B, C, A, Tag

MEAS: INTRO  
1-4 WAIT; WAIT; BALANCE APART; TOG BFLY WALL, TOUCH, -;  
1-4 In open fcg pos wait; wait; step apart from ptner L, point R, -; together R to BFLY WALL, touch L, - ;

PART A  
1-4 WALTZ AWAY; TOGETHER; TWIRL VINE; THRU; FACE, CLOSE;  
1-4 In BFLY WALL waltz away from ptner L, R, L: together to BFLY WALL R,L,R; side LOD L, XRIB, side L (W twirls RF under M's raised L arm R, L, R); thru R to temporary SCP, side & fwd L to face ptner & WALL, close R to CP WALL;

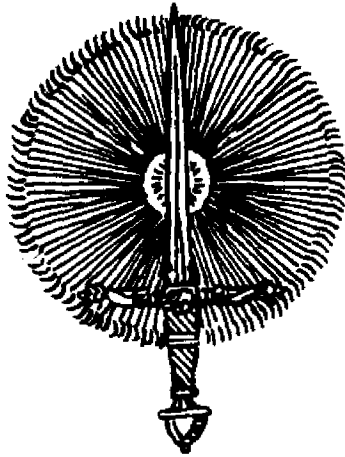
- 5-8 DIP CENTER; MANUEVER; TWO RIGHT TURNING WALTZES BFLY WALL;;
- 5-8 In CP WALL dip back COH L; fwd twd WALL R turning RF to face RLOD, side L, close R; starting RF turn side & back L, side R, close L; continue RF turn side & fwd R, side L, close R blending to BFLY WALL;
- 9-16 REPEAT MEASURES 1 THRU 8 TO CP WALL  
PART B
- 1-4 LEFT TURNING BOX;;;;
- 1-4 In CP WALL fwd L turning LF 1/4, side R, close L; back R turning LF 1/4, side L, close R; fwd L turning LF 1/4, side R, close L; back R turning LF 1/4, side L, close R;
- 5-8 FWD, -, TOUCH; BACK,-,TOUCH; CANTER TWICE ;;
- 5-8 In CP WALL fwd L,-, touch R; back R,-,touch L; side LOD L, draw R to L, close R; side LOD L, draw R to L, close R;
- 9-16 REPEAT MEASURES 1 THRU 8  
PART C
- 1-4 BALANCE L & R;; TWO SOLO WALTZ TURNS TO CP WALL;;
- 1-4 In CP WALL side LOD L, XRIB, step in place L; side RLOD R, XLIB, step in place R; Release hand hold and progressing LOD start LF turn L, side R, close L to face COH; continue LF turn R, side L, close R to CP WALL (W turn RF R, side L, close R to face WALL; continue RF turn L, side R, close L to CP);
- 5-8 DIP CENTER; RECOVER,-,TOUCH; TWISTY VINE 3; FWD, FACE, CLOSE;
- 5-8 In CP WALL dip COH L; recover twd WALL R,-, touch L; side LOD L, XRIB to SCAR diag RLOD & WALL, side L to BJO diag LOD & WALL (W side R, XLIF,

side R); fwd R, fwd L turning to  
face ptner & WALL, close R blending  
to CP WALL;

9-16 REPEAT MEASURES 5 THRU 8 TO BFLY WALL  
TAG

1 APART,-, POINT;

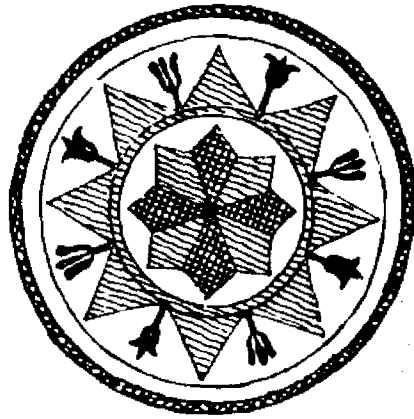
1 Step apart from ptner L, -. point R;



#### TIME TO RENEW

#### YOUR LLOYD SHAW FOUNDATION MEMBERSHIP

All LSF memberships are on a calendar year basis. Your membership renewal is due on January 1, 1987. By filling out the membership form on page 7 (or a photocopy of that page), you will spare the Foundation the extra work and expense of sending you a special special reminder mailing.



## OPINION

by Glen Nickerson

On a recent airline flight, I chanced to read "Encounters with Living National Treasures of Japan -- Number 15."\* This article concerned lacquer work in the Kinma technique as practiced by Mr. Masami Isoi. He normally makes boxes used for holding valuables.

The Kinma technique originated centuries ago in Thailand and Burma, and was also used in China. Originally on a bamboo base, it is now usually on wood covered with cloth, Japanese paper, and a ground coating of lacquer. This base is then overlaid with a number of layers of lacquer of one color, into which a design is cut. The depressions are then filled with another color of lacquer until the surface is again smooth. Mr. Isoi has been honored with the title of Living National Treasure for his skill in perpetuating this ancient art.

In the middle of the article, the following statement by Mr. Isoi jumped out at me: "What we call tradition is an accumulation of the original creations and new techniques of workers of the past. We must not just follow the old methods and styles. A tradition is not something that holds to a single set of forms, but the enduring and growing body of the best of the work of past and present. So we remain in the tradition even while adding our new ideas, techniques and perceptions."

So, here we find tradition regarded as a process that changes, be it ever so slowly, as

the newer generations add their "ideas, techniques and perceptions." One example is that Mr. Isoi uses plywood (it does not warp) and plywood is not an ancient material. He also adds a painted design, such as butterflies, using the Kinma technique as a background; such designs are not part of the centuries old technique.

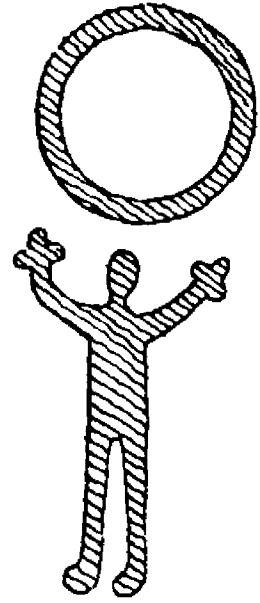
What has this to do with dance? It is just this -- that we can retain and perpetuate tradition in the dance while still allowing the infusion of "new ideas, techniques and perceptions." In the dance we can retain the lines, squares, circles and other formations we consider traditional, but within that framework we can use not only the traditional movements but also the best of the new movements. My criteria are that the new movement dance smoothly and that it match the musical phrase. If it flows well, why not use it? If it is a good movement, it will stand the test of time; if not, it will drop by the wayside.

The published goal of the Lloyd Shaw Foundation is "... to recall, restore and teach the folk rhythms of the American people ...". I like to paraphrase that statement as "to preserve the best of the past, promote the best of the current activity, and establish the traditions of tomorrow." For tradition is an on-going folk process, and the traditions of tomorrow are what we make them today. What we call traditional today may well have been new to our grandparents.

Let us remember Mr. Isoi's statement and consider tradition as the enduring and growing body of the best of the work of past and present, not holding to a single, rigid

definition or just following the old methods and styles. New ideas, techniques and perceptions are the part that makes tradition a growing body of work.

\* United Magazine, June 1986



Civilization is the encouragement of differences. Civilization thus becomes a synonym of democracy. Force, violence, pressure, or compulsion with a view to conformity, is both uncivilized and undemocratic.

--Mohandas Gandhi





## CARE TO DANCE?

January 17, 1986 - HUGE AND MAGNIFICENT MEMBERSHIP-DRIVE WORKSHOP AND DANCE at the Lloyd Shaw Dance Center, 5506 Coal Avenue, S.E., Albuquerque, N.M. For more about this all-day event (workshops in the daytime, dance party in the evening), see the "From the Archives" column on page 14. For additional information, contact Bill or Kris Litchman, 1629 Los Alamos, S.W., Albuquerque, N.M. 87104 (phone: 505/247-3921).

June 21-27 1987 - SIXTH ANNUAL KENTUCKY SUMMER DANCE SCHOOL, in Berea, Kentucky. A tremendous variety of classes are scheduled: three levels of English dancing, two levels of contra dancing, clogging, waltz, polka, hambo, singing, story telling, playing of a number of folk musical instruments, etc., and much of the dancing is done to live music. This is a family-oriented camp, providing a full slate of programs for children as well as for adults. Arrangements may also be made to obtain undergraduate or graduate credit by enrolling in the dance-leadership workshop offered as part of this camp. For more information contact T. Auxier, 1445-B Louisville Rd., Frankfort, KY 40601 (phone: 502/223-1709).

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

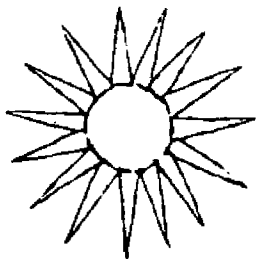
75 miles from Denver. See pages 12-13 for additional details about this camp, and then, for further information, contact Diane Burton, 20 NE 47th, Kansas City, MO 64116 (phone: 813/863-6574).

August 2-8, 1987 - SOURWOOD DANCE INSTITUTE, directed by T. Auxier. Staff will include Don Armstrong, Cliff and Linda Emery, John Ramsay, and Jenny Shimer. Participants may arrange to earn either graduate or undergraduate credit. Held in Dillard, Georgia, at Copecrest Dance Resort, this dance camp will feature live as well as recorded music. For further information, contact T. Auxier, 1445-B Louisville Road, Frankfort, KY 40601 (phone: 502/223-1709).

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 above, this dance week offers great variety of dance forms and superb teaching. See pages 12-13 for additional details about this camp, and then, for further information, contact Marie Armstrong, Box 1011, Canon City, CO 81212 (phone: 303/275-8755).

\* 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.



## MEET A STAFFER

Would you like to know what a "typical" staff member for the LSF Dance Leadership Workshops is like? Then meet Ruth Ann Knapp.

Ruth Ann, Vice President of the Lloyd Shaw Foundation, has been a workshop staff member for a dozen years. She has directed elementary workshops for the Foundation and is co-author of the manual for LSF Special Education Curriculum Kit.

Holding degrees from the University of Idaho and Central Michigan University, Ruth Ann earns her living as a music teacher in the Public Schools in Saginaw, Michigan. She has been active in local, state, and national education associations.

Well respected in her profession, Ruth Ann has been honored with numerous awards, including being selected 1980 Elementary Music Teacher of the Year for Michigan and receiving the 1983 Anne Sullivan Award for contributions to special education. Currently she is President of the Michigan Music Educators' Association.

Ruth Ann is certified in the Orff method of teaching music and has taken courses in folk dance, calling dances, and dance leadership. She regularly attends LSF events such as the Rocky Mountain Dance Roundup, the Inaugural Ball in Albuquerque, and other dance events such as the Contra Dance Holiday in York, PA.

Busy as all the above may sound, those who know Ruth Ann will say that it only begins to

describe her energy and enthusiasm. For instance, she recently obtained her pilot's license for hot air balloons! Furthermore, she has just about the most infectious sense of humor around.

Ruth Ann is one of the highly qualified persons that we can count on to spread our philosophy of dance through the Lloyd Shaw Foundation workshops.



### WORKSHOP STAFFING

Are you interested in being a member of the staff for a Lloyd Shaw Foundation workshop?

The first step in being considered is to become familiar with our materials by attending a workshop yourself. Since we can now offer credit for workshops anywhere in the country, we hope to offer several during the coming year. This will give you more opportunities to attend a workshop and also to become a staff member, as we like to use people who live near the workshop site.

The first workshop that you might consider attending will be held in the new Dance Center, December 27-31. (Please see page 26 for additional information about this and other LSF workshops.) December is a fine time to be in Albuquerque and to learn more about the traditional Christmas festivities of the Southwest.

Keep watching the ADC for announcements of workshops to be held in other parts of the country during the coming year!



## LSF WORKSHOPS

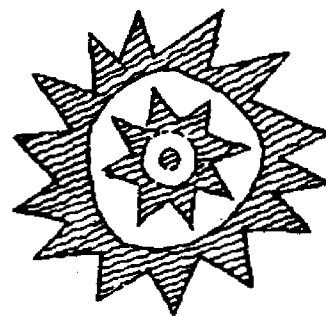
Date: December 27-31, 1986  
For: People working with high schoolers or adults.  
Location: Lloyd Shaw Foundation  
Dance Center, Albuquerque,  
N.M.

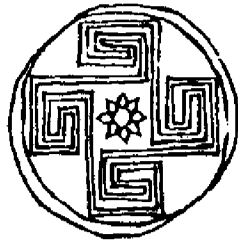
Date: June 21-27, 1987  
For: People working with elementary aged children  
Location: Kentucky Summer Dance Camp,  
Berea, KY.

Date: August 2-8, 1987  
For: People working with elementary aged children  
Location: Sourwood Dance Institute,  
Copecrest Dance Resort,  
Dillard, GA.

For information about any of these workshops, contact

Diane Burton  
20 NE 47th  
Kansas City, MO 64116  
(816/453-0157)





1855

by Diane Burton

The mid-nineteenth century is alive and well at Missouri Town 1855 on the shore of Jacomo Lake near Kansas City, Missouri.

In 1976, the Friends of Missouri Town 1855 decided to entertain the convention of the National Outdoor Museum Directors with an exhibition of dancing of the 1850's. They contacted the Lloyd Shaw Foundation's Archives Director, Bill Litchman, and he put them in touch with Diane Burton. Don Armstrong, who was in Kansas City for a convention, attended their first meeting, and taught them a modified version of Market Lass. The group has been dancing ever since with a good number of the original members plus many more.

The Dancers have numerous performances each year, dancing to live music and often performing outdoors. They have danced at other historical sites such as Arrowrock, a Missouri State Historical Area, and Fort Scott, a National Park in Kansas. They often perform at celebrations such as the 110th anniversary of the Independence Boulevard Christian Church and the St. Joseph Museum's Pioneer Days. They always dance for the Crafts Fair, Children's Day, and the University of Missouri's Living History Class at Missouri Town 1855. This year, the Prairie Dulcimer Society is hard at work learning hoedowns so that they can accompany the dancers when they visit the June meeting.

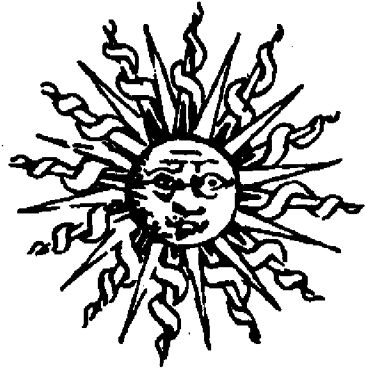
Several of the members recently attended a two-day American Living History Farms and Museums seminar in Mt. Carroll, Illinois. There they received many compliments on their period clothing. Others expressed their envy of the fact that Missouri Town has its own dance group; apparently this is not a common thing. At one session, they learned such dances as Soldier's Joy (a Sicilian circle), Kentucky running sets, squares such as Shoot the Owl and Grapevine Twist and, interestingly enough, a Ted Sanella contra and Don Armstrong's perennial favorite, Broken Sixpence!

Research has turned up advertisements for balls and dancing masters but no dance programs from Kansas City in the 1850's, so the group performs the dances associated with the ethnic groups that settled in and around Kansas City. They dance a big circle, Sicilian circles, quadrilles/Lancers, contras, schottisches, waltzes, and the var-souvienne. Their performances are often as much audience participation events as exhibitions.

This year, as for the last three summers, members of the group learned a wider variety of dances and dance skill by attending the Rocky Mountain Dance Roundup. They sponsored a Grand Ball at which all could wear their fanciest dress for dinner and an evening of dance.

The Dancers are always interested in hearing about other period dance groups: what period they represent, what dances they perform, where they perform, and how they obtain the particulars of their costumes. If you ever pass through Kansas City, be sure to visit

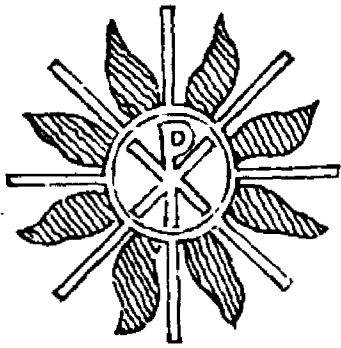
Missouri Town 1855. And if you happen to be there on the first Friday of the month, be sure to join in on their monthly dance at Woods Chapel Church. Just call Tom Gibson, the Mayor of Missouri Town, for directions.



Intelligent discontent is the mainspring of civilization.

--Eugene V. Debs





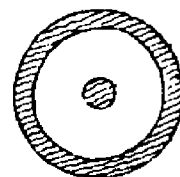
## LSF LEADER AND MATERIALS ENTHUSIASTICALLY RECEIVED

One hundred and one teachers from eight schools in North Carolina recently had a delightful and productive time at a workshop led by LSF Board Member Marie Armstrong.

Using the LSF Dance Curriculum materials, Marie conducted ten hours of dance leadership training for K-3 teachers and another ten for teachers of grades 4-6. Marie reports that the LSF materials were new to these teachers. The teachers' response to the materials was so positive that LSF Dance Kits and Mini-Kits have been ordered by all of the eight schools participating in the workshops and also by many of the individual teachers.

Organized by Billy Graham, of the Morehead City school system, the workshop was funded by Carteret County Board of Education, the Carteret Arts Council, the project "Beyond Bats and Balls," and the Grassroots Grant of the North Carolina Arts Council.

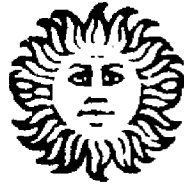
By the time Marie left Morehead City, many classes were already enjoying the LSF dances, and she is confident that dancing will become a permanent part of the curriculum in this region of North Carolina.



PERMANENT ADDRESS :

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SALES DIVISION  
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ALBUQUERQUE, NM 87108

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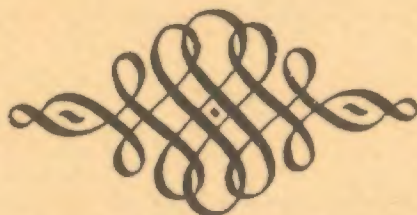
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