

Welcome!

Issues of the *The American Dance Circle*, a publication of the Lloyd Shaw Foundation, are made available on-line by the Lloyd Shaw Foundation.

Articles in these publications not specifically copyrighted or taken from another source may be reprinted without obtaining permission as long as credit is given to "*The American Dance Circle* quarterly publication of the Lloyd Shaw Foundation". The publications themselves are Copyright (C) The Lloyd Shaw Foundation and all rights except as stated above are reserved.

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.



A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

MARCH 1987

PUBLICATION INFORMATION

ADDRESS: The American Dance Circle
c/o Linda Plaut
622 Mt. Evans Road
Golden, Colorado 80401

POLICIES: The American Dance Circle is published quarterly (March, June, September, and December). Deadline for the June, 1987, issue is April 1.

EDITORS: Linda Plaut and Linda Bradford

IMPORTANT ADDRESSES

President:

Enid Cocke
2217 Cedar Acres Drive
Manhattan, Kansas 66501

Treasurer:

Ed Butenhof
399 Cobbs Hill Drive
Rochester, New York 14610

Secretary:

Diane Burton
20 NE 47th
Kansas City, Missouri 64116

Membership:

Glen Nickerson
606 Woodland Way
Kent, Washington 98031

Archives:

William Litchman
1620 Los Alamos, S.W.
Albuquerque, New Mexico 87104

TABLE OF CONTENTS

Letter from the President.....	2
Dance Center.....	4
Books come home.....	6
Lines about squares.....	8
Contra corner.....	13
Membership.....	16
Membership form.....	19
Make a square dance dress.....	21
Dance vacations.....	24
Dance-a-Round.....	26
From the Archives.....	28
Stir the bucket.....	30
Attention!.....	32
You and our mailing list.....	33
Great new music.....	34
Dance leadership workshops.....	36
Executive Committee Meeting.....	38
An urgent appeal from the President.....	40

Volume 8, Number 1
March, 1987

© 1987, The Lloyd Shaw Foundation, Inc.



LETTER FROM THE PRESIDENT

For many years we have wished we could offer a dance week on the West Coast for our many friends in that part of the country. Now, thanks to the efforts of Glen Nickerson, we will have just such a week: a year-end camp to be held next December between Christmas and New Year's.

Glen reports that the camp is located midway between Seattle and Portland and thus is within easy distance of both cities. But we hope that nobody will think it is too far away. It's just that it is more convenient for people on the West Coast than other events that we have sponsored. Already Glen has staff lined up from Washington, California, Colorado, and Missouri.

It will be a great week, and there is no happier, sounder way to bring in a new year than by dancing it into existence. Save this space on your calendar, and start planning now to be there.

Something else that we have wished for even longer is also coming to fruition. Over the many years that we have had a Sales Division, which began with Lloyd Shaw's little record company, we have felt that a bigger organization than ours was needed to give our materials the wide distribution that they deserve. Now we have found what we think is the right company for the job.

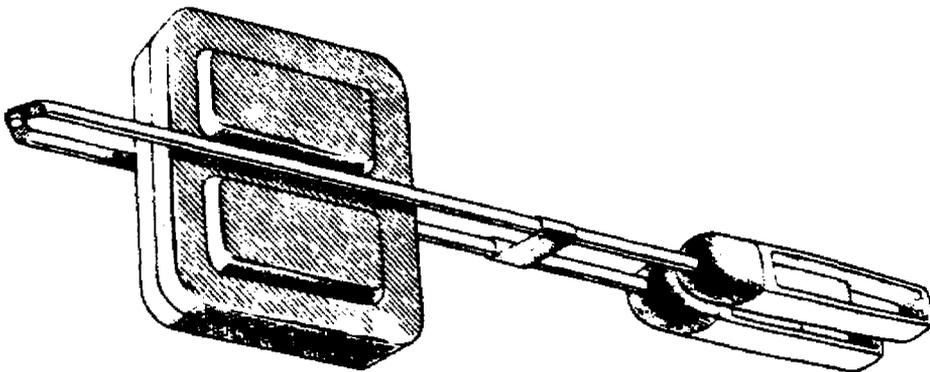
Before this issue of the American Dance Circle reaches you, we will have signed an

agreement with Marvin Melnick, who works out of upstate New York. He runs a family business that distributes educational materials. His procedure is to get his materials officially approved for adoption by state boards of education and then to send out brochures and salespeople to schools in the state.

Thus he will begin the approval process this winter and include our three kits in his catalog for next fall. We are pleased with his high standards and his selectivity in choosing materials to market. He shares our views about the need for folk dance in the school curriculum of all children. We look forward to having a long and mutually beneficial relationship with Mr. Melnick.

My last bit of news concerns our fine lawyer Frank Plaut, who has given so generously of his time and considerable expertise to the Foundation. He is the new president of the Colorado Bar Association. Congratulations, Frank! We know the Colorado Bar is in good hands, and pardon us if we bask in your reflected glory. We are proud of you and proud to have you as our lawyer.

Enid Cocke





THE LLOYD SHAW FOUNDATION DANCE CENTER

by Bill Litchman

The Lloyd Shaw Foundation has been in our "new" Dance Center, in Albuquerque, for just a year now. In that year, the building (5000 square feet) has been transformed from a veritable hodge-podge of small rooms to a useable, attractive dance facility. Volunteers have put in many hours of labor to remove unneeded doorways, expand other entries, clean the walls, fill holes, paint over garish colors, install beautiful skylights and generally completely renovate the whole building.

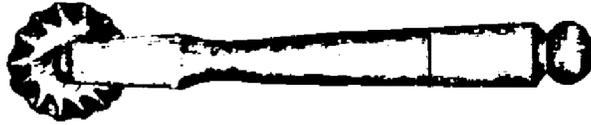
Many dances and other activities (including our gala grand opening last April) have been held in the building. In addition, the Archives and the Sales Division are both housed here.

Originally the building had three dance rooms, each with a floating wood floor. Because of a leak in the roof, one of the three floors was reduced to rubble by a fierce rain storm and had to be replaced. Fortunately, our insurance and that of the roofers came to our rescue, and, with the removal of a wall, we have ended up with a single large hardwood dance area measuring 46x52', plus a smaller dance hall 26x26'. Both dance floors have been newly refinished. The credit for our obtaining this excellent result from a potential catastrophe goes to LSF member Buzz Finley, who effectively used his skills as a lawyer in arguing our case with the insurance people.

Over the past few months, volunteers have repaired and painted the walls (the halls look at least 10' larger in each direction, thanks to their efforts) and have cheerfully helped to raise the heaters from their old, lethal-to-dancers head-high level. Those who have worked on the Dance Center recently are: Caroline Barham, Donna Bauer, Bob Briscoe, Mike Cain, Tom Hunter, Megan Litchman, Don Meaders, Richard and Sharon Royman, Rudy Ulibarri, and Dana Witten. New lighting and fans for circulating warm air have been professionally installed.

The Center has proved a magnet in many ways, and not just for dancers. For example, a group of musicians, under the leadership of Scott Mathis, has been coming to some of the dances, playing for free in exchange for this chance to polish their their sound. Their enthusiastic, fun-filled attitude toward dance is contagious.

The gifts of LSF members have been and still are crucial to the Dance Center's success. Rus Acton (who made it possible to purchase the building in the first place), has been urging us on with a challenge grant: he is matching, dollar for dollar, every donation received. We still need to raise \$9600 if we are to obtain full benefit of Rus's generous offer. A life LSF membership is only \$1000 ... and every penny of such a membership, or of smaller donations earmarked for the Dance Center, will then be matched by Rus. All contributions should be made payable to the Lloyd Shaw Foundation, with a designation for the Dance Center, and sent to LSF Treasurer Ed Butenhof, 399 Cobbs Hill Drive, Rochester, NY 14610.



BOOKS COME HOME

Two important works in the dance field have come home to the Lloyd Shaw Foundation.

When Bob Osgood decided to sell out the inventory of his American Square Dance Society sales office, the Foundation purchased, with the generous help of Rus Acton,

The Caller/Teacher Contra Manual by Don Armstrong

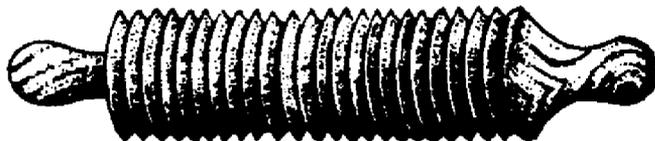
The Story of Square Dancing by Dorothy Shaw.

Don's Contra Manual is the definitive work for introducing the would-be caller to contras. It offers explanations and teaching instructions that show how to call and teach with Don's unmatched clarity and succinctness. His techniques help people dance -- and dance well -- in record time.

With its interest in contras and its emphasis on quality teaching, the Foundatin is pleased to have this fine resource. We now have the copyright, so we'll look forward to producing future editions.

The Story of Square Dancing is Dorothy Shaw's tracing of the roots and development of our dance. Told in personal and lively detail, it helps us to visualize our ancestors and their dances, from the green fields of England to the courts of France to the prairies of America. Dance is a difficult thing to capture in words, but this little booklet brings our dance heritage to life.

Both books are available from the Sales Division, 5506 Coal Avenue, S.E., Albuquerque, NM 87108. Send \$6 for the Contra Manual, \$2 for The Story of Square Dancing. Add \$1.50 for postage.



THE BEST IN . . .

KSDS

FOLK DANCE TRADITIONS

KENTUCKY SUMMER



DANCE SCHOOL

A Unique Week's Experience for All Ages and Families

JUNE 21-27, 1987
at Berea College, Berea, Kentucky

FEATURING IN 1987:

ENGLISH - CONTRAS - IRISH STEP	o Ted Sanella
SQUARES - BIG SET - CLOGGING	o Wild Asparagus
BALLADS - STORYTELLING - CRAFTS	o College Credit
CHILDREN'S PROGRAMS - much more..	o Expanded Crafts

FOR INFO OR BROCHURE CONTACT..

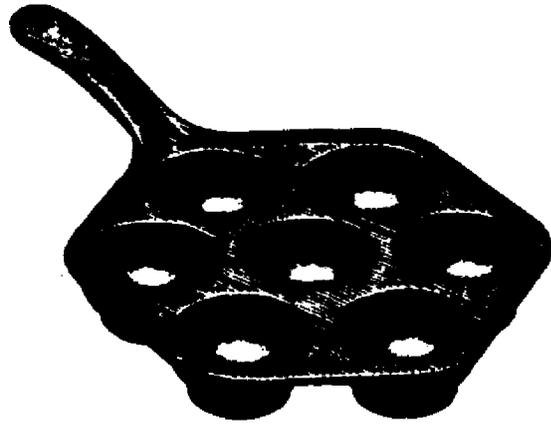


LIVING HERITAGE
FAMILY PARTICIPATION
LEADERSHIP DEVELOPMENT

T. ALDIER, DIRECTOR	DON COPPEY	N. ENGLAND..JOHN FOLEY
1445B LOUISVILLE RD	1501 BOND'S MILL RD	PH 203/372-8632
FRANKFORT, KY. 40601	LAWRENCEBURG, KY 40342	WEST..DIANE BURTON
PH 502/223-1709	PH 502/839-6220	PH 816/453-0157

MICHIGAN..GLEN & JUDI MORNINGSTAR
PH 313/661-1688

PRESENTED BY
Kentucky Heritage Institute for the Traditional Arts, Inc., an Associate of the Country Dance and Song Society. Co-sponsored by Lloyd Shaw Foundation and Folk Circle Association.



LINES ABOUT SQUARES

by Dick Pasvolsky

"Hello, Agnes!" Square dancers dancing to Marshall Flippo know that when that very popular caller shouts out those two words "with gusto" (another of his favorite phrases), they have reached the exciting climax of the routine that he is calling: they are, or should be, in position to execute an allemande left with their corners. They are about to reap their collective reward for successfully completing a series of figures.

Allemande is one of the few truly traditional figures that have survived the onslaught of change which has altered Western club square dancing considerably since its early days. In fact, while some of the old favorites were being eliminated or used less frequently, allemande left has actually gained in importance as callers began to develop the freewheeling style of patter-calling that is currently popular. Many modern callers, after putting their dancers through a series of short, flowing routines, like to finish with an exciting get-out, more often than not climaxed by an allemande left.

To add even more excitement to that climax, many callers turn up the volume of their music as they call "allemande left!" and dancers in many areas like to clap just before they execute the figure.

The term "allemande" dates back so far that leading square dance historians cannot

establish with certainty the origin of the word or the figure. Lloyd Shaw offered some possibilities:

It has been suggested that it comes from the French phrase "a-la-main" or "on-the-hand" and that "allemande left" is simply a corruption of "on-the-left-hand." But though it sounds reasonable enough, I doubt if there is a drop of French blood in the word. Nor do I think it is a corrupted form of the Swiss "allewander," their term for a "right and left" derived from the root "to wind." The spelling clearly indicates German. And we find that there was a famous old dance called the "Allemande" or "German," which was full of turns, the gentleman forever taking the lady's hand and turning around her. And I believe that "allemande left" simply means do a left turn around your lady as they used to do in the old "allemande." 1

The definition of the figure has remained somewhat standard through the years. Burleson's definition is: "Usually done with one's corner, but can be done with anyone in the set. Face your corner, turn half by the left forearm, drop hands and step ahead. You will finish in your starting position, but facing the other way. Allemande right would be done in the same manner, but with a right forearm turn half way." 2

The styling has varied somewhat over the years and from place to place. Presently, most Western square dancers use the forearm grip. Until the late 50's, dancers in most sections of the country (Texas was one notable exception) used the pigeon wing hand hold. During the period when the caller

usually allowed eight beats of music for the allemande, dancers in many areas joined hands with arms almost fully extended as they executed a graceful left-handed turn. The pigeon wing and the extended arm hand hold are still very popular among contra dancers and traditional square dancers.

During that period when timing was slower, some of the more energetic dancers, especially those dancing in barns, granges and firehouses, would manage to get in a double turn for the allemande. Energetic club square dancers let off a bit of steam through a variety of kicks, bumps, slaps, and other creative movements. In Indiana, in the early 1970's, dancers would often turn half-way around, and with the left arms fully extended and the right hand raised over the head, rare back and wiggle before pulling by.

As they begin a tip, callers often emphasize the importance of the allemande left by asking their dancers to turn to their corners and say, "Honey, be there when I need you," or "Honey, you deserve me" or anything else that may help the dancers to remember who their corners are for that tip.

A series of allemande break figures have been introduced over the years. They are short routines that usually follow an allemande left. They have been used mainly as openers, middle breaks and endings in singing calls. While they are still used in patter calling they were used much more extensively in the days when a patter tip consisted of an opening, middle break, and an ending, with a relatively short routine called twice for the heads and twice for the sides, as in singing calls.

Allemande thar and Alamo style are the two allemande breaks still used quite extensively. Occasionally, a caller will slip in a triple allemande. Others in common use through the 50's were allemande whee, and the alphabet series: allemande "A," "O", "U," "R" (same as thar), and "Z" (same as whee.)

During the early 50's, Marvin Shilling recorded for Jubilee Records a series of three records which he called "Allemande Breaks," in which he incorporated many of the allemande figures popular at the time.

A series of allemande break figures combined in a filler might have gone like this:

Allemande left, allemande "O"
With a right and left to a dopaso
Partner left and corner by the right
Partner left like an allemande thar
Back 'em up boys, but not too far
Shoot that star and on you go
With a right and left to a dopaso
Partner left and corner by the right
Partner left like another thar
Back it up men like a Cadillac car
Shoot that star to allemande whee
Go right and left and turn back three
Go right, left, and a right you do
Turn this lady and go back two
Left to the next and a right to your own
Twirl this lady and promenade home.

The triple allemande, used today mostly by veterans who remember its more common usage a few years back, goes like this:

Allemande left and the ladies star
Gents run around the outside bar
Allemande left and the gentlemen star
Girls run around the outside bar
Allemande left that corner

Right to your partner and a right and left grand [or weave the ring, do sa do, or any other figure for the right and left hand].

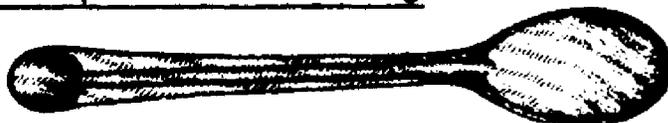
Most of those allemande breaks were called directionally, and during the period of their heaviest use, dancers were trained to respond to the directions of those figures, even some that they had never heard before. Callers loved to make up new ones and call them right off the wall. Callers trying that sort of thing with today's dancers can expect lots of blank stares, and a floor totally broken down.

So I'll leave you with one of Slim Stirling's favorites:

Allemande left and allemande "W"
[lots of blanks stares]

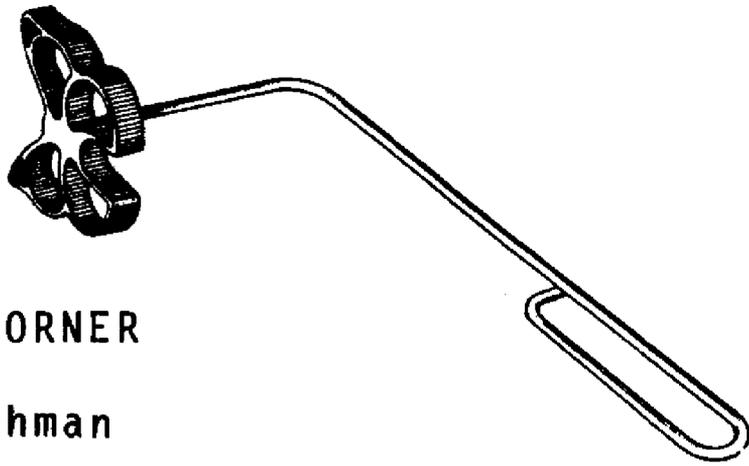
There's no such thing, so don't let it trouble you.

-
1. Lloyd Shaw, Cowboy Dances, p. 50.
 2. Bill Burleson, The Square Dancing Encyclopedia, p. 13.



DEADLINE FOR NEXT ADC
IS APRIL 1

Due to special circumstances, the deadline for the next American Dance Circle is April 1. Please have any materials you wish to have considered for publication in the June ADC into the editors' hands by that date.



THE CONTRA CORNER

by Bill Litchman

In this column I am digging into the file of letters that I have from interested persons who have taken the time to write with dances they like and dances they have created. Adolph Weinstein from Rolling Prairie, Indiana, sent a dance (in 1983!) which he says his group enjoys.

PRAIRIE DAYS

Formation: duple minor

Music: "Those Were the Days" (Hi Hat 378)
or any 64 count reel

- - - -, everybody go forward and back;
- - - -, actives do-sa-do, star through;
- - - -, just the actives down the center;
- - - -, - - turn alone (come back);
- - - -, cast off and right and left through;
- - - -, right and left back;
- - - -, actives do-sa-do, star through;
- - - -, up the center and cast off;

Notes: The star through in lines two and seven is to be done on the last two counts of the do-sa-do figure so that the actives will end up in the center of the set either facing down (in the second line) or up (in the seventh line) ready to do the next figure. Adolph also mentions that there are several places where the figure could be changed to make the dance more fun or involve more people. For example, instead of having only the actives doing the do-sa-do and star through, have all of the dancers do the do-

sa-do and just the actives finish with the star through. The right and left through can be replaced easily with a ladies chain (over and back) and the last sequence can be changed a bit to indicate the end of the dance (assuming you know the music well enough to know when it is going to end!!). For example, on the last sequence, you can do

- - - -, - - forward and back;
 - - - -, all do-sa-do star through;
 - - - -, all promenade down the center;
 - - - -, actives wheel others turn alone;
 - - centers in, cast off and right and left through;
 - - - -, half promenade the other way back;
 - - - -, men go forward and swing your partner;
- ('til the end of the dance... 16 count swing).

Another dance Adolph sent is "Hey There," which, he says, is a bit of a challenge for experienced dancers. It is done in a triplet proper set (three men facing three ladies), which is a bit unusual.

HEY THERE

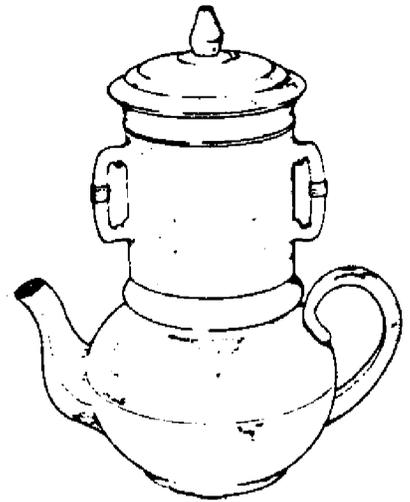
Formation: proper triplet
Music: Market Lass (LSF 1008) or Doubtful Shepherd (LSF 1009)

Introductory call

- - - -, Ones cross and cast below one;
- - - -, through the couple below half mirror hey (all move);
- - - -, lines of three go forward and back;
- - - -, ones turn right 3/4 around;
- - - -, new lines across go forward and back;

- - - -, ones turn right 3/4 around;
- - - -, pass the opposite corner and hey for three (all move);
- - - -, - - - -;
- - - -, new ones cross and cast below;

Notes: The first figure will place the active (top, #1) couple between the 2nd and 3rd couples with the man on the ladies' side. Then the active couple moves down the set for the first shoulder of a half hey for three on their NEW side. All of the dancers will move during this action until the active couple is again in the center of the set. This will move the 3rd couple to the top and the 2nd couple to the bottom and is the progression in the dance. Then the next four lines of commands are just as they are in Market Lass. That is, the first forward and back is at the sides of the set and the second forward and back is with lines ACROSS the set (active man in the center of the top line facing down and the active woman in the bottom line facing up). Then following the final 3/4 turn for the actives in the center, they continue to pull by one another to enter the full hey for three (16 counts) at the end of the dance. The last hey is done with the active man passing the original 3rd woman (now at the top of the set) by the right shoulder and continuing to do a full hey with that couple (all dancers moving) while his partner begins her hey by passing right shoulders with the 2nd man (now at the bottom of the set). The dance begins again with the new couple at the top of the set (old 3rd couple) and continues shifting the 3rd couple to the top each time. At the end of the full hey across the set, the NEW active dancers must be prepared to turn back and start the dance.



MEMBERSHIP

by Glen Nickerson

The year of 1986 has been an especially good one in regards to new members joining the Lloyd Shaw Foundation, with 119 NEW members. This is the first year in which over 100 have joined our ranks in a 12 month period. By contrast, in 1985 there were 82 new members.

I am pleased to report that, of the 119, 36% joined as the result of one dance event. John Forbes and his able staff put on a weekend workshop and dance at Baker University in the spring of 1986. A preponderance of the people attending saw fit to join the Foundation, and many of them have since renewed their memberships for 1987.

Another 31% of the of the 119 joined after attending one of the Foundation's week-end or week-long dance camps at Snow Mountain Ranch, Copecrest Dance Resort, Ghost Ranch, or Bill Johnston's Contra Dance Holiday.

But, what is especially pleasing is that the remaining 34% of the 119 joined the Foundation as a result of actions by YOU, the members. These applications came in a variety of forms -- letters, notes, applications forms, and so forth, which indicated direct contact. Many included a reference to that contact by indicating from whom they received the information. Personal contact, on a one-to-one basis, is still one of the best ways to spread the word and recruit new members. Keep up the good work!

The year of 1986 has also been a good year in regards to Life Memberships. Due primarily to the building fund drive, nine couples and five individuals have each contributed \$1000. These 23 individuals constitute just over 60% of the total of 38 Life Members.

The end of a calendar year is not a particularly good time to count the members -- renewals come in daily and the count changes accordingly. The yearly "headcount" is taken just prior to the annual meeting in mid-summer, as by then the count has stabilized. However, based on the 1987 renewals received up to now, and on the estimated renewal rate of those not yet received, and on my estimate of further new memberships, I will predict a mid-summer headcount of 615 to 620 active members. If this prediction holds true, the Foundation will, once again, have shown a growth rate of 12% to 15% between meetings. But remember, as the membership base increases each year, it takes a larger number of new members to maintain a constant growth rate expressed in percentages.

PROVE ME WRONG! I challenge each of you to recruit more new members. Put on a dance (a one-nighter, a week-end dance or even a week-long dance camp) and convince the participants of the value of a Foundation membership. Appear before dancers' groups, caller/teacher organizations, recreational groups, and other organized activities, and present the story of and reason for the Lloyd Shaw Foundation. PROVE ME WRONG -- by making certain that my predictions are LOW because I have not accounted for the additional members YOU are going to recruit!

Not too long ago, the Foundation membership was in the range of 350 persons. In late 1984 that count had exceeded 500. With YOUR help, we can soon reach the 1000 member level. Let us all work toward that goal!

[Editors' note: please see and use the membership application form on the next page and help prove Glen wrong.]



CALICO & BOOTS

presents

A SHOWCASE OF AMERICAN DANCE

April 3 and 4, 1987

Arvada Center for the Performing Arts
6901 Wadsworth

\$4 in advance \$5 at door

Group rates available

For info contact:

325 Fifth Ave., Longmont, CO 80501
(303) 444-7397

LLOYD SHAW FOUNDATION MEMBERSHIP FORM
[For renewal or new application] ADC 3/87

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:

_____ individual (\$15)	_____ sustaining (\$50)*
_____ couple (\$20)*	_____ patron (\$100)*
_____ supporting (\$25)*	_____ life (\$1,000)*
	_____ club (\$25)

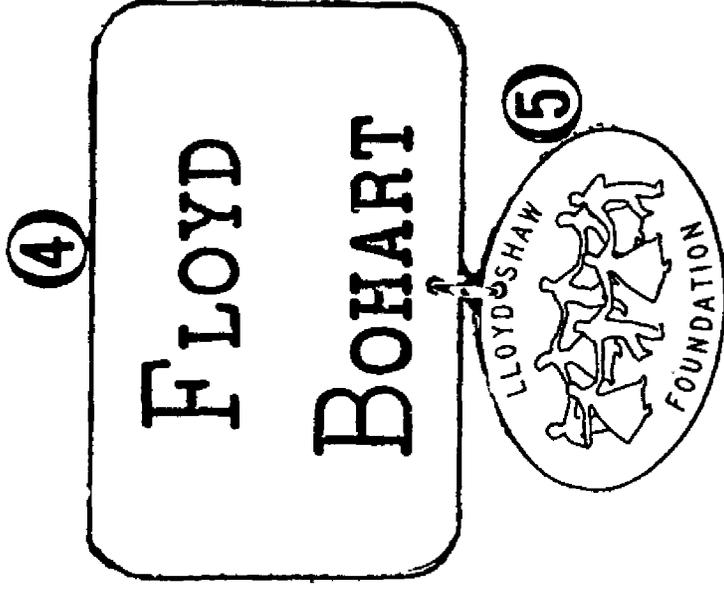
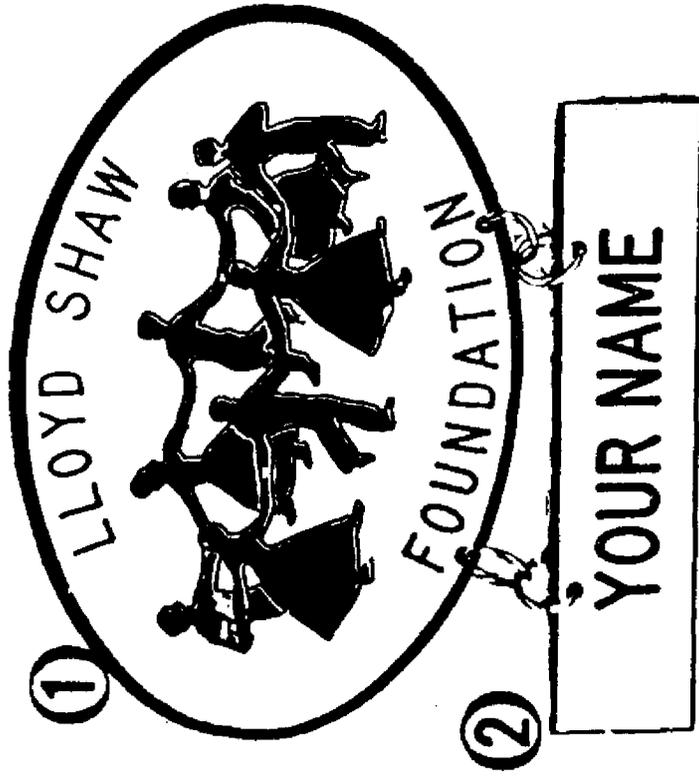
* Membership in these categories entitles
any two people living at the same address to
full voting privileges. They will receive
one joint copy of each LSF mailing.

_____ My check includes \$ _____ for badges.
[See p. 20 for badge information.]

_____ My check includes a donation of
\$ _____ designated for the Dance Center
Challenge-Grant Fund [see pages. 4-5 con-
cerning the Dance Center and 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.



LSF Badge only - \$6.00
Name Bar only - 2.00
Badge plus Bar - 8.00

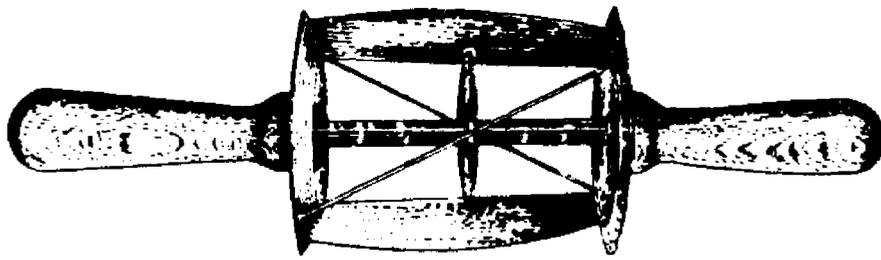
BADGES HAVE PIN BACKS

Name Only badge - \$3.25
LSF Dangle only - 1.00
Badge plus Dangle - 4.25

BADGES ARE 2 1/2" WIDE BY 1 3/4" HIGH

LSF Badge only - \$6.00
Name/Locale Bar - 2.50
Badge plus Bar - 8.50

Order by ITEM NUMBER and DESCRIPTION, giving the quantity of each item desired, name(s) and locale for the bars, together with the name and address to which the items are to be shipped. Prepay the order and save shipping charges. When joining the LSF or renewing membership, one check (payable to the Lloyd Shaw Foundation) can include membership and badges. Send your order to Glen Nickerson, LSF Membership Chairman, 606 Woodland Way, Kent, Washington 98031.



MAKE A SQUARE DANCE DRESS

By Diane Burton

One way to make a stylish dress for dancing is to find a bodice pattern that you like and add a full circle skirt to it. A full circle skirt is beautiful and it has the added advantage of not adding bulk around the waist. The skirt can be any length you like: short for square dancing or long for contra dancing. It is especially good with heavier fabrics -- a good cotton kettle cloth is nice; if you use a sheer material, a double layer gives a nice effect. If you decide to make up your own circle skirt to add to a bodice, here are some directions that may be helpful.

Measure the bodice waist seamline without side seam allowances. From the table below, determine the waistline radius. Fold material in half and measure the radius from the top corner of the fold along the selvage (mark it) and again along the fold (mark it). Draw a curving line across the corner from mark to mark; this is the waist. **DO NOT CUT** on this line; cut $5/8$ " closer to the corner to allow for the seam allowance.

From the waist line, measure along the selvage the length you wish the skirt to be (don't forget to allow for the hem) and mark it; measure along the fold the length you wish the skirt to be and mark it. Draw a curving line across from one mark to the other; this is the hem. One way to do this

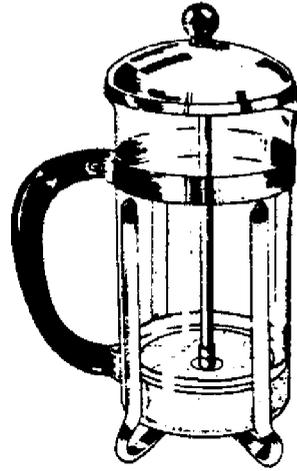
accurately is to cut a string the length you wish plus the waistline radius, put it at the top corner of the fold before you cut the waistline out, and place pins at the arc formed by the other end of the string as it travels between the two marks previously made. Alternatively, you may wish to cut a paper pattern first.

This will give you, when cut, half of your circle skirt. Use it as the pattern for the second half. If using no center back seam (see next paragraph), place "pattern" $3/4$ " away from selvage before cutting. If you wish to have a seam down the front and back of the skirt, you now simply sew the pieces together leaving open the necessary portion of one seam for the zipper at center back. If you prefer to have the seams at the sides instead of front and back, use the following directions.

Sew the two sections together; these will be the side seams. Fold skirt in half at center back; this will be the second section cut (the one that was placed $3/4$ " away from the selvage). From the top, slash open the length needed for the zipper. $3/4$ " in from the end of the slash, begin a dart which will taper gradually toward the folded edge of the material so that when it is opened out no pucker will show. Sew skirt to bodice and insert zipper in opening.

Let the skirt hang for 24 hours before hemming. This is especially important if the material is stretchy. You may have to recut the hem to make it even after it has hung.

If your waist measure is:	The radius is:
22"	3 1/4"
24"	3 3/4"
26"	4 1/8"
28"	4 1/2"
30"	4 3/4"



The Lloyd Shaw Foundation
1987 — DANCE ACTIVITIES — 1987

SQUARES — FOLK

Dance Vacations

- ROCKY MOUNTAIN ROUNDUP**
Granby, CO - June 29-July 5
- BLUE RIDGE MOUNTAIN ROUNDUP**
Dillard, GA - August 9-15
- APPALACHIAN WEEKEND**
Buffalo Gap, WV October 9-11
- GHOST RANCH WEEKEND**
Abiquiu, NM November 26-29
- CASCADE MOUNTAINS ROUNDUP**
Toledo, WA - December 26-31



CONTRAS — ROUNDS

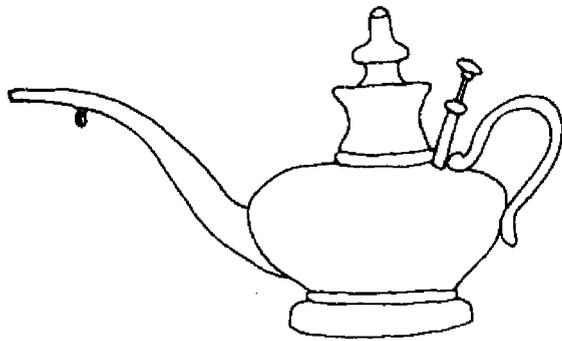
Dance Leadership Workshops*

- KENTUCKY SUMMER DANCE SCHOOL**
Berea, KY - June 20-27
Elementary Emphasis
- SOURWOOD DANCE INSTITUTE**
Dillard, GA - August 9-15
Elementary Emphasis
- LSF DANCE CENTER**
Albuquerque, NM - Dec. 27-31
Secondary Emphasis

* University Credit Available

For more information, write:
 Diane Burton, Workshops
 20 NE 47th
 Kansas City, Missouri 64116





DANCE VACATIONS

The Foundation offers a full schedule of dance vacations, varied as to length and location. You will enjoy the finest teaching and dancing: square, contra, round, folk, and ballroom. Variety and smooth dancing are emphasized in a most enjoyable blend of traditional and modern. Daytime sessions give opportunities to experiment and learn new dances and dance forms in a friendly, relaxed atmosphere. Evening dance parties give further opportunities to socialize and use the skills learned during the day. Dance vacations are held in locations noted for their natural beauty, and opportunities are given during the week to explore your surroundings.

At the Rocky Mountain Dance Roundup you will feel a natural high amongst the beauties of the Colorado Rockies. Accommodations include camping or lodges, fellowship is open-hearted, and there is no shortage of fresh air or scenery. Sixteen wonderful leaders will help you have a good time. Some 40% reduced airfares available from the YMCA will make it easy for you to attend. June 30-July 5, 1987, Granby, Colorado. For more information, contact Diane Burton, 20 NE 47th, Kansas City, MO 64116.

Blue Ridge Mountain Dance Week is an experience in true Southern comfort in the rolling hills of Georgia. Enjoy the special scenery, catch your own dinner in the trout

pond, and dance your feet happy at the Copecrest Dance Resort. August 9-15, 1987, Dillard, Georgia. For more information, contact Marie Armstrong, PO Box 1011, Canon City, CO 81212.

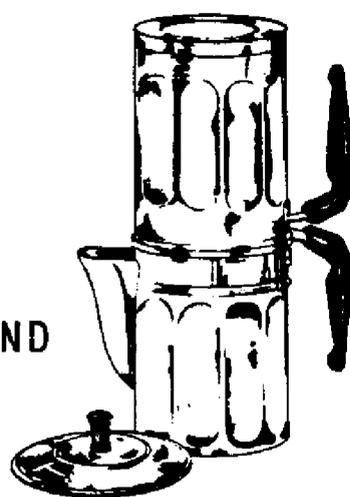
At our new Appalachian Weekend our Eastern friends will have a chance to dance close to home near Washington, D.C. Bob Howell, Ed Butenhof, Enid Cocke, and Diane Burton will lead a full program. Come out for an invigorating time with rustic accommodations, excellent food, and incredible dancing. October, 1987, Buffalo Gap, WV. For more information, contact Diane Burton, 20 NE 47th, Kansas City, MO 64116.

Ghost Ranch Weekend: three full days of Foundation-style dancing in northern New Mexico. What a combination! Bill and Kris Litchman, Rusty and Lovetta Wright, and Rudy Ulibarri guarantee an enthusiastic welcome and an energetic weekend of glorious dancing. Thanksgiving, 1987, Abiquiu, NM. For more information, contact Bill Litchman, Lloyd Shaw Foundation Dance Center, 5506 Coal Ave., S.E., Albuquerque, New Mexico 87108.

For the Cascade Mountains Year-end Dance Camp Glen Nickerson is planning a grand inaugural week of dancing for our West Coast members and friends: six nights and five days of great dancing. Staff will include Don Armstrong, Jack Murtha, Hall Rice, Bill Johnston, and Glen Nickerson. Ring out the old, dance in the new year in beautiful Washington! December 26, 1987-January 1, 1988, Toledo, WA. For more information, contact Glen Nickerson, 606 Woodland Way, Kent, Washington 98031.

DANCE-A-ROUND

by Herb Johnson



Pete and Carol Metzger have released another two-step round which is being widely accepted. This is a Phase II round that was released in time for the new dancers who are just completing their basic course. Here is a dance with good choreography and a fine piece of music that will surely find its way into all round dance record cases.

I'M NOBODY'S BABY

By: Pete and Carol Metzger

Record: MGR027 (HH 969)

Dance: Two Step

Level: Roundalab Phase Rating System PH II

Footwork: Opposite, directions for M except as noted

Sequence: INTRO, A, B, A, B, TAG

MEAS:

INTRO

1-4 WAIT; WAIT; APART,-,POINT,-; TOGETHER
CP LOD,-,TOUCH,-;

1-4 In diag open facing pos wait;
wait; step apart from ptr L,-,
point R,-; together twd ptr R to
CP LOD ,-, touch L,-;

PART A

1-4 TWO FWD TWO STEPS;; PROGRESSIVE BOX ;;

1-4 In CP LOD fwd L, close R, fwd L,-;
fwd R, close L, fwd R,-; side twd
COH L, close R, fwd L,-; side twd
WALL R, close L fwd R,-;

5-8 PROGRESSIVE SCISSORS;; TWO TURNING TWO STEPS CP LOD;;
5-8 Side twd COH L, close R, XRIF (W XLIB) to SCAR diag LOD & WALL,-; side R, close L, XRIF (W XLIB) to BJO LOD,-; blending to CP WALL side LOD L, close R, step back L starting RF turn,-; continue RF turn side R, close L, fwd R to CP LOD,-;

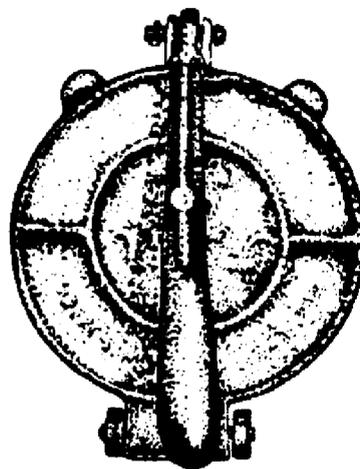
9-16 REPEAT PART A TO SCP LOD
PART B

1-4 TWO FWD TWO STEPS;; SCIS HITCH SCAR RLOD; SCIS BJO LOD;
1-4 In SCP LOD fwd L, close R, fwd L,-; fwd R, close L, fwd R,-; M turn to face WALL step side LOD L, close R, XLIF tp SCAR RLOD (W fwd R, close L, back R),-; turning to face WALL side RLOD R, close L, XRIF to BJO LOD (W turn to face COH side RLOD L, close R, XLIF to BJO RLOD),-;

5-8 FWD, LOCK, FWD,-; FWD, LOCK, FWD,-; HALF BOX; SCIS THRU SCP LOD;
5-8 In BJO LOD fwd L, lock R in back, fwd L,-; fwd R, lock L in back, fwd R,-; turning to face WALL side LOD L, close R, fwd L,-; side RLOD R,close L, XRIF to SCP LOD,-; NOTE: last time thru Part B remain in SCP LOD.

9-16 REPEAT PART B TO CP LOD
TAG

1-2 SIDE, CLOSE, SIDE, CLOSE; APART,-, POINT,-;
1-2 Blending to CP WALL, side LOD L, close R, side L, close R; step apart from ptr L,-, point R,-;



FROM THE ARCHIVES

by Bill Litchman

Ever since the Library of Congress designated the Lloyd Shaw Foundation Archives as the national clearing house for square dance archives in this country, we have been busy making every effort to do that job well.

To help in this work the Archives is founding a new organization for folk dance archives: the Organization of American Folk Dance Archives (OAFDA). This group, aimed primarily at the small archive dealing with any kind of folk dancing, will hold its initial organizational meetings the weekend of August 21-22, 1987, at the LSF Dance Center in Albuquerque, NM. At this August weekend we would like to have a representative of every folk dance archive in the country, and of any organization which has even thought of forming a collection of dance-related materials.

This is a meeting you will NOT want to miss. Contact me by phone or letter if you wish to have a copy of the OAFDA prospectus and I will send it to you by return mail. Also please pass the word to your friends and acquaintances who might be interested.

On other fronts, the Archives collection continues to grow with materials being donated from Pennsylvania, New York, California, Oklahoma, Colorado and New Mexico. Thanks to many kind donors, we have added books,

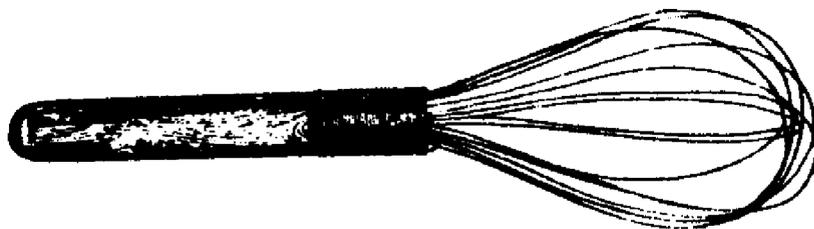
records, magazines, and even clothing. The final installment of a very large (over 100 boxes) donation from Bob Osgood has finally made it here. That project involved three years of effort by Leif Hetland, A.R. Rogers and Chet Henry, with Chet personally driving his truck filled with boxes of magazines to finish off the delivery.

Speaking of clothing, Frances McCandless, a staunch friend and supporter of the Shaw family and the Foundation over many years, has just donated a dress made for exhibition square dancing in the early 40's and styled after the costumes worn by the girls in Pappy Shaw's Cheyenne Mountain dance team. We value the dress all the more because it comes from Frances!

Our special collection of dance video tapes has been growing at the impressive rate of four to eight tapes a month, and we now have a collection of over 150 such tapes. They are all in VHS format and cover subjects from Folkmoot (a folk dance festival on the East Coast) to ballet. A catalog of the collection is available on request.

The Archives' total collection now comprises over 15,000 items. If you have any interest in dance history, you will find the Archives a special place to spend some time. We are always happy to help you with your dance-related research, whether in person when you are in Albuquerque, or by letter or phone.

And we are, of course, also always happy to receive more materials related to dance: records, books, magazines, clothing, letters, diaries, callers' books, dance posters, etc., all will be eagerly accepted.



STIR THE BUCKET

Warm wishes for great joy to Howard and Mary D. Walsh, of Fort Worth, Texas, on the occasion of their 50th wedding anniversary, March 13. The Walshes were members of the original Lloyd Shaw Fellowship. Over the years they have given generous support to the LSF, including being the sponsors for our film, "A Visible Anthem," which gives an excellent sense of Lloyd Shaw Fellowship dance sessions and also features Dorothy Shaw eloquently discussing her and Lloyd Shaw's inspiring commitment to traditional American dance. [This film, by the way, can be rented or bought through the LSF Sales Division.]

Cal Campbell, one of the illustrious leaders at the LSF Rocky Mountain Dance Roundup, and his wife Judy have recently moved from Ft. Collins, CO, to the Denver area. Cal could accept an epidemiology position with the Veterinary Services in the western states. They are now happily ensconced in a solar house they built near Castle Rock, just south of Denver. Their new address is 343 Turf Lane, Castle Rock, CO 80104.

Missy and Craig Spengel, of Crystal Lake, Illinois, have recently added a third son, Brian, to their thriving family.

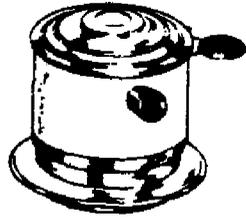
Well over 100 people turned out for a spur-of-the-moment barn dance in Boulder, CO, on January 31. The inspiration for the event was that Enid Cocke (President of the LSF), Bill Litchman (of Contra Corner and Archives fame), and Don Armstrong (LSF Recordings Division Director) were in the Denver area to hold (with Frank Plaut, the Foundation's lawyer) meetings of the LSF executive

committee. Tom Masterson and Linda Plaut spread the word, and people came flocking to Karen Utter's barn for a terrific evening of LSF style dancing, expertly MC'ed by Tom.

Our sincere sympathy to Fred Bergin, of Santa Barbara, California, on the death of his wife, Mary. It was Fred's talent as a pianist that provided much of the magic of the Lloyd Shaw Fellowship dance week, and Fred's music accompaniment can be heard on many LSF records.

A whole crew of wonderful people are behind the Archives' now possessing Folkraft Company owner Jerry Shifrin's extraordinary collection of old 78 RPM records. First and foremost are Jerry, himself, who donated the records; his wife Gail who, with Jerry, went out of her way to accommodate LSF workers who came to prepare the collection for shipment; and Dick Pasvolsky, LSF board member, who masterminded the whole business. Allana Barr went with Dick on nine of his trips to Folkraft to help in the working of sorting, listing and packing the records. And then Dick and his wife Jo Anne, with generous participation from Don Armstrong, Libba Grey, Bill and Kris Litchman, and Fred Martin, set up one of the LSF great "pony express" ventures to get the boxes, in varying stages, from the Folkraft headquarters in Newark, N.J., to the Archives in Albuquerque, N.M. Hearty thanks to all who helped in this massive and worthwhile undertaking.

And, to end on a personal note, Linda Plaut wants to share with you the good news that ADC co-editor Linda Bradford is making a good recovery from surgery. It's been great to see her bounce back so spunkily.



YOU AND OUR MAILING LIST

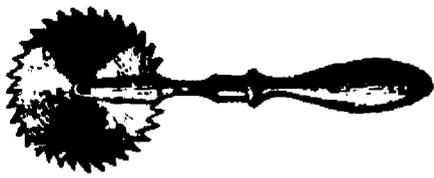
Each year a copy of the spring edition of the American Dance Circle goes out to all those on the "Master" mailing list of the Lloyd Shaw Foundation. Everyone is also sent announcements concerning dance camps, workshops, etc. All other editions of our magazine are sent only to paid members of the Foundation.

Postage is one of the major expenditures of the Lloyd Shaw Foundation. Names are constantly being added to our lists, principally from rosters of dance camps and workshops. In order to keep our mailing list within manageable limits it has been our policy to remove the names of all individuals who have been on the list for more than three years unless they, at some time, have been members of the Foundation.

If the four digit number on the left end of your address label, top row, is SMALLER THAN 3507 and there is no year number on the right, then your name is scheduled for deletion. But, we will be happy to keep your name on our list for an extended period if you send your request to

The Lloyd Shaw Foundation Dance Center
5506 Coal Ave., S.E.
Albuquerque, NM 87108





GREAT NEW MUSIC

Don Armstrong, Director of the Recordings Division, is proud to announce that some of the dance world's all-time greats will be featured on four fabulous LSF recordings that are about to be released.

THE McCLAIN FAMILY BAND, renowned for its lively and authentic Appalachian music, provide the music on the LSF's forthcoming 7" 33 1/3 RPM record No. E-28, with Pat Shaw's famous "Levi Jackson Rag" flipped with "Boone Tavern Reel," a new contra by Don Armstrong. For toe-tapping music, with prompts by Don, you can't beat this! The McLains have won a large, enthusiastic following all over the world through their many concerts, their 14 exciting albums, and their many years of performing at Berea Christmas Dance School.

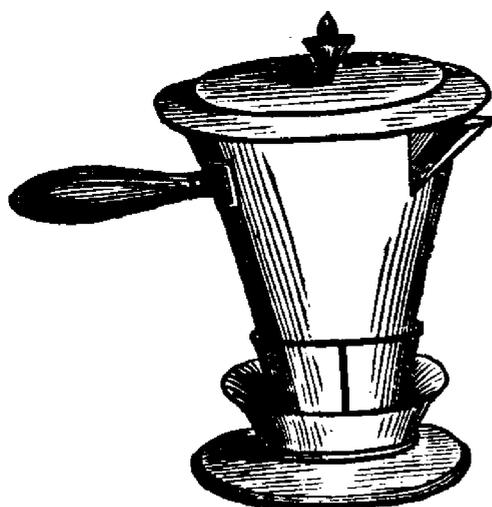
Performing on another new LSF release (E-29) are the accomplished musicians of the Olde Michigan RUFFWATER STRINGBAND, well-known to most dancers in the East. On one side Glen Morningstar prompts his contra "Lighted Sconce" to the tune of "March of St. Timothy's" (written by Judi Morningstar). On the flip, Glen prompts an original contra by Don Theyken, "Don's Dawn Dance," to the medley of "Little Burnt Potato (traditional)" and "Jig in A" by Les Raber and Varsal Fales.

Dena Fresh's beautiful waltz, "Today" is hardly new to the LSF label, but Don Armstrong promises you will be spell-bound by the re-recording of it the LSF is currently

preparing. The choreography and the music of this classic dance will not be changed, but the arrangement by the TEXAS BOYS' CHOIR and the DOROTHY SHAW BELL CHOIR promises to be absolutely splendid, for listening or for dancing. The production is under the direction of Jack Noble White, with the assistance and encouragement of Mary D. Walsh. The record number will be LS 261 A&B (music only/full cues).

And, in yet another exciting development, the LSF has just completed arrangements to record the popular New England caller, DICK LEGER. Look for further information in future issues of the American Dance Circle.

But no need to wait. You can insure getting your copies of these superb records by placing your order NOW with the Sales Division (address on back cover of this magazine).





DANCE LEADERSHIP WORKSHOPS

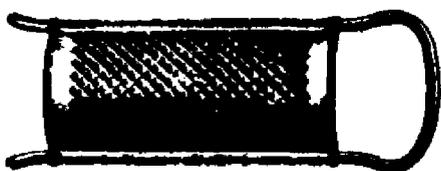
Dance Leadership Workshops are designed for those who want to learn dance skills, teaching methods, and curricular materials for Elementary Children, Exceptional Populations, and Secondary/Recreational Groups. Through discussion and practice, participants learn a graded set of dances and the methodologies for teaching them. Graduate or undergraduate university credit is available, or workshops can be taken without credit.

The Kentucky Summer Dance School will host a Foundation Elementary Workshop led by Bill and Kris Litchman. In addition, participants can join in with the regular English and Appalachian programs of this established dance week. June 21-27, 1987, Berea, Kentucky. For more information, contact T. Auxier, 1445 B. Louisville Rd., Frankfurt, KY 14601.

At the Sourwood Dance Institute participants can earn credit for a Foundation Elementary Workshop led by Don Armstrong and Diane Burton. Participants will also enjoy the instructional guidance and dances of John Ramsay (Appalachian -- Berea) and Genny Shimer (English -- President of Country Dance and Song Society) and Cliff and Linda Emery (Clogging, Sword Dancing, Live Music!). August 2-8, 1987, Copecrest Dance Resort, Dillard, Georgia. For more information, contact T. Auxier, 1445 B. Louisville Rd., Frankfurt, KY 40601.

The LSF Dance Center will be the site of a Foundation Secondary/Recreational Workshop led by Bill Litchman. Earn credit for learning dancing and teaching skills in squares, rounds, and contra and take advantage of the fine New Mexico scenery, weather, and Christmas-New Year's festivities at the same time! December, 1987, Albuquerque, New Mexico. For more information, contact Bill Litchman, Lloyd Shaw Foundation Dance Center, 5506 Coal Avenue, S.E., Albuquerque, NM 87108.





NOTES FROM THE EXECUTIVE COMMITTEE MEETING
JANUARY 31

The Lloyd Shaw Foundation's Executive Committee (Enid Cocke, President of the LSF; Don Armstrong; Bill Litchman; and Frank Plaut) met the weekend of January 30-31 in Denver.

One topic was the operation of the Sales Division. The Sales Division Directors Kris Litchman and Sharon Kernan had inquired whether ways could be found to help free them from some of the mundane tasks of order-filling so they could use their time and energy to do more in promoting sales. To this end, the Executive Committee agreed that the directors of the Sales Division should investigate the possibility of farming out the order-filling function to a business that handles catalogue sales or of finding people who would assemble kits at an hourly wage.

Another central topic was the additional \$20,000 donated by Rus Acton for Foundation projects, in particular some new recordings. \$3,000 has been spent buying the American Square Dance Society's stock of Contra Manuals by Don Armstrong and The Story of Square Dancing by Dorothy Shaw. The remainder will be spent on the following new records: "Today," Dena Fresh's beautiful waltz, played by the Dorothy Shaw Bell Choir through the generous arrangements made by Howard and Mary D. Walsh; contras played by Glen Morningstar's band and called by Glen; two tunes played by the McLain Family Band; some quadrilles cued by Dick Leger; and a two-record set of eight traditional round

dances. Don Armstrong will record the music for the rounds in April, and they will be packaged with a booklet of background information and instructions. [For more about the new records, please see pages 34-35.]

Other matters discussed were bylaw changes, including a change in the bylaws to reflect the August 31 fiscal year which has been in effect for some time; the possibility of publishing, with revisions, a one-night stand book by Ed Butenhof; the urgent need to find new editors for the ADC; the Foundation's desire to support and work with the newly formed dance foundation in Berea, Kentucky; the need for liability insurance for the Foundation; and ways to promote the year-end camp in the state of Washington. A proposal for buying computer equipment for the ADC has been tabled until new editors for the magazine are found.



CORRECTION

Please take note that some of the figures quoted in the yellow flyer for the Rocky Mountain Dance Roundup are in error. The correct fees for the Pinewoods Lodge are as follows:

(The lower price is for LSF members.)

Private	\$288/298	
Two per room	234/244	each person
Three per room	216/226	each person
Four per room	186/196	each person
Children under age 11	105	each

All other fees are correct on the flyer.



AN URGENT APPEAL FROM THE PRESIDENT

We need a new editor for this magazine.

If you (and your spouse or a friend) would like an interesting job at the heart of the Foundation, consider being editor(s) of The American Dance Circle.

The job consists of

- soliciting and receiving articles (many people regularly contribute articles, but the editors need to seek additional material)
- editing (we need people with a sound sense of grammar and mechanics; they may also have to edit articles to meet space constraints)
- typing and proofreading (a word processor is a great help; we have a Pagemaker program and in the future we may be purchasing additional computer equipment for the ADC editor to use; even with the computer help we need someone with an eye for detail who can catch typos)
- layout and pasteup (the editor also lays out the copy and adds any graphics).

Then your job is over. The finished copy is sent out to be printed, assembled, and mailed. We need your talents for the creative side of the job, not the drudgery.

If you are interested, write to Enid Cocke, 2217 Cedar Acres, Manhattan KS 66502.

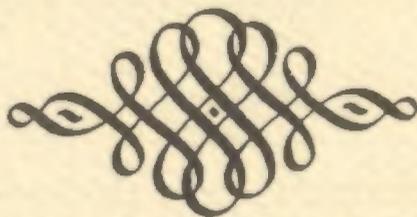


ADC REQUESTS HELP
Join the Press Corps

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

ADVERTISEMENTS

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





LLOYD SHAW RECORDINGS

Available from:

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

(All orders should be sent to this address)



The Lloyd Shaw Foundation, Inc.
Suite C-400
12600 West Colfax Avenue
Denver, Colorado 80215

NONPROFIT ORGN
U S POSTAGE PAID
DENVER, COLORADO
Permit No.1632