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LETTER FROM THE PRESIDENT
June, 1987

We have just returned from a trip to Japan and Taiwan and our heads are full of the images of those two very different countries. Japan leaves us with visions of neatness and orderliness, whether it is a garden or a lacquer box containing dinner. Taiwan, on the other hand, was more freewheeling and individualistic. It was neither neat nor orderly, and its traffic, especially the techniques of the cab drivers, made Italian traffic seem tame by comparison.

Taiwan was full of surprises, one of them appearing in the courtyard outside the Institute of Atomic and Molecular Physics at Taiwan National University. There we found a group of students doing a waltz that was similar to our beloved "Edelweiss." They danced without music and apparently without a teacher. We noted that they were waltzing with the feet closing correctly on the third count -- would that more American dancers could follow their example. They moved well, letting their torsoes and arms follow the movement of their feet. They were clearly dancing with their whole bodies, and not just thinking of arm positions and steps. This graceful, unselfconscious movement was typical of the men as well as the women.

Then they did a square dance, a patterned quadrille, done once again without music, just their own counting (in Chinese, of

course). I am sure that when they dance to music, it will be well-phrased.

We talked with them and learned that they were preparing for a dance competition. Throughout the day one group after another took its place in the courtyard and practiced its dances. Some did jazz routines and others did German schottisches and schuhplattlers.

I asked one of our hosts about dance training in Taiwan, and she said they all had a good grounding in international folk dancing throughout their public school years. The response was less clear when I asked about Taiwanese folk dancing. She indicated that it was still associated with the peasants and didn't yet enjoy such a wide acceptance. People had a tendency to associate themselves with the aristocracy of their culture, whose dance had become a specialized art form, something akin to ballet in the West, which was the preserve of professionals rather than the general population.

I thought to myself that things are different and yet alike here in America. We do have our national folk dance, and it is being enthusiastically danced all across the country. And yet there is a lingering snobism. There are international folk dancers, people who will immerse themselves in the culture of a particular region of Europe and spend hours reproducing the costumes and even the cuisine of that area, and yet they look down on their own American dance. I think the impulse is the same as that in Taiwan: foreign folk dance has the glamor of the exotic while the local folk dance seems too countrified. I fear that cornpone produc-

tions like Hee Haw have helped to "re-countrify" square dancing in the minds of many.

When Lloyd Shaw launched the national square dance movement, one of the things that pleased him the most was that it cut across all classes. He quoted a bank president who said that he liked to hold square dances with all his employees because it was one way that he could socialize comfortably with everyone including the janitor and his wife.

We need to maintain the image of square dancing as a dance belonging to all of us. It isn't the province of any particular social class or age group, nor does it belong only to exclusive clubs with special costume requirements. It needs to be a part of every child's public school education

For over two decades the Lloyd Shaw Foundation has worked to make our traditional Damerican dance available to all: to the general public, to school children, and to the handicapped. Now other dance foundations are taking a similar interest. We look forward to working with them to accomplish this important goal.

Enid Cocke



LONG SHADOWS

by Karen Utter



Years ago I danced with Calico and Boots Square Dance Club at the University of Colorado. This was a group created by some of Dr. Shaw's Cheyenne Mountain Dancers who had come to Boulder for college after dancing with Pappy Shaw.

Each year I went to Colorado Springs and danced in the Shaws' little dance hall, La Semilla, and listened to Mrs. Shaw talk -- and always came away wanting to do something to make the world a little better. My own true love and I dreamed of doing some small thing in the way the Shaws had: to share the joy and togetherness of dance, and to build our own dance hall as they had.

Almost twenty years have gone by since those early dreams were first inspired by Mrs. Shaw's and Pappy's philosophies. But one winter I called and called, unable to find a place for Calico and Boots (still going strong) to dance. I found I hated going to ugly places, being moved every couple of months, and (especially since I have arthritis) dancing on concrete floors. Then I thought of Mrs. Shaw and said, "Let's build our own -- a place for the small groups with nowhere to meet."

The cost of doing such a thing commercially in Boulder is prohibitive, and I wasn't interested in a business anyway. I wanted to do what the Shaws had done, build a hall

which would be filled with good feelings and music and dance, for myself and my friends to share. We began gathering money donations and making plans.

We had the hall designed and framed by professionals, both so it would withstand the the 120 mph winds, and so it would have a properly sprung floor designed for dancing. The 30' x 40' building was closed in in December of 1982, and dancers and other friends gathered to lay a hardwood floor and insulate the walls against the winter. One of the dancers designed and built huge wagon lights. We borrowed five small electric heaters to take the chill off, and we danced to stay warm!

Everyone who came to dance donated a dollar, and the following summer we finished the exterior. The next year we worked on the inside walls. Many people gave time and money and work to make our hall. We now have a large mirror, a bathroom, a fire extinguisher, a clock, a piano, and many other marvelous luxuries. And our newest and greatest addition is electric heat, which works on a timer that can be set to warm the hall right before people are due to arrive.

I wanted to name the hall something connected to the Shaws, who had inspired it. I wondered, what comes from "the seed," (La Semilla), and how could I connect it to them? But that seemed presumptuous -- they were so great.

So I looked to Mrs. Shaw's love of literary references instead, and I pondered appropriate symbols, early English words, mythological characters. I eventually named

the hall "Pegasee" (the Middle English form of Pegasus; the winged horse of the Muses, of music and dance), and a dancer-friend painted a magnificent 8' x 15' mural of a winged horse on the wall of the barn.

There is a good feeling in our high roofed barn, shared by the various groups of dancers who meet there (including Scottish, Balkan, Scandinavian, Hungarian, international folk, American square and contra dancers, and even a few modern dancers). We've had classes and workshops and parties, an eighteenth century cotillion, a wedding reception dance, and clogging, rapper, and mime sessions.

These groups don't rent the building, but they help keep it clean and waxed. As in our early days, the custom is for each person who comes to dance to donate a dollar. But nobody keeps track of who pays what; the donations just get left in a container on the entrance table.

Each year approximately 5,000 dancers join hands within our building, and it now is a well-established center of dance in Boulder.

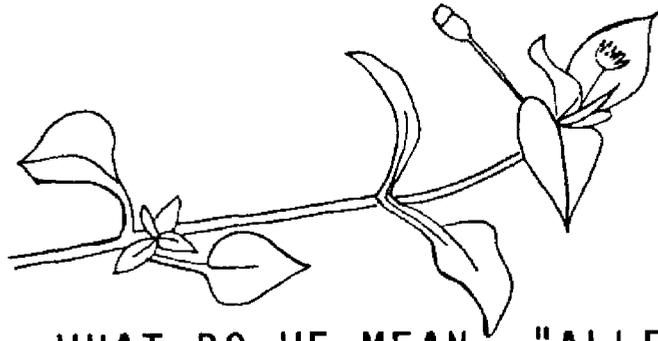
Mrs. Shaw told me once that she and Pappy felt that they weren't fostering dance just for themselves. She said, "If it doesn't go beyond us, we have failed." Well, here in this hall, built from the dreams the Shaws inspired, what they were doing goes on -- simple fun, sharing between people through dance.

I've learned a lot about dance halls. Want to know how much it costs? Where to get the money? (No, I'm not rich.) How to keep the floor and what not to put on it? (Yes, we

dance in any kind of shoes or boots.) I'd be glad to share what I've learned. You can write to me, Karen Utter, Pegasee Barn, 1360 Sumac, Boulder, CO 80302.

[Reprinted, slightly revised, from American Square Dance Magazine, with author's permission.]





WHAT DO WE MEAN, "ALLEMANDE?"

by Bill Johnston

Several years ago, I became aware of coming across a lot of different movements under the command "Allemande," and started to make a collection of all of the different forms I came upon. A recent article in American Dance Circle by Dick Pasvolsky touched upon many variations of the "square dancer's" allemande, and it has prompted me to sit down and write about my collection.

The first one I'll mention is a form used in Colonial times and is described in Jim Morrison's Twenty-four American Country Dances, Cotillions and Reels for the Year 1976. Here the figure is given in the dance "Pea Straw" (which is also known as "Pease Strae" and is nearly identical to the Scottish dance "Duke of Perth"). It is done by partners standing with right shoulders together. Each places the right arm behind the partner's back and takes partner's right hand with left hand at left hip. The couple then turns, or swings. The dance then calls for "reverse allemande" with another dancer, in which the left arm is placed behind partner's back. This form of turn or swing is also seen in the German Laendler.

A second form of "allemande" is the one which is currently popular and well known in contemporary American square dance where either designated hand is given to another dancer, and a full turn made. I am inclined to speculate that this form of "allemande

left" came about as a lazy and careless way of doing the earlier form described above.

A third form comes from Charley Thomas' Dancing Back the Clock (1952), which is devoted to old tyme couple dances. Charley says "allemande is used in its English connotation indicating a turn by one dancer, usually the woman, under the joined hands of both (one hand from each)." An example of this sort of turn would be recognized in "The Gay Gordons."

A fourth reference is found in Dance a While, fifth edition, by Harris, Pittman, and Waller. The authors say "the allemande, an early form of the waltz featuring entwining arm movements but without the closed hold, was known and used in the Contredanse and Cotillon in England prior to 1812." Here we find the word being used to define a type of early dance, precursor of the waltz. In Practise for Dauncinge (1570-1650) we find it referred to as "Alman" and "Allemayne." It also appears in the French book published in Paris, Almanach Dansant du Positions et Attitudes de L'Allemande... (1770).

A fifth form was popular in the mid-19th century ballroom quadrilles. Here is a quote from J.W. Pepper's Universal Dancing Master, Prompters Call-Book (1889): "Turn Corners or Allemand. Each gentleman takes four steps toward lady of right hand couple, who at the same time advances to meet him, count four; he swings her half round, right hands joined, count four; he then advances four steps toward his partner, who comes to meet him, count four; and swings her, with left hands joined, two places, count four." This same description appears in Thomas Hillgrove's

Complete Practical Guide to the Art of Dancing (1868).

The next I found in an English dance "The Chamberlain Election," which appeared in Variety of English Country Dances for the Present Year 1767 by Matthew Welch. The dance is longways for three couples. At one point, the first couple finds itself between the second and third men, facing out. "First couple leads out through the sides with an 'Overhead' Allemand, thus: with joined inside hands, lead out between the other two men, and (keeping the same hands joined throughout) turn away from each other under the joined hands, lead back and across the set and between the other two women, turn away from each other under the joined hands to unwind, lead back and finish in middle place, proper."

The seventh example I found in another English dance "Moll in the Wad" which appears in Seven Midland Dances (1955) by Sibyl Clark. The closing figure of the dance is described as "Allemand" and the couples are described as in the position which we tend to know as Varsouvienne. (They describe it as the butterfly hold as in "Gay Gordons" but we know that's not the same as the butterfly position of our contemporary round dancers.) The second couple is in the center facing up to the top of the dance, with the first couple behind them. "The second couple, followed by the first couple, casts to the left and returns up the middle to first place, first couple finishing in second place." Actually, this is nothing more than a little promenade on a circular track, ending at the sides. The same figure appears in "Waves of Tory" and we use it frequently in Scottish country dancing, but in those

instances we merely call it "promenade."

The eighth and last version I have to offer is one regularly used in Scottish country dancing. It is always called "Allemande" and, as in "Moll in the Wad," the couples are facing up and are in Varsouvienne position. There may be two or three couples. The leading couple, followed by the others, casts to the left, and dances down the men's side of the set. But, instead of dancing up the center as in "Promenade," they wheel to face the center, and the men then lead the ladies toward the ladies' side, turning them under the joined man's right and lady's left hands so as to end in the center, facing each other, hands crossed in front of chest. The figure is ended by backing to their proper sides. A progression (or inversion) has taken place.

Now, for a confession. Between the time I decided to write this article (fetching out my notes to do so), and the time I sat down to actually write, I lost my notes. I think I had still another form of "allemande," but for the life of me cannot think what it was. I am sure there must be more, and if any readers know of others which I might add to my collection, I would appreciate hearing from them. (Box 253, Skippack, PA 19474.)

Why should we have so many variations of figures described as "Allemande?" I have no research basis, but I can speculate, and I do have a theory. We know that in a time roughly from 1650 to 1850 France was a cultural center, and that the French dancing masters went to all corners of the world. On their return visits to France, they brought with them fragments of dances found in other

countries, and these fragments were incorporated into new dances which were then exported when the dancing masters again went "on the road." The French adjective for the word "German" is "Allemande." It is my theory that the dancing master merely called out "Allemande" when he wanted his dancers to perform whatever German figure was included in the dance he was presenting at the time. This he did just as he used other French words to describe the steps and figures: Pas-de-basque (step of the Basque), Promenade, Dos-a-dos, Coupe, Assemble, Chassez (sashay) -- and Allemande.



REWOVEN

Ever so long ago,
under a purple awning,
beside the slow gurgle of a fountain
in a white-hot court-yard,
Solomon spoke of the fact to Sheba --
(but it was true before that!).
There is nothing new under the sun.

Ever so long ago,
we ran out of thread
for the tapestry we are all weaving,
and we learned how to ravel it out
and weave it all over again
into another pattern...

When the late spring rains
are caressing the Pueblo of Isleta
and the locusts are heavy with flowers,
and beautiful Tewa women,
with a delicate memory of the East in their
tranquil faces
and with long strings of silver dollars
hung on red calico dresses,
are singing in Latin for the feast of
St. Augustine
to the sure rhythm of a rattle
made from the shell of a painted turtle.

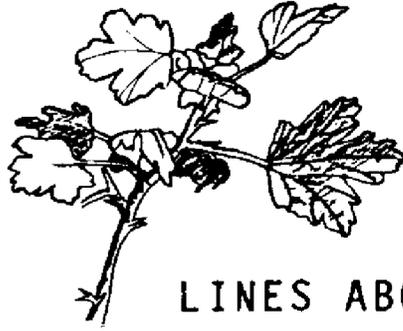
And within the white adobe walls of Isleta,
where the air is fragrant with the smell of
new rain on trodden earth
and bright with the moving of eagle feathers,
the Tewa men dance fervently before the
chapel,
with white lace surplices tucked into
blue flannel chaparajos!

Ever so long ago,
under a purple awning,
Solomon spoke...

(Isleta, New Mexico)

Dorothy Stott Shaw





LINES ABOUT SQUARES

by Dick Pasvolsky

Most of the traditional dances have been somewhat obscured by the current free-wheeling style of calling, which by its very nature has caused the set patterns of most of the traditional dances to fall into disuse. However, the Texas Star, probably the most popular patter-called square dance of the forties and early fifties, has retained much of its popularity.

While not enjoying the lofty position it held during its heyday, the Texas Star is still used by callers for one night stands and for teaching beginner Western square dancing. Many callers use the pattern of the dance to teach star figures and/or the inside out, outside in movement. The Texas Star can still be found in the repertoires of many teachers of square dancing at the elementary, junior and senior high school and college levels. It is, of course, a mainstay of the current traditional square dance program. Because of its popularity, it was selected as one of the very early quarterly selections by the Callerlab Traditional Committee.

The Texas Star has appeared in print with many variations of the calls and execution of the dance. This is Durlacher's¹ version:

1. Ladies to the center and back to the bar
2. Gents to the center and form a star
Right hands crossed and how do you do
3. Back by the left and how are you

4. Meet your partner, pass her by
Pick up the next girl on the fly
5. Gents swing out, gals swing in
Form that Texas Star again
6. The ladies swing out and the gents
swing in
The other way and around again
7. Everybody swing

Description

1. Ladies walk three steps to the center,
curtsy and go back to place.
2. Gents walk to the center, join right
hands and walk around to the left
halfway.
3. Gents turn, dropping right hands,
joining left hands in the center, and
walk back passing own partners.
4. As gents pass partners, still retaining
hold of their left hands, they link
arms with the next lady and all walk
around.
5. Gents drop left hands, then backing
out, they turn, still keeping arms
linked with ladies, one and one-half
times, so that they are on the out-
side. The ladies join right hands on
the inside, and all walk to the left.
6. Ladies drop right hands. Then backing
out, they turn, still keeping arms
linked with gents, one and one-half
times, so that they are on the out-
side. The gents join left hands on
the inside, and all walk to the right
to the ladies' positions in the set.
7. Each man then swings the lady with whom
his arm is linked at this point.

One of the many favorite patter lines for #2 and #3 is "right hand across, did you get my letter? A left hand back, yeah, the folks

are much better." Another for lines #1 and #2 is "ladies to the center and back to the bar. Get out of there, girls, and the gentlemen star."

One of the most popular variations of the dance is the one in which the men place their arms around the ladies' waists and the ladies place their hands on the gents' inside shoulder or around their waists instead of linking arms.

Some other variations:

1. Men/women back out $1\frac{1}{2}$, $2\frac{1}{2}$, or $3\frac{1}{2}$ times instead of the normal $1\frac{1}{2}$ suggested by Durlacher.

2. As the ladies step to the center, they may turn to face partners before curtsying in the center. They may also choose to flip their skirts instead of curtsying. According to Jennewein's² description, the ladies move to the center and do a right-face turn and return to place.

3. In forming the stars, dancers may choose to use the pack-saddle grip (inside hand on the wrist of the person in front as the star is formed), the hands across method (head men/women join right or left hands across while the sides do the same under or over the heads' hands), or merely place hands in the middle.

In many written versions, the dance is shortened in that the ladies do not back out of the star. The main portion of the dance ends after the men back out and the ladies move into the star.

Waudby³ describes a version which permits the caller to extend the length of the original

pattern of the Texas Star:

"Gents to the center and back to the bar
Ladies to the center with a left hand star
Back by the right but not too far
Pass your partner by and catch the next
gent on the fly
The ladies swing out and the gents swing in
To form that Texas Star again
Now break and swing
And promenade home around the ring."

Getouts for this dance can vary. One popular one has been "back out and form a ring, break it up with a dopaso." Another, popular in the late forties and early fifties, was the roll off to a dopaso from the star promenade (the ladies roll right to catch partner by the left hand to start the dopaso), or simply form a ring and do an allemande left and a grand right and left, starting with new partner.

A very popular version of this dance is the scat mixer. When the dancers are in a star promenade with the ladies on the outside, the caller calls "scat." The men retain their left-hand star while the ladies scatter to find new partners in other squares. When the men are on the outside of the star promenade, the caller may call "scoot, men, scoot." The men then pick up partners in other squares.

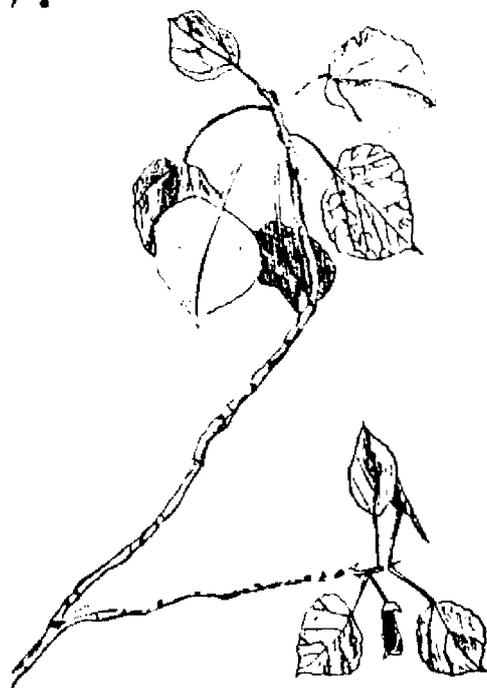
Suggestions to dancers:

1. The dancer in the center in a star promenade should back out of the square. The outside dancer then moves smoothly forward into the star.
2. If the lady is not picked up by the man as he comes around in the star the first time, she should not chase him, but should wait for him to pick her up the next time around,

or move to her left to meet him.

The variations of styling, patter, and execution of this dance plus the utility of the figures in teaching modern Western square dancing should insure the continued popularity of the Texas Star for many more years.

- 1 Durlacher, Ed, Honor Your Partner, p. 153.
- 2 Jennewein, J. Leonard, Dakota Square Dance Book, p. 42.
- 3 Waudby, Marion and George, Square Your Sets, p. 7.



WE APOLOGIZE

to Adolf Weinstock for badly misspelling his name. He generously contributed material for the Contra Corner printed in the March ADC.



THIS 'N' THAT

Update your summer wardrobe with a Foundation T-shirt -- the Sales Division has an ample supply. These are comfortable, easy-to-wash, long-wearing tan shirts with the green and blue Foundation logo. We have sizes to fit every body from adult Small through Extra-large. Only \$7.00, post paid!

As the Sales Division plans to remain solvent, we wish to correct some prices listed in the March, 1987, ADC. The Stan Hamilton records are \$9.00 each, \$45.00 for the set of five, plus postage and handling.

Don Armstrong's Contra Manual is \$10.00, postpaid. The Dorothy Shaw History of Square Dancing can come to your house for \$2.00, postpaid.

Numbers have been assigned to the two new contra recordings described in the March ADC: "The Lighted Sconce" is LSF 337/338. "Don's Dawn Dance" is 339/340.

New recordings of classic rounds will be on their way to the Sales Division very soon: "Black Hawk Waltz" / "Boston Two Step" backed by "Glow Worm Gavotte" / "Bolero," are LSF E-46. "Veleta Waltz" / "Laces and Graces" are backed by "Oxford Minuet" / "Varsouvianna," LSF E-45. We also now have a choice of "Edelweiss" recordings: the Fred Bergin or the Al Russ versions. (Both are backed by "Double-weave Mixer.")

See your green catalog for all current record and shipping costs.

FROM THE DANCE CENTER

by Bill Litchman



The Lloyd Shaw Foundation Dance Center in Albuquerque now is hosting a very full, steady schedule of events. There is some group (dance or other activity) using the building five nights per week and on most Saturdays!

During the weekend of March 27-28 the Dance Center was the setting for a Foundation workshop, called "A Spectrum of Dance," co-sponsored by the LSF and the New Mexico chapter of the American Association of Health, Physical Education, Recreation and Dance. Participants were led through dances from the Elementary and Secondary/Recreation Kits.

We've found a delightful solution to the echo-problem that was plaguing the large dance studio. By hanging Mexican serapes along the walls and from the ceilings, we have been able to prevent the reflection of noise. These colorful hangings have transformed the studio into a wonderful, festive dance room with good sound.

With our new dance floors and fresh paint on the walls, the old building is much improved. We look very good indeed. Come and see the Dance Center sometime, dance on our superb floors, and share in the spirit of the place. It is a friendly and pleasant setting to meet and dance.

The LSF Sales Division has settled into the

Dance Center as a permanent resident, and is moving forward under the new directors, Kristin Litchman and Sharon Kernen. These two women are hard at work each week to fill orders and generally keep up with the flow of requests. If you have an order for records, books, or any other LSF product, please send it to the LSF Sales Division at the Dance Center (address on the back of this magazine).

The other permanent resident of the Center is the Archives. All of the collection is housed on sturdy shelving in a reasonably spacious room. People can do research inside the Archives room or in other space in the Dance Center. We can accommodate you, whether you want to do serious research, browse through our books and magazines, listen to music, watch our videos, try out dances, or otherwise use the materials in the Archives collection.

The Center has a resident sound system, and our large dance hall can be made over into a video studio. Don and Marie Armstrong have recently donated two coffee urns for use in conjunction with LSF activities. Numerous volunteers have put uncounted hours of labor into the reconstruction and painting. Most of the fixtures in the building have been donated by local people, some of them are LSF members but others simply kind souls willing to help us out. We are grateful for all these materials, the donated hours of labor, and the monetary contributions people have sent.

I hope that many of you will visit Albuquerque and see the Dance Center. You will like what you see.



CARE TO DANCE?

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. 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. For additional details about this camp, contact Marie Armstrong, Box 1011, Canon City, CO 81212 (phone: 303/275-8755).

October, 1987 - APPALACHIAN WEEKEND, sponsored by the Lloyd Shaw Foundation.* For people anywhere near Washington, D.C., this dance camp at Buffalo Gap, West Virginia, is ideal. Featuring the rustic accommodations, excellent food, and the incredible quality and variety of dance the LSF is famous for, this camp will be led by Diane Burton, Ed Butenhof, Enid Cocke, and Bob Howell. For more information, contact Diane Burton, 20 NE 47th, Kansas, MO 64116.

November 26-29, 1987 - FOURTH ANNUAL GHOST RANCH THANKSGIVING DANCE CAMP, sponsored by the Lloyd Shaw Foundation.* In a setting of breath-taking beauty (Ghost Ranch is in Abiquiu, New Mexico, just 40 miles northwest of Sante Fe), this camp offers squares, contras, folk dances, waltzes, rounds, mixers and other dances, plus wonderful fun and fellowship. Leadership is provided by Bill Litchman, Rusty Wright, and Rudy Ulibarri. Cost for the full program (including room and board) will be about \$110 per person. For

further information, contact Kris Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104 (505/247-3921).

November 26-29, 1987 - TWELFTH ANNUAL DON ARMSTRONG CONTRA DANCE HOLIDAY, held in York, Pennsylvania. This dance weekend, under the leadership of Don Armstrong, Bill Johnston, and Dick Leger, gives loving attention to American contra dances, with a sampling of easy quadrilles, "olde tyme" ballroom dancing, and some square and round dancing thrown in for variety. Cost is \$349 per couple, double occupancy, or \$224 per person in a private room. For more information, contact Bill and Janis Johnston, Box 138, Skippack, PA 19474 (215/584-4220).

December 16, 1987-January 1, 1988 - CASCADE MOUNTAINS YEAR-END DANCE CAMP, sponsored by the Lloyd Shaw Foundation,* and held in Toledo, Washington. This camp, offering six nights and five days of dancing of exhilarating dancing, is designed especially to accommodate our West Coast members (but of course open to anyone from any spot on the globe, LSF-member or not), and will be under the leadership of Don Armstrong, Jack Murtha, Hal Rice, Bill Johnston, and Glen Nickerson. For additional information, contact Glen Nickerson, 606 Woodland Way, Kent, WA 98031.

* 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.



LSF WORKSHOPS

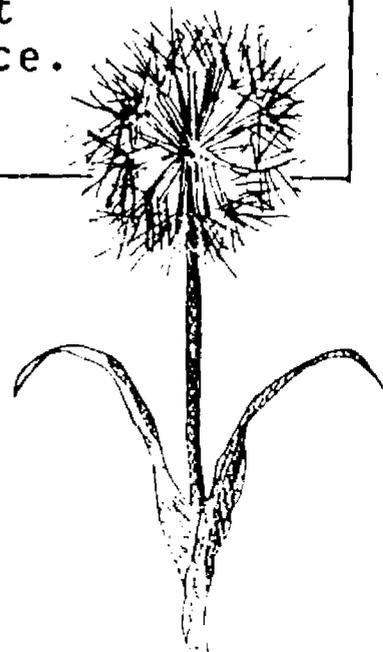
Date: June 21-27, 1987
For: People working with elementary aged children
Location: Kentucky Summer Dance Camp,
Berea, KY.

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

For information about either of these workshops, contact

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

Financial aid is available for these LSF workshops. See box on p. 26 for information about applying for such assistance.



DANCE A ROUND



by Herb Johnson

After sorting through the many recent releases we have chosen a Two-Step which was selected by Callerlab as the Round of the Quarter for January-March, 1987. "Kewpie Doll," by Rose Trautman, will probably be danced nation-wide during the spring and summer seasons.

KEWPIE DOLL

Dance by: Rose Trautman

Record: TNT 252

Footwork: Opposite; directions for man

Sequence: A B Inter A B Inter A B Inter End

Intro: WAIT; WAIT; APT, PT,-; TOG, TCH,-;
In open fac lod wait two meas;; apt
L, point r,-; tog R to semi lod,-,
tch l to R-;

Meas.

PART A

- 1-4 FWD TWO STEPS; FWD TWO STEPS; FULL BOX;;
1-2 In scp lod two fwd two steps
L,R,L-; R,L,R,-;
3-4 In cp fac wall step sd L, cl R to
L,-; sd R, cl L to R, bk L,-;
5-6 HITCH BACK 3; SCISS THROUGH
5-6 Cp fac wall bk L cl R to L, fwd
L,-; step sd R cl R to L, cross
thru lod R,-;
7-8 TWO SIDE CLOSES; SIDE REACH THRU-;
7-8 In cp fac wall step side lod on L,
cl R, sd L, cl R; sd L, thru R, to
cp fac wall;

- 9-12 FULL TRAVELING BOX;;;;
 9-10 In cp fac wall step side
 L, cl R to L, fwd L twd wall,-;
 turning to rlod fwd R,-, L,-;
 11-12 Blending to cp fac wall side rlod
 R, cl L to R bk R twd coh,-;
 turning to scp fwd L,-, R,-;
 13-16 VINE 4; PIVOT 2; TURN TWO STEP; TURN
 TWO STEP;
 13-14 In cp fac wall vine sd L, XRIB
 (WXIB) sd L, XRIF of L (WXIF)-;
 pivot 2 L,-R,-to cp fac wall;
 15-16 Do two RF turning two steps L,R,L
 -; R,L,R-;

PART B

- 1-4 FACE TO FACE; BACK TO BACK; BASKETBALL
 TRNS;;
 1-2 Bfly sd L, cl R to L turning L fac
 (WRF), sd L,-bk to bk pos,-; sd R,
 cl L to R turning R fac (WLF) sd R
 to open lod-;
 3-4 Lunge fwd L, turning R fac (WLF)
 rec to rlod -; lunge fwd L,
 turning R fac (WLF) rec R to lod-;
 5-8 HITCH 6;; FWD TWO STEP; FWD TWO STEPS;
 5-6 Scp lod fwd L, cl R to L, bk L,-;
 bk R cl L to R fwd R,-;
 7-8 Scp two fwd two steps L,R,L,-; R,L,R-;

INTERLUDE

- 1-3 LIMP 4; WALK TWO; HITCH 4;
 1-3 Cp fac wall sd L XRIB of L (WXLIB
 of R) sd L XRIB of L-; fwd L,-,
 fwd R-; hitch 4 fwd L cl R, bk L,
 cl R;

ENDING

- 1-2 WALK FACE; APT, PT-;
 1-2 In scp fwd L,-, fac R,-; step apt
 L-, point R twd ptr,-;



STIR THE BUCKET

Rudy Ulibarri was featured in a program of "Dance and Music from Around the World" at Keller Hall in Albuquerque, May 7, 1987. He and his international folk dance ensemble performed a potpourri of international dance from such countries as Mexico, Rumania, Italy, Israel, Hungary, Scotland, and Ireland. Rudy commented, "Just the costume changes alone were about enough to do us in."

We are glad to hear that Jo Anne Pasvolsky is doing well following surgery this past March.

Three LSF members, John Ramsay, Rus Acton and George Bradford, were involved in three quite different ways in the building of a home for the Folk Circle Association. John Ramsay is the founder and director of this newly formed organization, located in Berea, KY. Rus Acton donated the money to cover the cost of the building. And George Bradford went from Boulder, CO, to spend a week on a crew that, under the leadership of master log-builder Peter Gott, actually is building the log-structure dance hall.

Bob and Phyllis Howell, who have over the years brought their high spirits, and multiple talents to the Lloyd Shaw Fellowship weeks and Lloyd Shaw Foundation dance camps, are now planning to lead a dance-tour to Ireland, August 30-September 6, 1987. The tour will travel through such towns as Cork, Waterford, Killkenny, Dubin, and Limerick, and will offer many opportunities to dance with local Irish people along the way. (If

you'd like more information about the tour, contact Action Travel Center, 32915 Aurora Road, Solon, Ohio 44139.)

IN MEMORIAM

We are saddened to hear of the deaths of two long-time LSF friends: Erna Egender and Lloyd Frazee. Both will be greatly missed.





A NOTE FROM THE EDITORS

At the end of E. B. White's book, Charlotte's Web, Wilbur the pig says of the spider who has befriended him, "It is not often someone comes along who is a true friend and a good writer." In working on the American Dance Circle for the past five years, we have had many such friends.

It would be impossible to name all who have made significant contributions, but we would like to extend special thanks to our regular columnists: Enid Cocke, Herb and Tilda Johnson, Bill Litchman, and Dick Pasvolsky.

Our thanks, too, go to the many other people who have contributed greatly, both in quality and quantity, over the years: in particular, Don and Marie Armstrong, Diane Burton, Ed Butenhof, John Forbes, Dena Fresh, Roger Knox, Kris Litchman, Glen Nickerson, Mildred Riley, Al Scheer, and Francis Ware. And we are grateful, too, to all those who submitted just an occasional article.

It has been wonderful working with you. We have enjoyed finding your packets in our mail (especially when they met our deadlines!), getting the last minute phone calls to see if we couldn't please fit in one more crucial item, teasing some of you about dangling participles or windiness or whatever, and being chastized in turn when our editorial hands have gotten too heavy. You have filled the magazine with substance and vitality.

We also want to send our warm thanks to all our readers. Your supportive letters and comments have meant a lot to us.

It has been an interesting, frustrating, exhilarating, rewarding, wonderful five years. We Lindas have been enriched by the job and by each other.

We wish the new ADC editor, John Forbes, bon voyage on what we hope will be for him, as it was for us, a great experience.

Linda Bradford Linda Plaut

Linda Bradford and Linda Plaut

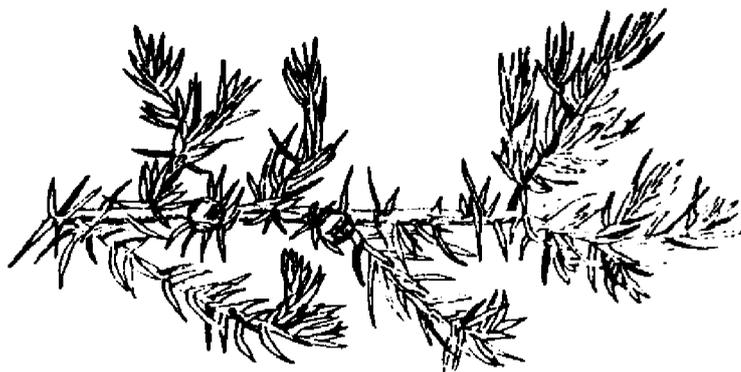
A HAPPY ANNOUNCEMENT

The new editor for the American Dance Circle is John Forbes. His academic and dance backgrounds will provide a superb preparation for our Foundation magazine. Beginning immediately, please send all ADC letters, articles and news notes to John. He will appreciate our continued support ... and especially our written contributions!

John Forbes
912 Indiana
Baldwin City, KS 66066
(913) 594-2470

FROM THE ARCHIVES

by Bill Litchman



Up with archiving! Those who are interested in the Archives or in helping to build a collection of dance materials (whether it be called an archives, a heritage center, a library or whatever) will be happy to know of the formation of the Organization of American Folk Dance Archives (OAFDA). This organization is dedicated to helping you. The OAFDA is planning to have a meeting for all interested persons August 22-23, 1987, here in Albuquerque. I hope that YOU can come.

You can visit the Archives, meet with other people interested in the same things, and come away with lots of helpful information and advice. We will begin with an evening dance and conversation fest on Friday night and then follow that with a day of activities on Saturday. In addition to the organizational meetings, there will be discussions and demonstrations concerning matters associated with collecting, sorting and cataloging materials, and time to talk about other topics of interest to you. Saturday evening we will again gather to dance, and also to watch a demonstration of New Mexican folk dances by Rudy Ulibarri and his folk dance troupe. All in all, I think that you will have a very good time. Please write me if you are interested in participating in (or observing) this meeting.

The catalog and index of the LSF Archives' video tapes has been finished. If you would

like a copy, just send in a request plus \$5.50 to cover the cost of the catalog/index and domestic postage. (The cost for overseas mailing is \$5.00 plus air postage to your location.)

We regretfully have learned of the death of Lloyd Frazee this past March but know that he was enjoying his dancing to the end. Lloyd was at the LSF Rocky Mountain Dance Roundup in Granby for the past two years, sharing his wit and charm (and calling) with us. During the Dance Roundup in 1986 I got a conversation with Lloyd on tape, and that is now a prize of great value.

We have received some very nice donations of materials over the time since our last report. One especially notable gift is a collection of Dorothy Shaw material (letters, cards, etc.) from Mary D. and Howard Walsh. We are extremely glad to have this material since it includes a lot of information about the early days of the Foundation. Don Armstrong brought a truck-load of workshop notes, recordings, and other things with him when he visited in March, and we have several smaller donations, including a photocopy of a list of the June 1948 Lloyd Shaw Fellowship participants from Frances McCandless.

Please keep us in mind when you are talking to people about dance. Let them know the services we offer to anyone wanting to know more about dance and dance history, and let them know of our interest in collecting dance materials. We particularly hope that those of you who know retired callers or dancers who might have dance collections (no matter how small) will tell them about the Archives, and give them our address, mentioning to

them that they can leave these things to us in their wills. We hope also that you will send us their names and addresses. This is an easy but very effective way you can help make our collection grow. We thank all of you who have helped in the past and who continue to help. Bless you!



ANNOUNCEMENT OF ANNUAL MEETING

All members are informed that the annual membership meeting of the Lloyd Shaw Foundation will be on Wednesday, August 12, 1987, at 1 PM at Copecrest Dance Resort in Dillard, Georgia.

The Board of Directors will meet directly afterwards. All members are invited to attend both meetings.

ADC REQUESTS HELP
Join the Press Corps

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

ADVERTISEMENTS

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





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