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LETTER FROM THE PRESIDENT

There are two kinds of foundations. One is formed because someone has a lot of money and needs a constructive, tax deductible system for giving it away. Occasionally I receive proposals from people who assume that we are such a foundation and hope that we will fund their project. I write back explaining that we are the other kind of foundation, the kind that has little money but is rich instead in worthwhile goals and dedicated volunteers who are willing to work to realize those goals.

A few years ago some of us formed a committee to recognize our most precious resource: the people who give so much of their talent and energy to the Foundation. Thus, you will read elsewhere in this issue about Don Armstrong's receiving the Foundation's first Silver Boot Award. It is a very small token of our gratitude to someone who has given a great chunk of his life to the work of the Foundation. We are fortunate indeed to have the benefit of his talents as a caller, teacher, choreographer, musician, business manager, recordings expert, and worldwide ambassador. From its inception he has worked tirelessly and steadfastly for the Foundation. He has also given generously of his talent to bring young callers into the activity. His hallmark is excellence. In teaching, that translates into lucid, succinct instruction that has people dancing almost immediately. In choreography it means a dance that flows seamlessly from one movement to the next while fitting faithfully into the musical phrase. And in dancing, well, my condolences to the male half of the organization who don't know how lovely it feels to dance with Don Armstrong! Thank you, Don, for all you have given us, as individuals and as an organization.

I wish all of you could have been at our dance week at Granby. Both the dancing and the sense of fellowship seemed better than ever. My thanks to Bill Litchman who added a new element of excitement by training a couple of squares of exhibition dancers for our Calico Ball. I hope this will be a permanent feature at our Granby weeks. Fifteen years ago when we were the Lloyd Shaw Fellowship, meeting in Colorado Springs, we organized some exhibition squares, but I couldn't participate because I was pregnant with our second child. You can imagine my pleasure at being able to dance this time--with that child and her older sister dancing too.

Someone who was a newcomer at Granby said to me that if she had to characterize the week with one word, it would be "joyous." "Then I know we are doing something right," I said to her. The joy of our dancing and spending time together should announce itself. We don't need to invoke it or analyze it. It is simply there, a precious, essential ingredient in the week. I hope many of you will be there next year to share in our joy.

You have probably noticed the different typeface used in these pages. That is because we have a new editor, who I am pleased to announce: John Forbes. He is director of the library at Baker University in Baldwin, Kansas. More to the point, for us, is that he is a knowledgeable dance historian, a fine caller and teacher, and an expert musician. He is also literate and organized--crucial skills for an editor. Other talents include a wild sense of humor and an unexcelled ability to make up great puns. He is looking forward to hearing from you and getting your letters, suggestions, and dance information to fill these pages. He has taken on a big job, and we all owe him our thanks. Please give him your help.

Fried

ARMSTRONG RECEIVES SILVER BOOT AWARD

Lloyd Shaw Foundation President and Vice President, Enid Cocke and Ruth Ann Knapp, have announced the establishment of an award to be presented on occasion to a person who has given exceptional service to the cause of the Lloyd Shaw Foundation. This award, modeled after one given by Lloyd Shaw to his exhibition dancers, is a silver boot studded with three turquoise sets. The award was presented for the first time at this year's Rocky Mountain Dance Roundup.

For his gift of time and talent, expertise, and financial support, Don Armstrong was presented the Silver Boot Award at the Calico Ball on July 4, 1987, at Snow Mountain Ranch, Colorado. Armstrong is presently a board member, a member of the executive committee, and Recordings Director. He has spread the name of the Foundation in other countries around the world. He serves as programming director for the summer dance weeks and has brought to them new friends and leaders from this country and abroad. His effort and expertise have allowed the Foundation to acquire recording rights and produce excellent recordings over the years. All past, present, and future members owe a debt of gratitude for the contributions Don Armstrong has made to the growth and present status of the Lloyd Shaw Foundation.

HIGH COUNTRY MIXER

by Don Armstrong

Suggested Music: LSF 338 "Lighted Sconce"

Formation: Circle of couples, hands joined, facing COH

Counts

- 8 Circle left
- 8 Mountain do-si-do with partner
- 8 Circle right
- 8 Mountain do-si-do with partner, but bring her around to face, girl's back to center; join both hands
- 8 Wheelbarrow in 4 counts, wheelbarrow out 4 counts
- 8 Do-sa-do partner
- 8 (Move to left) Wheelbarrow new girl in 4 and wheelbarrow out 4
- 8 Turn this girl two hand turn, CW, to form ring, with her on right, ready to circle left

Live Music: Use "March of St. Timothy" by Judi Morningstar

Mountain do-si-do: With man's right and lady's left hand joined, girl turns toward her partner, passes in front of him and continues on around him to starting position. Man remains facing center of hall throughout the movement, holding the joined hands high and comfortably loose (8 cts.) (May also be termed a "lasso.")

Note: "Mountain do-si-do was used as early as 1950 in the dance "Rose of San Antone" as recorded on the Folkcraft label by Rickey Holden.

The "High Country Mixer" was devised by Don Armstrong and first danced at the High Country Folklife Festival in Buena Vista, Colorado, on July 17, 1987.

RUS ACTON

Rus Acton, the supporter and benefactor of many dance groups, died on July 30. Having attended dance camps all over North America in the last four decades, Rus was a friend of dancers and dance leaders everywhere. He wanted to see the Lloyd Shaw Foundation plan for its future, so he donated the money to buy our dance center in Albuquerque. He wanted dance to be recorded and preserved, so he bought us video-taping equipment. Further donations helped pay for new recordings. He attached few strings to his gifts, but he wanted them to be used in concrete ways that would make a difference. He was an extraordinary person. We will miss him, but his legacy will remain with us always.

The Copecrest Cotillion, held at the close of the LSF dance week, August 15, was dedicated as a celebration of the life of Rus Acton. Rus was a friend to many of us but beyond that he was a friend to the entire folk dance movement in this country. His generosity and vision have helped to secure the future of many dance groups, both regional and national. Many years hence people will be enjoying the fun and fellowship of folk dancing, contras, squares, and Appalachian dance because Rus Acton stepped in with a helping hand.

He loved to reminisce about his experiences at various dance camps. His tales would be punctuated with, "What? You haven't met so-and-so? Well you just haven't lived!" Rus did live, fully and joyfully. We honor him for that life so well lived, and we thank him for his belief in us to carry on the dance traditions that he loved.

ROCKY MOUNTAIN DANCE ROUNDUP 1987

Linda Bradford and Diane Burton

Eighty-two high spirited dancers had a happy time at the 10th annual Rocky Mountain Dance Roundup during the first week in July, 1987. Dancing at beautiful Snow Mountain Ranch near Granby, Colorado, our spirits were raised even further by the crisp mountain air. After a rainy start, the week finished with beautiful Rocky Mountain weather, sunny but comfortably cool.

Evening dances were made even more enjoyable by special events such as the teen-agers' "Bacca Pipes Jig," and Kirkby-Maelzard Long Sword exhibitions plus the adults' Cowboy Dances exhibition, awarding of the first Silver Boot Award to Don Armstrong and, throughout the week, live music supplied by Dale Sullivan and Holly Baker with their band of intrepid backup artists! After-parties also supplied their revelations in the way of special talents including Irene Smith's yodeling, Gwen and Roy Main's Dirg-a-lings and Jim Sampson's moving rendition of the "Battle Hymn of the Republic."

presentation of recently released LSF recordings. These dances included several contras, eight classic rounds produced as a package, and "Today," a new recording of a favorite Dena Fresh round.

Planning for next summer's 11th annual Rocky Mountain Roundup is well under way. Expectations are that Erich and Adelheid Fritz, who attended RMDR some years ago, will be bringing twenty-five to thirty dancing friends from Germany.

The dates for 1988 are July 4-10. We recommend you register early in order to get the accommodations you want. Those who register by February 1, 1988, will realize a \$20 savings in tuition. Fifty-two have already signed up for next summer's RMDR.

Contact Diane Burton, 20 NE 47th, Kansas City, MO 64116

DANCE-A-ROUND

Submitted by Herb Johnson

LINDY LEE MIXER

Dance By : Pete & Carol Metzger
Record : MGRO30 (MacGregor 5028-A)
Dance : Two Step Mixer
Level : Phase I
Footwork : Opposite, directions for M except as noted
Sequence : Intro, Dance Goes Thru 6 times

INTRO

- 1 IN BFLY WALL WAIT:
 - 1 In BFLY pos M facing WALL wait:

DANCE

- 1-4 SIDE, TOUCH, SIDE, TOUCH: SIDE TWO STEP LEFT: SIDE, TOUCH, SIDE, TOUCH: SIDE TWO STEP RIGHT:
 - 1-4 In BFLY WALL side LOD L, touch R, side RLOD R, touch L; side LOD L, close R, side L, -: side RLOD R, touch L, side L, touch R: side RLOD R, close L, side R, -; blend to SCP LOD;
- 5-8 TWO FWD TWO STEPS; SIDE, -, TAP, -; SIDE, -, TAP, -;
 - 5-8 In SCP LOD fwd L, close R, fwd L, -; fwd R, close L, fwd R, -: turn to face ptr & WALL side LOD L, -, cross R toe in back & tap, -; side RLOD R, -, cross L toe in back & tap, -;

9-12 BOX; SIDE, CLOSE, SIDE, CLOSE; WALK, -,2
OP LOD, -:

9-12 Blending to CP WALL side LOD L, close R, fwd L,
-; side RLOD R, close L, back R, -; side LOD L,
close R, side L, close R; blending to SCP LOD
fwd L,-, fwd R to OP LOD, -;

13-16 CIRCLE AWAY 2 STEPS; STRUT TOGETHER 4
TO NEW PTNR;

13-16 Circle away from ptnr twd COH L, R, L, -; R L,
R, -; circle twd WALL diagonally R (W also
diagonally R) four slow steps L, -, R, -; L, -, R to
meet new ptnr blending to BFLY Wall, -;

NOTE: LAST TIME THRU STRUT TOG L, -, R,
-, L, -, TO LAST PTNR & POINT R, -;



WHAT IS A HANDICAP?

AL SCHEER

In all the years I have been calling, I did not think it possible for something unique to happen to me while calling, but it did.

A pleasant middle-aged woman came into our room while I was warming up my dancers with "Popcorn." I usually go through a simple routine with my seniors before starting serious calling. After the second sequence, the lady got into the line and I never gave it a second thought. She did well.

While I was adjusting my equipment, the lady came up and asked if she could dance with the group. I asked the usual question about her square dance experience and she said she had never danced before, but would like to try. My program with my seniors is not very complicated since I rely on time-tested old reliable traditional Pappy Shaw material so I suggested she sit out a couple of tips and watch. I could see her foot keeping time with the music and at times she would simulate a figure by herself. On the next tip, I put her with one of my better dancers; she breezed through like a veteran and I never gave it a second thought. On rare occasions she goofed, but then so did my other dancers. I was happy to have a new member in the group and I was sure she would do well.

It was then that I discovered that Theresa was COMPLETELY DEAF. Can you imagine a deaf person square dancing?

She was an accomplished lip reader and to speak to her, one would never remotely suspect she was deaf. Hearing aids and surgery were of no help to her condition. She told me she could not hear a sound and I asked her how she could keep such perfect time. She said that she could feel the beat and it would help if I turned up the bass a bit. I wish some of my other dancers could feel the beat of the music.

Apparently she had excellent peripheral vision because she seemed to be able to divide her attention between lip reading and what the other dancers were doing. I don't usually use my wireless mike for a small group, but I'm going to try it and stay within her line of vision.

In all my forty-three years of professional square dance calling, nothing even remotely approaching this experience has ever happened to me. I have called for blind people, for wheelchair dancers, and for mentally retarded folks, but nothing has ever given me the thrill of being able to call to a totally deaf person. She told me that she wanted to square dance for ten years but folks told her she could not do it since she had to hear the caller's commands. Now she realized her goal. She could dance. What a thrill that I was able to get through to her! This woman is NOT handicapped; she just needed a chance. Our whole group accepted her and were thrilled beyond measure that they had helped her to enjoy square dancing.

I wonder if any other caller has had this experience? I would like to exchange ideas with him or her. I came home floating on cloud nine in seventh heaven. Now, nothing I will probably do in square dancing will surpass my thrill. Just imagine--a totally deaf person square dancing.



WHAT DO WE MEAN, "ALLEMANDE?" -- PART II

With help from Glen Nickerson

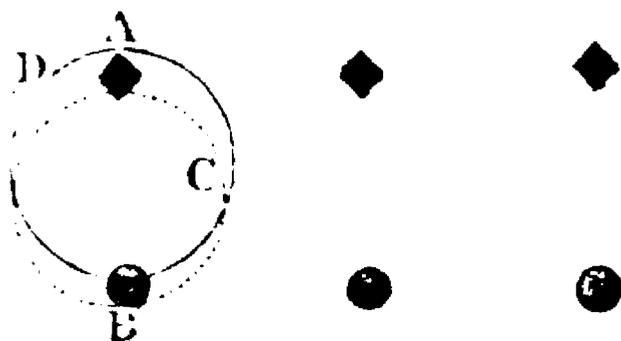
In the June, 1987, ADC Bill Johnston had a very fine article on different historical versions of figures labeled "Allemande." Toward the end of that article, Bill confessed, "I think I had still another form of 'allemande' but for the life of me cannot think what it was. I am sure there must be more, and if any readers know of others which I might add to my collection, I would appreciate hearing from you." (p. 12)

Glen Nickerson responded by referring to his article in the July, 1980, issue of the ADC. "That is the one on 'Sir Riger de Coverly,' the permanent and unalterable dance. In that article, I included the definition of 'allemande' as included in the book by Thomas Wilson which described the dance. His description of the 'allemande' matches today's definition of the 'dos a dos' except that he indicated certain steps were necessary to accomplish the back-to-back movement.

Our thanks to Glen for bringing this to our attention.

Editor's note: The Thomas Wilson that Glenn refers to was a well-printed dancing master of early 19th century England. He published, for example, one of the earlier works on The Correct Method of Waltzing (1816). The following two diagrams are taken from his two editions of An Analysis of Country Dancing (1808 and 1811). A description of "Sir Roger de Coverly, or The Finishing Dance" appears in both. The third diagram is from the 1811 issue.

ALLEMANDE.



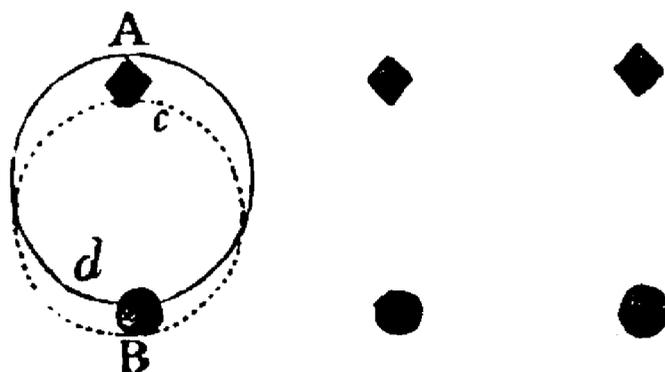
The Lady at A, and Gentleman at B, pass round each other, the Lady in the circle C, and the Gentleman in the circle D, returning to their situations at A B.

From An Analysis of Country Dancing (1808)

(Continued)

3

ALLEMANDE.



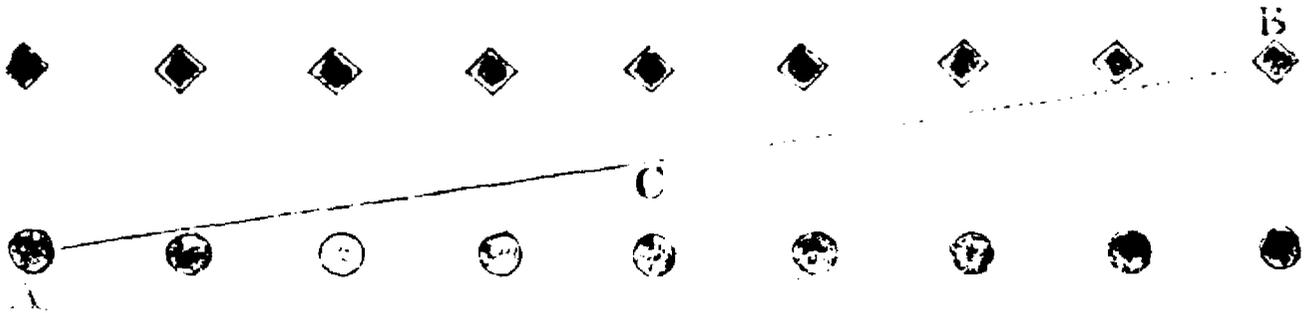
-The Lady at A, and Gentleman at B, move round each other's situation, back to back; the Lady in the direction *c*, and the Gentleman in the direction *d*, forming complete circles round each other, which bring them to their original situations at A B.

N.B.—This figure, though shewn at top, is generally performed from the centre.

From An Analysis of Country Dancing (1811)

SIR ROGER DE COVERLEY, OR THE FINISHING DANCE.

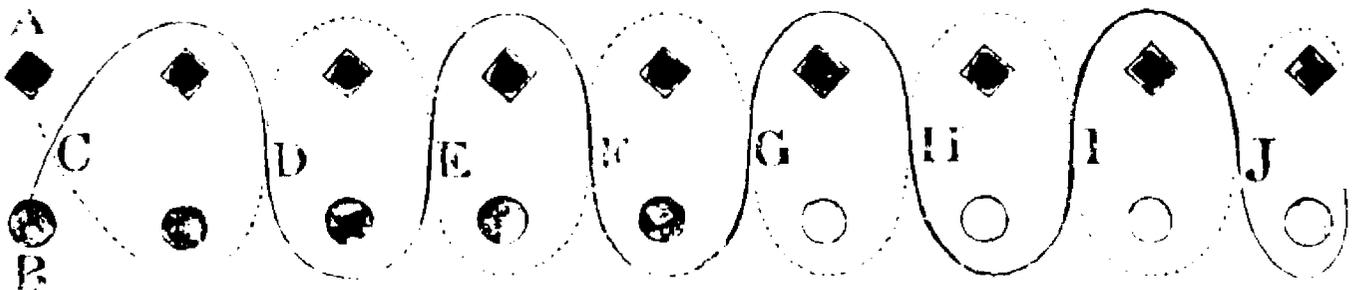
Fig. 2.



The bottom Lady at B and the top Gentleman at A, meet at C and retreat to their places; the top Lady and bottom Gentleman then advance to the same situation and turn with their right hands; the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet and turn with their left hands, the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet and turn with both hands; the bottom Lady and top Gentleman do the same; they then meet and allemande round each other, the bottom Lady and top Gentleman do the same.

SIR ROGER DE COVERLEY, OR THE FINISHING DANCE.

Fig. 3.



The top couple at A B pass each other at C and cross over every couple till they get to the bottom, they pass each other at D E F G H I J.

N.B.—Should the Set be very long, they may cross over every other couple, missing a couple each time.

SALES DIVISION

THEY'RE HERE

The six new LSF recordings are now available from the Sales Division, 5506 Coal SE, Albuquerque, NM 87104.

A TREASURY OF ROUND DANCES: Played in the style of '40's round dance music, this set includes eight dances on two 7" 33 1/3 records, plus an instruction booklet. Varsouvianna, Oxford Minuet, Laces and Graces, Veleta Waltz, Black Hawk Waltz, Boston Two-step, Glow Worm Gavotte, Bolero.

E45, E46
\$10 for the set

LIGHTED SCONCE: Judi Morningstar's superb tune "March of St. Timothy" is played by the Ruffwater String Band, featuring Judi's hammered dulcimer. Glen Morningstar cues his own smooth contra, "Lighted Sconce."

LS 337/338
\$4.20

DON'S DAWN DANCE: This delightful contra by Don Theyken is played by the Ruffwater String Band, cued by Glen Morningstar.

LS 339/340
\$4.20

TODAY: Dena Fresh's beloved waltz is played by the Dorothy Shaw Bell Choir, cued by Don Armstrong.

LS 261

\$4.20

LEVI JACKSON RAG/BOONE TAVERN REEL: This 7" 33 1/3 record has a cued and an instrumental band on each side. The McLain Family Band plays the definitive "Levi Jackson Rag." "Boone Tavern Reel" is Don Armstrong's new contra for experienced dancers, to the tune of the McLains' "Beaumont Rag."

E28

\$5.50



THE OLD SQUARE DANCE

BY Roberta Persons

The old square dances were lots of fun;
They held them each Saturday night . . .
In a little old country school house
With friends and neighbors--what a delight!

The men would tune their instruments,
The caller would practice his call;
Then couples would gather on to the floor
And listen to the fiddle squall.

They started up the music;
The couples would do-se-doh.
The music was very lively . . .
Around in circles they would go.

They danced three or four dances,
Then sat and rested awhile.
The musicians started a pickin'
And the dancers began to smile.

So up on the floor they gathered,
To answer the caller's call.
They never seemed to tire of it . . .
Kept dancing and never did stall.

The men, in jeans and suspenders,
Took their partners in a twirl.
The women in big skirted dresses . . .
Flounced them like a little girl.

Oh! the dances were good get-togethers,
The music was lively and bright.
We remember that little old school house
And looking forward to Saturday night!

LOVETT HALL MARKS 50th ANNIVERSARY

Glen Morningstar, of "Lighted Sconce" dance fame, sends the following announcement.

LOVETT HALL 50th ANNIVERSARY DANCE
LOVETT HALL BALLROOM
EDUCATION BUILDING
Greenfield Village & Henry Ford Museum
Sunday, November 1, 1987
Dancing from 1:30 to 4:30
followed by a light dinner from 4:30 to 6:00
Clothing and accessories of the 1930's requested
Carnations will be delightfully provided at the dance
Music by The Olde Michigan Ruffwater Stringband
and the
Ford Reconstruction Orchestra
Prompting & Calls by Glen Morningstar

Reservations are required through invitations from Greenfield Village. To receive your invitation, please call Lane Glempser and the Special Education Staff, Special Education Building of Greenfield Village at (313) 271-1620 and provide your name and address. RSVP by October 9, 1987. Reserved tickets are \$12 per person. No tickets will be sold at the door.

This should prove to be one of the highlights of the 1987-1988 dancing year. Glen's calling is so smooth and the two bands will be excellent. Dances will be taken from the famous Good Morning book, 1926, and other popular dances of 1937.

CONDENSED MINUTES
OF THE ANNUAL MEMBERSHIP MEETING
OF THE LLOYD SHAW FOUNDATION
AUGUST 12, 1987

The meeting was called to order by Don Armstrong, and was attended by fifty-six (56) Members and nine (9) Directors.

The minutes of the last meeting were approved as printed in the September, 1986, American Dance Circle.

Membership Chairman Glen Nickerson announced that we now have 615 members who have contributed \$7700, not including badges or name tags. In addition, we have received around \$6000 in Life Memberships counting the matching funds for the Dance Center. About two-thirds of the new and renewal memberships come from dance weeks and workshops.

The Archives activities were summarized by Diane Burton from the report submitted by Bill Litchman. Cataloging of the collection is continuing, with the videotape portion now complete. A new group, the Organization of American Folk Dance Archives, will be meeting this summer at the Dance Center to provide a forum for communication among folk dance archives. Communications are being held with the United Square Dancers of America regarding projects of mutual benefit.

The Dance Center has experienced the following problems in the past year: transients spending time and setting fires behind the building, deteriorated sound resulting from the raised ceiling (to be helped by hanging colorful Mexican blankets from the ceiling joists), and the necessity of replacing the floor when it was ruined by a heavy rain while the roof was being replaced. (The floor has since been replaced and is now better than before.) Successes included heavy use of the building by groups renting it (and consequent income), a new sign for the front of the building, and revamping of the cooling system. Plans include installation of a kitchen bench with sink, electrical outlets, and storage space, a search for a building manager, and rearrangement of space allocation for the Archives and Sales Division.

The Sales Division is staying even financially. Both the Exceptional and the Recreational kit manuals will need to be reprinted. Priority is being given at this time to filling of orders, answering of phone and mail requests, and re-stocking. Advertising will be the next priority when current organizational problems are resolved.

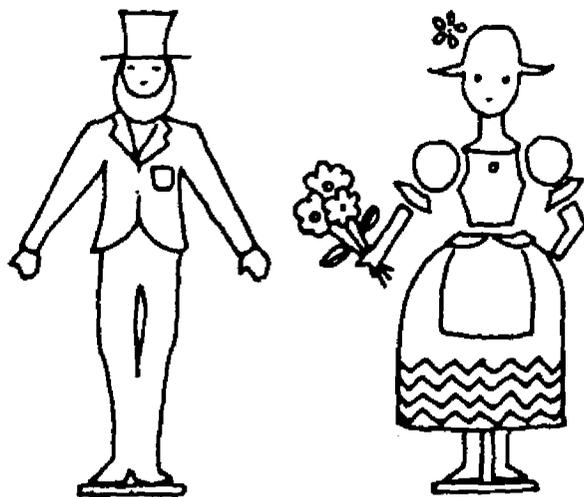
Former ADC editor Linda Bradford requested that articles and news notes be sent to John Forbes, who will be glad to hear from members.

Don Armstrong announced that Ruth Ann Knapp has produced lead sheets for tunes in the kits as well as for many of the new records. Six books of tunes are available for loan from Don.

The Nomination Committee listed its nominations for the Board. Persons completing their first term and who wished to run for a second term were Marie Armstrong and Bill Litchman. Persons running for a first term were John Forbes, Bill Fuller, Hank Caruso, and Linda Bradford. The slate was unanimously approved.

Respectfully submitted,

Diane Burton,
Secretary



CONDENSED MINUTES
OF THE BOARD MEETING
OF THE LLOYD SHAW FOUNDATION
AUGUST 15, 1987

President Enid Cocke called the meeting to order. Eleven Board members were present. The following officers were elected:

President	Enid Cocke
Vice-president	Ruth Ann Knapp
Second Vice-president	Bill Litchman
Secretary	Linda Bradford
Treasurer	Ed Butenhoff

The Sales Division Directors were re-appointed. Receipts of the Sales Division have been retained by the Sales Division rather than being put in the general fund. This has allowed them to use the funds for re-stocking, reprinting, and other expenses. The results of the agreement with Marvin Melnick for selling LSF materials will not be known for several months yet. More space is needed for the Sales Division.

A committee consisting of Rusty Wright, Don Armstrong, and Bill Litchman was appointed to get a moveable sound-proof wall installed between the two large dance rooms in the Dance Center. They are also to make recommendations regarding space allocations and future uses of the Dance Center.

The proposed new by-laws were discussed and adopted except for the portions regarding the use of telephone conferences for Board meetings, which were tabled.

The LSF has committed to making a two-hour presentation at the 1988 National Square Dance Convention in Anaheim about the history of square dancing. Bill Litchman and Enid Cocke will develop the program. We will also have a display in the Showcase of Ideas and, if possible, a sales booth.

The LSF has been offered free booth space at the Music Educators' Conference in Fort Worth, March 17-19, 1988, in exchange for an LSF dance. Don Armstrong agreed to call.

The book Cowboy Dances is now out of print. Enid Cocke and Linda Bradford will look into the possibility of publishing a revised edition.

Safe storage for LSF recordings master tapes continues to be a problem. Don Armstrong will investigate a site at AudioLoft Studios, in Missouri, for suitability.

We discussed a \$20,000 donation from Rus Acton. The Board voted to transfer the funds to a special account under the aegis of the treasurer, to remain there until the Board decides its disposition.

Workshops were discussed, and the consensus was that the budget should be increased for workshops and their promotion. All dance weeks need to have LSF members try to recruit more attendees. Members can also schedule one-day workshops in their own areas. Members should also encourage scholarship applications. Workshop Chairperson Diane Burton would like to reinstitute the tradition of having workshops in Lloyd Shaw's home city, Colorado Springs.

Respectfully submitted,

Linda Bradford,
Secretary



CARE TO DANCE?

OCTOBER 9-11, 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 City, MO 64116.

NOVEMBER 7, 1987 - KANSAS CITY AREA WORKSHOP, sponsored by the Lloyd Shaw Foundation. Bill Litchman, Diane Burton, Enid Cocke, with John and Sylvia Forbes, will sponsor a day-long workshop featuring a variety of dances plus an evening dance with music by the Cross Town Contra Band. For information, contact John M. Forbes, Box 224, Baldwin City, Kansas 66006 913/594-2470.

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 forty miles north-west of Santa 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, Rudy Ulibarri, and Rusty Wright. 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.

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 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 26, 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 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 no), and will be under the leadership of Jack Murtha, Hal Rice, Bill Johnston, and Glen Nickerson. For additional information contact Glen Nickerson, 606 Woodland Way, Kent, WA 98031.



STIR THE BUCKET

Note elsewhere in this issue that **ED BUTENHOF** has a new address: 2500 East Ave - #8-0, Rochester, NY 14610. He is leaving his Cobbs Hill Drive address, the street immortalized in Ed's popular "Cobbs Hill Reel."

JEFF and **FRANCES LINDSEY** of El Paso have taken on an instant family, adopting twin five-year-old boys. Welcome to parenthood, Jeff and Frances. We'll look forward to meeting your young men on the dance floor.

We regret to report the passing of two LSF friends. **HERMINA SLACK** of Denver died last June 26. She and her husband Art were active for many years in square dancing and were inducted into the Colorado Square Dance Hall of Fame. The Slacks were always welcome guests at the Lloyd Shaw Fellowship Cotillions held in Colorado Springs during the sixties and seventies.

Ted Sannella reports the death of LSF member **ED SHAW** of 39 Trowbridge St., Arlington, MA 02174 where he resided with his mother, Mrs. Grace Shaw. Ed was killed in an auto accident August 10 while returning from "Dance Week" at the Augusta Heritage Arts Workshop in Elkins, West Virginia. Many of you will remember Ed's competitive sailboating hobby and the racing T-shirt he often wore at LSF dance events. The slogan on that shirt read "Overbearing in Victory, Surly in Defeat."

FROM THE WORKROOM

The Editor

The LSF Foundation members and friends owe a great debt to Lindas Plaut and Bradford for their work on The American Dance Circle. From modest beginnings the publication has grown to become an example of quality editing, excellent typography or layout, and, most of all, a valuable asset supporting Foundation activities. These two wonderful Lindas are, in an old show business cliché, "A Tough Act To Follow." But Linda Bradford has now become secretary for the Foundation Board (no mean task!) and Linda Plaut seeks an exciting career change. In short, someone has to follow them. The Foundation and its members need to be served.

In working on this first issue, I was impressed by the number of different people who help the foundation in so many relatively unsung ways. One of the most important is Harold Ryan who brings his professional expertise to printing and mailing the ADC. The many touches he brings to make our quarterly such a fine, finished product, can not be numbered. I appreciate his skill and look forward to the day when our paths cross.

ADVERTISEMENTS may be placed in The American Dance Circle at the following rates:

Regular issues of September, December, and June

Full Page	\$60
Half Page	\$30

March issue sent to complete LSF mailing list

Full Page	\$100
Half Page	\$50

(Continued)

SCHOLARSHIPS are available for all Lloyd Shaw Foundation Dance Weeks and Dance Leadership workshops.

Apply to:

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2217 Cedar Acres Drive
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And finally, the purpose of the ADC is to serve the needs of the Lloyd Shaw Foundation and its members by sharing news about dance, reflections on events and people past and present, and sharing thoughts about the dance world we so joyfully inhabit. The Foundation, and as a direct result the ADC, live and breathe through the efforts of members and friends. An article, some good news about you or other members, is a gift to your friends. Do write to us.



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