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A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

DECEMBER 1987

## PUBLICATION INFORMATION

Address: John M. Forbes, Editor  
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Box 224  
Baldwin City, Kansas 66006

Policies: The American Dance Circle is published quarterly (March, June, September, and December). Deadline is the first day of the month prior to publication.

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Volume 8, Number 4

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*Other material in this issue of the ADC is taken from "Rules for the Providence [Rhode Island] Assembly," 1792.*

## LETTER FROM THE PRESIDENT

---

In October I went to a special kind of reunion, Folk Valley's 40th Anniversary dance and party. This organization began 40 years ago as a square dance group in northeastern Illinois around the town of Marseilles. In a few years the group bought an area of woodland as a nature preserve and called Folk Valley.

The guiding spirit in this group was Kirby Todd, a music teacher, dance teacher, and recreation leader par excellence. Kirby came out to Colorado in the early 50s and met my grandparents, Lloyd and Dorothy Shaw, and became one of their dearest friends. He was deeply influenced by their philosophy and example, so much so that when my grandfather died, Kirby took a position at Illinois State University to teach square dance to a new generation. He did just that, producing dozens of fine dancers and callers, some of whom now carry on, helping out at the Folk Valley dances.

Kirby was an honorary godfather to me, as he was to many young people. He helped me through my first awkward adolescent years as a dancer, and he has continued as a friend, and sometimes co-conspirator in adventures, over the years. Adventure is inherent in a friendship with Kirby, and I have a supply of happy memories of expeditions through Colorado, his enthusiastic participation in our wedding in southern California, and a visit from him when we were living in France.

So this time it was my turn to visit, and what a treat it was. Folk Valley was golden with autumn, and there was a glow too to the generosity and warmth of the people there. At the dance that night there was an extraordinarily delicious and abundant potluck dinner, and then the tables and chairs vanished and the dancing began.

A key ingredient was the guest caller, another dear friend, Bob Howell, from Cleveland. Bob worked his magic, getting all the people on the floor together, from toddlers, to an army of little boys, to the young couples, to the former ISU students, now married with children in tow, and up to the older couples who helped create Folk Valley forty years ago. Bob did a couple of dances that included everyone, and then he went on with his program of squares, mixers, and some contras while Kirby led people in favorite round dances. I was impressed with the smoothness and expertness of the dancing. These people have been dancing for years and it shows. Their sense of phrasing and

position are a pleasure to experience. And Bob Howell did his part too. If people had trouble in a singing call, the next verse would have more explicit wording to catch people and help them at the critical point. (For the record, a new call has been created by Bill Douglas, an old friend who practices internal medicine at the Mayo Clinic and claims to have been away from square dancing for a while: "Square through, code blue!")

If Garrison Keilor's Lake Wobegone is a community of lively, caring people who share a common heritage, then it is alive and well in Illinois. Some of the Folk Valley people are farmers, and some of them have experienced hardship in recent years, but the sense of community is strong. The folk traditions of music and dance hold people together at the same time that it enriches their lives.

Kirby has been the glue that has held this community of people together over the years. He exemplifies a couple of folk precepts that have guided me. One is "Bloom where you are planted," and the other, which is painted on a beautiful rose mailing tray from Folk Valley, says, "Be not merely good--be good for something." Kirby has done what my grandfather wanted. He has taken the dance and given it life in his own community. More important than national conventions and dance pageants is the fact that the dance is going on in individual communities, drawing people together, and adding another dimension to their lives.

I congratulate the people of Folk Valley for the special sense of community that they have created through dance. And I thank them for letting me be a brief part of their celebrations.

*E. E. E.*

*1. The Assembly is to be opened at Six o'clock, and no Sett shall be called up for Country Dances after Twelve. No Dances to be admitted after the Country Dances, except Minuetts and Cotillions, and the Music to be dismissed at One o' Clock.*

## WHAT IS A HANDICAP?--A Follow-up

David Park Williams

(The article on the deaf square dancer in the September, 1987 ADC prompted this response from David Williams of Ypsilanti, Michigan.)

"I had a similar experience back in the late 1940s when I was the original caller at the Farm and Wilderness Camps in Plymouth, Vermont. Remember that this was much simpler dancing in a much simpler time, and that the ease of following Eastern singing calls like "Darling Nelly Gray" and "Golden Slippers" with the old lodge floor reverberating from live music (including bass drum!) and the stomping of Eastern teen-agers and adults was utterly different from the smooth and complex intricacies of modern Western dancing.

"We had a counselor, Dick Thompson, who was stone deaf and who attended our dances and danced up a storm. He said he felt the rhythms through his feet, and I knew he was so adept at lip-reading that he and our pianist, Mark Gibson (who was lame from polio), used to "converse" during their classes as Harvard students across the vastness of the lecture halls in Cambridge.

"How much more did your friend, Theresa, accomplish--and how I share your pleasure in it."

Editor's note: I remember a young man at Newcamp, a dance camp held at the state university in Frostburg, Maryland, during the late 1970s. He had only five per cent vision or less and he danced beautifully with no accommodations from anyone. The first evening we gathered for dancing and he danced and behaved like the rest of us--at least as far as I could tell. Then, when we left the hall to travel elsewhere, he unfurled a white cane, much to the surprise of at least eighty per cent of the people at the camp.

*10. No Gentleman residing in Town, and not a Subscriber, can be admitted to this assembly; but a Stranger may be admitted by a Subscriber, with the Approbation of a Manager, on paying One Dollar for a Ticket.*

STIR THE BUCKET

The Foundation was well represented at Lovett Hall's Fiftieth Anniversary celebration on November 1. Board members **Hank Caruso**, **John Forbes**, and **Las Woodard** were on hand with resplendent wives in beautiful gowns. Vice President **Ruth Ann Knapp** came down from Saginaw, Michigan, some fifty miles to the north but had to leave a professional meeting to do so.

Friends of **Gib Gilbert** should know that he is recovering nicely from a heart attack. At last report he was doing well, was out of intensive care, and was quickly returning to his former old chipper, friendly self.

**Bob Osgood** recently had surgery. Foundation members and old friends wish him well.

**Diane Burton** and her **Old Missouri Town Dancers** are keeping a busy performing schedule throughout the Kansas City Area.

\* \* \* \* \*

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\* \* \* \* \*

## FIRST IMPRESSIONS OF LLOYD SHAW

---

A new generation of members is entering the ranks of the Lloyd Shaw Foundation. This population has never met Lloyd Shaw himself nor been privileged to encounter his particular brand of teaching and calling. To look at him in a new and slightly different way, we have called upon members of the Foundation who knew him to give their first memories, their first impressions. Our goal is to see how the first contact with Lloyd Shaw affected these good people. Was it warm, positive, did it take two or three contacts? Our thanks to the members who have responded. We will continue this series in the coming issues of the ADC.

Dena Fresh:

I was six years old when my mother and father walked me down the road a mile and a half to the two-story, red brick school and handed me over to several teachers and Lloyd Shaw. The Shaws and my parents were friends during their school days, so I found it easy to dance circles around "Mr. Shaw" for twelve dizzy years.

My first professional encounter with the dance occurred on a Spring day in the third grade when we were asked to wind a Maypole outside on the new green grass with yellow dandelions. Miss Chrissy, our teacher, and big boys pushed the piano outside for the program. Colorful sashes tied around our middles served as a costume, and in all the excitement several of us decided to take off our shoes and socks.

There we were, remembering to go over and under when several of us stepped on bumblebees. We raced around the falling Maypole and everyone was tangled-up in it and Miss Chrissy was yelling hysterically over the top of the piano when Lloyd Shaw strode over and sorted out the kids, stood some of us up and said sternly, "Go put your shoes and socks on!" We did as we were told.

## Francis C Ware

Mother put me in the New Clothes and we went down to the big white building that had been passed off as "the School" when I asked about it. We drove into the circular parking area lying low in front of it, and walked up the long, long cement walk toward the front door. We came to the First Grade Room on the right at the top of the stairs, and met Miss Lucy Knowles. She might have been sixty, and I came to love her. She was there because Lloyd Shaw selected such people.

A shrill scream arose from the front of the school; we went to see. An unassuming little car had parked and out of it came a Big Man in a greyrumple suit, his tie askew, and a shock of iron grey hair above warm-looking glasses and the kindest smile I ever saw. I was terror-stricken. Not so the others: They pounced on this apparition, seized his fingers, his coattails, his knees, his ankles, so that he had trouble staggering up the cement front walk. They hung on until he reached the big front door. Somehow everyone knew that you didn't bother Mistershaw inside the building, just on the front walk. This was my first contact with Mistershaw.

Through the Big Front Door we went, mother and I, up the wide linoleumed staircase, past Miss Knowle's room, to the Office. And he greeted Mother in friendly fashion, then looked to me. I had never before faced such a kindly penetrating gaze.

It was obvious that this one interview with a new registrant, me, was the one most important thing in his day, that he had long awaited me, was fascinated with me, would follow my progress daily with utmost interest. Probably I faced him for under three minutes, but it was forever. Certainly he gave each other tot the identical treatment, and almost as probably with the same result. I know nothing of others' first interviews, but he did it to me and it was important.

*8. No Couple, in carrying down a Dance, shall alter the Figure from the Manner of those who called it, without obtaining THEIR Consent, and the Permission of the Managers.*

# DANCE A ROUND

Submitted by Herb Johnson

Crissie

In Fond Memory of Crystal Taylor

7-29-40 11-13-86

Dance By: Dick Taylor, 6707 Fernbush Dr., Louisville, KY 40228

Record : MGRO37 (HH 813)

Dance : Two Step

Level : Phase II

Footwork: Opposite, directions for M except as noted

Sequence: Intro, A, B, A, B, Tag

## INTRO

**1-4 WAIT; WAIT; TWIRL VINE, -, 2, -; WALK, -, 2 SCP LOD  
, -;**

1-4 In BFLY WALL wait; wait; side LOD L, -, XRIB  
(W twirl RF under M's raised L arm R, -, L) ,  
-; fwd LOD L, -, fwd R to SCP LOD , -;

## PART A

**5-8 TWO FWD TWO STEPS; ; HITCH FWD & BACK; ;**

5-8 In OP LOD join outside hands and change sides  
W in front of M L, R, L, -; fwd L, fwd R turning  
to face ptrn & COH, side R, -; side RLOD L,  
XRIB, side L, XRIB; fwd L, -, fwd R to SCP LOD,  
-;

**REPEAT PART A PICKING W UP TO CP LOD**

## Part B

**1-4 TWO FWD TWO STEPS ; ; SCIS SCAR ; WALK OUT, 2, -;**

1-4 In CP LOD fwd L, close R, fwd L, -; fwd R, close  
L, fwd R, -; side COH L, close R, XLIF (W XRIB)  
to SCAR diag LOD & WALL, -; fwd L, -, fwd R, -;

**5-8 SCIS BJO; WALK, -, FACE, -; TWO TURNING TWO STEPS  
CP LOD; ;**

5-8 In SCAR side R, close L, XRIF (WXLIB) to BJO LOD,  
-; fwd L, -, fwd R turning to face ptr & WALL, -;  
blending to CP side L, close R, starting RF turn side  
& back L, -; continue RF turn side R, close L, fwd R  
to CP LOD, -;

**REPEAT PART B TO SCP LOD**

**Tag**

**1-2 SIDE, CLOSE, SIDE, CLOSE; APART, -, POINT, -;**

1-2 In CP WALL side L, close R, side L, close R;  
step apart from ptr L, -, point R, -;

\* \* \* \* \*

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\* \* \* \* \*

The Foundation has suffered the loss of Fred Bergin, an old and dear friend who made our dance music for many years. Fred met Lloyd Shaw in the late 40's and proposed making music for the many round dances that Dr. Shaw was reviving. They formed Lloyd Shaw Recordings, and for the next thirty years Fred recorded his wonderfully danceable music, first for the recordings company and then for the Foundation.

After recording the music for the traditional rounds, he went on to make music for a succession of choreographers. We remember the round dances of Dena Fresh and Carlotta Hegemann and the waltz quadrilles of Roger Knapp in particular. Fred had a genius for sensing the choreographers' needs. Whether he recorded a tune that they had chosen or came up with a tune to fit a dance they had in mind, he found something that fit the movements perfectly. His music had the lift and lilt to make people want to dance and to help them to dance better.

He came faithfully to the Lloyd Shaw Fellowship in Colorado Springs during the 50's, 60's, and 70's. He gave lucid informative talks about music and its relation to dance, he could play an irresistible hoedown and an inspired "Barnacle Bill," and he added a touch of elegance to our cotillion balls. We also savored the evenings when he would play requests and we would just listen. We loved hearing his reminiscences about the big band days and his experiences with the other band leaders. It was not clear whether or not Fred could carry a tune. The toneless buzzing hum that sometimes accompanied his playing was simply a characteristic that endeared him more to us.

He was a decent gentle man who never said an unkind word about anyone. How we will miss him!

Because Fred led such an interesting, varied life, we enclose the obituary printed in the Santa Barbara newspaper.

## **Fred Bergin, 83, Big Band pianist, dies**

Fred J. Bergin, 83, a pianist who went from playing with swing greats Bix Beiderbecke and Jimmy and Tommy Doorsey to become musical director of Santa Barbara's Coral Casino for 20 years died here Saturday.

He was an orchestra leader who never forgot a tune but had trouble remembering telephone numbers, according to a News-Press article written when Bergin retired from the Coral Casino in 1980. Mr. Bergin died at his Santa Barbara home after a long illness. Born Feb. 16, 1904, in Ypsilanti, Mich., he formed his first orchestra at the University of Michigan. He left school to join the famed Jean Goldkette band in Detroit in 1925,

Later he formed his own band, playing at well-known night spots from coast to coast, under contract with CBS. He also served as musical director for WJR radio station, Detroit.

He left the band business to operate Skating Rinks in Cleveland, Dayton, Boston and Denver, and was elected president of the Roller Skating Rink Operators Association of America in 1950.

He also ran the Fresno ice arena and owned the Fresno Falcons ice hockey team. He was president of the National Ice Skating Association and chairman of the board of the Pacific Coast Ice Hockey League.

He organized the Rinx Record Co. and supplied skating music to ice and roller rinks and clubs around the world. He was also a partner in the Lloyd Shaw Recording Co. of Colorado Springs and made records for square and round dancing.

He moved to Santa Barbara in 1960 and was associated with I. Newton Perry in music and real estate. He was a member of the Montecito Rotary Club and belonged to the Coral Casino, Cosmopolitan Club and the Professional Musicians Association.

In 1934 he married his vocalist and pianist, Mary Tudor, who also was organist in their rink operations. After their divorce, he married Doris Brown who died here in 1985. That year he remarried Mary Tudor Bergin, who died in 1986.

Survivors include a son, George, of Mallorca, Spain, and one grandson.

In accordance with his wishes, no services will be held.

## SALES DIVISION REPORT

Sharon Kernen and Kris Litchman

After a year of tripping over the typewriter cord, stumbling over cardboard boxes, spilling foam pellets, and carting all our supplies to and from our work space in the lobby, the Sales Division has joyously moved into the small studio of the Lloyd Shaw Dance Center, sharing that room with the Archives expansion.

We can spread out all our materials; we have space in which to work; best of all, we can actually see just what we have in stock.

The Sales Division has made a modest profit this year and hopes to be able to do better in the future, earning money for new recordings and for reprinting books.

**Remember us for your dance record and book needs!**

**Attention! Attention! Attention!**

This year's six new LSF recordings are proving to be popular with dancers and leaders around the world (Japan, the Philippines, and Europe, as well as the United States). Have you obtained YOUR copies?

Don Armstrong has written a delightful new mixer, "High Country Mixer," and these instructions are included with LS337/338, the Morningstar's "Lighted Sconce" record, so that you have both a contra and a mixer to use with this delightful music.

"Today" is played by the Dorothy Shaw Bell Choir of Fort Worth; it's on LS 261.

Plenty of contra variety is available on these new records, including "Levi Jackson Rag" and the challenging "Boone Tavern Reel," on E-28, and "Don's Dawn Dance," on LS 339/340, as well as the popular "Lighted Sconce."

And don't forget our Classic Rounds package, eight complete rounds on two records, with their own instruction packet (E45 and E46)

**SPECIAL! \$3.50! NOW AVAILABLE: FRED BERGIN'S "EIDELWEISS"**

# THE CONTRA CORNER

Submitted by Bill Litchman

## VERONA'S FAVORITE

Dance by : Rod Linnell  
Formation : Alternate duple ( 1,3,5, . . active and crossed)  
Music : Try "Trip to Kilburn" on Bare Necessities, or any jig  
or even reel

### Introduction:

\_ \_ \_ /, Men balance to partner, swing,

A1

\_ \_ \_ / \_ \_ \_ /

\_ \_ \_ /, down the set four in line

A2

\_ \_ wheel turn, \_ \_ come back,

\_ \_ cast off, \_ \_ circle left,

B1

\_ \_ \_ /, \_ \_ circle right,

\_ \_ \_ /, \_ \_ Ladies chain,

B2

\_ \_ \_ /, \_ \_ chain back,

\_ \_ \_ /, (Men balance to partner swing)

Notes: Men will balance diagonally forward to the right and then forward and to the left as they balance to their partner. A pas de bas balance may be best. While partners are swinging, they should drift to be opposite the neighbor couple in preparation to forming a line to go down the set. This part of the dance is the key to its delight. The music suggested is delightful but should probably be slowed.

*11. No Gentleman will be permitted to dance in Boots, or without Gloves.*

In the months since our last report, things have been moving forward at a significant pace at the Archives. For example, there has been a slight change in the name of the Archives. We are now known as the Lloyd Shaw Foundation Dance Archives. This change will make it a bit clearer to those not in the dance world but still in the field of libraries that our collections are centered in the area of dance. It will make no difference otherwise!!

Secondly, as a result of a meeting held in August, the Country Dance and Song Society and the United Square Dancers of America have joined with the Archives and the Library of Congress to form the National Dance Archives Coordinating Committee (NDACC). This committee has as its purpose the Preservation of the American Heritage of Traditional and Social Dance. We are now soliciting membership in this committee which will coordinate and help establish archives and heritage collections (museums, halls of fame, and so on) all across the country. We would like to involve you and your organization if you have anyone in a position such as history officer or librarian, historian, or anything like that. Please write to me if you have such an officer (or you are that officer) with the name of the organization, the name of the officer, and the address. We really want your help.

One of the goals of the NDACC is to promote the completion of catalogs and indexes of dance collections and archives and to that end, the CDSS Library (Kate Keller, Librarian) has just finished a catalog of their entire collection. At the same time, the catalog of the Dance Away Library, my own personal collection of dance books and periodicals, has been completed with 5380 items. It has been a great satisfaction to have all of that information put into the computer. Through the help of Kate Keller, who offered good counsel and advice, and Cal Campbell who supplied the RBase System V software, this catalog is now finished. The catalog of the Archives itself (about 20,000 items) will require a bit longer time but will be started as soon as we can arrange for the remote data input terminal at the Archives.

Bob Osgood (in late August) sent his collection of (about 11,000) 78 rpm records (mostly mint condition) to the Archives and that material will be incorporated into the other groups of recordings which are currently in the collection. We have plans for transferring the music and voice recordings to tape and then cataloging the whole lot so that people can gain access to the music without having to play the original recordings. In addition, should the original be broken or lost, we will still have access to the music.

Also, Bob Osgood has placed the entire Hall of Fame portraits (mostly oil paintings), which have been hanging in his own offices in Los Angeles, in the Archives. They are now hanging in the Lloyd Shaw Dance Center and gracing the south wall of the large dance room there. They are a great addition to the appearance of the Dance Center and can be viewed at any time the building is open. Thank you, Bob, for your thoughtfulness in allowing these wonderful portraits to come to the LSF Dance Archives.

The Archives has expanded into a room (shared with the Sales Division) in order to have the room to place additions to our collections. Shelving is up and filled with more valuable square/round/contra heritage materials.

A listing of dance dissertations taken from Dissertation Abstracts has just been compiled and is available from the Archives. Along with the four Bibliographies of Square, Round, Contra, and History, and the catalog of the Dance Away Library, there is quite a list of publications now available from your Archives. Please bear in mind that the Archives can supply you with a number of video tapes of dancing (see the catalog of Archives publications, available upon request) for very reasonable costs.

Finally, there are some great needs in the Archives... First, we need copies of video tapes of dancing (square, round, contra) which you might have in your own collections. We would greatly appreciate being able to copy/edit your tapes so that they can be included in the video tape collection here at the Archives. We will copy/edit your tape and return the original back to you. If you have any home video of dancing, please allow us to extract from that material. Secondly, home movies of dancing are also needed and we can transfer your movies from the original film format to video tape. This is not a costly process and we can supply you with a video copy of your own films (for a nominal fee to cover costs) and return your original film to you.

Lastly, is there any reader of this column who lives in or near Prescott, Arizona? Do any of you live near or know of any retired callers who might be willing to be interviewed? The Archives is attempting to improve and increase its collection of

## FROM THE WORKROOM

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The Editor

My thanks for the many kind comments about the September 1987, ADC. Response by the membership has been warm, supportive, and greatly appreciated. The ADC belongs to the membership, all of the membership, and your thoughts, views, quests for information, etc., are the substance and goals of the quarterly. "How can we help you?" is the best way to put the issue. The converse is just as true. Ask yourself how you can help us, and, in so doing, enrich the lives of members and readers of the ADC.

I never cease to be amazed at the energy of Bill Litchman and how that energy is turned to the betterment of the Foundation. The Archives and their publications, available to all of us, cut through hours of research for busy folks such as you and I. Research, by the way, cuts a wide territory: "Where did this dance come from?" to information on callers, calling, and calls, all fall within the territory of Bill and company. He has helped my research immeasurably and, in return, I have been able to share a few things with the Archives. All this plus Bill's smooth calling technique (a master class in itself) and teaching make him one of the Foundation's most important people resources.

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### From the Archives (continued)

personal reminiscences. If you are interested in being a part of this effort, please contact me and I will help you every step of the way. These pleas are very important to the improvement of your Archives and to the preservation of our dance heritage and you can have a personal role in it all. Don't let this opportunity pass you by!!

Before I close, I MUST acknowledge all of the gifts and donations which have come to the Archives since our last conversation. Please believe me when I say that your donations and continued support is of greatest importance to this effort to provide a permanent haven for the history of our great pastime. Each and everyone of you who have sent a record or a book or a notebook or something regardless of how great or small are part and parcel with the great philanthropists (such as Rus Acton) who have done so much to keep our folk arts alive and well. Thank you all so very much.

## NEWS OF THE LLOYD SHAW FOUNDATION DANCE CENTER

Bill Litchman

Over the past few months, volunteers have continued to improve the looks and usefulness of your Dance Center. The signs so lovingly prepared and artistically drawn have now been hung in the front of the building. Now, you can see the sign announcing the location of the Dance Center, clear from the corner. It is a delightful sign, hand-made by Michael Cain with a large cowboy boot and "Lloyd Shaw Dance Center - 5506 Coal" in large clear letters. In addition, he also made the original sign which has been on the front of the building. This older sign was beginning to show signs of water damage and so, during our "volunteer days," the top edge of that sign was covered with a protective sheet of metal. Now, we are clearly marked with beautiful signs and you would be very proud of the exterior looks.

A fence has been put up on the side of the building closing off access to the rear so that transients and others cannot get to the back. This should prevent a re-occurrence of the minor fire which we reported last time. Fortunately, there was no damage at that time and since then the rear of the building has been cleared of all debris and is now closed off entirely. Again, this work is through the efforts of our valiant volunteers.

Finally, the dance hall itself has been decorated with twenty-five Mexican blankets at the east and west ends of the room, hanging from the ceiling at the walls. These blankets serve to brighten the room, and to dampen the sound. They hang at a slight angle from the wall which helps to keep echoes at a minimum. Dancers and others alike have commented on the improved sound.

In addition, the Square Dancing Hall of Fame portraits which appeared on the covers of Sets in Order magazine through the 60s and 70s are now hanging at the south end of the large dance hall in the Dance Center. These full-color oil portraits add a life and zest to the room which greatly enhances its feeling of warmth and personality. All who have seen the room have commented on the improvement which has resulted from the hanging of these portraits. Again, as with the blankets, the work has been done by willing volunteers who have given of their time and talents to improve our Dance Center

(continued next page)

Those who have been involved with these improvements in the building are to be thanked for their efforts and sacrifices. Those involved are Don Meaders, Richard Royman, Caroline Barham, Donna Bauer, Kris Litchman, Rebecca Gore, Buzz and Patty Finley, Mike Cain, and Dana Witten. If I have left anyone out who has worked during the past four months, I sincerely apologize but I wanted especially to put these names down on paper so that they would get the credit due to them.

Others who have not had the time to come to the work days have made excellent suggestions and have helped in other ways. For example, Rusty and Lovetta Wright have made some good suggestions about improvements to the dance hall itself and Michelle Meaders made what was, at first, a wild suggestion which, upon further thought and discussion, has turned out to be a very interesting possibility. She suggested that a balcony be constructed in the front (entry) foyer of the building to contain much-needed shelves for the Archives up above, allowing room down below for permanent seating, decorative lighting, and a kitchen counter useful for square dance groups. The problem with the foyer has been the very high (14') ceilings containing a lot of high but useless wall space. The balcony could be made very decorative, breaking up the very high wall and yet allowing room for hangings and pictures below the balcony along with New Mexican-style seating with rugs, blankets, lights (even a wagon-wheel chandelier), and pictures for the walls. Many people have commented on the value of this suggestion once they see the foyer and think about this addition in their mind's eye. The balcony would run along three of the four walls at about seven feet up and extend into the room about four feet. This would leave open space in the center which could be filled with a wagon-wheel chandelier for lighting. On the balcony itself would be space for about seven vertical feet of shelving without encroaching on any further rooms in the building. Obviously further thought and consultation is necessary before any steps are taken but it is an amazingly interesting idea!!

Please accept this cordial invitation for you to visit your Dance Center the next time you are in the southwest. You will like what you see and be very proud of what the Foundation and some loyal, dedicated volunteers have done with this building.

## LOVETT HALL CELEBRATES FIFTY YEARS

John Forbes, Editor

Dearborn, Michigan, November 1, 1987

Glen Morningstar, the Dancing Master, stood at the edge of the stage instructing the assembly in his well-known smooth, friendly style. Don Hays, Manager of the Hall, pointed out errors in deportment he had observed committed by both men and women. The Henry Ford Reconstruction Orchestra was tuned up and ready to play, including Paul Gifford on cimbalom, hammer dulcimer by Bill Webster, Billy Sparrow playing excellent old time fiddle and William White alternating between string bass and sousaphone. This was the Sunday afternoon dance at Lovett Hall, Greenfield Village, Dearborn, Michigan. This was fifty plus years of old time dancing begun here by Henry Ford and Benjamin Lovett.

The stars of the afternoon were the dancers, however, as each lady's dress had a particular story. Some represented fashion of the twenties and the span ran to the mid-fifties. My own date, Sylvia, wore her mother's wedding dress and jewelry from 1938. Hairstyles of the ladies reflected earlier times as well and covered roughly the same time span. The men dancers were more uniform with those timeless styles of tuxedos and tails, some bow ties white, others black.

As we drove up the long road from the expressway I recalled my earlier associations with Greenfield Village and the Henry Ford Museum--summer days of old car rallies, band concerts in the park and rides on an authentic stern wheeler. Then the winter visits with mulled cider and sleighrides or watching a craftsman make a Christmas tree cookie cutter out of tin and then buying it on the spot.

But Lovett Hall is not located near the Museum and Village entrances. It is off to the side, around behind the museum in a world of its own, a time of its own. Watching the dancers arrive was a show in itself--complete with a two-month old baby with his own little tie and tails.

The dances were not difficult but the quality of dancing was high. The Henry Ford Reconstruction Orchestra had a unique sound. The cimbalon is like a hammer dulcimer but larger with a damper pedal arrangement similar in function to a piano. Billy Sparrow's fiddle playing was old time in style but not the least bit country or southern. Bill Webster is one of the best performers on hammer dulcimer to be heard anywhere.

There were many old favorite dances that afternoon, "Chorus Jig" and "Hull's Victory." Two excellent quadrilles were called. Your editor and his date had the privilege of being selected to lead the Grand March that concluded the afternoon's dancing activities and led to a light supper.

Our heartiest congratulations to all who made such an afternoon possible

## KANSAS CITY HAS SUCCESSFUL WORKSHOP

John M. Forbes

On Saturday, November 1, Kansas City, Missouri area folk dancers were treated to a day-long workshop and an evening dance featuring Bill Litchman of Albuquerque, New Mexico. Bill opened the day's activities with a Contra Dance session featuring new and old, easy and difficult dances.

Diane Burton did an hour of Welch folk dances, a new experience to many of the workshop participants. There even were people who came to the workshop for just this session.

After lunch, Enid Cocke, President of the Lloyd Shaw Foundation, taught classic rounds including the "Black Hawk Waltz," and the "Boston Two-Step." They were, as we have come to know and expect, well taught and thoroughly enjoyed by the dancers present. Enid went on to point out a greater lesson here for all Foundation members: part of bringing new members into the Foundation means re-teaching the beautiful, classic dances of long ago.

Sylvia and John Forbes worked with English Community Dances, contra formation dances from the Playford era such as "The Comical Fellow," "The Bishop," "Hole in the Wall," and others. A session in mixers and a separate class in square dance calling rounded out the day's workshops.

Kansas City's own Cross Town Contra Band joined the dancers for an evening ball. All callers took part and there was an easy blend of live performance and recorded music during the dance. Dancers and musicians alike had many jokes about the church fellowship hall where the dancing was held: Any readers who have gone through remodeling will appreciate the good will expressed by workshop participants to the extensive disarray in progress.

## TWO LLOYD SHAW FOUNDATION DANCE EVENTS

Summer vacations by dancing is one of the pleasantest ways to share common enjoyment with old friends and new. Over the years the Foundation has developed two exceptional dance weeks in the summer, diversified geographically to better serve the membership. The first is the **Rocky Mountain Dance Roundup** at Granby, Colorado at YMCA Snow Mountain Ranch. The dates are July 4 (supper) through July 10 (breakfast). An excellent staff is being assembled with more emphasis on live music this session. Newcomers to the staff include Glen and Judy Morningstar from Pontiac, Michigan. In addition to his smooth calling, Glen plays excellent fiddle while Judy is a superb, musically gifted hammer dulcimer player.

From August 7 (supper) through August 13 (breakfast), the Copecrest Dance Resort, in the beautiful Blue Ridge Mountains near Dillard, Georgia will be the site of the fourth annual **Blue Ridge Mountain Dance Week**. Superb teaching, fine accomodations, good food, and friendly dancing highlight the week.

For information, contact

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Kansas City, MO 64226

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