

Welcome!

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



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The American Dance Circle

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TABLE OF CONTENTS

Letter from the President	2
It's a Fiesta	4
You and Our Mailing List for 1988	5
Volksdancentrale Voor Vlanderen at 50 Don Armstrong	6
In Memoriam	7
The Ralph Page Legacy Weekend Diane Burton	8
Lloyd Shaw Foundation Membership Form	11
Dance A Round Herb Johnson	12
Tollway Trio Diane Burton	14
Good News for Musicians and Would-Be Musicians	15
Shakespeare, Limericks and Dancing Glen Nickerson	16
LSF Dance Center Floor Plan	18
LSF Sales Division	21
Dr. Lloyd "Pappy" Shaw: When We First Met Don Armstrong	22
Working With Live Music: Advice and Consent Don Armstrong	24
From the Archives Bill Litchman	26
Report from the Dance Center Bill Litchman	27
Berea Christmas School Marks 50th Year The Editor	29
Lines About Squares Dick Pasvolsky	30
Stir the Bucket	33
The Contra Corner Bill Litchman	34
Care to Dance?	35
From the Workroom	36

Volume 9, Number 1

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*Other material in this issue of the ADC taken from
Complete Quadrille Call Book and Dancing Master by Prof.
A. C. Wirth. Chicago: Frederick J. Drake, 1902*

LETTER FROM THE PRESIDENT

I have just returned from an executive committee meeting in Albuquerque. This committee, consisting of the Archives Director Bill Litchman, Recordings Director Don Armstrong, Foundation attorney Frank Plaut, and me, serves as the interim management body between annual board meetings. The chief purpose of this meeting was to make provision for the management and improvement of the dance center.

First of all, a word about all the improvements that have already been made. I wish you could all see the big dance room now, for it is something we can all be proud of. The garish paint is gone, replaced by a clean cream color, Bob Osgood's Hall of Fame portraits of square dance callers cover one wall, and colorful Mexican blankets cover the two end walls, adding to the southwestern theme and improving the sound quality in the room. And the floor is a dream--solid oak sealed with tung oil. It has the right degree of smoothness without being slippery. This miraculous transformation from ballet studio to dance center was effected by Bill Litchman and the army of volunteers that he marshalled. His gift of time and energy is enormous, and I would like to lead the entire organization in a collective round of applause for Bill. All of us are in his debt.

Early last fall Bill expressed the desire to step down as building manager so that he could devote more time to his first love, the Archives. At our meeting we finally managed to relieve him of this chore when Winona Ward, one of the regulars at the Tuesday night LSF dances, stepped forward. While rents brought in have more than covered the building's expenses and have gradually increased, we all felt that the building could be doing more to support itself and build up a reserve if only there were someone with the time to actively seek more users of the building. Winona plans to do just that. I am happy to welcome her to her important role in the Foundation, and I look forward to seeing what she can do.

But that isn't all that Winona will do. She is also training to assume responsibility for the Sales Division as of June 1. Until then she will work with Sharon Kernen and Kris Litchman to learn the operation of the division. With her prior accounting experience, her creativity, and her dedication to the ideals of the Foundation, she will be an asset to us in both of her new jobs. At the same time I want to lead another round of applause and acknowledgement for the fine job that Sharon and Kris have done. They have overseen what I hope is the last move of the Sales

Division, and they have reorganized its operations and restocked its inventory. Thanks to them, this should be the smoothest transition in the history of the division.

The executive committee also spent a good deal of time making plans for the further improvement of the dance center. We would like to fix up and furnish the lobby so that it provides a welcoming area for visitors and users of the building. Changes in the dance hall itself include bench seating and provisions for venting hot air out of the room. Rusty Wright, an LSF board member who also attended the meeting, will get cost estimates for various changes and we will then prioritize the items on our list. We also agreed to install a kitchen area so that dance groups using the building will have a place to make coffee and serve refreshments.

At the present time the users of the dance room include two karate groups, a folkdance group, a Playford dance group, and of course the Foundation. Bill Litchman is training an exhibition square dance team and conducts weekly LSF dances on Tuesday nights. Our contracts for other groups include the provision that several times a year we can preempt their use if we choose to conduct a Foundation event there.

And that is just what we want to do at the end of April. We want to invite people all over to join us for a weekend dance fiesta April 29 to May 1. (Look elsewhere in this issue for details.) I hope many of you will plan to come to the Southwest to share in our fellowship and to use this wonderful facility. Nothing could give me greater pleasure than to see our many friends waltzing around that oak floor. We have already had an inauguration dance there, but every improvement merits a new celebration. Come celebrate with us.



Never take part in a quadrille without knowing something of the figures.

While dancing, endeavor to wear a pleasant face.

Always finish your toilet before entering the ball room.

Contending for a position in quadrilles indicates an irritable and quarrelsome disposition.

When passing through a quadrille, let your arm hang easily and avoid any display of agility or knowledge of steps.

It's
a
FIESTA
at the
LLOYD SHAW DANCE CENTER

Albuquerque, New Mexico

April 29 - May 1

A true festival of dances: Mexican, English country dances, New Mexico dances, squares, and the rounds and contras you always find at a Lloyd Shaw event. Jeff and Frances Lindsey from El Paso, Bill Litchman, Rusty Wright, Marie Armstrong, and Rudi Ulibarri.

EXTRAS

Some live music and Pancho and Marie Baird will entertain with their lovely Southwestern and Mexican songs on Friday night. Participants arrange own accommodations in nearby motels (two within walking distance and others within very short drive), or in local RV parks. Meals available at many nearby restaurants, five within walking distance.

Tuition: \$15 per LSF members - \$20 for non-members
(Includes after-dance snacks and coffee/tea breaks.)

Fiesta begins with a dance at 7:30 on Friday night, workshops all day Saturday, dance Saturday night, workshops until 1:00 on Sunday.

The Lloyd Shaw Dance Center has had a lot of face lifting and is ready for your dancing--a wonderful wood floor and other marvelous accommodations.

Send Reservations to:

Lovetta Wright
3022 Siringo Rondo S.
Santa Fe, NM 87501

Make checks payable to
Lloyd Shaw Foundation

Lovetta will be happy to provide information on motels and RV parks.

YOU AND OUR MAILING LIST FOR 1988

Each year a copy of the magazine you are reading, the spring (March) edition of the American Dance Circle, is mailed to all those on the "Master" mailing list of the Lloyd Shaw Foundation. This includes members and non-members alike. Also, throughout the year, everyone is sent a copy of announcements concerning dance camps, workshops, new recordings, etc. All other editions of our magazine (June, September, December) are sent only to dues-paying members of the Foundation.

Postage is one of the major expenditures of the Lloyd Shaw Foundation. Each year many names are added to our lists, principally from rosters of dance camps and workshops. In order to keep our mailing list within manageable limits it is our policy to remove the names of individuals who have been on the list for more than three (3) years unless, at some time, they have been members of the Foundation.

If the four digit number on the left end of your address label, top row, is **SMALLER THAN 4343** and there is no year number on the right, then your name is scheduled for deletion. But should you wish to have us continue to send you information about the Foundation, we will keep your name on our list for an extended period if you mail such a request to

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

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 the complete LSF mailing list

Full page - \$100

Half page - \$50

Scholarships are available for all Lloyd Shaw Foundation Dance Weeks and Dance Leadership Workshops. Contact

Enid Cocke, President
The Lloyd Shaw Foundation
2217 Cedar Acres Drive
Manhattan, KS 66502

VOLKSDANCENTRALE VOOR VLANDEREN AT 50

The Lloyd Shaw Foundation uses music from many, many sources in addition to the tunes recorded by our own orchestras. One of the excellent exchange-of-music arrangements is made with the Volksdancentrale Voor Vlanderen, (VDCV) of Belgium. This organization is a non-profit foundation similar to ours, and added to the exchange of music and information has been the delightful exchange of leadership. Don Armstrong has taught and danced with them in Belgium, and Phillippe Callens and Luc and Frieda Blancke-Van Vlanderen have all taught and danced with us at both the Rocky Mountain Dance Roundup at Granby, Colorado, and the Blue Ridge Mountain Dance Roundup at Copecrest, in Georgia. Of special interest in 1988 is that the VDCV is celebrating their fiftieth anniversary. Founded in 1938, they have served their fine country well, and have shared their folklore and dance throughout Europe and are continuing to do so here in the U.S. by permitting us to use their music and dances on the Lloyd Shaw Foundation label. Our sincere congratulations to the VDCV, the officers, and the membership.

ROCKY MOUNTAIN DANCE ROUNDUP

JULY 4 - 10

SNOW MOUNTAIN RANCH NEAR GRANBY COLORADO

Tuition - \$50 to \$53.50 for LSF Members

 \$60 to \$63.50 for Non-members

Meals & Lodging from \$156 each, 4/room to
 \$312 for a single at Aspenbrook

Areas for camping and recreational vehicles are available

To reserve space, send check for tuition to:

Diane Burton
20 NE 47th
Kansas City, MO 64116

IN MEMORIAM

George A. Lowrey passed away last October 23, at Urbana, Illinois. His wife Mary wrote:

Just a short note to let you know that George died last Friday after a four year battle with cancer. He fought like a tiger to the end - he loved life and this world and all the joy therein.

There was a wonderful celebration of his life in a sensitive memorial service and his band, Peppermill, played "The Flowers of Edinburgh" and "Amazing Grace" - there was no funeral. His ashes will be scattered over Loch Melfort on the West Coast of Scotland next spring. It was truly his second home, and we spent four wonderful vacations there.

Don Armstrong wrote to the ADC: "Dancing has lost a truly fine leader and a man who kept traditional dance a thing of joy and beauty whenever he was on the microphone. More than that, he was a fine and sensitive man. I will miss him as will hundreds of friends throughout the dance world."

Betty McDermid of New York City died on September 26, 1987. Betty was known to many folk and square dancers all over the country, but her teddy bear, Shadrack, was even better known. The classic contra that has been a favorite of all contra dancers for many years, "Shadrack's Delight," (LS 193/194) was named for Betty's teddy bear. Betty began dancing at an early age with Isadora Duncan in New York City, took up folk dancing with the Hermans and square and contra dancing with the Armstrongs in the early fifties. She was a staunch member of the Foundation and a delightful asset to the many camps she attended over the years. "Shad" will be enshrined in the Lloyd Shaw foundation Archives in Betty's memory.

THE RALPH PAGE LEGACY WEEKEND

Diane Burton

There is a certain over-optimistic ring to the words "The First Annual . . ."; but the enthusiasm voiced at the wrap-up of the First Annual Ralph Page Legacy Weekend promises that it will, indeed, be the first of many. With a grant from the National Endowment for the Humanities, the backing of the University of New Hampshire in Durham, NEFFA, and the Ralph Page Memorial Committee, Marianne Taylor, George Fogg, Sam Alexander, and a host of others put together an enjoyable and informative weekend, January 15-17, 1988.

Several provocative sessions were aimed at callers; but dancers also enjoyed expressing their views and greatly added to the exchange of ideas. Michael McKernan presented ideas about contra timing. Bob Dalsemer chaired a discussion on Tradition that touched on oft-heard questions of whether regional styling should be considered cast-iron tradition or merely "When in Rome . . .," and on the caller's responsibility to teach his particular tradition and to what extent this is sometimes overridden by the responsibility for providing the dancers with an enjoyable dance experience. Hopefully, the session also challenged people to decide for themselves what the basic traditions are that they will not depart from--dancing to the phrase? using only dances that flow? live music? To paraphrase Ted Sannella: What will still be there when the smoke has blown away?

Sessions for musicians included one by many-talented Laurie Andres, who was also involved in many of the splendid bands that accompanied the dancing sessions during the weekend. Bob McQuillen presented "Ralph Page's Music," big band arrangements for contra dance were explored, and other sessions were held for fiddlers, accordionists, etc. At one dance session, three accordion players held sway; at another, I counted at least fifteen dance musicians on stage, and "New England Tradition" added to the pleasure of the Grand Ball.

Other highlights of the weekend included tours of the Ralph Page Library, Pam Swing's insightful talk about the Teaching of Traditional Music in the Shetland Islands (an area that Ralph Page was particularly interested in because of his mother's roots there), the keynote address by Alan Jabbour of the Library of Congress in which he challenged scholars and practitioners to cooperate in the task of preserving our heritage and tradition, and a presentation by folklore/ethnomusicologist Jeff Titon. All of this in less than two full days? You can surely hear the echo of the familiar cry ". . . but, I wanted to do it all!"

Can it go without saying that the dancing was superb? After years of seeing and hearing their names, what fun to realize that the fellow announcing the dance is Ted Sannella! And is that Bob Dalsemer? And Chip Hendrickson? And there is Dudley Laufman sitting on the stage, playing and calling at the same time! And, say, I remember dancing some of Dan Pearl's contras! And there is Glen Bannerman, entertaining people after the banquet making rabbits and a mouse out of a table napkin--what a talented fellow!

And "How do you do, Ada Page." And "How nice to see you again, Marion Nelson!" "Ziggy and Alice Wielunski, will I see you at Copecrest again this year?" How nice to know that, wherever I go, if I dance I will find old friends and make new ones. On Saturday, 120 people came to breakfast, 150 came to lunch, 200 came to the banquet, and even more to the Grand Ball. What a grand kick-off; surely it bodes well for a continuing "Annual Ralph Page Legacy Weekend!"

Don Armstrong

THIRTEENTH ANNUAL

CONTRA DANCE HOLIDAY

Thanksgiving Week-end

November 24 - November 27, 1988

THE YORKTOWNE, YORK, PA.

STAFF: DON ARMSTRONG, DICK LEGER BILL JOHNSTON

A fun-filled week-end devoted essentially to American Contra, but also including Square and Round Dance, Folk Dance, and Scottish and English Country Dance.

Write:

Bill & Janis Johnston
Box 138
Skippack, PA 19474

LLOYD SHAW FOUNDATION MEMBERSHIP FORM

[For renewal or new application]

ADC 3/88

Name(s) _____

Address _____

_____ Zip _____

Is this a renewal _____ or a new membership _____ ?
If this is a new membership, how did you first learn about
the Lloyd Shaw Foundation?

Please indicate the kind of membership you desire:

- | | |
|--------------------------|--------------------------|
| _____ Individual (\$15) | _____ Sustaining (\$50)* |
| _____ Couple (\$20)* | _____ Patron (\$100)* |
| _____ Supporting (\$25)* | _____ Life (\$1,000)* |
| | _____ Club (\$25) |

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

_____ My check includes \$ _____ for badges
(See opposite for badge information.)

_____ My check includes a donation of _____
for the Dance Center Fund.

All dues and donations to the LSF are tax deductible.

Please complete this membership form (or a photocopy of same) and mail, with check in American dollars or equivalent) to:

Glen Nickerson
LSF Membership Chairman
606 Woodland Way
Kent, Washington 98031

DANCE A ROUND

Submitted by Herb Johnson

SUNDAY AFTERNOON

Dance By : Dick & Crystal Taylor, 6707 Fernbush St., Louisville, KY 40228
Record : MGR032 (HH 963)
Dance : Two Step
Level : Phase II
Footwork : Opposite, Directions for Man except as noted
Sequence : Intro, A,B,A,B,Tag

INTRO

1-4 WAIT; WAIT; APART , - ; TOGETHER CP WALL , - , TOUCH , - ;

1-4 In open fcg pos wait; wait; apart from ptr L , - , point R , - ; tog R to CP Wall , - , touch L , - ;

PART A

1-4 TRAVELLING BOX ; ; ;

1-4 In CP Wall side L, close R, fwd L , - ; blending to RSCP RLOD fwd R , - , fwd L , - ; blending to CP WALL side RLOD R, close L, back R , - ; blending to SCP LOD fwd L , - , fwd R , - ;

5-8 TWO FWD TWO STEPS ; ; CP WALL VINE 4; PIVOT 1/2 CP COH ; ;

5-8 In SCP LOD fwd L, close R, fwd L , - ; Fwd R, close L, fwd R , - ; blending to CP WALL side L, XRIB, side L, XRIF; pivot RF 1/2 L , - , R to CP COH , - ;

REPEAT MEASURES 1 THRU 8 TO SCP LOD

PART B

1-4 TWO FWD TWO STEPS ; ; HITCH 4; WALK , - , PICK-UP , - ;

1-4 In SCP LOD fwd L, close R, fwd L , - ; Fwd R, close L, fwd R , - ; fwd L, close R, bk L, close R; fwd L , - , fwd R picking W to CP LOD , - ;

- 5-8 PROGRESSIVE BOX ; ; SCOOT 4; WALK , - , TWO , - ;**
 5-8 In CP LOD side COH L, close R, fwd R , - ; side WALL R, close L, fwd R , - ; fwd L, close R; fwd L, close R fwd L , - , fwd R , - ;
- 9-12 SIDE, DRAW, TOUCH , - ; HALF BOX FWD; SIDE, DRAW, TOUCH , - ; HALF BOX FWD;**
 9-12 In CP LOD side COH L, draw R, tch R , - ; side WALL R, close L, fwd R , - ; side COH L, draw R, tch R , - ; side WALL R, close L, fwd R , - ;
- 13-16 PROGRESSIVE SCIS BJO ; ; TWO TURNING TWO STEPS CP WALL ; ;**
 13-16 In CP LOD side COH L, close R, XRIF (W XRIB) to SCAR diag LOD & WALL , - ; side R, close L, XRIF (W XLIB) to BJO LOD , - ; blending to CP WALL side L, close R, starting RF turn side & back L , - ; continue RF turn side R, close L, fwd R to CP Wall , - ;

TAG

- 1-2 TWIRL VINE , - , TWO , - ; APART , - , POINT , - ;**
 1-2 In CP WALL side LOD L, XRIB (W twirl RF under M's raised L arm R , - , L) , - ; step apart from ptr L , - , point R , - ;

Dancing quadrilles without a "prompter" or "caller" is the only correct style of dancing and will, in the near future, be the only way that society will entertain them. The bane of dancing is "calling." The figures of quadrilles have been preyed upon to such an extent by the so-called callers, that persons dancing a quadrille know not what absurd, improper, impolite figures they may be called upon to perform.

TOLLWAY TRIO

Diane Burton

Three facing three in a big circle. Two boys and a girl, two girls and a boy, three of a kind if need be. Everybody dances!

8 counts Centers star Right with the ends on their Left
(Easiest way to figure this out is to have the ends join Right hands and the center person turns to the left, adding right hand to make a three-hand star)

8 counts Left hand back
(Reverse the star; as the centers get back home, they flow into)

16 counts Contra Corners

16 counts Center swing one of the other two in own line
(Cheat and swing! Look 'em over; ham it up! Doesn't have to be a person of opposite sex)

8 counts Pass through the three facing you and honor the next three with a balance, forward and back

8 counts Ends do sa do the one you face

BUFFALO GAP DANCE WEEK

JUNE 19 - 24

NEAR CAPON BRIDGE, WEST VIRGINIA

Elementary, Special Education, Secondary, Recreational

Don Armstrong, Ruth Ann Knapp, Diane Burton

Tuition: \$270 per person. Discounts available for early registration and for more than one registrant from a school or dance organization.

To register, send tuition check to:

Diane Burton
20 NE 47th
Kansas City, MO 64116

GOOD NEWS FOR MUSICIANS AND WOULD-BE MUSICIANS

As a result of untold hours of hard work by Ruth Ann Knapp, musicians can now obtain lead-sheets of many of the tunes found in the LSF Elementary Dance Kit, Special Education Dance Kit, Recreational Dance Program Kit, as well as some of the contra, square, quadrille, folk, and round dance music. The lead-sheets for the new "Treasury of Round Dances" are included in the booklet which accompanies the package.

Some may not understand the term "lead-sheet," so to clarify: A "lead-sheet" is simply an abbreviated form of sheet music which only shows the melody-line with the chord-names at the places the chords change. (For example, they do not look like piano music.) Because of copyrights, such music may not be sold, but, in an effort to assist in the development of more dance musicians and the use of more live music, it is possible to obtain a copy of the available tunes for study purposes. Remember that not every tune used on the LSF recordings is available, but almost all of the "Kit" tunes are, plus some others. To obtain a copy of the tune or tunes you may want, please follow these steps very carefully:

List tunes wanted. Enclose fifty cents (\$.50) for EACH tune-copy. Send to

Don Armstrong
Box 1011
Canon City, Co 81212

Make check payable to: Lloyd Shaw Foundation. Minimum order--two copies. Copies will be sent, post-paid, not folded, in a large manila envelope, together with a refund for tunes not available. (If Don is away from his office, mailing may be delayed until his return.)

Don and Ruth Ann are continuing to increase the number of tunes and variety of the music, just one more of the many services of the foundation.

The polka was for many years a very popular dance in the ball room, but owing to the extremely vulgar manner in which it has been performed has rapidly lost caste, and is almost wholly excluded from the highest circles, as well as from many others.

SHAKESPEARE, LIMERICKS AND DANCING

Glen Nickerson

In a recent issue of a trade (aviation) magazine, there appeared an ad relating Shakespeare to the company's products. The essence of the ad was that Shakespeare used only a limited number of words (500+ to my recollection), yet was able to produce a literary classic, HAMLET. The company, in turn, promised high technology--sophisticated equipment using only a few proven basic building blocks (components).

Shakespeare also wrote many of his plays in a very structured type of verse, which made the use of a limited number of words more difficult. Each line had a specific number of poetic feet, and certain rules on the rhyming of lines were followed.

Limericks are at the opposite end of the poetic spectrum, yet they are also written in a very structured manner. A limerick is defined as a 'nonsense poem of five anapaestic lines, of which lines one, two, and five are of three feet, and rhyme, and lines three and four are of two feet, and rhyme.' More people can quote limericks than can quote Shakespeare, but much of the attraction of both is the poetic cadence and rhyming.

Free verse does not follow a conventional pattern of feet, meter, and rhyme, but depends primarily on cadence for its rhythmic effects. Walt Whitman was a prominent user of free verse, but how many people can quote him to any length?

And what does all this have to do with dancing? Just that the dances that are remembered and danced time and again are those that have a recognizable structure and have a definite relationship to the music. Folk dances have only a few 'basic building blocks' (movements), but the manner in which the movements are put together, and fit the music, has resulted in a goodly number of classic dances.

Contra dances also use a limited number of basic building blocks and have a definite relationship to the musical phrase, equivalent to the foot and meter of poetry. New building blocks are only infrequently developed and added to the literature of the dance, yet new dances are continually being developed, some of which will become classics. Many of the older contra dances are already classics, and are as eagerly danced today as 100 years

ago. Quadrilles and traditional square dances are as closely related to the musical phrase as are contra dances, and they, too, are danced again and again by those who love the structured inter-weaving of dance and music.

On the other hand, modern square dancing can be related to free verse poetry; it relies more on cadence and less on the structure of the music than the other types of dance mentioned. While modern squares can be, and are, thoroughly enjoyable in their own right, they lack the 'feel' of the music inherent in the more structured dances.

Some dances are like limericks, remembered more for their frivolity even though tightly structured. Other dances are like Shakespearean poetry, classics because they use a limited number of basic movements, but they use them well in a highly structured manner to fit the feet, meter, and phrasing of the music. They are remembered because of this structuring, and because of the match of the dance and the music. Few can remember the structure of a free verse square dance, even though they recall the name of the dance.

For a classic dance, then, use a few proven basic building blocks, use them well in combinations that fit the musical phrase and that match the musical melody, use them in a highly structured format, and follow established 'rules' of choreography. The structured dances, folk dances, contra dances, quadrilles, and traditional squares, that follow this pattern will still be danced in years to come.

Loud conversation, profanity, stamping the feet, writing on the wall, using tobacco, spitting or throwing anything on the floor, are glaring vulgarities.

Never forget that ladies are to be first cared for, and are entitled in all cases to your courteous protection.

The ladies' dressing room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven.

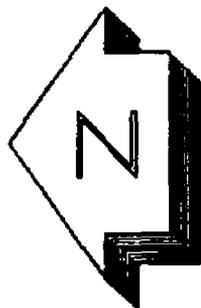
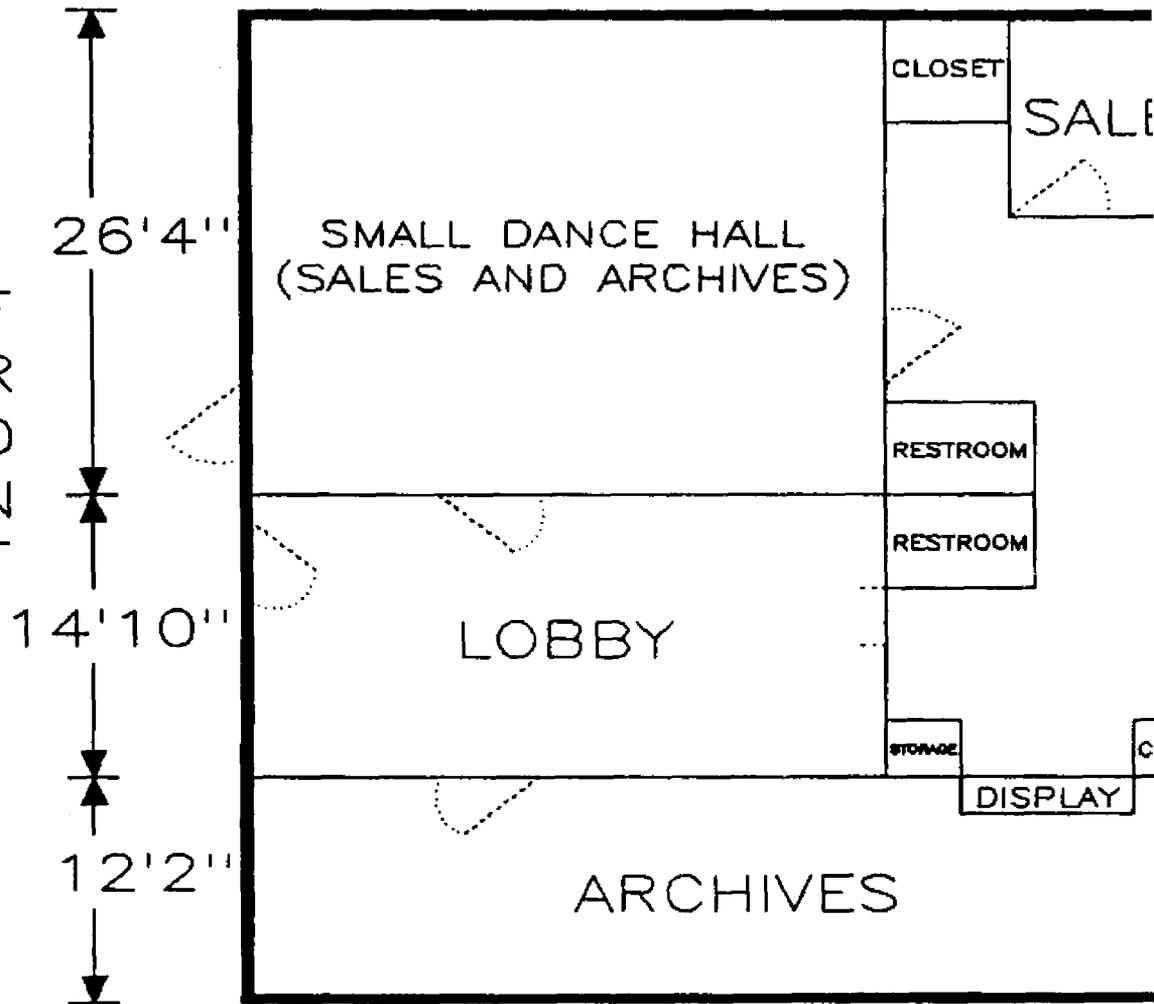
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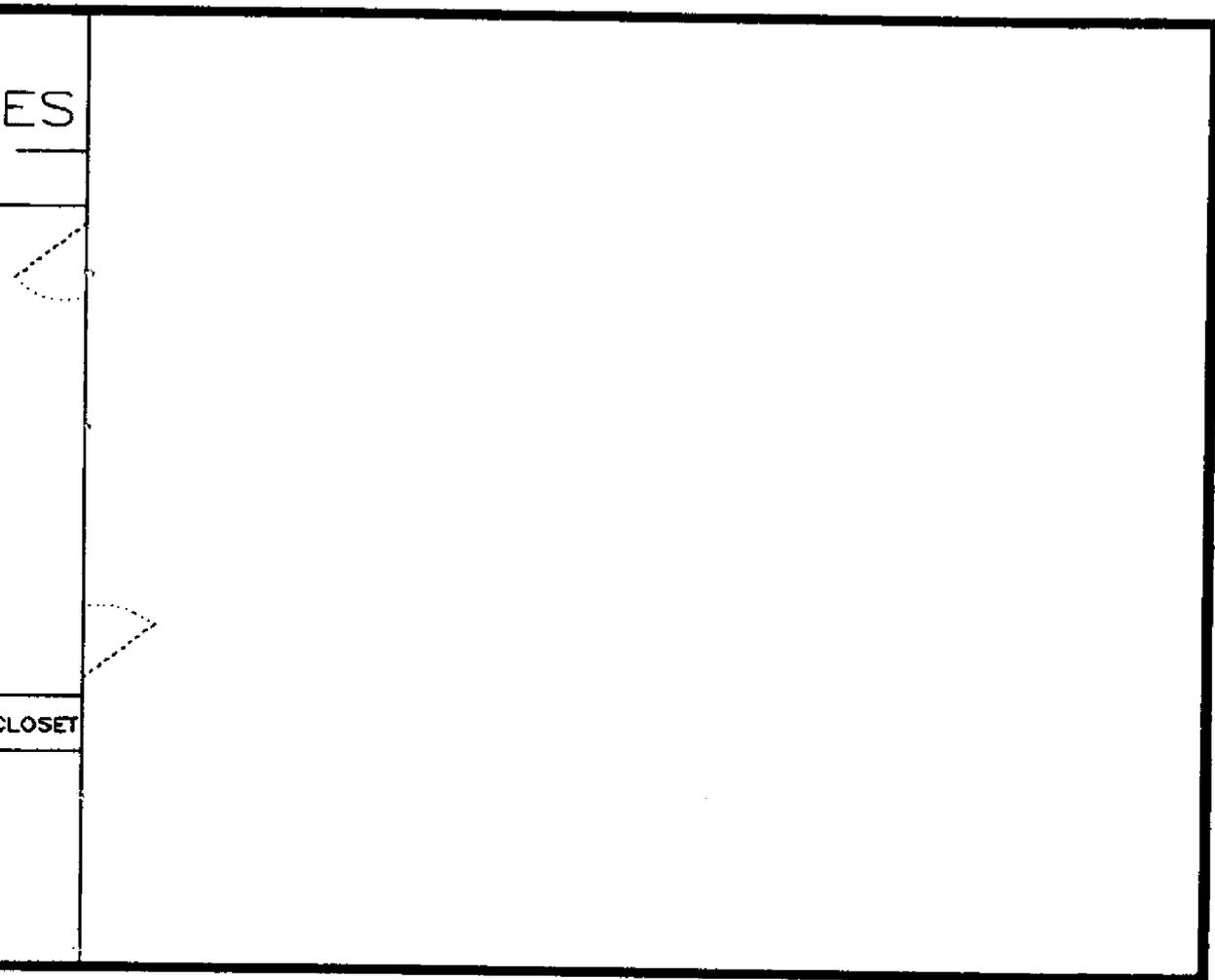
ATTACHMENT 1

LEROZHE



AW DANCE CENTER

COAL, SE
UE, NEW MEXICO



46'6"

Blue Ridge Mountain Dance at Roundup

COPECREST DANCE RESORT

Dillard, Georgia

AUGUST 7-13, 1988

Program A unique variety of dance forms under professional leaders. Squares; contras; rounds, contemporary and traditional; folk, including Israeli; Scottish Country Dancing; English Country Dancing; Colonial Dances, Appalachian Dances; clogging. Evening songfests, and more!

Leadership A cooperative effort of national and regional leaders in the Lloyd Shaw Foundation, including Don Armstrong, Bill Johnston, Cal Campbell, Lannie McQuaide, Dena and Elwyn Fresh, Roger Knox, Marilyn Jackson, Tommy and B. J. Thomas, Grant and Ann Logan, Linda Bradford, Lee and Gail Ticknor, Henry Thompson, George and Onie Senyk, Las and Ruth Woodard, Terry Stanley, Otto Warteman

Accommodations Beautiful lodge rooms, full hook-up campground (self-contained units only), swimming pool, hardwood-floor, air-conditioned dance hall. Family style dining, real Southern cooking, in a gracious hall overlooking Picken's Nose Mountain. NOBODY TREATS DANCERS BETTER THAN COPECREST! Camp begins with dinner on Sunday night, August 7, and ends with breakfast on Saturday, August 13.

Fees Accommodations, all meals, and LSF tuition, based on double occupancy:

Lodge rooms, per person	\$301
	(LSF members deduct \$10)
Campground, per person	\$207
(All meals included)	(LSF members deduct \$10)

All tuition goes to the non-profit Lloyd Shaw Foundation.

Deposit refunded only if reservation is cancelled before June 15, 1988.

Reservation

Send to Marie Armstrong, P. O. Box 1011, Canon City, CO 81212 with deposit of \$25 per person (\$35 for non-LSF members); make check payable to Lloyd Shaw Foundation.

Name _____

Address _____

Accommodations requested _____

Deposit enclosed _____

LSF SALES DIVISION

ON THE SALES DIVISION SHELVES

are many records left from by-gone days and the early educational dance kits. Can you use any of these RCA Victor--EPA 45 series?

- 4140 Oh Susannah, Irish Washerwoman, Hora, Cherkassiya
- 4141 Shoemaker's Dance, Greensleeves, Chimes of Dunkirk, Hansel and Gretel
- 4143 Schebogar, Turn Around, Crested Hen, Klapdans
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These records do not replace the LSF recordings, but you may add to your collection pieces of music that you are missing and have been wanting to re-discover for years.

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DR. LLOYD "PAPPY" SHAW: WHEN WE FIRST MET

Don Armstrong

Many times I am asked about how and when I first heard of and first met Dr. Shaw. I'll try to share this, although dates may not be exactly correct.

I had been actively calling and teaching dance (squares, contras, quadrilles, folk, and old-time rounds) since 1947 and around 1950, some visitors to one of my dances in Florida mentioned Pappy Shaw and his attempts at reviving some of the early "Western" square dances. At that time I was using mostly the figures that were more or less associated with the Eastern portion of the country, not just New England, but the Southern mountains and from Henry Ford, Benjamin Lovett, Ed Larkin, Ralph Page, and others. As I obtained some of Pappy's dance figures, I easily and naturally added them to my repertory. Some of the figures were quite nice and fitted my programs well, and this whetted my curiosity about the man, his dancers, his interests, and what he was doing. I wanted to meet him, talk to him, and pick his brain!

In 1951 I was calling a very large, and extremely successful weekly dance in the Gulfport Casino, just outside St. Petersburg, Florida. My band was known all over Florida and we did square dance parties for many conventions that came to our State. The Tourist Board saw the possibilities in this and started the arrangements which culminated in the St. Petersburg Square Dance Good Will Tour which took me on a calling tour, to help entice visitors to Florida, of over 13,000 miles across the South, the Southwest, and into California. (It was great fun. I did free dances in such places as the Grand Canyon, Carlsbad Cavern, Mammoth Cave, etc.) It was quite easy to arrange to return eastward via Colorado Springs, and include a visit with Pappy Shaw. I was doing a weekly radio show on a Florida Station using interviews and lots of live sounds along the tour, and an interview with Pappy was one of the programs.

I was very lucky in that my stop in Colorado Springs just happened to coincide with one of Pappy's Summer Classes, so I not only met and talked with him, but saw him in his prime, really in his element: conducting his classes. How he found time to give me some "private time" at home with him and Dorothy, I don't know, but he did, and I'll always remember sitting in the living room, drinking tea, and talking about dance--eastern, western, traditional, cowboy, rounds, and oddly, I remember his great curiosity about contras. He voiced, way back then, that contras could very well be the "bridge" he was seeking, to help the span from folk dancing and rounds into squares and vice versa.

My impressions are still vivid. Here was truly a dynamic man with a cause; a man who was a charmer, a persuader, a happy man doing something he believed in, and bringing his dreams into reality because he was a leader and a businessman. Not only was I impressed with Pappy, but I was equally taken by his charming wife, Dorothy. She was amazing in her ability to appear to be in the background, yet all the while she was helping, guiding, advising, and undoubtedly influencing the participants in the summer class, and Pappy!

Pappy was not a particularly good caller but, like many other great leaders, he knew what good calling and teaching should be, and, most important, he could inspire others to greater achievements. His great voice, when soft and subtle, could make every ear in the room listen more attentively. And in contrast his booming laughter would relax tensions in all those around him.

But, lest we forget, Pappy was an innovator, a joyous, imaginative, and creative personality who had the finest qualities of a leader, but who also was a superb showman and a consummate businessman. It was Pappy's inspiration that sparked the revival of Cowboy dances. He breathed life and joy and movement to music back into something that was degenerating or was already lost. The eastern dance was never lost, but the western dance would never, in my opinion, have exploded into the square dance activity of today without the influence of Pappy Shaw.

Did I like him? I sure did. As a man, a teacher, a leader, and a friend. He made his mark, and it was a good one for all of us. I am happy and proud that I knew him. I hope to be able to support his philosophy through the group we founded to do just that, **THE LLOYD SHAW FOUNDATION!**

In the best circles of European and American society, nothing more than a correct, graceful walk, in nice time, with a knowledge of the figures, is deemed necessary to successfully take part in a fashionable quadrille. Private dancing should be very mild, to have that peculiar softness so becoming to the ball room and dancers. Every dance in which the foot has to be raised more than three inches from the floor should be excluded from the ball room.

WORKING WITH LIVE MUSIC: ADVICE AND CONSENT

Don Armstrong

I have been calling/teaching with both live music and records for over forty years. For at least fifteen of those years I played drums in my own band while calling/teaching. I have had the opportunity to call with many, many bands in the U.S., Canada, England, Scotland, Germany, Switzerland, Australia, New Zealand, and many other countries. In EVERY case I'm sure that my ability to communicate with the band not only enhanced our relationship, but made the program more complete and more fun for the dancers, the musicians, and myself.

Here are several things I consider to be absolutely essential:

1. If possible, discuss your wishes with the band beforehand, give the band time to get your tune(s) ready.
2. Know the name of the tune, and have a couple of alternate tunes in mind in the event the band doesn't know or feel confident with your primary choice. If you do not have a specific tune in mind, be prepared to discuss item seven below.
3. Know your tempo. Not just the "numbers," M.B.P.M. (metronome beats per minute), but so you can "count out" in correct cadence before the band starts to play.
4. Agree upon an introduction. Will it be two, four, eight measures or just four chords/notes ("potatoes"), or the last four or eight bars of the melody? This will enable you, the band, and the dancers to all get off to a good start.
5. What key is needed? If it's a singing call, the key may be critical; otherwise avoid the "weird" keys. Keep it simple.
6. Agree on "Signals." How will you indicate you are ready to start, or signal for a tempo increase or decrease, and an "out" signal so the band knows when to stop. No musician likes to just die out; they like to end well.

Next, it also helps if you can:

7. Convey the time signature you'd like: 3/4, 2/4, 6/8, etc. Also, the length of the tune: 16, 32, 40, 48 measures, and the style of music that suits the dance--bouncy, smooth, "rabble rousing," sedate, etc. Then, if the band doesn't know the tune you'd like, they can select a better substitute.

8. How many times through the tune. Bands don't like surprises, so talk it over.
9. Anticipate the "out" signal. Say "This is the last time through." and give them the "out" sign just before the last eight measures you want them to play.
10. Know your dance! Are "tags" used? Discuss beforehand and signal appropriately.

And last, but most important, thank the musicians. (Even if they were "not the greatest.") They tried their best. They like to know that their effort were appreciated.

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The Library of Congress supports the LSF Dance Archives!

The Archives is embarking on a new phase, making a strong effort to become self-sufficient. We hope to generate a permanent endowment fund to support its operations and services. Based on the current annual budget of \$2500, an endowment fund of approximately \$50,000 will make the Archives financially independent.

An appeal for you to become a Friend of the Archives is included in this copy of the American Dance Circle. All money donated to the endowment fund will be placed directly in an interest-bearing account to provide annual budget income for the Archives. Please read the enclosed appeal and make your contribution today!

Along with the Library of Congress, the Kennedy Center Performing Arts Library supports the National Dance Archives Coordinating Committee (NDACC), a national network of dance archives formed to help establish and support dance archives, particularly in our own field of interest. Supporting organizations include the CDSS and the United Square Dancers of America. Other dance collections, halls of fame, and archives (libraries) have been asked to support the goals of this committee.

After working out the bugs in the catalog data base, we are now beginning the complete catalog of the Archives collection. We're using Rbase System V software for entering the data from the Archives through a remote operation program and terminal, with the help of several volunteers.

We'll list books and periodicals by title, short title, author, publisher, place of publication, date, and acquisition number including volume and issue numbers for periodicals. Because the video tapes and 33 1/3rpm records have already been cataloged by a different method, they'll be entered last.

Other recordings (primarily 78rpm) will be the most time-consuming to enter, as we'll list each song, dance, or musical title separately, to simplify searches for particular pieces of music.

The Archives welcomes your support through donations of books, records, etc. Duplicate materials are offered first to cooperating archives and collections through the NDACC and then to others who might be interested. We've sent many duplicate materials overseas to help the formation of archives in Europe.

Recently we received a letter from a dance group in Czechoslovakia who have never seen Americans dancing square dances but are including square dancing in their performances. We're supplying them with video material as well as dance directions and music on tape.

As you can see, things are very busy here! If you have suggestions or criticisms, please contact me directly so that we can incorporate some of the things you would like to see.

The dance Center is open for visitors and the Archives can be toured upon request. Write or call ahead of time if possible, so we can mesh schedules.

Your help is greatly appreciated and I hope that you will seriously consider becoming a contributor to the Archives endowment fund drive. Any amount is welcome!

REPORT FROM THE DANCE CENTER

Bill Litchman

The Dance Center was the center of discussion at the recent Executive Committee meeting of the Foundation and it was discovered during those talks that the financial situation at the Center is right on target. It was generally conceded that a contingency fund of about \$25,600 must be maintained by income from the Center for emergencies and for capital improvements from time to time. At the present moment, there is approximately \$28,000 available for this purpose. In addition, there is an operating fund of about \$3,500 from which ordinary day-to-day expenses are met and to which the income from rentals, etc., are deposited.

The question of monthly income was raised and it was found that over the past two years, the monthly income has risen from a very low value (to be expected with a new venture) to a current value of approximately \$670. This figure is determined from the current income of \$746/month and an educated guess regarding those groups currently using the building who will or will not be functioning during the summer months. The current average monthly expenses come to approximately \$595 (not including managerial expenses). While the income does cover the utility costs, insurance, janitorial, and tax costs of the building, there is not enough in this income to replace any capital improvements expenses which will be taken from the contingency fund. Currently, it appears that the building is fully usable, comfortable, and the appearance is attractive enough that we can expect our patrons to be reasonably satisfied with our Center.

REPORT FROM THE DANCE CENTER (continued)

On the other hand, with a few additional expenses, improvements could be made which will effectively enhance summertime use (installation of an exhaust fan for the main hall, and the installation of opaque or translucent panels to cover the skylight wells and keep sunlight-heat from coming in during the summer days. Additional improvements to the entry foyer will make it much more inviting to guests on entering the building and additional lighting to the interior foyer (where the kitchen facilities are to be installed) will make this room much more pleasant. All of these improvements will come from the contingency fund and may reduce it below the \$25,000 limit which will mean that additional rental income must be sought to recover those costs.

It was estimated that income as high as \$1200/month might be required to restore this balance possibly by the end of 1988. After that time, the building might possibly be considered as a revenue-generating source for the general fund of the Foundation. In any case, the situation at the Dance Center is not nearly as critical as some had thought, though perhaps more critical than others had thought; but that the general trend of income and improvements is quite satisfactory.

As a final note to those in the Albuquerque area who have worked so very hard to make the Dance Center a place of pride and enjoyment: all on the Executive Committee were very pleased and surprised at the tremendous changes which have occurred here over the past 18 months since the April Dance Center-Warming in 1986. Professional-quality signs visible from blocks away announce the Dance Center to those coming in, outside lighting on a timer helps to give protection during night-time hours, seating is available throughout the building, and the carpeting makes the waiting areas comfortable and warm. Finally, the dance floor is the best in Albuquerque, and is spacious enough for many kinds of activities, the lighting is pleasant and sufficient, the sound is good, and those coming to the dance area and viewing the paintings of the Square Dancing Hall of Fame and the Mexican blankets on the wall are impressed with the appearance and quality of the whole Center. A great big thanks is due to the strenuous efforts of all of the volunteers who have spent time making these improvements.

Now we have a new Dance Center manager, Winona Ward, who will be handling the day-to-day operations of the Center. She is welcomed and will be supported by those of us who use this building regularly. We all feel very good about her appointment and wish to make her feel at home here in our Dance Center.

BEREA CHRISTMAS SCHOOL MARKS 50TH YEAR

A Personal Memoir

Berea Christmas School, with its daily classes, evening dance parties, and many special events, symbolizes the best in American, British, and Danish dance traditions evolved slowly and naturally over the years. But at the age of fifty, both Christmas School and me, one takes stock, remembering the many Christmas School traditions that validate and complete one's own yearly round.

For sixteen of those fifty years, almost a third of my life, I have joyfully danced in the New Year to "Sellenger's Round, or The Beginning of the World." I can not imagine a greater New Year's Eve pleasure.

At some point each year a serpentine line of dancers, masked and carrying deer antlers, wanders through the hushed crowd performing their version of the "Abbots Bromley Horn Dance," ancient symbolic gesture of man's link to the animal world, originally performed to insure good fall crops and hunting for winter storage and life. First a spectator, then a dancer, and more recently as musician, the dance continues to work its magic charm on me.

The Mummers Play on New Year's Eve, a fund raiser for the Frank Smith Scholarship Fund, is another tradition I have enjoyed doing in the past. But watch or act in it, the time-honored lines, plot, and characters move the spirit and the soul. This year's play directed by Lynn Galt of Brasstown, North Carolina, was one of the best since the mid-1970s.

Christmas School was started fifty years ago by Frank Smith, a native of England, then teacher of English at Berea, and founder of the Berea Country Dancers. Basically a shy person, he often spoke about and to people through his famous Punch and Judy puppets and puppet shows. What a highlight on New Year's Eve to see Smith's grandson, David Haun, perform a traditional Punch and Judy puppet show using some of Smith's original puppets.

Dr. John Ramsay, Director of Christmas School, and head of Recreation Extension at Berea College, brought the spirit of Frank Smith to the Wednesday evening celebration marking the fifty years. He wore Smith's Morris kit, grey-blue baldrics (straps across the chest) and bell pads tied below the knee. Those readers who do not know Morris dancing with its underlying intense emotional aura may not realize the strength of this benediction on the proceedings.

The Editor

LINES ABOUT SQUARES

Dick Pasvolsky

One of the joys of writing this column is receiving mail from callers and other knowledgeable leaders in the square dance field who offer interesting comments or background information on something I have written. The article that has generated the most response to date is the one on patter (ADC, September, 1986).

Al scheer and Coy Cowan both wrote to take me to task on this piece that I had written:

If you wanna get to heaven, I can tell you how to do it
Just grease your feet in a little mustard suet
Slide right out of the deviled ham
And slide right into that promised land.

Al said that in the version he has been calling since 1922, the latter part of those lines goes like this:

Just grease your feet with a little mutton suet
And slip right out of that devil's hand
And slide right into that promised land.

The words in Coy's version were slightly different, but he too said that mutton suet and devil's hand are the words that should have been printed. Their versions certainly make more sense than the one I wrote (and have been using for more than 35 years.)

Coy said that those lines were part of something called the "Talkin' Blues" back in the early 1930s. He said that he had never heard it called in square dancing, and he wondered which borrowed from the other, or if perhaps both drew upon an even older source. If Al's memory is serving him well, and he did indeed use them as far back as 1922, those lines do go back to a time well before the early thirties.

As I have wondered whether I or others before me transformed "mutton" suet into "mustard" suet and "devil's hand" into "deviled ham," I have wondered too how many, having heard my version over the years, have evolved my words into something even more outlandish.

The history of the origins and evolution of square dancing makes for very interesting reading, but if the transformation of our colorful patter and some of the other square dance language could have been documented as it developed (impossible because much of it was passed on orally), what a block buster of a book could be written about it.

The column on the do-sa-do (ADC, February, 1985) dealt with a whole family of figures and terminology that evolved largely because of the French "dos a dos," a variety of interpretations (or mis-interpretations) of the figures, and the intentional creating of modifications of those variations. Many variations of those figures vaguely remembered by old timers were lost because they were never described on paper, and their names, if they had them, were lost because they were never recorded.

The same can be said of patter. Probably more of it has been lost over the years than has been perpetuated for our use. Some old chestnuts still survive, most of them in many forms. Here is a version of the "little red wagon" patter sent to me by Ken Kernan (another appeared in the column):

Here I come in my little red wagon
Hind wheel busted, axle dragging
Told my pa when I come to town
Be a durn good wagon if it weren't broke down.

Most patter is written in stereotypical country accent and usually has some semblance of sense running through it. Callers do throw in nonsensical words now and then, but most of the words that make absolutely no sense in the context of the patter piece are in most cases, I believe, the product of callers having modified those words over the years because of misinterpretation. Very often the nonsensical modifications are more fun to call and to listen to than the original.

Most callers and dancers are not too concerned about whether or not the words make sense, even modern western callers who may not use much patter, but are used to names of figures such as: wham, wahoo, ah so, and yo yo spin. But Al Scheer wrote to remind me that oysters are found in deep water so we should dive for them and clams are buried in sand, so we should dig for them. The literature that I have in my collection bears out my contention that most callers say duck for the oyster and dive for the clam. Very likely that Al's more rational version was the original one.

I am not at all sure where I got my distorted version of the "mutton suet, devil's hand" patter. I might have heard it or perhaps even read it. The printed word is very often misread and the meaning misinterpreted.

LINES ABOUT SQUARES (continued)

A classic example of the printed word being misread and so misinterpreted is the pronunciation and the spelling of the word "massage" in the title of the book The Medium is the Massage, written in 1967 by Marshall McLuhan. Many, if not most, people pronounced and spelled the last word in the title "Message," and although the book is in almost every public library for all to see, many still refer to the book title as The Medium is the Message."

Some patter lines and terminology which today seem to make little or no sense were actually created to reflect social customs of the period and locale in which they first came into use. Coy Cowan related a very interesting explanation of the origin of the line "meet your partner, pat 'er on the head, if she don't like biscuits, feed 'er corn bread." Coy said that in the farming community in southern Kentucky, where he grew up "way back when," corn bread was the everyday bread for dinner. Biscuits were for the more special Sunday dinners or "when company came." So, as figures of speech, those terms, "corn bread" and "biscuits," referred to the ordinary and the top drawer. In square dancing in those days, the two-hand swing (which Coy described as right forearms joined with left hands joined across for a buzz swing) was the common ordinary swing, so was referred to as "corn bread." but, if a girl like you (and her mother wasn't watching), she might let you use an arm around swing (similar to the swing we use today.) That swing was special, therefore "biscuit." The choice was the girl's, and the caller's patter served as a reminder that the young lady you were about to meet in the dance had the option of choosing the swing.

The verbal and written responses I have received regarding that article on patter indicate to me that although the interest in patter may have diminished since its heyday, it still has many ardent devotees.

*Dances that receive applause on the stage in costume,
are coarse, indecorous and ridiculous in the ball room.*

*Society dancing, on the contrary, with its mellow
gracefulness, would not be entertaining on the stage.*

STIR THE BUCKET

Long time friend, LSF member, Pappy Shaw class member, and the artist that recorded the "Songs of the Southwest" albums, Pancho Baird of Santa Fe, New Mexico has recovered nicely from heart surgery. Pancho and Marie are both golfing again, playing and singing as always, and conducting his usual dances at their lovely home in Santa Fe.

Glen Nickerson reports that the Contrails Contradancers celebrated a decade of dancing on Valentine's day with a free dance.

Linda Bradford's new address is 1617 Salvia St., #1, Golden, CO 80401.

The many friends of Roger Whynot will be saddened to learn that he underwent a laryngectomy on Thursday, January 7th. His lovely dance "T.A.G." on LSF #E-27, has been enjoyed throughout the dancing world. We hope that Roger will continue to choreograph dances such as this as well as participate in future dance events. Cards and letters can be sent to him at his home, 412 Hale St., Prides Crossing, MA 01965.

The Lloyd Shaw Dance Center in Albuquerque now has a permanent manager. Mrs. Winona Ward, a local dancer and Foundation member, took up her duties on February 1st. The Executive Committee expresses its delight in having obtained an ardent supporter for this job, and at the same time takes this opportunity to extend its sincere gratitude to Bill Litchman for having so superbly handled this job since the opening of the Center.

The Berea College Country Dancers visited Lloyd Shaw members and sites during their January dancing trip to Mexico and back to Kentucky. During their three workshops in Albuquerque, they did Appalachian, Playford, and contemporary country dances. They have inspired a new, enthusiastic Playford group at Albuquerque, complete with live music. In Kansas City they were hosted by Diane Burton and the Missouri Town Dancers. They gave two performances at Crown Center, one of Kansas City's finest indoor shopping areas.

The Foundation was well represented at the 50th Berea Christmas School, December 26 - January 1 (see article elsewhere in this issue.) Don Armstrong, Gib Gilbert, Diane Burton, and John Forbes were on the staff. Calico and Boots members from the Boulder, CO area thrilled audiences with their western square show dancing. Board member Las Woodard was one of many Foundation members who participated.

THE CONTRA CORNER

Bill Litchman

THE FISHING REEL

Formation: Lines of threes (odd one in center) either facing another line of three around a circle (as in spokes of a wheel) or in a stack of threes (as in the mescolanze formation).

Music: Any good 64-count reel or hornpipe

Introduction . . .

- - - -, - Centers do-sa-do

- - - -, - Ends do-sa-do,

- - - -, Right hand round with right hand partner,

Left hand round with left hand partner, All the threes go forward and back,

- - - -, Right hand star with the right hand three,

- - - -, Left hand star with the left hand three,

- - - -, All six circle to the right,

- - - -, - - full around,

- - - -, Pass through centers do-sa-do.

Notes: In the third action of the dance, the center person does a four-count right hand turn with the person on his/her own right, ending in the center of the line again but facing the other (on the left end). Then, without a pause, the center person does a four-count left hand turn with the person on his/her own left, ending in the center of the line again, ready for all three to go forward and back with the other facing three. In the following actions, the center person will make a three-hand right hand star with the person on his/her right from their own line plus the end person directly across from the other line of three. This is an eight-count action followed by the center people slipping across from the right hand star to a three-hand left hand star. The end people simply star right full around and then reverse direction to star left full around while the center people work out how to cross from one star to the other. The switch-over can be accomplished by the center sliding (walking) past each other either face-to-face or back-to-back. Most dancers I have observed do this maneuver back-to-back.

CARE TO DANCE?

- March 4 - 6. Annual Ski-Folk Dance Weekend.** Jump Steady Lodge, Buena Vista, Colorado. Kent Johnson, 2128 S. Marion St., Denver, CO 80210, (303) 7773911 or Tom Masterson (303) 499-6363
- March 11 - 13. English Country Dance Weekend Workshop.** Featuring Barbara Harding of Herndon, VA. Ruth and Las Woodard, 4869 Chuck Ave., Memphis, TN 38118, (901) 362-7347
- April 29 - May 1. Ohio Materials Workshop.** Middleburg Heights (near Cleveland). Don Armstrong, Carole Howard, Ruth Ann Knapp. Covers all three LSF kits plus evening dances. Diane Burton, 20 NE 47th, Kansas City, MO 64116, (816) 453-0157
- April 29 - May 1. Fiesta at the Lloyd Shaw Dance Center.** Albuquerque, New Mexico. Pancho and Marie Baird, Bill Litchman. Workshops and evening dances. Lovetta Wright, 3022 Siringo Rondo S., Santa Fe, NM 87501
- May 6. Lloyd Shaw Foundation Workshop.** Kansas City, Missouri. Don Armstrong, Diane Burton, Enid Cocke, John Forbes. Diane Burton, 20 NE 47th, Kansas City, MO 64116, (816) 453-0157
- May 6 - 9. Springtime in the Rockies Scottish Workshop.** Estes Park, Colorado. Simon Scott, Marianne Taylor, Ron Wallace. Ruth McPherson, 2767 South Country Road 21, Loveland, CO 80537, (eve) (303) 667-9022, (day) (303) 440-4171
- June 19 - 24. Buffalo Gap Dance Week.** Near Capon Bridge, West Virginia. Don Armstrong, Ruth Ann Knapp, Diane Burton. LSF Kit materials. Diane Burton, 20 NE 47th, Kansas City, MO 64116, (816) 453-0157
- July 4-10. Rocky Mountain Dance Roundup.** Near Granby, Colorado at Snow Mountain Ranch. Diane Burton, 20 NE 47th, Kansas City, MO 64116 (816) 453-0157
- August 5 - 7. 3rd Annual San Diego Contra Dance Weekend.** San Diego, California. Joe McMenamin, Paul Moore, Glen Nickerson. San Diego Contra Dance Weekend, P.O. Box 524, Spring Valley, CA 92077, (619) 469-1329
- August 7 - 13. Blue Ridge Mountain Dance Roundup.** Copecrest, near Dillon, Georgia. Marie Armstrong, P.O. Box 1011, Canon City, Colorado 81212, (303) 275-8755

FROM THE WORKROOM

The support for this issue by the membership has been excellent. My thanks to you all. With a proofreading network in place, here's hoping the pesky typos fall off.

The ADC is interested in articles from you for your fellow dancers and musicians. Short articles are best. No need to produce a term paper or annual report. The work here is to help make your dance life a richer, more interesting experience.

This is a request for two types of articles. First, to the older members of the Foundation who knew Lloyd Shaw personally. What was your first impression of our namesake? We have had articles by members in the December issue and this one too, and we need your input.

The other type of article has to do with what we might call "The Next Generation." I find a special irony when I go to LSF events. We have assembled some very fine kits for a variety of teaching situations, especially children of school age. Yet, with the exception of a few members' children, I never see any of them at our events. Who out there in the Foundation's world is teaching young people with our kits? What setting? School? Church? Community group? How often do you meet? Do you use live music or records? What works? What doesn't? Is it for social purposes only? Do you do any public performances? How do you handle the costume situation? How did you ever get started?

Organizations usually have data about the percentage of members that will phase out each year for whatever reasons. Rotary and Barbershoppers are excellent at these sorts of statistics. But I am concerned that younger dancers seem to shy away from our dance events. Let us share information about how we do it.

In my short time with the Foundation, I think the Federal Government in Washington, D.C. is missing a good bet in potential diplomatic endeavors. I refer to the optimistic good will of our President, Enid Cocke. A good teacher and dancer we would take for granted in a president of a group such as ours. But her positive energy for good seems to bubble over and impact on those around her. Actually, Lew and the girls might have something to say about any move to the east. And I expect her English as a Second Language students would feel the same.

LLOYD SHAW FOUNDATION BOARD - 1987-1988

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The Lloyd Shaw Foundation Catalog



Lloyd Shaw Foundation Sales Division
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I N D E X

	Page No.
LLOYD SHAW FOUNDATION EDUCATIONAL DANCE PROGRAM	
Alphabetical Listing of Children's Dances	1-2
E-Series Index of Children's Dances	2-3
Elementary Dance Kit	3-4
Special Education Kit	4
 OTHER LLOYD SHAW FOUNDATION PROGRAMS AND RECORDINGS	
New Recreational Dance Program	5
E-Series Index (continued)	5-6
Rounds, Circles, Mixers & Novelty Dances	6-7
Folk Dances	7-8
Contras	
Prompted/instrumental recordings	8-9
Contra instrumentals	9
Contra packages	9-11
Square Dances	
Called/instrumental recordings	11
Square dance instrumentals	11
Quadrilles	11-12
Longplay Albums	12
American Dance Treasures	13-14
Dances Recommended for Exhibition	14-15
Publications	15-16
Other Materials	16
T-Shirts	16
"A Visible Anthem"	16
Archives	17
Dance Camps	17
Workshops	17
Membership	18
Sales Division	18
Order Blank	19
Prices	back cover

LLOYD SHAW FOUNDATION CATALOG

LLOYD SHAW FOUNDATION EDUCATIONAL DANCE PROGRAM

Alphabetical Listing of Children's Dances. All of these dances are recorded on 7" multi-track 33-1/3 RPM records. See the succeeding index of E-series records.

Record Number(s)

LS E-2	Ach Ja!
LS E-8	A'Hunting We Will Go
LS E-6	All Join Hands and Circle (Fisher's Hornpipe)
LS E-13, E-21	Bingo
LS E-9, E-20	Bleking
LS E-25	Bongo
LS E-5	Briar Rosebud
LS E-3	Bridge of Avignon
LS E-15	Captain Jinks
LS E-25	Carnavalito
LS E-13	Carrousel
LS E-5, E-20	Chiapanecas
LS E-39	(Chicken Dance) Dance of the Little Birds
LS E-7	Children's Polka
LS E-7, E-21	Chimes of Dunkirk
LS E-7	Chopsticks
LS E-10	Circassian Circle (Square Dance Reel)
LS E-26	Circassian Circle (at reduced tempo) (Sherbrooke)
LS E-12	Clap Dance for Threes (Hamilton's Reel)
LS E-9	Colorado Waltz
LS E-15	Cshebogar
LS E-39	Dance of the Little Birds (Chicken Dance)
LS E-6	Danish Dance of Greeting
LS E-18, E-19	D'Hammerschmiedsgselln
LS E-4	Did You Ever See a Lassie
LS E-14, E-21	Ding Dong Daddy
LS E-16, E-19	Doudlebska Polka
LS E-4	Elephants Playing
LS E-1	Farmer in the Dell, The
LS E-4	Five Little Chickadees
LS E-10	Go Forward and Back (Square Dance Reel)
LS E-24	Good Night Ladies
LS E-6	Grand March (Blue Bells of Scotland)
LS E-11	Greensleeves (Money Musk)
LS E-11, E-22	Gustaf's Skoal
LS E-9	Hansel and Gretel
LS E-8	Happy Clap Dance, The
LS E-15	Happy Waltz, The
LS E-2	Heads and Shoulders, Knees and Toes (The Mulberry Bush)
LS E-11, E-21	Hi! Mixer (Glow Worm Gavotte)
LS E-2	Hippity Hop to the Barber Shop
LS E-25	Hokey Pokey (Vocal by Don Armstrong)
LS E-38	Hokey Pokey (Don Armstrong), Hokey Pokey (instrumental)
LS E-3	How Do You Do, My Partner
LS E-11	Irish Lilt, The (Irish Washerwoman)
LS E-11, E-22	Irish Washerwoman
LS E-10	I See You
LS E-18	Jefferson's Reel
LS E-10	Jolly Is the Miller
LS E-1	Jolly Musicians, The
LS E-10	Jump Jim Jo
LS E-16	Knightsbridge Grand Square (Knightsbridge March)
LS E-8	La Raspa
LS E-7, E-20	Let Your Feet Go Tap, Tap, Tap
LS E-17	Long's Peak Schottische (Danish Schottische)
LS E-4	Looby Loo
LS E-18, E-19, E-24	Mayim! Mayim!
LS E-26	Mayim! Mayim! (at reduced tempo)

Children's Dances (continued)

LS E-9, E-22 Maypole Dance
LS E-1 Muffin Man, The
LS E-2 Mulberry Bush, The
LS E-25 Noble Duke of York
LS E-3 Oats, Peas, Beans and Barley Grow
LS E-14, E-23 Oh, Susannah
LS E-23 Oklahoma Mixer (Cowboy Schottische)
LS E-11 Clender
LS E-24 Patty Cake Polka
LS E-26 Patty Cake Polka (at reduced tempo)
LS E-9, E-22 Paw Paw Patch
LS E-8 Pease Porridge Hot
LS E-17 Phrase Craze
LS E-12 Polka, The (Zigeunerpolka)
LS E-7, E-21 Pop Goes the Weasel
LS E-26 Pop Goes the Weasel (at reduced tempo)
LS E-1 Pussy Cat, Pussy Cat
LS E-7, E-21 Rig-a-Jig-Jig
LS E-1 Ring Around the Rosie
LS E-3 Round and Round the Village
LS E-16, E-20 Sandman (Japanese Sandman)
LS E-14 Schottische, The (Cowboy Schottische)
LS E-8 Seven Jumps
LS E-5, E-20 Shoemaker's Dance
LS E-13, E-19 Sisken
LS E-2 Snail, The
LS E-24 Solomon Levi
LS E-15 Split the Ring (Ed's Reel)
LS E-13 Swedish Clap Dance
LS E-8 Swing, The
LS E-2 Ten Little Indians
LS E-15 Thady You Gander
LS E-4 The Thread Follows the Needle
LS E-17, E-19 Trojak
LS E-12, E-23 Virginia Reel (Little Brown Jug)
LS E-14 Walk Right In
LS E-16 Waltz Ballonet (Waltz of the Flowers)
LS E-17 Weaver's Reel (Topsy Turvy)
LS E-9, E-22 Wheat, The
LS E-10 Yankee Doodle
LS E-19 Zigeunerpolka
LS E-12, E-19 Ziggy's Polka (Zigeunerpolka)

E-Series Index, showing dances and/or music included on each record

LS E-1 The Jolly Musicians; The Muffin Man/Pussy Cat, Pussy Cat; Ring Around the Rosie; The Farmer in the Dell
LS E-2 The Snail; Hippity Hop to the Barber Shop; The Mulberry Bush/Ten Little Indians; Ach Ja!
LS E-3 Oats, Peas, Beans, and Barley Grow; How Do You Do, My Partner/Round and Round the Village; Bridge of Avignon
LS E-4 Did You Ever See a Lassie; Five Little Chickadees/Elephants Playing; Looby Loo; The Thread Follows the Needle
LS E-5 Briar Rosebud/Chiapanecas; Shoemaker's Dance
LS E-6 Danish Dance of Greeting; Fisher's Hornpipe/Blue Bells of Scotland
LS E-7 Let Your Feet Go Tap, Tap, Tap; Chopsticks; Children's Polka/Pop Goes the Weasel; Chimes of Dunkirk; Rig-a-Jig-Jig

E-Series Index (continued)

- LS E-8 The Happy Clap Dance; A'Hunting We will Go; La Raspa/
The Swing; Pease Porridge Hot; Seven Jumps
- LS E-9 Hansel and Gretel; Bleking; Colorado Waltz/The Wheat;
Maypole Dance; Paw Paw Patch
- LS E-10 Square Dance Reel; I see You/Yankee Doodle; Jump Jim Jo;
Jolly is the Miller
- LS E-11 Glow Worm Gavotte; Olender; Money Musk/Irish Washerwoman;
Gustaf's Skoal
- LS E-12 Hamilton's Reel; Zigeunerpolka/Little Brown Jug
- LS E-13 Bingo; Swedish Clap Dance/Sisken; Carrousel
- LS E-14 Ding Dong Daddy; Walk Right In/Oh, Susannah; Cowboy
Schottische
- LS E-15 Captain Jinks; Cshebogar; The Happy Waltz/Thady You Gander;
Ed's Reel
- LS E-16 Japanese Sandman; Doudlebska Polka/Waltz of the Flowers;
Knightsbridge March
- LS E-17 Phrase Craze; Topsy Turvy/Danish Schottische; Trojak
- LS E-18 Jefferson's Reel/D'Hammerschmiedsgselln; Mayim! Mayim!
- LS E-19 Trojak; D'Hammerschmiedsgselln; Zigeunerpolka/Mayim! Mayim!;
Doudlebska Polka; Sisken
- LS E-20 Let Your Feet Go Tap, Tap, Tap; Bleking; Japanese Sandman/
Chiapanecas; Shoemaker's Dance
- LS E-21 Bingo; Ding Dong Daddy; Glow Worm Gavotte/Pop Goes the
Weasel; Chimes of Dunkirk; Rig-a-Jig-Jig
- LS E-22 The Wheat; Maypole Dance; Paw Paw Patch/Irish Washerwoman;
Gustaf's Skoal
- LS E-23 Oh, Susannah; Cowboy Schottische/Little Brown Jug
- LS E-24 Mayim! Mayim!; Solomon Levi/Patty Cake Polka; Good Night,
Ladies
- LS E-25 Bongo; Carnavalito/Noble Duke of York; Hokey Pokey
- LS E-26 Pop Goes the Weasel; Mayim! Mayim!/Patty Cake Polka;
Sherbrooke (All tunes recorded at reduced tempo.)

The Elementary Dance Kit - K-6

\$110.00

Contains eighteen 33-1/3 RPM. 7" multi-track records - LS E-1 through LS E-18 as listed in this catalog - with music for 84 singing games and dances for kindergarten through sixth grade. A complete teacher's manual presents the dances by recommended grade levels, provides detailed instructions for each dance and includes teaching methods and dance vocabulary. The games and dances described in this Kit have been researched and workshopped to offer a variety of dance formations, rhythms and music suitable for, and appealing to, elementary school children. They include dances and music of international origin and the traditional forms of the American folk dance, both old and new. The records and manual are packaged in the attractive LSF carrying case.

The Elementary Dance Kit (continued)

The Manual for Elementary School Dancing may be purchased separately for \$17.00

Mini-Kit to Extend the Elementary Dance Kit to include all the material in the Dance for the Exceptional Kit: Records E-24, E-25 and E-26 plus the Manual for Dance for the Exceptional \$42.00

Grade Packages Teachers in the lower grades may find that a few records and the Elementary Dance Manual will provide enough material for their purposes without investing in the entire K-6 Kit. The packages listed below follow the graded program in the Manual, with recommended additions.

Kindergarten - Records E-1, E-2, and E-3 and the Manual	\$31.00
First Grade - Records E-4, E-5, and E-6 and the Manual	\$31.00
Second Grade - Records E-6, E-7, and E-8 and the Manual	\$31.00
Third Grade - Records E-6, E-8, E-9, and E-10 and the Manual	\$36.00
Fourth Grade - Records E-6, E-10, E-11, E-12, and E-13 and the Manual	\$41.00

We believe that fifth and sixth grade teachers would benefit most by using the entire Kit.

Special Education Kit - Dance for the Exceptional \$97.50

This Kit provides music for over 50 dances selected to extend to exceptional persons of all ages the joys of dance, and to promote growth socially, academically, physically, and emotionally. The records included are LS E-1, E-2, E-4, E-6, E-8, E-10, E-20, E-21, E-22, E-23, E-24, E-25 and E-26, as listed in this catalog. The Kit contains dances for the mentally impaired (SMI, TMI, and EMI), the sensory impaired (blind and deaf), and the physically impaired, including both self-propelled and attendant-propelled wheelchair, as defined by Federal Law No. 94-192. The manual includes information on handicaps and teaching techniques, as well as recommended material for use with special populations. Dance suggestions for use with deaf include sign language. Emphasis is placed on variety in dance forms, rhythms and music. Many of the dances are adaptations of those contained in the Lloyd Shaw Elementary Dance Kit. The records and manual are packaged in the attractive LSF carrying case.

The Manual for Dance for the Exceptional may be purchased separately for \$28.00

Mini-Kit to Extend the Dance for the Exceptional Kit to include all the material in the Elementary Dance Kit: Records LS E-3, E-5, E-7, E-9, and E-11 through E-18 (there will be unavoidable duplications), plus the Elementary Dance Manual. \$73.00

Note: The most economical way to obtain all the tunes, dances and instructions for both the Elementary and Special Education Kits is through the purchase of the Elementary Dance Kit and the Mini-Kit to Extend the Elementary Dance Kit. Total \$152.00

Any E-Series record may be purchased individually for \$5.50

OTHER LLOYD SHAW FOUNDATION PROGRAMS AND RECORDINGS

The NEW Lloyd Shaw Foundation Recreational Dance Program \$95.00

Dances, recordings and teaching manual that provide a complete resource for a recreational dance program in secondary schools and colleges, in recreation departments, social clubs and camps, and for senior citizens and one-night stands. Brand new dances, the best of old favorites, and an exciting array of music by European orchestras, New England bands, traditional groups and real country combos. Don Armstrong has devised or arranged half a dozen delightfully simple squares, two quadrilles and five contras. He has assembled mixers, line dances, folk dances and speciality dances to round out a complete recreational dance program.

The Kit contains E-series records LS E-31 through LS E-44 as listed in the following E-series index. The manual which is included contains detailed instructions for the dances, background and teaching aids, glossary, and a list of resources for the caller/teacher/leader. It also contains instructions for thirty-five additional dances which serve as an extension of this program.

The fourteen 7" 33-1/3 RPM multi-track records, in glassine record envelopes, and the Manual are packaged in the LSF vinyl carrying case.

The Manual may be purchased separately for \$22.50

Individual records may be purchased separately for \$ 5.50

E-Series Index (continued) (See Pages 2-3 for E-Series Index of Children's Dances)

- LS E-27 Side A. Balancing Billy (contra), New Brunswick Hornpipe; instrumental and prompted (Don Armstrong)
Side B. T. A. G. (contra), Crossing On the Ferry & Elegant Esther Gray; instrumental and prompted (Roger Whynot)
- LS E-28 Side A. Levi Jackson Rag, instrumental and prompted (DA)
Side B. Boone Tavern Reel (contra), Beaumont Rag; instrumental and prompted (DA)
- LS E-31 Side A. Old Fashioned Girl (square), instrumental and called (DA)
Side B. The Old Red Barn (square), instrumental and called (Joe Fleischauer)
- LS E-32 Side A. Tipperary (square), instrumental and called (Marie Armstrong)
Side B. Your Home Town (square), instrumental and called (DA)
- LS E-33 Side A. Coronado Quadrille, instrumental and prompted (DA)
Side B. Tip Top Quadrille, instrumental and prompted (DA)
- LS E-34 Side A. Somebody To Love (square), instrumental and called (DA)
Side B. Grand Square Quadrille, instrumental and prompted (Bob Osgood)
- LS E-35 Side A. Lancash Barn Dance (mixer), Sunshine Mixer; both with cue tracks
Side B. Cotton Eyed Joe (line dance, couple dance); Jiffy Mixer, with cue track
- LS E-36 Side A. Teton Mountain Stomp (mixer); Ten Pretty Girls (line, trio, couple dance); both with cue tracks
Side B. Crazy Daisy Mixer, The Flea Market (mixer); both with cue tracks

E-Series Index (continued)

- LS E-37 Side A. I Don't Know Why (mixer), with complete cues
Side B. Bingo Waltz (mixer), with complete cues
- LS E-38 Side A. Triolet (trio mixer), with complete cues
Side B. Hokey Pokey, instrumental and with complete cues
- LS E-39 Side A. Grand March - 8½ minutes, medley of American tunes
by full orchestra
Side B. Kanonwalzer (a 3-circle "canon"); Dance of the
Little Birds (Chicken Dance) (novelty dance)
- LS E-40 Side A. Kiwi Ring (mixer), with complete cues
Side B. Tunnel Contra, instrumental and prompted (DA)
- LS E-41 Side A. Copecrest Contra, instrumental and prompted (DA)
Side B. Czark Saturday Night (contra), instrumental and
prompted (DA)
- LS E-42 Side A. Åland Island Contra, instrumental and prompted (DA)
Side B. Wheelbarrow Reel (contra), instrumental and
prompted (DA)
- LS E-43 Side A. Hora (Hava Nagila); Ma Navu, with cue track; (no
partner folk dances)
Side B. Savila se Bela Loza, Ersko Kolo, both with cue
tracks (no partner folk dances)
- LS E-44 Side A. Alunelul (no partner folk), Patch Tanz (folk mixer);
both with cue tracks
Side B. Setnja; Tzadik Katamar, with cue track (no partner
folk dances)
- A Treasury of Traditional Round Dances (sold only as package - two
records listed below and instruction booklet) \$11.00
- LS E-45 Varsouvianna, Oxford Minuet, Laces and Graces,
Veleta Waltz
- LS E-46 Blackhawk Waltz, Boston Two Step, Glow Worm Gavotte,
Bolero

ROUNDS, CIRCLES, MIXERS AND NOVELTY DANCES
(Instructions included)

("E" records are multi-track. See E-Series Index)

Record Number

- LS E-37 Bingo Waltz, with complete cues
LS E-46 Blackhawk Waltz
LS E-46 Bolero
LS E-46 Boston Two Step
LS 3321/3322 Butterfly Waltz/Peace in the Valley Waltz Mixer
LS E-39 (Chicken Dance) Dance of the Little Birds
LS 3316/3315 C. J. Mixer/Left Footer's One Step
LS E-35 Cotton Eyed Joe (line dance, couple dance)
LS E-36 Crazy Daisy Mixer
LS E-39 Dance of the Little Birds (Chicken Dance)
LS 4592/4591 Deck the Halls (Schottische)/White Christmas
LS 3324/3323 Ding Dong Daddy/Phrase Craze
LS 3318/3317 Double Weave Waltz Mixer/Edelweiss
LS 3317/3318 Edelweiss/Double Weave Waltz Mixer
LS 122/153 Five Foot Two/Schottische (Old Southern)
LS E-36 Flea Market, The (mixer)
LS E-46 Glow Worm Gavotte

Rounds, Circles, Mixers and Novelty Dances (continued)

LS 106/105 Glow Worm Gavotte/Laces and Graces
LS 106/154 Glow Worm Gavotte/Jenny Lind Polka
LS E-38 Hokey Pokey, instrumental and cued
LS 4553/4554 Isle of Capri/Knightsbridge March
LS E-37 I Don't Know Why (mixer)
LS 110/109 Irish Waltz/Waltz of the Bells
LS E-39 Grand March
LS 154/106 Jenny Lind Polka/Glow Worm Gavotte
LS 154/153 Jenny Lind Polka/Schottische (Old Southern)
LS E-35 Jiffy Mixer
LS 3319/3320 Johnny O Polka Mixer/Manning's Mixer
LS E-39 Kanonwalzer (a 3-circle "canon")
LS E-40 Kiwi Ring (mixer)
LS 4554/4553 Knightsbridge March/Isle of Capri
LS E-45 Laces and Graces
LS 105/106 Laces and Graces/Glow Worm Gavotte
LS E-35 Lancash Barn Dance (mixer)
LS 3315/3316 Left Footer's One Step/C. J. Mixer
LS 220/228 Light in the Window/Patty Cake Polka
LS 3303/3302 Manitou (two step)/Maverick Waltz Contra
LS 3320/3319 Manning's Mixer/Johnny O Polka Mixer
LS 3302/3303 Maverick Waltz Contra/Manitou
LS 1010 Mazurka/Minuet
LS 1010 Minuet/Mazurka
LS 227/228 Oklahoma Mixer/Patty Cake Polka
LS 242/241 On the Carousel/Sunrise Serenade
LS E-45 Oxford Minuet
LS 228/220 Patty Cake Polka/Light in the Window
LS 228/227 Patty Cake Polka/Oklahoma Mixer
LS 3322/3321 Peace in the Valley Waltz Mixer/Butterfly Waltz
LS 3323/3324 Phrase Craze/Ding Dong Daddy
LS 143/144 Rye Waltz/Carlyle (Rustic Dance)
LS 153/122 Schottische (Old Southern)/Five Foot Two
LS 153/154 Schottische (Old Southern) Jenny Lind Polka
LS 4564/248 Smiles Mixer/Waltzing Matilda Mixer
LS 241/242 Sunrise Serenade/On the Carousel
LS E-35 Sunshine Mixer
LS E-36 Ten Pretty Girls (line, trio, couple dance)
LS E-36 Teton Mountain Stomp (mixer)
LS 261 Today (waltz) by Dorothy Shaw Bell Choir/complete cues
LS 261/262 Today (waltz)/Polkadoodle (two step)
LS E-38 Triolet (trio mixer)
LS E-45 Varsouvianna
LS E-45 Veleta Waltz
LS 248/4564 Waltzing Matilda Mixer/Smiles Mixer
LS 109/110 Waltz of the Bells/Irish Waltz
LS 4591/4592 White Christmas/Deck the Halls (schottische)

FOLK DANCES (Instructions included)

("E" records are multi-track. See E-Series Index)

LS E-44 Alunelul
Tanz SP23061 Berliner Polka/Triolet
Tanz SP23060 Das Fenster/Heilsberger Dreieck
Tanz EP56920 (Die Allgemeine Francaise) Fledermaus-Quadrille
FK 1163 Double Quadrille/Seven Steps (Ruggen)
LS E-43 Ersko Kolo
Tanz EP56920 Fledermaus-Quadrille (Die Allgemeine Francaise)
Tanz SP23060 Heilsberger Dreieck/Das Fenster
LS E-43 Hora (Hava Nagila)
LS E-39 Kanonwalzer
LS E-43 Ma Navu
LS E-44 Patch Tanz
LS E-43 Savila se Bela Loza (19 Steps)

Contras (continued)

LS307/308	Ocean View Reel (TP)/Ocean View Reel
LS 169/170	Ottawa Special (British Sorrow) (DA)/Red's Reel
LS E-41	Ozark Saturday Night (DA); Cripple Creek
LS 173/174	Queen Victoria (DA)/The Bonnets of Bonnie Dundee
LS 189/190	Quiet Contra, The (BJ)/Melancholy Baby
LS 197/198	Raccoon Ramble (DA)/Old Raccoon
LS 311/312	Riley's Reel (DA)/Square Dance Reel
Grenn 16006	Roundelay (DA)/Roundelay
LS 175/176	Sackett's Harbor (DA)/Steamboat Quickstep
LS 327/328	Seanna's Reel (BJ)/Haddington Assembly, The Weaver and His Wife, The Flower of France and England O'
LS 193/194	Shadrack's Delight (DA)/Dashing White Sergeant
Win 4183	Slauch to Donegal (DA)/Back to Donegal
LS 177/178	Spanking Jack (DA)/Saddler's Reel
TNT 201	Star-N-Promenade Contra (AB)/St. Anne's Reel
LS E-27	T. A. G. (RW); Crossing on the Ferry and Elegant Esther Gray
LS 167/168	Terry Lynn's Jig (DA)/Come Under My Plaidie
Grenn 16005	The Caller's Wife (DA)/The Caller's Wife
LS E-40	Tunnel Contra (DA); Shelburne Reel
LS 199/200	Up Jumped the Devil (DA)/Up Jumped the Devil
LS 313/314	Weaver's Reel (DA)/Topsy Turvy
LS E-42	Wheelbarrow Reel (DA); Red Wing
LS 329/330	Whisper Ring (DA)/Whispering
LS 195/196	Yucca Jig (DA)/Major Mackey's Jig

Prompters: DA - Don Armstrong; AB - Al Brundage; EB - Ed Butenhof; BH - Bob Howell; BJ - Bruce Johnson (Quiet Contra); BJ - Bill Johnston (Seanna's Reel); LM - Lannie McQuaide; GM - Glen Morningstar; GN - Glen Nickerson; BO - Bob Osgood; TP - Tony Parkes; RW - Roger Whynot

Contra Instrumentals (Many of them may also be used for square dances)

LS 194/302	Dashing White Sergeant/Sherbrooke
LS 172/314	Dumbarton Drums/Topsy Turvy
LS 304/312	Fisher's Hornpipe/Square Dance Reel
LS 196/306	Major Mackey's Jig/Ragtime Annie
LS 308/200	Ocean View Reel/Up Jumped the Devil
LS 306/196	Ragtime Annie/Major Mackey's Jig
LS 302/194	Sherbrooke/Dashing White Sergeant
LS 312/304	Square Dance Reel/Fisher's Hornpipe
LS 188/242	Sweet Georgia Brown/On the Carousel
LS 314/172	Topsy Turvy/Dumbarton Drums
LS 200/308	Up Jumped the Devil/Ocean View Reel

Contra Packages

Introductory Contra Package

\$58.50

This package contains 15 records with instrumental on one side and vocal prompts on the other, all by well-known contra callers. The dances are sequentially indexed in a logical order of teaching. The Caller/Teacher Manual by Don Armstrong, published by American Square Dance Society, included in the package, is internationally recognized as the most authoritative text on the American Contra Dance.

The contents are:

LS 319/320	Callison Hall Jig (DA)/Medley includes The Steamboat and Syd Chalmers
LS 199/200	Up Jumped the Devil (DA)/Up Jumped the Devil
LS 305/306	Inflation Reel (DA)/Ragtime Annie
LS 301/302	Needham Special (DA)/Sherbrooke

Introductory Contra Package (continued)

LS 331/332 Mandolin Contra (GN)/Medley for "The Isle"
LS 155/156 Broken Sixpence (DA)/Broken Sixpence Medley
LS 163/164 Homosassa Hornpipe (DA)/Rickett's Hornpipe
LS 187/188 Aston Polka, The (BO)/Sweet Georgia Brown
LS 313/314 Weaver's Reel (DA)/Topsy Turvy
LS 195/196 Yucca Jig (DA)/Major Mackey's Jig
LS 189/190 Quiet Contra, The (BJ)/Melancholy Baby
LS 171/172 Dumbarton Drums (DA)/Dumbarton Drums
LS 183/184 New Pretoria, The (BH)/Marching to Pretoria
LS 325/326 O.A.T.A. Reel (RW)/Maureen from Gibberland
LS 323/324 Granny's Pearls (LM)/Kettledrum, Miss Thompson's Reel
and Miss Campbell medley

Suggestion for the square dance caller who wishes to introduce contras to his dancers without investing in a large contra library: Order as many as you can of the first eight dances listed above, and if you do not have one, we strongly recommend that you buy the Caller/Teacher Manual for Contras.

Supplementary Contra Package

\$41.00

A choice of any 12 of the contras which follow the introductory series and progress through unusual duples, triples and heritage dances. Each of the records is prompted on one side, with instrumental on the other. Musical variety is enhanced by the use of many of the best known square and contra dance orchestras in the country.

Any 12 of the following:

LS 191/192 Cayman Island Contra (DA)/Bunkhouse Jig
LS 321/322 Cobbs Hill Reel (EB)/Growling Old Man
LS 335/336 Come and See Me (RW)/Doc Boyd's Jig and Jerry's Beaver Hat
LS 339/340 Don's Dawn Dance (GM)/Little Burnt Potato and Jig in A
LS 1009 Doubtful Shepherd, The (DA)/Dusty Bob and Mouse in the Cupboard
LS 179/180 Dream Lake (DA)/Love Makes the World Go Round
LS 333/334 Duke of Kent's Waltz Contra (DA)/Neudeutscher (edited)
LS 315/316 Flying Scotsmen Hornpipe (DA)/Flying Scotsmen Hornpipe
Grenn 16014 Gitalong Contra (LM)/Gitalong Contra
LS 185/186 Happy Wanderer, The (BH)/The Happy Wanderer
LS 309/310 Here's to the Fiddler (TP)/Kitty Magee's Jig
LS 181/182 Hills of Habersham (DA)/Love's Dream After the Ball
LS 317/318 January Seventh Jig, The (DA)/Medley includes The Beaver Hat, The Church of Dromore and Pretty Jane
Grenn 16007 Kadie's Contra (DA)/Kadie's Contra
LS 337/338 Lighted Sconce (GM)/March of St. Timothy
LS 303/304 Long Valley (DA)/Fisher's Hornpipe
LS 1008 Market Lass, The (DA)/Glen Towle
LS 3302 Maverick Waltz Circle Contra (DA)/Git Along Little Dogies and The Streets of Laredo
LS 307/308 Ocean View Reel (TP)/Ocean View Reel
LS 169/170 Ottawa Special (British Sorrow) (DA)/Red's Reel
LS 173/174 Queen Victoria (DA)/The Bonnets of Bonnie Dundee
LS 197/198 Raccoon Ramble (DA)/Old Raccoon
LS 311/312 Riley's Reel (DA)/Square Dance Reel
Grenn 16006 Roundelay (DA)/Roundelay
LS 175/176 Sackett's Harbor (DA)/Steamboat Quickstep
LS 327/328 Seanna's Reel (BJ)/Haddington Assembly, The Weaver and His Wife, The Flower of France and England O'
LS 193/194 Shadrack's Delight (DA)/Dashing White Sergeant
Win 4183 Slaunch to Donegal (DA)/Back to Donegal
LS 177/178 Spanking Jack (DA)/Saddler's Reel
TNT 201 Star-N-Promenade Contra (AB)/St. Anne's Reel



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I would like to be a Friend of the Archives for 1988. My contribution will help establish an endowment fund for the Lloyd Shaw Foundation Archives to support the NDACC and other activities of the Lloyd Shaw Foundation Dance Archives.

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Sustaining Friend of the Archives _____ plus choice of one record from the list, below.

Receive "Archive" plus choice of two records from the list, below.

Silver Friend of the Archives _____ \$500 or more

Receive "Archive" plus one record from the list, below, plus VHS tape of the Cheyenne dancers.

Gold Friend of the Archives _____ \$1000 or more

Receive "Archive" plus two records from the list, below, VHS tape of the Cheyenne dancers plus your name permanently inscribed on a plaque on the entrance door to the Lloyd Shaw Foundation Archives.

List of records to choose from (when in print):

1. McLain Family Band.
2. One of the set of five Stan Hamilton Records.
3. Any release of the Lloyd Shaw Foundation Sales Division.

Mail this coupon with your check to: The Lloyd Shaw Foundation Dance Archives, 5506 Coal, SE, Albuquerque, NM 87108

Name: _____ Address: _____

City: _____ State: _____ Zip: _____

The Lloyd Shaw Foundation Dance Archives

5506 Coal, SE

Albuquerque, NM 87108

Friends of the Lloyd Shaw Foundation Dance Archives

Become a friend of the Archives

Now, you can have a personal role in establishing a permanent endowment fund for the Lloyd Shaw Foundation Dance Archives. By enrolling as a "Friend of the Archives," you will help to establish a permanent archives in dance. This will mean not only that the Lloyd Shaw Foundation Dance Archives will become a permanent institution but that the entire network of archives, halls of fame, libraries, and museums will benefit.

Join with us now and receive special benefits of your prompt action. With each donation, you will become a subscriber to "Archive," the annual publication of the National Dance Archives Coordinating Committee (NDACC) (first issue, September, 1988), receive a choice of disc and video recordings published by the Lloyd Shaw Foundation, and be a Friend of the Archives.

There are several classes of membership and support with benefits attached to each one:

Supplementary Contra Package (continued)

LS 167/168 Terry Lynn's Jig (DA)/Come Under My Plaidie
Grenn 16005 The Caller's Wife (DA)/The Caller's Wife
LS 329/330 Whisper Ring (DA)/Whispering

Bonus The purchase of both Contra Packages entitles the buyer to an attractive LSF record case.

SQUARE DANCES (Instructions included)

Record Number Called and Instrumental

LS 515/516 Charming Betsy (PB)/Charming Betsy
LS 503/504 Four Leaf Clover (BH)/Four Leaf Clover
LS 509/510 I Don't Know Why (KK)/I Don't Know Why
LS E-31 Old Fashioned Girl (DA)/Old Fashioned Girl
LS E-31 Old Red Barn, The (JF)/The Old Red Barn
LS 513/514 Pennsylvania Polka Square (DA)/Pennsylvania Polka
LS 501/502 Solomon Levi (BL)/Solomon Levi
LS E-34 Somebody to Love (DA)/You're Nobody Till Somebody Loves You
LS E-32 Tipperary (MA)/It's a Long Way to Tipperary
LS 505/506 Trail of the Lonesome Pine (DA)/Trail of the Lonesome Pine
LS 507/508 Walk Right In (CC)/Walk Right In
LS E-32 Your Home Town (DA)/Kansas City, My Home Town

Callers: PB - Pancho Baird; BH - Bob Howell; KK - Ken Kernen;
JF - Joe Fleischauer; DA - Don Armstrong; MA - Marie Armstrong; BL - Bill Litchman; CC - Cal Campbell

Square Dance Instrumentals

LS 511/512 Chattahootchee/Yellow Creek
LS 304/312 Fisher's Hornpipe/Square Dance Reel
LS 196/306 Major Mackey's Jig/Ragtime Annie
LS 308/200 Ocean View Reel/Up Jumped the Devil
LS 306/196 Ragtime Annie/Major Mackey's Jig
LS 302/194 Sherbrooke/Dashing White Sergeant
LS 312/304 Square Dance Reel/Fisher's Hornpipe
LS 188/242 Sweet Georgia Brown/ On the Carousel
LS 314/172 Topsy Turvy/Dumbarton Drums
LS 506/508 Trail of the Lonesome Pine/Walk Right In
LS 200/308 Up Jumped the Devil/Ocean View Reel
LS 508/506 Walk Right In/Trail of the Lonesome Pine
LS 512/511 Yellow Creek/Chattahootchee

QUADRILLES (Instructions included)

LS 3306/3305 Cattle Call Waltz/Serenata Quadrille - each with prompted band (DA)
LS E-33 Coronado Quadrille, instrumental and prompted (DA)
LS 3311/3312 Empress Waltz Quadrille/Rose Quadrille - each with prompted band (DA)
Tanz EP56920 Fledermaus-Quadrille (Die Allgemeine Francaise)
LS 4568/276 Grand March (Blue Bells of Scotland)/Grand Square Quadrille (Bye, Bye, My Baby) - instrumentals
LS E-34 Grand Square Quadrille, instrumental and prompted (BO)
LS E-28 Levi Jackson Rag, instrumental and prompted (DA)
Tanz EP58113 Luneburger Windmüller
Grenn 16009 North Star Quadrille, instrumental and prompted (BH)
LS 1011 Reflections Quadrille, prompted (DA)/Lover's Waltz
LS 3312/3311 Rose Quadrille/Empress Waltz Quadrille - each with prompted band (DA)

Record Number

LS 3305/3306 Serenata Quadrille/Cattle Call Waltz - each with prompted band (DA)
Tanz EP58108 Sprötzer Achterrüm
VDCV GEP-131 Streets of Laredo
LS E-33 Tip Top Quadrille, instrumental and prompted (DA)
LS 517/518 Windmill Quadrille, prompted (DA)/Krüsel-Konter

Prompters: DA - Don Armstrong; BH - Bob Howell; BO - Bob Osgood

LONGPLAY ALBUMS

Scottish Dance Time - Strict tempo music for Scottish Country Dancing played by the world-famous Stan Hamilton and His Flying Scotsmen.

Many of these tunes are also used by contra callers and teachers and several have been recorded on the Lloyd Shaw Foundation label as instrumentals for prompted contras - Callison Hall Jig, Flying Scotsmen Hornpipe, Granny's Pearls, The January Seventh Jig, Mandolin Contra, and Seanna's Reel.

- VOL. I The Flowers of Edinburgh, The Machine Without Horses, Lochiel's Rant, The Montgomeries' Rant, A Scottish Waltz, The Hamilton Rant, The Leith Country Dance, Up in the Air, General Stuart's Reel
- VOL. II The Duke of Perth, The Deuks Dang Ow're My Daddie, The Braes of Breadalbane, Cadgers in the Canongate, The Buchan Eightsome Reel, The Lea Rig, The Baldovan Jig, The College Hornpipe
- VOL. III Jessie's Hornpipe, The Reel of Mey, Cauld Kail in Aberdeen, Kingussie Flower, Mairi's Wedding, Hooper's Jig, The MacPhersons of Edinburgh, The Gates of Edinburgh
- VOL. IV The Isle, The White Cockade, Maggie Lauder, The Reel of the 51st Division, Mrs. MacLeod of Raasay, The Duke of Atholl's Reel, The Braes of Tulliemet, Corn Rigs
- VOL. V The Sailor, The Haddington Assembly, Balquidder Strathspey, The Hollin Buss, The Wild Geese, Maxwell's Rant, The Saint John River, Miss Mary Douglas

Price, each album *WHEN AVAILABLE* \$9.00

Modern Style Contra Dance Party - TNT \$8.00
Dick Leger calls contras written by Roger Whynot

This unusual album contains 8 contras, each of which is walked through before the music and the calling start. The album is especially valuable to contemporary square dancers who might like to learn contra dancing at home or in small groups.

Songs of the Southwest - TWO Longplay Records \$15.00

LS 1500 - A two-record album of songs of the cowboy era researched by Pancho Baird of Santa Fe and authentically and delightfully performed by Pancho and his wife, Marie. Twenty-one songs, including such classics as Cool Water, Santa Fe Trail, High Chin Bob, Little Joe the Wrangler, and The Empty Bunk. A really lovely listening album; you will play it again and again. Handsomely packaged, with full-color cover from an original painting by Paul Ballard Phillips.

AMERICAN DANCE TREASURES

American Dance Treasure LS 1001/1002 \$7.00
"The Loomis Lancers" (2 records)

Named Loomis for the "dancing master" who brought out new lancers as callers today bring out new squares every month. "Loomis" seems to have been far and away the most popular lancers in New England around the turn of the century or earlier. The music is delightful, and in the fourth figure you will find the Grand Square. The Loomis Lancers makes a stunning set-piece for a festival.

American Dance Treasure LS 1003/1004 \$7.00
"The Blonde Lancers" (2 records)

This is usually called the "Standard Lancers." We call our version "The Blonde Lancers" because it is the name of the music, by Cub Berdan of Detroit. "Standard" is a wonderful lancers and a delight to dance. The included 12-page instruction book also gives the call for the Saratoga Lancers (Double Lancers)...also called a Royal Lancers, which uses eight couples in a set. It is really challenge dancing and a great beauty.

American Dance Treasure LS 1005/1006/1007 \$10.00
"Five-Part Singing Quadrille"

This is a set of three records that includes:

Do-sa-do Your Corners All
First Couple Down Center
Little Old Log Cabin In The Lane
Waltz That Girl Behind You
The Flower Girl Waltz

The first three of these appeared in the 1941 edition of Mr. and Mrs. Henry Ford's "Good Morning, America" which started the renaissance of the American "party" dances. They were deeply researched and are authentic.

"Waltz That Girl Behind You" was reconstructed by Lloyd Shaw in the late 1930's from the combined remembering of a number of old callers from the middle West.

"The Flower Girl Waltz" is probably the most beautiful of the collection, makes a lovely exhibition figure, and is a delight to dance. It appears in several old books.

"The Broadmoor Promenade," on the 6th face of this series was devised by Colonel Earl (Bud) Udick for his dance club at the Broadmoor Hotel in Colorado Springs. It is danced hilariously to MacNamara's Band.

Set complete with instructions, and called by John Bradford.

American Dance Treasure LS 1008/1009/1010 \$10.00
"Heritage Dance Collection"

This three-record set was produced in conjunction with the National Bicentennial. The set includes:

The Market Lass (contra)
The Doubtful Shepherd (contra)
Minuet
Mazurka

American Dance Treasure LS 1008/1009/1010 (continued)

The Market Lass was researched by Ralph Page from "A New Collection of Country Dances for the Year 1799, by John Burbank." It is a delightful contra, with the most enchanting music.

The Doubtful Shepherd was also presented by Ralph Page from manuscripts circa 1808. This contra is a wonderful study in counterpoint.

The Minuet, arranged by Dena Fresh, is soundly based on authentic minuet steps. The held point, the reverse circles, the pas-de-basque pirouettes, the slow pas-de-basque, and the traverse were all constant features of minuets.

The Mazurka, arranged by Carlotta Hegemann, has incorporated a few of the classic mazurka steps popular since the early 1800's into a beautifully simple yet elegant dance.

DANCES RECOMMENDED FOR EXHIBITION

The American Dance Treasures previously described, and the following:

LS 517/518 Windmill Quadrille prompted by Don Armstrong

This uniquely satisfying dance has unquestionably earned its status as a classic. After its rediscovery by Ralph Page, Don searched for three years before finding the glorious music of Krüsel-Konter as arranged by Heinz Lau and recorded with full orchestration in Germany. Walter Kögler of Tanz Records granted permission for its use to the Foundation, and now the Windmill Quadrille is available for all to enjoy.

Because the pattern combines the stars symbolic of the windmill and the ever beautiful grand square, this dance makes a superb, yet easy, exhibition dance.

LS 1010 Reflections Quadrille prompted by Don Armstrong

This is a lovely quadrille in waltz time using spectacular figures, including chain through the star, teacup chain, and grand square. The music is "Lovers' Waltz."

LS 3305/
3306 Serenata Quadrille/Cattle Call Waltz - each with prompted band by Don Armstrong

Serenata is a truly special and beautifully flowing quadrille demonstrating the Spanish influence on our Southwestern dance. Danced to the music of "It Happened In Monterey," it is a most satisfying experience and lovely to watch. Cattle Call is a happy traditional dance from the West.

LS 3311/
3312 Empress Waltz Quadrille/Rose Quadrille - each with prompted band by Don Armstrong

Empress is a spectacular "royal" quadrille, delightfully easy to do but beautiful to watch.

Rose Quadrille is in the classic style and is easily learned and enjoyed by square dancers everywhere.

Dances Recommended for Exhibition (continued)

Tanz Die Allgemeine Francaise (Fledermaus-Quadrille)
EP56920

Referred to by both names, as well as Der Fledermaus Quadrille, this five-part dance is actually done in longways formation. The classic composition of Johann Strauss is superbly performed by the Staatsorchester, Stuttgart.

The detailed instructions have been written by Don Armstrong to further clarify the English translation prepared by Gretel Dunsing and checked with the descriptions in Ludwig Burkhardt's book. This is a truly fascinating dance to absolutely inspiring music.

PUBLICATIONS

The Round Dance Book by Lloyd Shaw \$10.00
Published by Caxton at Caldwell, Idaho, 433 pages, 8vo

The most careful, complete, and authoritative book on couple dancing, covering the past 300 years. Thorough discussion of the waltz, polka, schottische, two-step, gavotte, mazurka, etc. Minute directions for the basic dances themselves and for almost every round dance that survived up to the year 1948, when this book was published. Delightful to read, even for the non-dancer, "a pleasing mixture of scholarship and whimsy." A complete history of our various round dance steps; and a superb chapter on style. The "Encyclopedia of Round Dancing."

Heritage Dances of Early America by Ralph Page \$6.00
Published by The Lloyd Shaw Foundation, Inc. at Denver, Colorado, 64 pages

This is a collection of colonial period contras dating from 1788 to 1808, and researched and annotated by the country's outstanding teacher, author, and researcher of New England traditional dancing, Ralph Page.

These dances have a "freshness" that has stood the test of time and they are a must for the contemporary contra dancer as well as those interested in the dances of early America.

An Elegant Collection by Ralph Page \$6.00
Published by The Lloyd Shaw Foundation, Inc. at Denver, Colorado, 120 pages

This is truly an elegant collection of dances. Just look at some of the section headings: No Problem Contras, Nice and Easy Contras, Traditional Contras, Contemporary Contras, New England Squares, Singing Quadrilles, Lancers and Heritage Dances. Of major importance is the inclusion of the music for 50 dance tunes chosen by Ralph Page to be especially suitable for the dances in the book, and which will also be a boon for dance musicians and aspiring dance musicians everywhere. This collection is a major contribution to American dance literature.

Caller/Teacher Manual for Contras by Don Armstrong \$9.00
Published by Sets In Order American Square Dance Society at Los Angeles, California

A comprehensive workbook for the contra caller/teacher including teaching techniques, instructions on how to prompt, and explicit timing breakdowns for 101 contras. Internationally recognized as the most authoritative text on the American Contra Dance.

Publications (continued)

Manuals for The Lloyd Shaw Foundation Dance Curriculum Kits

Elementary Dance Kit Manual	\$17.00
Special Education Kit Manual	\$28.00
New Recreational Dance Program Manual	\$22.50
One Night Stand Dance Manual	\$ 7.50

Compleat Guide to Survival Social Dance by Carole Howard \$8.00
Published by Burgess at Minneapolis, Minnesota

The title of this book could easily have been "A fast, fun-filled way to learn ballroom dancing." The author literally leads the reader through clear instructions of basic social dance in several rhythms. No fancy embellishments - just good solid fundamentals.

Froggin' Around with 65 fun games by Carole Howard \$9.00
Published by Carole Howard at Mt. Pleasant, Michigan

A collection of indoor and outdoor games involving big-muscle activity, minimum equipment, few rules, and the best thing of all...maximum fun! Many of these games are written down for the first time, things you might have forgotten from your own childhood. Delightfully illustrated by Carole's sister, Gail Chapman. *This little book should be in every schoolroom and in every grandmother's survival kit.*

OTHER MATERIALS

The Lloyd Shaw Foundation has access to records, albums and publications produced and/or distributed by other folk and square dance, or educational, sources such as:

Grenn	CDSS	Jack Murtha
Worldtone	Berea College	Roger Whynot
TNT	Alcazar	and many more

We will try to obtain material from these sources for you when included in your LSF order. Prices will be based upon our cost. Allow extra time when ordering.

T-SHIRTS \$7.50

The Lloyd Shaw Foundation T-shirt is first quality cotton and polyester, a soft beige imprinted with the LSF logo in its original shades of green and blue, a T-shirt designed for dancers. This T-shirt washes beautifully and retains the sharp colors of the logo. Excellent for summer camps and workshops, for all-round sporswear, a good idea for gifts for family and friends, and visible support of the Foundation.

Available in small, medium, large and extra-large.

Quantity orders of six or more are discounted 20%.

"A VISIBLE ANTHEM"

An unedited VHS video tape, in color, of the film made in Colorado Springs in 1972 during the August Fellowship of Dorothy Shaw. This is truly the spirt of the Foundation made visible. \$30.00

ARCHIVES

The Lloyd Shaw Foundation Dance Archives is designed to provide access to many important and historical references. The Archives is able to research and supply bibliographic materials and/or information on individual requests for a small service fee.

Among the publications produced by The Lloyd Shaw Foundation Dance Archives are:

A Catalog of Dance Video Tapes, a massive listing of videos in all formats and all fields of dance from over 100 sources across the United States (42pp).

A List of Dissertations on Dance, covering MA, Phd, DA, EdD, and related academic dissertations in all fields of dance research, with authors, titles, and other relevant information (27pp).

A Bibliography of American Country Dancing, Parts I-IV, comprising square, round, contra and dance history publications in print (and a few out of print). This is an annotated bibliography containing quotes from reviews, sources, prices, and availability.

Write to Dr. William M. Litchman, Lloyd Shaw Foundation Dance Archives
1620 Los Alamos, SW, Albuquerque, NM 87104.

DANCE CAMPS

The Lloyd Shaw Foundation conducts week-long summer dance camps in the Eastern and Western parts of the Country. Presently the Eastern camp is held in August at Copecrest Dance Resort, Dillard, Georgia. Write Marie Armstrong, P. O. Box 1011, Canon City, CO 81212 for details. At present the Western camp is held in July at The YMCA of the Rockies, Granby, Colorado. Write Diane Burton, 20 NE 47th St., Kansas City, MO 64116 for details.

The Thanksgiving Weekend Camp is held at Ghost Ranch, Abiquiu, New Mexico. Write Kris Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104 for details.

WORKSHOPS

In addition to the dance camps conducted by The Lloyd Shaw Foundation, the Foundation is now able to present workshops in elementary, special education and recreational dance offering off-campus graduate and undergraduate university credit. Baker University in Baldwin, Kansas will offer graduate credit for any Lloyd Shaw Foundation workshop held anywhere in the country, and the University of Missouri at Kansas City will offer undergraduate credit.

Contact Diane Burton, Chairman of the LSF Workshop Committee, 20 N. E. 47th Street, Kansas City, Missouri 64116, if you are interested in sponsoring a workshop in your area. Watch The American Dance Circle (see Membership) for dates and information on scheduled workshops.

MEMBERSHIP

If you gain pleasure from dancing and believe in the value of preserving and disseminating our great American dance heritage, you should be a member of the Lloyd Shaw Foundation.

As a member you will receive quarterly issues of the AMERICAN DANCE CIRCLE, full of articles about dance and dance history, as well as news of Foundation happenings. You will also receive priority notification of dance camps, workshops, record sales, and other events sponsored by the Foundation.

MEMBERS OF THE FOUNDATION RECEIVE 10% DISCOUNT ON ALL LSF-PRODUCED RECORDS AND MATERIALS LISTED IN THIS CATALOG.

Furthermore, you will be part of an organization actively dedicated to recalling, restoring, and teaching the folk dances of the American people. The Lloyd Shaw Foundation engages in a vast array of activities, including:

- Sponsoring recreational dance weeks
- Training teachers and dance leaders
- Producing records and other materials for dancers and dance leaders
- Producing kits of dance materials for dance leaders
- Publishing books and other printed materials pertaining to dance
- Collecting reference materials and making them available to those interested in dance

Membership categories:

Individual	\$15.00	Sustaining	\$50.00*	Club	\$25.00
Couple	\$20.00*	Patron	\$100.00*		
Supporting	\$25.00*	Life	\$1000.00*		

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

Send your name and address and your check (payable to the Lloyd Shaw Foundation) to:

Glen Nickerson
LSF Membership Chairman
606 Woodland Way
Kent, Washington 98031

The Lloyd Shaw Foundation is a non-profit organization, and all dues and contributions to it are tax-deductible.

SALES DIVISION

The Sales Division is now located in the Foundation's permanent home. The Lloyd Shaw Dance Center in Albuquerque, New Mexico.

SEND ALL ORDERS AND INQUIRIES TO:

Sales Division
Lloyd Shaw Foundation
5506 Coal Avenue, SE
Albuquerque, NM 87108
Tel: (505)255-2661

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Tanz and VDCV records \$6.95 each

All other material, as quoted in catalog

(LSF membership discount applies only to LSF-produced records and materials.)

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Add \$1.00 for each \$25 or portion thereof over \$100

Special handling: We will ship by first class upon request, with appropriate postage added.

This schedule does not apply to international orders, nor to shipments to Alaska, Hawaii or Puerto Rico; actual shipping and handling charges will be invoiced on such orders.

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