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Other material in this issue of the ADC is taken from Oliver Hart's Dancing Exploded, "A Sermon shewing the unlawfulness, sinfulness, and bad Consequences of Balls Assemblies, and Dances in General" delivered in Charlestown, South Carolina, March 22, 1778.

LETTER FROM THE PRESIDENT

I am taken aback when I realize that some people have misperceptions about the kinds of dancing that we do--and hence about the kind of organization that we are. It makes me realize that we need to be tooting our horn more loudly and showing our stuff in more parts of the country.

On the one hand, I have encountered modern square dancers who expect us to do nothing but their kind of square dancing. We are always pleased to have them with us because they have a good grounding in the basic figures and should be able to use them in other kinds of dances. We even have versatile callers who can accomodate them by calling some mainstream and plus squares for them. But if that is all they want to do, they will be very disappointed. Our first commitment is to maintaining the broad spectrum of American dances: squares, rounds, contras, mixers, and quadrilles. Beyond that we will add even more variety by adding in some of our ancestor dances from England and Scotland and also some international folk dance. Israel in particular has a dance movement quite similar to ours in that it is growing and people are busily creating new dances to add to their repertoire. We find some of their couple dances to be quite similar to our round dances and very comfortable for round dancers to do.

On the other hand, we find people who think all we do is elementary or one-night stand dancing. It is true that we follow Lloyd Shaw's plea: "Keep it simple--keep it folk." It is true that we seek breadth in variety of dance forms rather than depth in taking one particular form into ever more complicated levels. But that very breadth, that variety of form, rhythm, and movement style is challenge enough.

One reason for this second misperception is that we provide dance curriculum kits for school children and for special education. We believe that a whole person is a dancing person, and we think this dance experience should be a part of every child's education. There is a rich heritage of dances for children, dances that are appropriate for each age level. The little ones are not taught to square dance. That is a challenge and a pleasure that awaits them when they get older. We also believe that our emphasis on dance for young people will pave the way for the next generation of dancers. We must replace ourselves with new younger dancers if our dance is to stay alive. Elsewhere in these pages you will see an article about John and Sylvia Forbes' young dancers. We need more people like them who will inspire the young to dance and who will give them that opportunity.

Another factor that characterizes our dancing is our style. When Lloyd Shaw first reignited interest in square dancing, he did so by means of his exhibition team of high school dancers, the Cheyenne.

Mountain Dancers. They took peoples' breath away with the freshness and beauty of their dancing. Lloyd Shaw developed a style for them that enhanced the beauty of the old dances. He had them dance forward on the balls of their feet with erect posture, giving a dance a sense of flow and forward momentum. As I look through my grandfather's dance library, I see pictures from the 40's and 50's of people all over the country dancing like Cheyenne dancers. What a heady time that must have been, a whole decade of people pointing their toes and "reaching for the stars," the men in their cowboy shirts and neckerchiefs and the women in their long flowing skirts.

Lloyd Shaw's dream is still alive. We are still dancing his dances plus the many beautiful ones that have come along since his time. And when we dance we are still trying to stand a little taller and be a little better than we are.

Evid



Pauper Sum Ego

Moderato

Ancient Latin Round



LATIN: Pau-per sum e - go! Ni - hil ha - be - o! Cor me - um da - bo.
Oh, how poor I am! I have not a thing! I give you my heart.

This was given to Marie Armstrong by Ralph Page in 1954. He said that he heard it in Nova Scotia. It has been been sung since that time in most Lloyd Shaw Foundation gatherings and is now considered a Foundation tradition.

WHAT TO DO WITH SOMETHING BEAUTIFUL AND PRECIOUS

Dorothy Stott Shaw

There are four things you can do with something beautiful and precious. When we say beautiful and precious, it is also probably old; but it is not fair and precious because it is old; it is the other way round. If it were not meaningful and beautiful it would never have lived to be old, for, in the long run, our taste is good. But let us not forget that there is present in the year of 1964 a positive force bent on destroying everything that is older than yesterday. Perhaps this force has always been one of the factors that makes life a battle worth joining.

Concerning this treasure - whatever it may be:

1. You can get rid of it. Just chuck it out, throw it away, give it to the rummage! This is perfectly effective. I am remembering the cherry cradle in which my grandmother's grandmother and all succeeding babies in my father's family were rocked. My father had told me about this, and how beautiful it was--how the patina that had come from mothers' hands and babies' hands had made the rosy wood glow, and how the love that surrounded it and the trust that filled it had soaked into it somehow. He said it really should be mine. When I was sixteen, we went to Pennsylvania to my grandparents' golden wedding, and I could not wait until my father asked his sister where the cherry cradle was, reminding her that I was the oldest daughter of their mother's oldest son. Grandma and Aunt Harriet puzzled for a while and then Aunt Harriet said - "Oh, yes, I know! I gave it to the rummage--about three years ago. It was just an old thing cluttering up the attic!" My daughter says - "I would have been different if I had been rocked in the cherry cradle." Perhaps my granddaughter thinks so too. Anyway, it is gone, and nobody has to worry about who is going to be rocked in it--or did some discerning person pick it up and keep it for a treasure? Did not some of you, here at the Fellowship, pick it up in its spiritual entity and start it rocking? Newt Newton said, discussing the foundation, "the cherry cradle should be kept full and rocking at all times."

2. You can keep it much too carefully, and never let anybody touch it because it is such an important treasure. Lock it up; have it notated in books on the subject, lend it to the local museum for their annual show. Like some people's carefully treasured sterling, it will never get that wonderful patina that only the hands of hundreds of meal-eaters, sitting together in the daily communion of a family, can give it.

3. You can keep it very carelessly, remembering once in a while that you have it. Maybe it has monkey fur on it, like the marvelous old broadcloth cloak that someone used to wrap around you on chilly summer nights when you were little and you put it away in a trunk and moths get in--and you leave it in the basement and it moulds. But you are respecting it after a fashion. At least, you can brag about having put it away someplace.

4. You can use it! If it is an intangible thing, like a song, or a fairy tale, or a dance, you can never wear it out! Even if it is something that could break or wear thin, you can still use it. How much better to be worn out than to rust! There is Louis Dupuy's Haviland china in the Hotel de Paris, in Georgetown, Colorado, brought from Paris by Louis DuPuy 100 years ago, so the people of that little mining camp would know how it felt to eat with grace. The Haviland is still there, stacked in its cabinet for all to see -- and to use! It has been used almost constantly for 100 years. Good things don't break very easily.

We hold in our hands a very important treasure--the American Folk Dance. We think of it at times as being a series of patterns, and that is true. It is not just the patterns of which we speak--you can't avoid them--they are eternal. But these are works of art, also, that are put together from the ancient patterns and the exactly right music and the flawlessly cadenced words. And these we must also preserve, no matter how many beautiful new arrangements must have space beside them. Such a thing is an entity. It may be Spanish Circle, danced to the Sari Waltz. If we have picked the basic figure out of the Spanish Circle and called it a new basic and named it "star through"--that's fine. That's normal in the growth of a folk art. But it is no reason for throwing out the original entity that happened when someone set Spanish Circle to Sari Waltz. Why not eat off your Haviland? When something is perfectly lovely in some way or another, why not keep it and use it? Or else--give it to the rummage. Perhaps someone will pick it up. But let us not try to conceal it as if it had never happened.

In the half century before the great revival of 1940-1950, the great American square dance was all but lost through a keeping that was both careless and selfish. It was held exclusively for a few people in a few isolated places. Set free, it flowered incredibly. Now, after ten years of fungus-like growth, we feel again a frantic need to save what was lost. Lost? What can we mean by lost? There are thousands and thousands of dancers, dancing like mad in a thousand places. This must be a tempest in a teapot? What have we lost that we cannot afford to lose? What must we always keep, no

Continued

What to Do . . . (Continued)

matter how dress styles and silly little customs, and square dance pattern styles and round dance music styles may change?

Let's make a List. What have we lost, as dancers?

1. We have lost diversity. We are like those ticky-tacky houses that all look just the same.
2. We have lost our sense of music. And the ability to dance to the rhythm of it.
3. We have lost the integrity of pattern in relation to music. We are quite satisfied to do in six counts what the music says should take eight.
4. Our structure has lost its foundation. In spite of wonderful missionary work done by some teachers and some callers and some publications, the average dancer has no sense of the continuity of the dance.
5. As dancers, we have lost BEAUTY. Worse than that, we have lost respect for beauty.
6. WE HAVE LOST THE WALTZ! More and more, with thousands of people learning waltz routines, we have still lost it.

But what we have lost as people is far more serious, for here we find indicated the failure of a folk art to effect the social feeling of a people. As people, what have we lost?

1. We have lost tolerance and the open mind. This is frighteningly exemplified in the great schism between rounds and squares, and between marching squares and dancing squares. And with this quarrelsomeness comes a loss of friendliness.
2. We have lost the amateur attitude, and we have failed to develop very many true professionals.
3. We have lost our sense of wholeness in people. An eager-beaver square dancer looks askance at a square dancer who would bowl on Fridays, and skip his dance when it is symphony night.
4. We have lost our ability to communicate with an audience. Because our dances have nothing to say. Nor have we.
5. As People, we have lost BEAUTY. Because we lost it as dancers. For dancing people, it is as simple as that.

(Editor's Note: The above was prepared for the Fellowship held at Colorado Springs, during the summer of 1964.)

RALPH PAGE WRITES ABOUT LLOYD SHAW

Don Armstrong

In the last issue of the ADC I shared some of my early experiences and impressions of Lloyd Shaw. While I was preparing the article I remembered receiving a letter from Ralph Page that he had written to me on January 10, 1984, in which he made reference to meeting Pappy Shaw in New Hampshire in 1939. Luckily, I found it!

Remember that, in 1939, in New England, Ralph Page was already a well known and highly respected dancing master. Dr. Shaw, in his search for dance knowledge from the Eastern portion of the United States, was a "visitor," unknown to all but a very few leaders. So, with this in mind, enjoy excerpts from Ralph's letter to me, from which I quote:

"A couple of times in the past I bravely began a dance diary only to stop after a few months because I thought I had no time for such a thing. Well, at the bottom of my desk I came upon one that I began in late 1938 and continued until early spring of 1939. In it I found this interesting note:

Saturday, March 4, 1939, Nelson. A good crowd for numbers, but an extremely noisy one for some reason or other. A Mr. Lloyd Shaw of Colorado had written to Mr. Moore, editor of the Folk News, for the whereabouts of an authentic New England country dance. Moore, in turn, wrote me about Nelson. I wasn't long in answering that Nelson was the most authentic square dance I know about. Shaw brought over a group of eight instructors from the college. They were most enthusiastic about the dances. Some of them tried a few and I know that they, at least, are sold. Said that Bennington, Vermont, would be a good place to run dances on a Friday or Saturday night. Mr. Shaw is an authority on Cowboy Dances. He proved a nice sort of fellow, about fifty or sixty I should say. Stayed right near my elbow all night and asked about a thousand questions.

"So there you are. Proof that Lloyd Shaw did indeed visit Nelson Town Hall in its heyday!!! I had forgotten all about it. This Moore mentioned was a nice man who edited a small magazine "Folk News" for a few years. He was a well respected member of the dance world of the time.

" I don't know whether or not there is anyone in the Foundation who is collecting memorabilia about Mr. Shaw. In case there is, the above anecdote is his/hers, free for the copying. I'll even photostat the page if that is deemed desirable!

"And here is another one that is not written down, only in memory! Some time in the early 1950s Lloyd and his wife visited us when we were living at 182 Pearl St. Keene, N.H. We spent a

Continued

Ralph Page/Lloyd Shaw (Continued)

pleasant afternoon talking about dancing - what else? Ada invited them to stay for supper. It was a Friday and like all good New Englanders we had fish. Halibut as I recall. Poor Lloyd! He took one look at the entree and said apologetically "I'm sorry, but I am allergic to fish." Mrs. Shaw spoke up to say "Well, I'm not!" And proceeded to eat her portion and Lloyd's!!! Ada scurried around and gave a nice piece of ham instead.

...

"And that's it for now. Remember me to Marie & Terry. All Best Wishes."

[Signed] Ralph [Page]

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

NEW-ENGLAND COUNTRY DANCE

HOW funny 'tis when pretty lads and lasses
Meet all together just to have a caper,
And the black fiddler plays you such a tune as
Sets you a striking.

Huge bucks and ladies standing in a row all
Make a fine shew than troops of continentals
Now see them foot it, rigadon and chasse,
Brimful of rapture.

Spruce our gallants are, essenc'd with pomatum:
Heads powder'd white as Killington Peak* snowstorm!
Ladies, how brilliant!--fascinating creatures!
All silk and muslin.

Thus poets tell us how one Mister Orpheus
Led a rude forst to a country dance, and
Play'd the brisk tune of Yankee Doodle on a
New-Holland fiddle.

But now behold a sad reverse of fortune!
Life's brightest scenes are chequere'd with disaster,
Clumsy Charles Clumpfoot treads on Tabby's gown, and
Tears all the tail off!

Stop, stop the fiddler, all away this racket--
Hartshorn and water--see the lady's fainting,
Paler than primrose, flutt'ring about like
Pigeons affrighted!

Not such the turmoil when the sturdy farmer
Sees turbid whirlwinds beat his oats and rye down,
and the rude Hail-stones, big as pistol-bullets
Dash in his windows!

Though 'twas unhappy, never seem to mind it,
Bid Punch and Sherry circulate the brisker,
or in a bumper, flowing with Madeira,
Drown the misfortune.

Willy Wagnimble, dancing with Flirtilla,
Almost as light as air-balloon inflated,
Rigadoons round her, till the lady's heart is
Forc'd to surrender.

Continued

Thus have I seen a humble bee or hum-bird,
Hov'ring about a violet or sun-flower,
Quaff from its blossoms many rich potations,
Sweeter than nectar.

Benny Bamboozle cuts the drollest capers,
Just like a camel or a hippopot'mos;
Jolly Jack Jumble makes as big a rout as
Forty Dutch horses!

See Angelina lead the mazy dance down,
Never did fairy trip it so fantastic;
How my heart flutters while my tongue pronounces
Sweet little seraph.

Such are the joys which flow from country dancing,
Pure as the primal happiness of Eden;
Wine, Mirth, and music kindle in accordance,
Raptures extatic.

From: The Spirit of the Public Journals
Baltimore, 1805
pp. 150-151

*Killington Peak is the summit of the Green Mountains in Vermont.

Editor's Note: Our proof reader did not step out for a moment. This is the language, spelling, word usage of the original, a flamboyant style of poetry from the early 19th century.

Until it can be proved that dancing is of faith, you must excuse me if I insist that it is a sinful practice. [p. 14]

Whatever action in life we cannot pray for a blessing upon, must be unlawful and sinful; and such an one is dancing; therefore it ought to be avoided. [p. 14]

LINES ABOUT SQUARES

Dick Pasvolsky

The article on "allemande," which appeared in these pages in the March 1987, evoked a response from readers almost as great as did the first article on patter (ADC, September, 1986).

Bill Johnston wrote an especially interesting and informative article entitled "What Do We Mean, Allemande?" (ADC, June, 1987) in which he described eight variations of "allemande" that have been used in square dancing and other forms of country dancing over the years. This was followed, in the September, 1987 issue, by an article entitled "What Do We Mean, Allemande?--Part II," written by ADC editor John Forbes with help from some information passed along to him by Glen Nickerson in response to Bill's article.

My mail included some information on the origins of some of the allemande breaks, especially the alphabet variety. Coy Cowan sent me a list of alphabet allemande breaks with credited author and printed calls for each; one for every letter of the alphabet. I have selected a few of those breaks on Coy's list to include in this article. They are presented here for the most part as worded on Coy's sheets. He believes that his information was copied from an article which appeared in an early issue of American Squares Magazine, edited at the time by Charley Thomas.

Allemande "A", by Joel Orne: Allemande left and allemande "A", go right and left and half sashay. Resashay go all the way 'round, the four gents star across the town. Turn the opposite lady left hand 'round, give a right to your corner, pull on by and swing the next girl on the sly.

Allemande "B", by Bill Barr: Allemande left and allemande "B", go right and left, swing number three. The gents star right across the town, turn the opposite lady for a dopaso, corner by the right around you go, partner left with a left all around, and promenade the corner as she comes down.

Allemande "D", by Barry Binns: Allemande left, it's an allemande "D", meet your honey with a little doci (dos a dos), step right up and give her a whirl, then promenade with the corner girl.

Allemande "E", by Phil Monroe: Allemande left to an allemande "E", go right and left and turn back three. Count 'em, boys, let's have some fun, meet the third and turn back one. Into the middle like and allemande thar, back up, boys, in a right hand star. Shoot that star and there's your own, so promenade that pretty girl home.

Allemande "F", by Barry Binns: Allemande left and allemande "F", balance your partner, swing your heft (step-swing balance). Step right up and swing 'er Joe, the corner gal you dos a dos. Allemande right the wrong way round in a right and left grand around the town. Meet the object of your affection and promenade the wrong direction.

Lines About Squares (Continued)

I have two versions of the allemande "G" in my files. The figure is basically the same in each, but the wording is slightly different (the use of the word "sashay" in one version and "dos a dos" in the other, differences in sentence structure, etc.) The version I present below is a paraphrased composite of the two.

Allemande "G", by Carroll White: Allemande left to an allemande "G", a right to your partner, turn back three. Go left and right and a left once more, turn halfway 'round and go back four. That's a right, left, right to a left-hand swing and the gents star right across the ring, turn the opposite girl with a left-hand swing. Now sashay (dos a dos) your corner fair, it's right hand to that lady there (pull by). Now sashay left on around that square (see-saw next corner) with a left hand to that lady there (pull by). Then box the gnat with the next pretty maid, keep this girl and promenade.

Allemande "R", by Lloyd Shaw: Allemande left right where you "R", go right and left and form a star, the gents back up but not too far. Let that star to the heavens whirl, go right and left to the second girl and star again. Shoot that star and there's your own, promenade that pretty girl home.

Coy Cowan wrote that he is interested in determining the origin of allemande "R"/thar. Thar and "R" have been used interchangeably over the years, with "thar" being the more widely used term. Coy is curious to learn which came first, "R" or thar. He expressed some interesting thoughts. Because most allemande breaks are introduced with the words "allemande left to an allemande _____," Coy said that he "can see the possibility that if some caller used (those introductory words) that the 'd' in allemande would be heard attached to the "R" so that dancers hear 'allemande left to an alleman' dar!" He added that he "can see another caller hearing that and picking it up . . . as an alleman' thar." On the other hand, Coy said that he can also understand some editor, in an effort to complete the alphabet, might convert the 'thar' to an 'R'."

Perhaps Pappy Shaw wrote the original to read "allemande left right where you are," and either he or someone else changed it to read "R". Could this have been the figure that started the alphabet allemande craze? Does anybody know the answers to some of the questions raised here? Please let me know if you do.

I closed my March, 1987 article on allemandes with allemande "W" (allemande left and allemande "W". There's no such thing, so don't let it trouble you.) In Coy's list, that figure is credited to Marion and George Waudby. Ruth Woodard told me that she, "prompted by a lot of undisciplined callers who seemed to need some restraint," created that figure in the early fifties. She sent me a copy of the original sheet on which was printed that figure that she distributed at the Dixie Folk and Square Dance Institute in Atlanta, Georgia, on July 24, 1954. Here it is in its entirety:

Slow down that hoedown!
I'm running out of breath.
Slow down that hoedown,
Or I'll race myself to death.

Allemande left and allemande right,
Jumping and jerking all thru the night.
Allemande left and allemande "W"---
(There's no such thing, so don't let it trouble
ya!)

Those of us who were dancing and/or calling during the early- and mid-fifties can indeed remember the fast dancing cadence popular at that time, especially in California.

Because several callers have expressed interest in those old alphabet allemande breaks, even though they may not use many of them in their modern-day calling, I plan to include some more in a future column.

SO, allemande left and allemande "Q", bow to your own and what do you do? [Rest.] Cause I'm all through and so are you. (Not exactly as Guy Merrill wrote it, but close and a bit more appropriate here.

Further, the Musick which leads the dance is often very obscene; the tunes being adapted to the most vulgar and filthy songs; which have a tendency to pollute the imagination, and to raise unchaste thoughts in the mind. Thus the heart becomes a sink of uncleanness--a cage of all manner of abominable and filthy lusts. [p. 20]

The greatest, and best of men have ever bore a testimony against the practice of dancing. [p. 21]

AND THEY CAME WITH BELLS ON

John Forbes

Baldwin City, Kansas seems an unlikely place for a performance oriented dance team, particularly one specializing in English Morris, Garland, Sword, and Maypole dances. But such a group exists and even thrives in this small town of 3000 located one hour west and a little south of Kansas City, Missouri.

The Old Castle Morris and Garland team is an example of a dance group that evolved (and is still evolving) from a specific class experience, young people gathered for a school program. Today we number thirty young dancers in two groups: performance (18) and apprentice (17), and as this goes to press, another beginning group is just getting under way.

An initial attempt at a Morris team in 1983 proved unsuccessful. Another try with fifth and sixth grade students took place in early 1984, spurred on by a visit from Dr. John Ramsay and the Berea College Country Dancers that February. The Berea group gave a school assembly and a pair of workshops in Morris and Garland for our fledgling dancers. Our rehearsals continued through that spring and a Mummings Play was developed by the sixth graders for a school program in May with the English Renaissance as a general theme.

The May program was a huge success, one of the few times at an elementary school program where the audience actually paid close attention. As the sixth grade dancers (plus a few fifth graders) closed the program with the traditional Morris "Winster Processional," the audience gave us a standing ovation--something not usually seen at an elementary school program.

The rest, as the cliché goes, is history. We have evolved in so many different ways: equipment, dance repertory, performance venues, costumes, publicity skills, fund raising, and even administrative techniques. We have made the usual quantity of mistakes in every area but have used those to build on and improve. The Old Castle label comes from a museum in town with the same name, housed in the earliest stone building at Baker University, located in Baldwin City.

Our primary repertory was, and continues to be, Morris, Garland, and Seventeenth Century English materials usually referred to as Playford Dances. We have since added a Danish guild dance called "Weaving," Kentucky Set Running, the Abbots Bromley Horn Dance, and any number of contras, squares, and other social dances. We take any interested dancers from our group to the Lawrence Barn Dance held once a month in the town just north of us, home of the University of Kansas.

We have performed the last four seasons at the Renaissance Festival of Kansas City, taking our apprentice team last year on a day of their own. We have also performed at "Hands Across

America" as part of the Mid-West Morris Ale of 1986, and any number of places throughout eastern Kansas--Rotary Clubs, librarian meetings, faculty lectures, dance workshops, at our town's fall Maple Leaf Festival, a Mid-Summer's Fest at a Swedish-settled community in Central Kansas, and at Big Brothers/Big Sisters banquets and more. This past December six of the dancers joined us for the 50th anniversary of the Berea Christmas School in Kentucky.

We have found traveling much to our liking. Future plans call for a one-week camping trip to Colorado this summer where, among other activities, we will put together the core of our performing repertory for the coming year. While there, Karen and Larry Utter and members of their "Calico and Boots" will teach us some of their unique traditional square dance show figures and help us work up our own routine. At the Christmas School mentioned above our dancers became intrigued by their wonderful energy, grace, and especially their flying figures.

As this goes to press, we have just received official word from Dr. John Ramsay, Berea College, that we have been selected to represent the United States in the Danish Youth Exchange. We will spend three weeks in Denmark during the summer of 1989 and will host a Danish group in this country during the summer of 1990.

The two keys to our success are the interest of the students and the support of the parents. A variety of dances and performing and traveling situations have helped to keep interest high. Parents provide our lifeblood in a number of ways: transportation, costumes, fund raising and emotional support. We could not do it without them.

The conversation at dances is inconsistent with Christianity; I will appeal to the conscience of those who frequent such places, whether or no flattery, lying, ribaldry and nonsense doth not abound there? Little, I fear, is to be heard, that hath any tendency to reform the manners, or improve the mind; much less to minister grace to the hearers. There may be enough to corrupt the morals and viciate the taste of both sexes. Is it not from hence, at least in part, that we have so much obscene, vulgar and profane conversation amongst us? [p. 19]

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LS 341/342 THE OYSTER SHUCKERS JIG. Music by Vivian Williams and company on Voyager Recordings. Glen Nickerson discovered this great combo of contra music on the West Coast. Don Armstrong prompts on the flip side a delightful contra.

Allons Danser: The Cajun People and Their Dancing

Diana Polizo

The whole country is buzzing with the word "cajun." This article will attempt to clarify what the word might properly refer to. The cajun culture, although constantly evolving and adapting, will always remain true to its heritage--love of God, family, hard work, music, and the French language.

COUNTRY

Cajun country, or Acadiana, is a triangular area of Louisiana containing twenty-two parishes. It is bordered on the south by the Gulf of Mexico, on the east by the Mississippi River and Atchafalaya River Basin, and on the north by the Marksville area. The western border is an angle down from Marksville to the Texas line, just west of Lake Charles. (See map.)

PEOPLE

The white French speaking people of Acadiana are Cajuns. The black French speaking people are Creoles (not to be confused with the Creoles that originally settled New Orleans, the French or Spanish aristocracy.)

LANGUAGE

According to Dr. Hosea Phillips, Professor of French, in his essay "The Spoken French of Louisiana" (The Cajuns: Essays on Their History and Culture, USL Center of Louisiana Studies), there are three kinds of French spoken in Louisiana. Louisiana French is similar to the language spoken in Metropolitan France. Acadian French, or Cajun French, is the most widely spoken. It resembles the language spoken in rural parts of northern and western France. Cajun French grammar has been simplified and it has taken words from other languages. The French spoken by the fewest number of people is Creole French. It has been even more simplified than Cajun French.

The three types of French are almost exclusively spoken languages. There has been much recent effort to preserve the language by publishing a Cajun French dictionary and lessons in books and on cassettes.

MUSIC

French music of Louisiana falls into three categories: cajun, creole, and zydeco. The traditional instruments of today's cajun music are the button accordion, fiddle, and triangle. Some bands

have only these instruments while larger bands have added guitar, bass guitar, and drums. Most bands are amplified, but there are a handful that have remained acoustic. Cajun dance tunes are mostly two-steps, reels, and waltzes sung in French.

Creole music is essentially the same as cajun except for the singing style. The creoles sing with more of a "hollering" style. The instruments and tunes are the same. There are probably fewer than five creole bands left. Two creole musicians, Boi Sec Ardoin and Canray Fontenot, have played at the Folklife Festival in Washington, D.C., in recent years.

Zydeco music is relatively new, only a few decades old. This is the music of the majority of creoles today. The instruments are different from cajun and creole. Zydeco is played on the piano accordion, electric guitar and bass, washboards, drums, and often brass instruments. The tunes are mostly two-steps with a bluesy flavor, one-steps or "belly rubbing music," and a sprinkling of waltzes. Zydeco is sung in English as well as French.

The most famous, most traveled cajun and zydeco bands are the ones that have branched away from traditional into more "popular" sounds. The majority of cajun bands stay in Louisiana. A small number are beginning to travel outside of Louisiana while keeping the traditional music.

DANCE

There are four main types of cajun dancing: the traditional two-step, zydeco two-step, New Orleans jitterbug (sometimes called Breaux Bridge shuffle, depending on where you are doing it), and waltz. There are cajun contra dances but they are only seen in performances today.

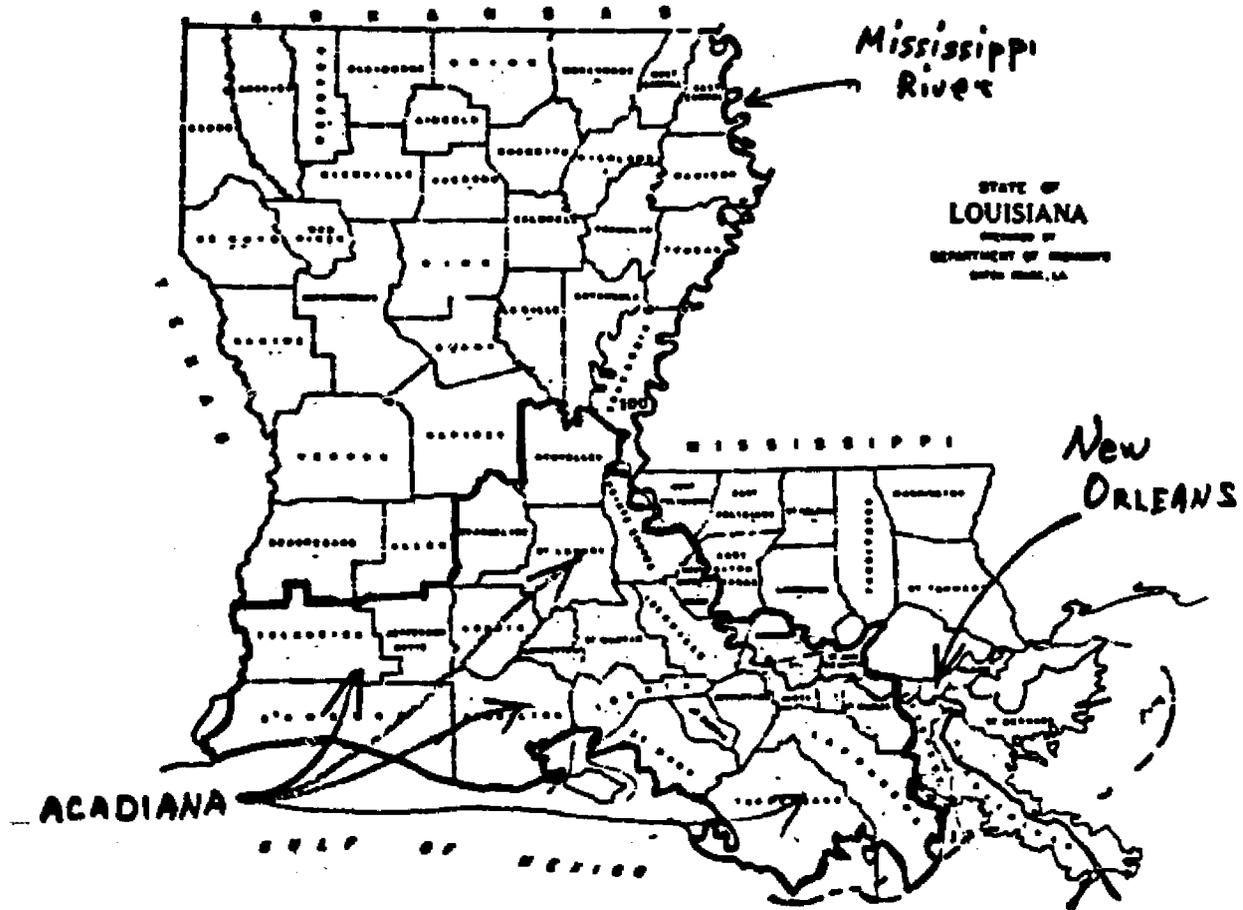
The traditional two-step is done mainly in Acadiana. It is rarely observed in New Orleans. It is the dance of the "old timers."

The zydeco two-step is done by the creoles. Very few whites know it.

The jitterbug (or "shuffle") is only done in New Orleans and in a few places in the Breaux Bridge-Lafayette area. It is sometimes frowned upon in traditional dance halls. However, this is the dance that is being spread around the country. The cajun waltz, as done by the majority of cajuns, is most similar to the country-western waltz.

In the traditional dance halls in Acadiana the dancers move counter-clockwise around the dance floor as in country-western dance halls. In the more modern and New Orleans dance places the dancers do not travel in a pattern. Each little area of Acadiana has its own variation, but knowing these four basics is enough to get by anywhere cajun music is played. In the dance halls, bars, restaurants, and at the festivals throughout Acadiana, several generations dance together keeping alive a vital tradition.

Allons Danser (Continued)



From the FFDC (Florida Folk Dance Council) Newsletter, April, 1988, David Digby, Editor. Reprinted with permission.

A ball is the devil's procession, and whosoever entereth there, entereth into his procession. The devil is the leader, the middle, and the end of the dance. So many paces a man maketh towards hell. They sin in dancing sundry ways, first, in walking, for all their paces are numbered; they sin in touching, in their ornaments, in hearing and seeing, in speaking, in singing, in lies and vanities. A ball is nothing but misery, sin and vanity. [p. 24]

APRIL IN OHIO

A Lloyd Shaw Foundation Kit Workshop by Diane Burton

The Middleburg Heights Recreation Center was the site of a workshop held the weekend of April 29 - May 1 designed to acquaint participants with the Foundation's educational dance kits. Twenty-one dancers joined Ruth Ann Knapp in exploring dances for elementary students. Carole Howard involved everyone in the fun of her 'All Time Top-Ten Hit Parade' of dances for special students, and Don Armstrong reviewed the Recreational kit. The proceedings were videotaped, and it is planned that these tapes will be edited and made available soon as a resource for those learning to use the kits. Meanwhile, LSF Board member Hank Caruso and his lovely wife Dorothy did a splendid job of arranging the details of the workshop, helped with all aspects--even refreshment breaks.

The workshop offered a wonderful opportunity to greet warm Foundation friends and meet new ones. Bob and Phyllis Howell dropped in, and we played one of our newest releases for Carol Kopp and several musicians from "Strings and Things," who recently recorded this new contra for the Foundation. Participants came from Pennsylvania, Ohio, and Canada, and the Foundation gained three new members. Marvin Melnyk, our Canadian distributor, and Leta Sayed, one of his representatives, had a chance to become familiar with our workshop methods and materials. Lu Beange, physical education director for a forty-school district in Canada, added an enthusiastic presence.

The Foundation's thanks go to Jean Siffin for the use of her sound system during the weekend and, also, to Hank and Dorothy for all their efforts: arranging for the facilities, refreshments, and much more. If you are interested in sponsoring either a kit or dance workshop in your area, you might like to contact Hank about what is involved and then call on Diane Burton to start the process. (See addresses inside the back cover.)

But there is another sort of dancing spoken of in scripture, which consists in a motion of the body, seemly, or unseemly, stirred up by natural or carnal joy, to please or satisfy ourselves or others: without any view to the glory of God, or the benefit of soul. [p. 12]

MUSIC BOOKS NOW AVAILABLE

Don Armstrong

To continue to support and encourage the use of live music, the Sales Division now has THREE excellent books available for musicians and would-be-musicians.

One book comes to us from Randy Barnes, of Buena Vista, Colorado, who was part of the Lloyd Shaw Fellowship group when he was a small child, and is a caller and teacher as well as a fine musician (Hammered Dulcimer) and a builder of beautiful Dulcimers. He and his lovely wife, Carole, will be on the musical staff at the Rocky Mountain Dance Roundup at Granby this year, too! Randy's fine book, Sweet Harmony is all "two-part" arrangements" of traditional music for fiddle-range instruments and of course gives the chord-names as well. The tunes are American, English, French Canadian, Irish, and include seven arrangements of O'Carolan's fine tunes. It is beautifully scored and an excellent value at only \$6.50, including postage and insurance.

The other two are from Vivian T. Williams, the composer as well as one of the musicians on two of our latest records, "Oyster Shuckers Jig," a new contra by Don Armstrong (LS 341/342) and the "Candlelight Waltz Quadrille" (LS E-29). Vivian has edited two superb books which every dance musician should have: Volume I, 151 Brand New Old Time Fiddle Tunes, and Volume II, 141 Brand New Old Time Fiddle Tunes. Each of these collections is a truly amazing collection of fine, useful tunes including jigs, reels, polkas, waltzes, hornpipes, strathspeys, schottisches, marches, two-steps, and even a few Bluegrass tunes. These books are also beautifully scored, and include the chord-names--truly a steal at only \$8.50 each, including postage and insurance.

Another thought. If you're not a musician, perhaps you should order all three books as a gift for someone who is . . . or who is learning, or for your dance or leaders association library or archives. If you are a leader, your musicians would really appreciate them as a gift.

Dancing, according to the common, modern mode, is absolutely sinful. [p. 13]

Dancing, according to the modern mode is sinful, because it contributes nothing to the chief end of man, nay, is contrary to it. [p.13]

DANCE CENTER REPORT

Winona Ward

After much consideration, the executive board decided to remodel the dance center. Many dedicated volunteers had already worked countless hours but more work needed to be done. Vents with louvers have been installed for better air circulation. The ceiling has been lowered and celulex tiles have been installed for better acoustics. As part of the ceiling work, plastic panels were installed to diffuse the direct sunlight coming through the skylights. Insulation has been installed to help with temperature control.

There is new paint in the entryway, with a pattern and colors to simulate a southwestern flavor. The high ceiling was painted dark blue, the color extending three feet down the walls to visually lower the ceiling height. The walls were painted terra cotta, an earth color found in the southwest. In the viewing room, the walls, ceiling, heaters, and air conditioners have been painted a teal blue. Bathrooms, inside and out, are now a creamy yellow, giving the effect of the sun rising in the east.

As you read this, new furniture will have arrived and a kitchenette will be in place along the south wall of the bathrooms in the viewing room. A trophy case built into the windows of the archives room will be finished plus two other windows for the display of books and other Foundation artifacts.

All of this is costing money. But I am confident that the efforts will improve the image of the center, lead to more income for the center and, eventually, for the Foundation as well. This is the goal of the board. That is what we need to keep in mind as we all go forward with changes and concerns. I have had much support from many Foundation members, and I look forward to coordinating the center's activities.

Editor's note: Winona Ward is the new Director of the Dance Center in Albuquerque and is in charge of the Sales Division. See inside the front cover for the address of the Center.

Can it with truth be said, that the time which is spent at balls, assemblies and dances is redeemed? No such things. It is squandered away--it is murdered--it is consumed on our lusts; and how our dancers will be able to answer to God, for all they time they have thus shamefully misimproved, another day will determine. [p. 15]

LITCHMANS MEET KODALY

In March, Bill and Kris Litchman traveled to Fort Worth to represent the Foundation at the national convention of the Organization of American Kodaly Educators. This is a group of music educators who use movement as an integral part of their music curriculum. They had asked the Foundation to send our representatives to conduct an evening dance for them in exchange for a free booth in their exhibit area. After the convention the Vice President of the Kodaly Educators sent this letter:

Dear Enid,

Bill and Kris led the group for a most delightful evening of dancing. I hope the contacts made through the dancing and through the exhibit area prove to be positive for the Foundation. I have long felt that the Foundation has much to offer the music education area of the school curriculum. I shall continue to work for more exposure of the materials to the teachers as I do workshops across the country.

Thanks for sending Bill and Kris our way. They certainly are most competent representatives of the Foundation.

Sincerely, Charlene Watson

Vice President,
Organization of American Kodaly Educators

Editor's Note:

Hungarian composer Zoltan Kodaly (koh-DAH-ee), 1882-1967, used folk music as a primary source and inspiration for his music and music education activities. He collected folk music, as did his colleague and equally famous countryman/composer, Bela Bartok. Kodaly's original 'method' for music education is dedicated to the improvement of sight reading or sight singing using folk music or folk-style songs as the primary material.

FROM THE WORKROOM

The Editor

The format change in this issue comes compliments of a new Apple IIGS and an Apple ImageWriter II printer. Time and necessity will make this the 'order of the day' for a few issues.

As editor, one of my less pleasant jobs is deciding what dance notices go in the ADC. My tendency is to include those from LSF members and leave out those from non-LSF members.

Dance camps are wonderful escapes from the real world. You can go days without seeing TV (especially TV news), a newspaper, or hearing a telephone. In my own experience, I never miss them. I can remember my first dance camp as part-time recorder teacher for Ethel Capps at the 1972 Berea Christmas School. I wasn't really "into" folk dancing then. By the time the 1973 school rolled around, I was hooked.

A dance camp is a focus for a period of time that concentrates on friendship, fellowship, dance, and the quality of excellence. Unlike the real world, everyone else at the dance camp has the same commitment. That commitment has been realized by the dedication of travel, vacation time, and money. During summer camps my neglected garden progresses to a state where it can not be saved. My lawn files for neglect. In the winter, my sidewalks go unshoveled. But, in the long run, I don't mind. Financially, most dance camps cost less than a week of travel, staying in motels and eating meals on the road. With a few exceptions, no investment in camping vehicles or equipment is required.

But it's the people that make a dance camp work. And one finds an unforced chemistry of people and events. No two camps are ever alike, even the same camp year in and year out. The mix is different but the recipe is always good. To borrow from an old commercial: "Try it--you'll like it."

Marvin Melnyk, main distributor of the LSF Kits in addition to the Sales Division, is requesting testimonials from those who use the Kits in schools. If you use them successfully, and would like to share your joy, drop him a line at Box 220, Queenston, Ontario L0 S1 L0.

Dancing is not of faith, therefore it is sin. [p. 14]

LSF FIESTA! WEEKEND
LOVETTA WRIGHT

THE LSF FIESTA! Weekend was a success in many ways although the attendance was not as good as hoped for. Rusty and I spent several hours developing an information flyer advertising the weekend. Roger Knox sent a long list of names to contact. I made about 700 copies and talked Rusty and Melissa into helping me fold, staple, and place address labels on them, even though the clock reached 2:00 A.M. before they were all finished. If you thought you were on our mailing list and did not receive your copy, I apologize. About 350 copies never got mailed because I accepted an offer from another source that did not come through and I was notified too late to correct it.

We had an attendance of approximately forty-five people. The quality of dancers and dancing was superb. Everyone enjoyed the FIESTA! very much. It was truly a fiesta, complete with decor (pinata, authentic Mexican costumes and flowers), fiesta salsa and chips (recipe below), door prizes and a wide variety of dances (very well taught).

The following people donated their time and expertise. Jeff and Frances Lindsey, Bill ("Doc") and Kris Litchman, Rudy Ulibarri, Marie Armstrong, Pancho and Marie Baird, and the Wrights, Rusty and Lovetta.

All the advertisements, refreshments, and other expenses of putting the FIESTA! together were donated. Because of these generous donations, we raised a total of \$530. This will be given to the executive board so they can decide how it should be used for the LSF Dance Center. We also got two new Lloyd Shaw members during the weekend and possibly some more people to attend the Rocky Mountain Dance Roundup in Granby and the Ghost Ranch Thanksgiving Dance Weekend.

I would like to let everyone know we have a fantastic dance center. All the hard work and supplies donated by people around the area and the board designating the amount of money it took to put the building in ship-shape has given the LSF a very beautiful and comfortable place to dance. It is truly a lovely place to enjoy.

Lovetta's Fiesta Salsa

- 2 cans Del Monte Mexican Style stewed tomatoes, cut into small pieces
 - 2 large jalapeno peppers, chopped small (add more or less to suit your fiery taste)
 - 1/2 tsp. Garlic Powder
 - 1/4 cup minced onion flakes (or fresh onions if you like to cry)
 - 2 TBSP dried green onions (or fresh if you like)
 - 1/2 tsp Spike spice
- Mix all ingredients together. Refrigerate for good blend.

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

CONTRAS ARE SOMETHING SPECIAL

Don Armstrong

Contras provide a unique form of dancing variety. Within themselves they are enjoyed in at least eight separate formations and to an almost unlimited supply of music from many different sources including Scotland, Ireland, England, Spain, Germany, France, Canada, and all sections of the United States.

The use of contras in contemporary square dance, folk dance, physical education, recreation, or special education programs enables the participant to enjoy a change of pace, formation, dance timing, dance style, and response to the caller. Most important of all, contras permit the dancer to enjoy dancing with the melodic-musical-phrase rather than just the cadence of the beat and the caller's voice. (Dancers hear and recognize the melody [tune] in square dance music, but, even in singing calls, their dancing is usually done basically to the beat and not in coordination with the musical-phrase.) The use of contras also creates an awareness of our dance heritage and an appreciation of music not normally found in our current square dance programs.

But, contemporary square dance callers/teachers should remember several things:

Contras do NOT need complexity. They provide a relaxing interlude in an already complex environment. Contra timing does NOT need "modernizing." The very nature of the dance is destroyed when timing is varied. Contras do NOT need contemporary square dance "new movements." Contras are used to provide something different, something special, and they should NOT be danced like square dances but instead should remain identifiable as contras by the manner in which they are danced. Contras should provide the best possible music for the dancers' enjoyment. Singing call music, used very prudently, may be of some small value, but only when used very infrequently and wisely. In fact, music normally used for square dance calling should be avoided if the caller is sincerely trying to give the dancers the very best he can!

Contras can enhance ANY dance program. But to get the maximum benefit from the use of contras they should not be changed so as to resemble square dances OR danced to music that sounds like square dance music. Contras are great just as they are. They stand alone, on their own merit. Contras are "something special"!

FROM THE ARCHIVES
BILL LITCHMAN

After eighteen months in our new Dance Center, we are beginning to feel more at home. We are utilizing all of the space that we have been given in the building and are coexisting very well with the Sales Division with whom we share space.

As you may have noticed in your last ADC, the Archives is embarking on the creation of a permanent endowment fund. Donations to this fund are tax-deductible (within the rules of the IRS for 501(c)(3) organizations) and are placed directly into the endowment account. Under no circumstances will the capital of this fund be used for operating or any other expenses of the Archives. Only the interest from the fund will be available for use. Thus, a permanent interest-producing fund will mean the establishment of a permanent archive for square dancing and the LSF.

There are several categories for giving to this endowment fund but all donations of \$50 or more will bring gifts of recordings from the Sales Division (as long as your particular choices are in print and available). Even for a donation which brings a gift, the entire donation is placed in the endowment fund so that it will grow as fast as possible. As of this writing, the endowment fund stands at \$1550 with our goal being \$50,000. Any donations of \$20 or more makes the donor a "Friend of the Archives" for 1988. All Friends will receive a copy of the annual publication Archive produced by the LSF Archives and sent to all dance archives.

The National Dance Archives Coordinating Committee (NDACC) is continuing to work for the creation of a network of archives in the field of folk dancing and responses have been received from many states in the United States and several foreign countries so far. If you know of any organization in your area which has a historian (as an officer) or an actual library, archive, museum, or hall of fame for any part of the field of social or folk dance, please do not hesitate to write to me giving me the name and address of the person involved.

We have just received a massive collection of dance materials from the Lloyd Frazee estate. Lloyd passed away a short time ago and very thoughtfully put a codicil into his will (as described in the "Will Kit" available at the Archives) that the Archives should receive his dance materials. As a result, we have thirty-three boxes of records, books, and tapes about dancing. Lloyd was editor of Round the Square for some time and in that capacity collected a lot of periodicals, books, and other materials for use in his magazine. In addition, he was a traveling caller of note for many years and so used his library extensively. His collection of books has expanded the Archives book collection by about 30%. We are still going through the boxes of materials and sorting things to be

Continued

incorporated into the Archives. Duplicate materials will first be offered to other archives across the country through the NDACC.

The Frazee Collection is the largest of several donations which have been received at the Archives since the last issue of the ADC. Our thanks go out to all of those interested people who have supported your Archives in this way. Donors have already received a letter of thanks. Gordon Goss of the National Square Dance Directory has been very helpful in working with the Archives to help promote the NDACC and the establishment of a network of square dance archives. In addition, Gordon has donated a complete set of his directories for our collection. The United Square Dancers of America has also continued to be very helpful through the efforts of Joe Vaccari of Florida. It is difficult to mention ALL of the people who have been so supportive of our efforts here because there are so many of you. Even so, I truly wish you all to know how much I appreciate your concern, your support, your generosity. Thank you.

The Archives has video taping sessions scheduled this spring for the creation of the Elementary Kit demonstration videos. Donna Bauer is organizing the children who will be dancing under the direction of several teachers. Donna, Kristin Litchman, and Caroline Barham (and possibly Sharon Royman) will be acting as teachers who will teach the dances on camera. Then the children will dance the whole dance using the recordings available through the Sales Division. On each tape the dances will be announced and presented in the order they are given in the kit manual. Once completed, there will be seven tapes in the series, one for each grade level in the kit. The tapes are meant for viewing by the teacher, not as an entertainment for the children, however!!

The catalog of the Archives is becoming closer and closer to being a reality. Once the books and periodicals have been placed in order (slowed somewhat because of the Frazee materials) and once the records are in order, then the cataloging will begin. Software has been obtained to allow the entry of data by a remote terminal located at the Archives. Thus, data entry should be able to proceed at a quick pace once begun.

Volunteers to work with the Archives on a number of projects are needed (both locally and nationally). If you have an interest in doing something with the Archives, please write or phone me to find out what is available. There are projects ranging from local work in shelving, packing, moving, and the general daily work of the Archives, to data entry and other more specialized operations. There are other projects outside the Archives which require people in locations other than Albuquerque. Time requirements from one hour only to consistent time per week can be arranged. Let me hear from you.

Whether you are volunteering for work with the Archives, donating time, money, or materials to the Archives, asking for help for yourself, or just wanting to pass the time of day, write to me

STIR THE BUCKET

Bill and Kris Litchman have had a busy spring. They took part in the Kodaly workshop at Fort Worth, Texas. Their younger daughter, Megan, is now Mrs. Kirk Newberger. The newlyweds live in Monterey, California. Bronwen, older of their two daughters, will graduate from Carleton College, Minnesota, this month. Enid and Lew cocke's older daughtr, Erica, will be a freshman at that same school when the fall semester begins.

Ruth Ann Knapp, Vice President--Eastern, presented a workshop on Lloyd Shaw Foundation Elementary and Special Education materials at the West Virginia Music Educators Association State Conference held at Oglebee, West Virginia in March. Her session was attended by music teachers, administrators, and higher education people. The materials were well received. She presented materials for K-6 grade teaching situations.

(Editor's note: Ruth and I have, at different times, served as music librarians at the National Music Camp, Interlochen, Michigan. During her days there, Ruth picked up the nick name "Wolfknapp." Ask her what that means.)

KANSAS CITY HERE I COME

John Forbes

One- or two-day workshops are dance camps in miniature. The shy beginning, just getting to know people, is followed by good dancing, good teaching, fellowship, quiet exhaustion, and an exhilarating finish. So it was at Kansas City, May 7th as the Lloyd Shaw Foundation held a membership workshop featuring Don Armstrong, America's premier contra caller and choreographer.

Enid Cocke, President of the Lloyd Shaw Foundation, presided over a couples class, Diane Burton handled an excellent square dance session, John Forbes did an hour of Early American materials, and the day portion of the workshop closed with easy, fun dances, mixers and the like. One of Kansas City's finest folk dance bands, The Heel and Toe Jam Band, joined the festivities for the evening dance.

Tapes of the Foundation's new records were featured during the day, especially at Don Armstrong's opening Contra session. Records and the band combined to give the evening dance a pleasant, interesting variety. A lively time was had by all.

From the Archives (Continued)

soon and let me know your feelings, ideas, concerns, and suggestions. It would be great to hear from you.

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 (All meals included)	\$207 (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 _____

LLOYD SHAW FOUNDATION BOARD 1987 - 1988

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