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TABLE OF CONTENTS

Letter From The President	2
Swing That Pretty Gal Forbes Parkhill	4
Square Yore Sets	8
A Dance From Yesterday Submitted by John Forbes	10
Lines About Squares Dick Pasvolsky	13
Dance Communities: Part Two	19
Sabres and Hoopskirts Kris Litchman	20
From The Workroom	21
The Contra Corner Submitted by Bill Litchman	24
From The Archives	26
Stir The Bucket	28
Care To Dance	30
From The Dance Center	31

Volume 10, Number 4 - December 1989

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LETTER FROM THE PRESIDENT

At the end of October, Lew and I participated with Diane Burton and John Forbes in a historical dance workshop that Diane organized in Kansas City. The event was jointly sponsored by the LSF and Diane's exhibition dance group, the Friends of Missouri Town. John is a first rate dance historian, and Diane has been doing research in dance history for years to provide authentic material for her group to perform. My sole qualification for participating was my access to my grandfather's collection of dance books. For the program, consisting of dances of the 18th and 19th centuries, my assignment was to teach the minuet and redowa. Knowing little about the former and nothing about the latter, I began reading and made some interesting discoveries.

I couldn't find an original description of the minuet but was glad to settle for a re-creation by William de Garmo (1879). One of the first things that I realized is that the minuet is not a round dance. That term came to describe couple dances that move counter clockwise in a circle. We are so used to this pattern that we may assume that a round dance is any couple dance. Originally, however, that pattern was so different from the minuet that it inspired the new term. The minuet is oriented to the four walls of the room. The two dancers move up, down, and across the floor in relation to each other, but rarely even holding hands. It was a dance of exhibition for one couple at a time to dance while everyone else looked on. It was aristocratic, not democratic, an art dance rather than a folk dance.

It is a complicated dance, full of little steps, rises, turns, and bows. It would take many visits to the dancing master to get the steps right, much less to commit the pattern to memory. At the workshop I could give people only a taste of the dance. We mastered the introduction, and then there was time only to show them the floor pattern for the next part. It is impressive to realize that the minuet was a very long-lived dance, holding sway for nearly a century. Historians tell us that it became increasingly complicated as new minuets were always being created, which of course kept people going to the dancing masters to learn the latest pattern.

Afterwards one of the workshop participants came to me and said, "The pattern you describe is repeating itself in square dancing." There are indeed parallels. I understand that it now takes almost a year of weekly instruction before modern square dancers can graduate into a

club. The proliferation of figures keeps the caller in demand, and in challenge level square dancing I understand that the caller makes the dance as difficult as possible. Only the most experienced dancers can keep up. Hardly a democratic folk activity.

One thing the minuet had was elegant music. As we danced at the workshop, we enjoyed the challenge of a different way of moving, but we especially enjoyed the lovely music. It made us feel elegant. We had to listen to it carefully to measure out the counts and make our steps fit the music. Perhaps it was the elegant music that kept people dancing the minuet for so long. This is where modern hash square dancing is lacking. There is no melody to sustain us, just a monotonous boom-chink beat. A musician friend pointed out recently that live music was incompatible with modern hash squares because the music was too boring for musicians to want to play. A little voice inside me replied, "It's too boring for a dancer to want to dance to it too."

When the waltz came along, people enthusiastically embraced it, and the minuet died a sudden death. The minuet had been an appropriate reflection of the Age of Reason just as the waltz was the perfect dance for the Age of Romanticism. I keep wondering what will supplant the form of square dancing that has grown too complex. So far I see a resurgence in the old dances: creative and interesting (but not unduly complex) new arrangements of traditional figures for contras and quadrilles. And wonderful music. More and more musicians are becoming interested in playing dance music, and the list of tunes is literally endless.

As for round dances, I agree with my grandfather that the waltz is the most satisfactory dance imaginable. It has endured for over two centuries now, easily exceeding the lifetime of the minuet. Other fad dances come and go, whether it be the redowa or break dancing, but the waltz, which Goethe and Mozart encountered in their lifetimes, goes on.

Erud

SWING THAT PRETTY GAL: Part Three of Three **Forbes Parkhill**

Democracy on the Dance Floor

"The old-time dances are not coming back," he [Dr. Lloyd Shaw] says. "They've never gone."

During the summer holidays his student dancers appeared before thousands of tourists at Colorado Springs and at the Drama Festival at Central City, Colorado. Their fame spread. They were invited to appear at universities and at public festivals throughout the country.

Now Doctor Shaw began to wonder if cowboy square dances possessed social potentialities more significant than as a mere student recreation. Almost every argument in their favor applied equally to adult groups. They are more earthy, more democratic than conventional ballroom dancing, which tends to promote cliques. In square dancing a group of congenial couples may retain their own set, but repeatedly exchange partners and from time to time mingle with all the couples on the floor.

Comparing the deadpan taciturnity of ball-room dancers of the conventional school with the laughing animation of square dancers, Doctor Shaw retains no doubt as to which is the more fun.

"You can take a few cocktails and still walk like a gentleman and go through the glide of the conventional dance," he points out, "but you simply can't manage the spins and whirls of square dancing if you have any perceptible alcoholic content. You make a fool of yourself."

He determined to carry his message to the far corners of the nation with the gospel, "If people can play together, they can work together."

Obviously it was impossible to take the entire body of student dancers on tour. The seating capacity of the school bus determined the size of the troupe--sixteen dancers comprising two sets, three musicians, Doctor and Mrs. Shaw and the driver.

These two sets, eight boys and eight girls, make up what he prefers to call his "first team." To be eligible they must, of course, be up in their studies. Tours are arranged to include the school vacation periods.

In choosing the team, seniors and juniors are given first consideration. They require little intensive training, since the whole student body is accustomed to square dancing. Besides the spontaneous lunch-hour square dancing, most of the students turn out for a weekly evening folk-dance session. The only special training given the first

team is a one-hour period three or four afternoons a week for eight weeks preceding the start of each tour.

"At first we had our troubles with emotionalism on the part of girls seeking places on the first team," Doctor Shaw relates, smiling. "Boys, more accustomed to sports demanding teamwork, displayed better sportsmanship--but only at first. It didn't take the girls long to learn sportsmanship and the value of teamwork. We have no prima donnas on our first team."

The team tours the West Coast each autumn, the Central West or the Atlantic seaboard each spring. The fee just about covers expenses, such as the California desert axle breakage entailing the unexpected repair bill and haulage costs.

The First Team on Tour

Doctor Shaw rejects many invitations for each one he accepts. He easily could keep the first team filling engagements throughout the year if school were not their first business. Moreover, once the youngsters come to regard the presentations as dull routine instead of fun, they forfeit the compelling asset of spontaneity.

He arranges the itinerary with a magnificent disregard for the convenience of those who clamor to see his dancers, considering only the opportunity to provide new and enriching experiences for the kids themselves. Only rarely does he visit the same city in successive seasons, or until the first team vacancies have been filled with a new crop of youngsters.

The 1941 spring tour, starting at St. Louis, swung through the Eastern tier of states to Boston and back to Chicago. The team appeared at the national convention of the American Association for Health, Physical Education and Recreation at Atlantic City, the National Folk Dance Festival at Washington, and in New York at the Rainbow Room. The youngsters were the guests of Lowell Thomas at a private showing at the Plaza Hotel, where they met and sometimes, with unimpressed insouciance, danced with the celebrities present. Guests included former President Hoover, Tom Dewey, Gene Sarazen, Carveth Wells, Osa Johnson and Lanny Ross. Colorado's governor, Ralph L. Carr, "was really good!" said his seventeen-year-old partner.

Isn't the publicity the youngsters receive more perilous to the adolescent ego than the sports-page publicity that led Doctor Shaw to abandon football?

Doctor Shaw answers with an emphatic "No."

(continued next page)

Swing that Pretty Gal (continued)

"Sports writers publicize the halfback who makes the winning touchdown," he says. "Our square dancers are publicized, not as individuals but as a team, so they escape the ruinous hero worship of their fellow students."

The numbers they present are not confined to cowboy squares, but include early-American, European, barn-dance and Mexican figures. Most costumes are provided by parents, although some of the girls make their own. Many are the product of some mother's painstaking needlework.

Hoopskirts worn in the early-American group present the girls with a problem in anchorage, for occasionally the hoops still drop from their moorings. Don't expect the wearer to squat on the stage in her fallen hoop in terrified embarrassment. Gracefully she steps from the birdcage as her partner scoops it up and hands it to Doctor Shaw without skipping a step.

In the grand finale of one group the boy places his hands under the arms of his partner, she gives a little spring, and he raises her at arms' length above his head, where he holds her for a moment as the audience applauds.

Once, as the girl crouched for this final spring, the boy inadvertently stepped on her skirt, pinning it to the floor. His eyes on her face as he boosted her aloft, he remained blissfully unaware that he had left her skirtless. As he lowered her she slapped his face. The audience roared. So did the dancers.

Between engagements Doctor and Mrs. Shaw take the youngsters on sight-seeing tours. The boys, who dance with different partners at each performance, know they must not show one girl too much attention. Doctor Shaw, whom they call "Pappy," is intensely proud of his kids.

Once a hotel clerk informed him the boys had littered their room with feathers in a pillow fight. He denied the possibility until the clerk showed him the room.

As soon as the bus was rolling, one of 'em said, "Okay, Pappy. We're ready for the sermon."

The sermon was limited. He'd bragged about them. They'd let him down.

That night they stopped at a cottage camp. As they were departing, almost as if by prearrangement, the proprietor stuck his head in the bus and remarked, "For years I've kept high-school athletic teams and girls' groups here, and always found 'em smart alecks that leave the place a

wreck. This is the grandest bunch of kids I've ever had. They sure know how to have a good time without wrecking the place."

And when they were rolling again, the same boy said, "Pappy, you always call the turn, don't you?"

At present, Doctor Shaw points out, cowboy square dancing holds its strongest appeal for married couples between thirty and forty.

"At this age their interests are beginning to diverge," he explains. "Perhaps the husband likes golf, which fails to interest the wife. She prefers bridge, which he detests. He enjoys poker, she fancies ballroom dancing. Again and again square dancing offers a common interest, cementing family ties more closely."

"Square dancing is strenuous," comments Doctor Shaw. "Is it possible that the college generation is soft--can't take it? The college youth doesn't walk. He drives. Except for the inconsequential minority on the athletic teams, is it possible that the typical college youth has more energy for late hours, for cheering at spectator sports, than he has for real activity? Certainly he represents the most conservative age group, the group most lacking in individuality. Invariably he follows the crowd. If his companions wear racoon coats or slickers inscribed with girls' names, or drive jalopies covered with chalked wisecracks, he must do the same."

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Scholarships are available for all Lloyd Shaw Foundation Dance Weeks and Dance Leadership Workshops. For information contact:

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SQUARE YORE SETS . . .

The following tribute to Lloyd and Dorothy Stott Shaw appeared in the Colorado Springs Gazette Telegraph, January 19, 1980. It is re-printed with permission.

"Square yore sets."

When those familiar words are called, traditional square dancers will take to the floor during the fourth annual "Olde Tyme" Fiddle and Square Dance Reunion.

The festivities start with a potluck supper at 6:30 p.m. Jan. 26 in the First Christian Church recreation hall. Following will be a documentary film on the rebirth of the American Folk Dance at 7:45 p.m. Capping the evening, from 8:30-10:30 p.m., is square and round dancing. Veteran square dance caller Dean Edwards will serve as master of ceremonies--other callers are Rae Hope of Aurora and local callers Smitty Payne, Merell Folsom, Vic Fast and Lillian Wilson.

Dancers will honor Dorothy Stott Shaw and the late Dr. Lloyd "Pappy" Shaw during the evening. Mrs. Shaw, now 88, is a poet and writer and the former librarian at Cheyenne Mountain High School. Dr. Shaw, who was superintendent of Cheyenne Mountain School District 12, and his wife were instrumental in a reawakening of interest in square dancing, which they called the "true American Folk Dance."

Says Mrs. Shaw about her husband: "There was something about the dance that Pappy wanted to instill in the kids (students at Cheyenne Mountain High School) -- strength, simplicity, and above all, decency." She said he sought an activity that would provide "good, wholesome fun for boys and girls alike, an activity that would encourage cooperation rather than competition, and an activity in which all of the school children could participate."

Since many of the dances performed in schools were foreign in origin, Mrs. Shaw said Pappy set out to find a "truly American dance" and he is now credited with the "rebirth" of the American Round Dance and the Square Dance.

She recalled one of her husband's quotes about dancing: "Square dancing may be the mortar that will bind all our little stones together, bind our groups together. Its deep folk qualities working into the

cracks and interstices of our factured lives, may help to bind the nation together."

In 1939 Dr. Shaw and Bill Wright gathered local callers and started square dances in Acacia Park which were very successful.

The Shaws organized the Cheyenne Mountain Dancers and an exhibition team of dancers from the Colorado School for the Deaf and the Blind. Dr. Shaw taught the cast of the movie "Duel in the Sun," including Gregory Peck and Jennifer Jones, how to square and round dance--he also played the part of the square dance caller.

Dr. Shaw was chosen to organize and present a pageant of American Dance for the National Square Dance Convention to be held in Denver in 1959, but his health failed--he died on July 18, 1958. Mrs. Shaw went ahead with the organizing of the pageant and she has been called "The First Lady of the American Dance." Through the Lloyd Shaw Foundation she has been responsible for bringing square and round dance to school children around the world.

Mrs. Shaw still likes to dance, and confesses that she loves to waltz. The waltz was "one of Dr. Shaw's greatest loves," she says in recollection. "I just loved waltzing with Pappy. The square dance, of course, is a thing of pure, active joy, but the waltz can break your heart."

The Shaws are the fourth honorees paid tribute during the traditional dance reunions. The honor goes to those who have contributed 50 years or more to the "preservation of traditional 'Old Tyme' square and round dance."

Previously honored were T. F. "Pop" and Mae Rooney, Bill and Catherine Wright, and Russell "Smoky" and Lula Bell Minson, and Rae and Ruth Hope and Frank and Leora "Mama" Jones.

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There is no end of square dancing! Perhaps eight thousand years old, perhaps eight hundred thousand years old, perhaps eight times as long ago as that, it has carried on steadily, though hidden at times, in the development of our race. It has gradually changed and grown. But this growth has been very steady and slow. So let us go on experimenting with the new, a little. Trying things out, a little! But with our insistence on keeping this great activity, this great spontaneous prayer, alive for all time. -- Lloyd Shaw

A DANCE FROM YESTERDAY

Submitted by John M. Forbes

Queen of Diamonds - Cotillion

Square Formation

Any sedate 32 bar reel
("Queen of Hearts" suggested)

MM **Change 1**
1-4 Honor Partner
5-8 Circle Left
9-12 Honor Corner
13-16 Circle Right to Place

Chorus

1-2 LH to LH, men hand lady to RH star, moving to straight lines, four across, in an "extended" star.
3-4 Balance Forward and Back
5-8 Men drop hands with ladies, ladies star half-way (clockwise) while man dance around (counter-clockwise) half way. All meet, men take ladies' hands, LH to LH.
9-10 Ladies release right hands, turn men half by LH into RH star, as above, but partners have changed places in star.
11-12 Balance Forward and Back
13-16 Men turn RH star to place (clockwise), while ladies dance around (counter-clockwise) to place. LH to LH, men assist ladies to place.

Change 2

1-4 Men Forward and Back
5-8 Men RH Star to place
9-12 Men Forward and Back
13-16 Men LH Star to place

Chorus . . .

Change 3

1-4 Ladies Forward and Back
5-8 Ladies RH Star to place
9-12 Ladies Forward and Back
13-16 Ladies LH Star to place

Chorus . . .

Change 4

1-4 Rigadoon with partner. Pull by in a Grand Right and Left, your partner and the next.

5-8 Rigadoon with opposite in sides place and pull by two, meeting partner in opposite place.

9-12 Rigadoon with partner in opposite place and pull by two.

13-16 Rigadoon with your opposite and pull by two, meeting your partner at home place.

Chorus . . .

.

From "A Collection of the Most Celebrated Country Dances and Cotillions" by Willard Blanchard, Windsor [Vermont], Printed by J. Cunningham, 1809. (S17058)

Notes: In the Chorus, once the men start to hand the ladies into the star, everybody keeps moving until the ladies are back in place. A good test of timing your dancing with the phrase of music. Take plenty of time for the honor. Men bow, stepping once to their right, ladies a slow curtsy. Any four-count balance figure can be substituted for the Rigadoon. For the Rigadoon proper, there are a number of historically correct options. Here is one: Count one--double hop to weight on left foot, right out to right side; count two--single hop on left foot, bring right foot in and finish with both feet together; count three--combine both movements in this count; count four--hop on two feet. It will take practice! The fourth change is simply an interrupted grand right and left.

The original assumed that dancers and/or leaders knew the changes or verses, the same in most cotillions. By this time (1809) there were at least sixteen different changes to choose from. Here are just four of them. (The chorus was unique to each cotillion.) In fact, one of the musicians often called out what the next change would be, with so many available. Some dance historians suggest this is the origin of the caller as we know him/her today.

(continued next page)

The Queen of Diamonds Cotillion (continued)

Here is the original chorus from page 20 of Blanchard:

Gentlemen take the left hand of the ladies in their left hands while the ladies take right hands across the middle forming straight lines through the whole and balance, ladies four hands across, go half round in the middle while the gentlemen go outside until they meet their partners, take their left hands again and turn them outside, then the gentlemen cross hands forming straight lines as before, gentlemen go to their places with hands across, while the ladies go outside to their places.

The Queen of Hearts

Handwritten musical notation for "The Queen of Hearts". The music is in D major (one sharp) and 2/4 time. It is divided into two sections, A and B, each consisting of two staves of music. Section A starts with a circled 'A' and a treble clef. The first staff of A has a G chord above the first measure and an 'a' note above the fourth measure. The second staff of A has G, A, D, A, and D chords above the measures. Section B starts with a circled 'B' and a treble clef. The first staff of B has a D7 chord above the first measure and a G chord above the fourth measure. The second staff of B has C, G, F#, D, and G chords above the measures. The piece ends with a double bar line.

LINES ABOUT SQUARES

DICK PASVOLSKY

Callerlab's Contra and Traditional Dance Committee, chaired by Mona Cannell, has selected "Arkansas Traveler" as the Traditional Dance of the Quarter for the fourth quarter of 1989.

"Arkansas Traveler" was one of those very popular partner change dances that appeared on most of the Western square dance programs of the late forties and early fifties. It was one of the dances featured by Rickey Holden in the series of popular dances of the period which he recorded for the Folkraft Record Company in 1949. That dance, in fact, was recorded on the flip side of "Star by the Right," which was featured in the December, 1988 edition of the ADC.

The dance, as called by Rickey on the Folkraft record, F1141B (78 rpm):

*Head two couples one and three
Go forward and back
Forward again on the same old track
Turn your opposite right with a right hand around
And your partner left with a left hand around
Now everybody corner with a right hand around
Partner left with a left hand around
Corner by the right and go once around
Now promenade corner as she comes down
Promenade that corner maid
If she don't like whiskey, feed'er lemonade
Promenade eight, its ninety in the shade.*

The words presented above are a composite of Rickey's four versions as he called the routine twice for the heads and twice for the sides. The figure is called directionally and needs no explanation of the action.

This dance, as in the case of many of the other memorized standard routines of the period in which they were popular, was usually called directionally and the call itself did not permit the callers much opportunity to insert their favorite patter. They saved their more colorful patter for the promenade, right and left grand and other fillers, especially the do-ci-do variations.

(continued next page)

Lines About Squares (continued)

Rickey used this patter line with "Arkansas Traveler:"

*Promenade that pretty little corner
Promenade around and don't tread on 'er.*

Bob Sumrall, in his book *Do-Ci-Do*, uses this break with the "Arkansas Traveler" dance:

*All around your left hand lady
See-saw your pretty little baby.
Swing on the corner with your left hand
A right to your partner and a right and left grand.
Mow the meadow, rake the hay
Meet your partner and go the other way.
Corn in the crib, wheat in the sack
Meet your honey and turn right back.
Right foot up, left foot down
Make those big feet jar the ground.
And promenade your partners round.¹*

The basic figure was usually called as described above (wording did vary, of course,) but callers would occasionally create variety by inserting a figure or two. In a variation included in the Callerlab description, the heads or sides cross trail through and walk around the outside of the ring while the other two couples do the first part of the routine, and arrive at home in time to join in at the call "everybody corner with a right hand around." That type of variation was very effective and popular because it gave the otherwise inactive dancers something interesting to do while the designated active couples performed the first portion of the dance.

The Callerlab committee recommends that the dance be used in classes to teach arm-turn basics such as turn thru and dopaso. Callers would be well advised to use many of those old standard routines for their club dances as well as their classes and in so doing add some enjoyable choreography to their progress and provide a link between the early days of Western square dancing and the present-day version.

¹Bob Sumrall, *Do-Ci-Do*, p. 105.

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_____	511/512	Chattahootchee/Yellow Creek

DANCE COMMUNITIES (SECOND IN A SERIES)

John M. Forbes

(Ed. Note: In the previous installment, we talked about a dance community of one, the 'Me, I enjoy dancing' person. I enjoy moving to music, and intentionally, voluntarily, give my attention and movements to a caller and the music he/she uses--a community of one.)

When I'm away from the dance floor, I often think about dancing. What I think about often runs something like this:

The second important community is the unit my partner-of-the-moment and I make and our collective outreach to the rest of the dancers, an environment built on respect and courtesy. I intentionally accept the task of helping my partner have a good time. To do this, I will not "second call" the caller. Let him/her do the job. After all, they are up front and I am not. For this dance, the caller will do a better job than me, or may be doing a slight variant of the version I know. My talking will disturb the concentration of those near me who may not know the dance. Since they can't hear me clearly, I may be interfering with their chance (their right!) to hear what the caller is teaching.

But I never think about this when I'm dancing.

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SABRES AND HOOPSKIRTS

Kris Litchman

Sabres were checked at the door for the recent "Scarlett's Desire Fancy Dress Ball" held at the Lloyd Shaw Dance Center in Albuquerque. Featuring music by the Boxwood Consort (including Bill Litchman on clarinet), the ball climaxed a day of intensive workshops in minuets, quadrilles, and lancers.

Dancing Master Desmond Strobel traveled from California to instruct New Mexican natives in the finer points of demi-coupé and bourrée, and genteel ballroom manners.

Rebecca Gord, a member of the Lloyd Shaw Dancers Exhibition Team, produced the event, which was well-attended by uniformed Civil War soldiers and their hoopskirted ladies, along with many elegant civilians from the surrounding communities.

Hanging plants graced the ballroom rafters as dancers bounced and glided through a varied dance program. A plentiful supper (miniature quiches, chocolate brownies, and barbecued chicken were but a few of the delicacies supplied by the ladies) awaited dancers during pauses for refreshment.

If you are looking for the latest (or possibly the earliest) in dance, do check the schedule at the Dance Center; the unusual awaits.

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

FROM THE WORKROOM

The Editor

January is membership renewal month. With the new membership chair Ruth Ann Knapp (AKA "Wolf Knapp") on board, remember to send your completed renewal forms (see p. ? this issue, or one will be coming in the mail soon) to Ruth at 2124 Passolt, Saginaw, MI 48602. Prompt renewal helps us serve you better and *The American Dance Circle* will continue to arrive on schedule. The financial security of the total Foundation also has a kindly interest in your prompt renewal.

Bill Litchman's Contra Corner dance, "Enzed Contra," has the direction "couple facing couple in long lines (as in Beckett's Reel)". Using formation awareness from one dance to get into the proper position for another is not new. I have come across a Sicilian Circle (couple facing couple around a circle) from the mid-19th century called "The Spanish Dance." It is a marvelously elegant dance, a lovely set of figures tied to beautiful music. "The Spanish Dance" appeared in many sources dating from 100 - 150 years ago. It was obviously one of the most popular social dances of the period. I have also come across the same dance in contra formation. Just think of unbending a Sicilian Circle into a straight line and, presto, an improper contra!

Finally, I extol the virtues of dancing over the Christmas Holidays. Do more than just going to a party on New Year's eve, drinking too much, and hardly remembering the beginning of the New Year. To dance during this week is to escape reality to a world of beauty, joy, sharing, intense commitment, and temporary friendships of the strongest bond. Many people have the Christmas-to-New-Year period off. With the heaviest winter yet to come, and seed catalogs still weeks away, this is the time for dancing with a purpose. I never met a Christmas week dance experience I didn't like. Callers have their new routines in order from the fall and they are not yet stale. Traditions of repeating certain dances, or a special dance to bring in the New Year suddenly grow in importance. For me, it has become an old English Playford dance "Sellenner's Round, or, The Beginning of the World." And do have

A HAPPY NEW YEAR!

The
Lloyd Shaw Foundation, Inc.

Presents

the



1990

Leadership Training Institute

June 26-July 1 at Canon City, Colorado

*Would you like to become a better
dance leader?*

Students attending the Leadership Training Institute will have the opportunity to gain experience in teaching methods for Square Dancing, Contra Dancing, Quadrilles, Round Dancing, Mixers, Line Dances and Folk Dances. Emphasis will be placed on using skills learned in one dance form to enhance skills needed to teach any other dance form. The resulting blend of these dances produce a highly entertaining and satisfying dance program.

Tuition: \$40.00

Room & Meals: \$35.00/person/day/double occupancy

(Camping facilities are also available)

\$25.00 deposit required with each registration

For more information contact:

Calvin Campbell

343 Turf Lane

Castle Rock, CO 80104

Telephone (303) 790-7921

*Come to the Gateway to the Rockies
to learn and share....*

ROCKY MOUNTAIN DANCE ROUNDUP

JULY 2 - 8, 1990

ACTIVITIES . . . Square Dancing, Contra Dancing, Folk Dancing, Round Dancing, Fellowship, and Fun! Hiking, indoor pool, roller rink, miniature golf free; horse-back riding; all on site.

LOCATION . . . Snow Mountain Ranch, between Granby and Winter Park; about 75 miles northwest of Denver, deep in the Rocky Mountains.

MEALS & LODGING . . . Rooms are available in two lodges and fees include all meals. Housekeeping cabins and camping can be arranged directly with Snow Mountain Ranch. NOTE that the listed fees are for summer, 1989, and are subject to change:

	Sngl	Dble	Trple	Quad	Under 12
Pinewoods	\$288	\$222	\$186	\$168	\$90
Aspenbrook	\$312	\$240	\$210	\$198	\$90

TUITION	Adults	Young-Adults	Children
LSF Members in Lodges	\$50	\$25	\$15
LSF Members Camping/Cabins	\$53.50	\$28.50	
Non-Members in Lodges	\$60	\$30	
Non-Members Camping/Cabins	\$63.50	\$33.50	

REMEMBER TO REGISTER BEFORE FEBRUARY 1, 1990

\$20 off each adult tuition postmarked before February 1, 1990!

Singles registering late may be put on a waiting list until there is a balance of male/female registrants.

Choice of accomodations can not be guaranteed, especially if received late. NO refunds after June 1, 1990.

NAME _____ PHONE _____

ADDRESS _____ ZIP _____

PHONE _____ TUITION ENCLOSED _____

Accomodations: Aspenbrook () Pinewoods()
Single () Double () Triple () Quad ()
I/We will make arrangements for camping or cabin ()

Make Checks Payable to the Lloyd Shaw Foundation

To Register, or for additional information, contact: Diane Burton, 20 NE 47th St., Kansas City, MO 64116. Home: (816) 453-0157; Office: (816) 274-3678.

THE CONTRA CORNER

Bill Litchman

ENZED CONTRA

by Glen Nickerson

The dance was written in New Zealand (hence the name) while on route from Hastings on the North Island to Christchurch on the South Island. The formation is couple facing couple in long lines (as in Beckett's Reel) and the music can be either jig or reel. Glen recommends "Farewell to Whiskey."

MM

Intro: Everybody go forward and back,

A1 1-4 ----, Men swing with the opposite lady,

5-8 ----, Lines of four promenade down,

A2 1-4 ----, Couples wheel and promenade back,

5-8 ----, Bend the line and ladies chain,

B1 1-4 ----, Same four left hand star,

5-8 ----, Right hand star the other way back

B2 1-4 ----, Slant left right and left through

5-8 ----, (Everybody go forward and back)

Notes: When the men swing the opposite lady (not their partner), the men cross to the woman's side of the set while the women wait for the men to come to them. The ladies chain is only a half chain; don't chain back. As the dancers emerge from the second (right hand) star, they should flow directly into the slant left right and left through. Only those who can do the right and left through actually perform the figure; two couples in the set (one at each end) will not have a couple with whom to dance this slant figure.

THE
LLOYD SHAW FOUNDATION
Membership Form

This is a renewal _____ or new _____ membership for:

Name(s) _____

Address _____

_____ Zip _____

The category of membership desired is: (check one)

____ Individual (\$20) ____ Sustaining (\$50)**

____ Couple (\$30)** ____ Patron (\$100)**

____ Supporting (\$35)** ____ Life (\$1,000)**

____ Club (\$35)

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

In celebration of the Silver Anniversary of The Lloyd Shaw Foundation (1964-1989), please find enclosed the additional amount of _____ to be applied to the following:

____ Dance Center Fund ____ Archives Fund

____ Scholarship Fund ____ General Fund

____ Other (indicate choice) _____

* All dues and donations to the Lloyd Shaw Foundation are tax deductible *

If this is a new membership, please indicate how you first learned about the Lloyd Shaw Foundation:

This completed form and accompanying donation (in US Dollars or equivalent), is to be sent to:

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

Checks should be made payable to The Lloyd Shaw Foundation.

FROM THE ARCHIVES

Bill Litchman

An interesting little bit of information has come my way: There is a rumor going around that the United States Congress has awarded the Lloyd Shaw Dance Archives three million dollars for our operating expense fund!!! Needless to say, I was very surprised by this rumor! I should say at the outset: There is **NO** truth to this rumor, unfortunately. If we were awarded three million, there is no way I would still be working! I would immediately become a full-time archivist. If any of you have an extra three million sitting around, please just send it in!

Speaking of financing, our endowment fund has just topped the \$4000 mark. We are now 8% toward our goal of \$50,000. Thanks to all who have contributed to this fund, especially for those who continually support the Archives through donations of various kinds. Each and every one of you are important to the continued operation and success of the Archives. While I am on the subject of the endowment fund, our income from the fund this year will amount to approximately \$200 which will support our subscriptions and much of our other activities. Many other activities will be supported by the generosity of our patrons and those who might be interested.

The short title catalog of all books in the collection has now been completed. At least, we are up to date! New books will be cataloged as they come in, of course, so that we will have a current catalog at all times..

The format for cataloging periodicals is completed and cataloging of the regional and area magazines is proceeding. At this time, we have more than 1000 items now in the data base. For your information, each issue of each periodical is cataloged separately with its own accession number. This process does create a sizeable data base but it is completely accurate showing exactly which issues are present and providing a quick check when new material shows up. The reason that this method of cataloging was chosen rather than a simple title catalog is partly because of the fact that *Sets In Order Magazine* [*Square Dance Magazine*], one of the most important of all, issued several editions of the magazine each month over a period of years during the 50's. To simply say that we own a copy of the March 1956 issue of *Sets in Order*, for example, is not a sufficiently complete description.

Once the periodicals are completed, we will be cataloging the recordings. The sorting and organizing of the recordings will begin long before the periodicals are finished, of course, so that the next step in the catalog process can begin without delay. As a result, I am certain that we will find a large number of duplicate records, all of which will be available for purchase from the Archives. Of course, all proceeds from such sales will be placed in the endowment fund.

As we have gone through the collection for cataloging purposes, we have collected a number of books and periodicals which are duplicates. For example, we have duplicate issues of *Sets in Order* and *American Squares* which go back to the very early years. There are duplicates of such rare magazines as *Rosin the Bow*, *Foot 'n' Fiddle*, *Fiddle and Square*, *The Round Dancer*, *Round Up*, and many others. I am especially interested in helping other archives complete their collections and so would welcome hearing from any persons involved in such collections regarding their needs. However, others may certainly write in regarding obtaining duplicate copies of these periodicals.

Those ordering publications from the Archives should be aware that postage costs must be included in any order and that is why we ask for postage and handling. There are several publications of the Archives available including a listing of dance videos, a bibliography of square, round, contra, and dance history (both at \$10) and several videos, including the Visible Anthem (\$30), a video of activities at Cranby in 1985 (\$30), some historical film footage including two Cheyenne video tapes, the 1955 Central City Dance team, and a number of others which can be added to the video tapes above at \$5 for each additional piece, up to the space available on the tape.

In addition, a series of Harry Davidson recordings on Columbia DX (12-inch 78-rpm) records dating from 1944 through 1955 are available on 22 audio cassettes, with complete index and catalog for \$195. Bill Johnston very industriously arranged the recording of this music, paid all of the bills, and then very graciously donated the entire cost to the Archives so that any continuing sales of these tapes will now benefit the endowment fund.

We have just recently received a visit from LeeEllen Friedland, a folklorist from Washington, D.C., who is engaged in writing a book on the square dance and its social roots. She is interviewing callers, leaders, teachers, and authors of square dance books all over the country and her work could be a very interesting commentary on the square dance.

STIR THE BUCKET

Dick and Bess Haile were honored by the Schenectady (NY) Folk Dancers at a dinner and dance on November 29 for their many years of dedication and teaching of American folk dance. The group made a scholarship donation to the Lloyd Shaw Foundation in the Hailes' name. Dick and Bess will be moving from Schenectady to Long Island. The Schenectady Folk Dancers wish them well and expect to hear that a new dance group is being formed on Long Island. Dick and Bess have served on the staff for the LSF at Granby. The Foundation joins in wishing them well in their new location.

Genevieve Shimer is getting along very well at her New England summer cottage. Jack and Genny have winterized the place, complete with new furnace in the lower level and plexiglas on the sun porch. Genny is working on the seventy-five year history of English Country and Ritual Dancing in America

Board member **John Forbes** and spouse **Sylvia**, head of the Old Castle Dancers, return to the Berea Christmas School for their 18th consecutive year. John has been a staff member for seventeen of those years. This will be Sylvia's first year on the staff.

Dorothy Caruso spent three weeks in October travelling "down under." Her trip was organized by long-time LSF members **Bob and Phyllis Howell** of Euclid, Ohio. The trip included stops at Fiji, New Zealand, Australia and Honolulu. While in New Zealand, the group enjoyed a great dance with **Art Shepherd**, well-known caller from that country. Art was on the staff at **Cal Campbell's** Leadership Institute in Canon City, CO last June.

Carole Howard, Mt. Pleasant, Michigan, is prepared to present a series of workshops, "Kids Salute to America's Dance." the clinic/assembly program will trace our country's history through dance including the minuet, the cakewalk, clogging, the tango, square dance and rock'n roll. For more information, contact Carole at 17 Algemah Trail, Mt. Pleasant, MI 48858 (Ph.: [517] 772-1166).

LSF Members **David and Charlene Frankenfield** have given up their full-time square dance calling. They now devote their efforts to teaching contras in St. Petersburg, Pinellas Park, Largo, and Clearwater, Florida.

Dean and Peggy Edwards report a successful series of summer dances in Acacia Park, Colorado Springs, CO, carrying on a tradition founded by Lloyd Shaw in 1939.

The Lloyd Shaw Dance Archives Presents

A Poetic Christmas with Lloyd and Dorothy Shaw

Make your Christmas gifts speak volumes
With recently discovered copies of the
long out-of-print

"The Littlest Wiseman"

by Lloyd Shaw with poems by Dorothy Shaw, Caldwell:
Caxton, 1966

"The Selected Poems of Dorothy Stott Shaw"

Colorado Springs: Century One, 1975

And

"Christmas Poems by Dorothy Stott Shaw"

Colorado Springs: Feitz, 1973

As long as they last (only 132 sets available). Only \$8 per volume, \$20 for the three-volume set, including postage). Orders must be prepaid. Checks payable to the Lloyd Shaw Foundation Archives.

Order from:

The Archives Christmas
1620 Los Alamos, SW
Albuquerque, NM 87104

CARE TO DANCE

RALPH PAGE LEGACY WEEKEND. The Third Ralph Page Legacy Weekend will take place January 12 - 14, 1990 at the University of New Hampshire, Durham, NH, the site of the Ralph Page Library. Featured callers include Tony Parkes, Ralph Sweet, Ted Sannella, Larry Jennings, Phil Johnson and Marianne Taylor. Musicians will include Bob McQuillen, Laurie Andres, Peter Barnes, Mary Lea, Bill Tomzcak and Randy Miller. Cost of the weekend is \$75 for all dances, workshops, 2 lunches, 2 mid-morning snacks and the Saturday banquet. A list of nearby accomodations is available on request. Write to: Ralph Page Legacy Weekend Committee, c/o NEFFA, 1950 Massachusetts Ave., Cambridge, MA 02140.

FLEMISH DANCE HOLIDAY. Marie Armstrong reports there is room for a single male dancer in this tour of Belgium. Stay in a castle for a few days, enjoy the hospitality of home-stays with friendly fellow folk dancers. Cost varies from \$1285 to \$1400 depending on US city of departure. For information, or to get on the waiting list, contact Marie Armstrong, P.O. Box 1011, Canon City, CO 81212.

LEADERSHIP TRAINING INSTITUTE. June 26 - July 1, 1990. Canon City, CO. Students attending the Leadership Training Institute will have the opportunity to gain experience in teaching methods for Square Dancing, Contra Dancing, Quadrilles, Round Dancing, Mixers, Line Dances and Folk Dances. Emphasis will be placed on using skills learned in one dance form to enhance skills needed to teach any other dance form. Contact Calvin Campbell, 343 Turf Lane, Castle Rock, CO 80104, Phone: (303) 790-7921

ROCKY MOUNTAIN DANCE ROUNDUP. July 2 - 8, 1990. YMCA Snow Mountain Ranch, between Winter Park and Granby, CO. Activities include Square dancing, Contra Dancing, Folk Dancing, Round Dancing, Specialty dancing, fellowship, fun, plus hiking, indoor pool, roller rink, miniature golf--free; horse-back riding; all on-site. Rooms (including food) range from \$168 to \$312. Tuition for members at \$50 and \$35; non-members, \$63.50 and \$33.50. Camping and cabins available. Deduct \$20 from tuition sent postmarked before February 1, 1990. For information, contact Diane Burton, 20 NE 47th St., Kansas City, MO 64116. Home Phone: (816) 453-0157; Work: (810) 274-3678.

FROM THE DANCE CENTER

Donna Bauer, Manager of the Lloyd Shaw Foundation Dance Center in Albuquerque, NM, lists the following special events for fall, 1989:

September 9: Civil War Social Dance Workshops and Ball

October 7: Scandinavian Workshop and Dance

November 18: English Country Dance with Bernie Chalk

November 23-26: Lloyd Shaw Foundation Thanksgiving Dance
Weekend

Donna reports that the Dance Center is being used by many different groups on a regular basis. Scheduled for the next quarter are:

Tuesday: Contemporary square dance	7:30 P.M.
Wednesday: Scandinavian folk dance	7:30 P.M.
Friday: Ballroom Dance	7:30 P.M.
Saturday: (2nd) Georgian Society Dance	1 - 4 P.M.
(3rd) English Country Dance	8 - 11 P.M.
Sunday: (3rd) Traditional contra and Square Dance	7-10 P.M.

Special workshops are scheduled for most weekends in the coming months. For complete information, call Donna Bauer at (505) 842-0046 or write her in care of the LSF Dance Center, 5506 Coal Ave., SE, Albuquerque, NM 87108.

Back issues of *The American Dance Circle* may be requested from the LSF Archives, c/o Dr. William Litchman, 1620 Los Alamos, SW, Albuquerque, NM, 87104

BLUE RIDGE MOUNTAIN DANCE ROUNDUP

August 5-11, 1990

at

COPECREST DANCE RESORT

Dillard, Georgia

CONTRAS, SQUARES, ROUNDS, FOLK, SCOTTISH
COUNTRY DANCING, ENGLISH, WELSH and MORE!

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setting unequalled for beauty, delightful
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hardwood-floor, air-conditioned dance hall.

Inn rooms, \$329.00 per person

Campground (all meals included)
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Write for color brochure to:

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Space is limited. Reserve early!

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