

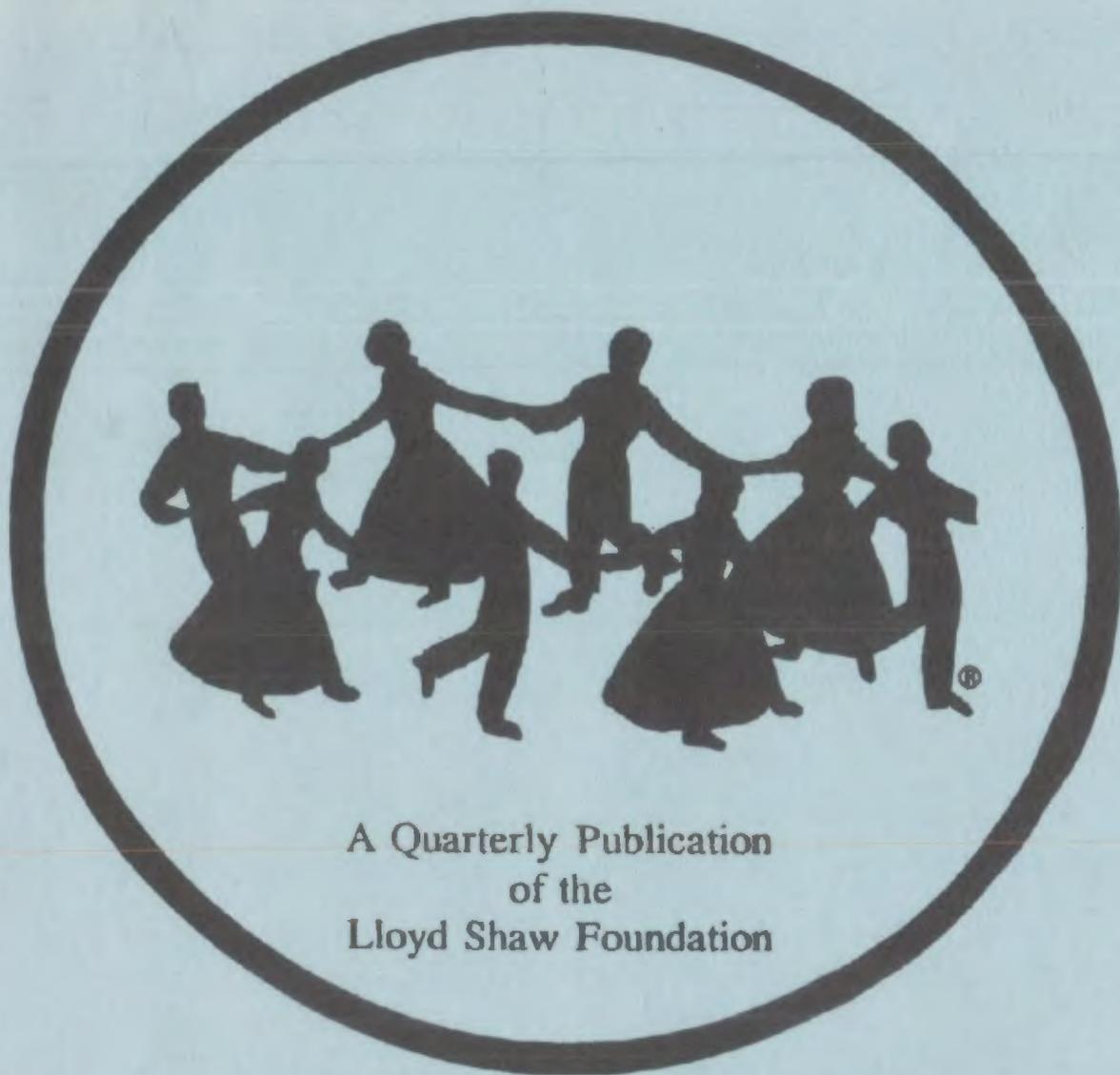
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FROM THE PRESIDENT

By Bill Litchman

For the LSF, the new year begins in September because that is when we do our financial accounting. Following the summer activities, it seems appropriate that we assess what we have done and where we intend to go from here.

We also hold the annual elections for the board of directors during this critical time of the year and this year, we were to elect three directors from the slate to serve new three-year terms. Those elected were Bob Riggs and Marie Armstrong who will now begin the second of two possible terms and Norma Bowers from Kansas City who will be beginning her first term in office. Congratulations to all of our elected directors, particularly those who were elected just recently. Of all those to be congratulated, Norma deserves our warmest welcome. She has served silently and faithfully for many years at the Rocky Mountain Dance Roundup, working behind the scenes to provide a better experience for those who come to dance and fellowship there. Thanks for your service, Norma, and a warm welcome to you as our newest board member.

Now, that is not to slight the other directors, officers, and workers with the LSF. All of you deserve the thanks of all who dance because what you have given and sacrificed of your time and talents affects the whole dancing community whether they realize it or not! Service and

sacrifice do have their place in our lives and the lives of others. Without those two elements in our lives, we would be far lesser people.

Cal Campbell has completed putting The Visible Anthem on DVD. Depending on circumstances, this new format should be available to the public very soon. A copy of this DVD would make a very good Christmas present to someone who might not know about the LSF or to those who have had a long history with dancing or the Foundation. Look for an announcement on our web site: <http://www.lloydshaw.org/> .

I feel very good about the summer's activities. I've been able to visit several different sorts of places with dancing communities touching the lives of many people. In each of these places, at least this year, I was asked to present callers' classes for anyone interested. It turned out that my students in each of these places came from many very different backgrounds, some with years of experience calling and others who were just entering. However, there was a theme this year which became almost universal. Except for those who were just beginning, many callers mentioned that they were tired of "just calling contras." When asked why, they said that both callers and dancers were beginning to get bored with a program of just contras and they were looking to square dancing for some variety.

Square dancing is so flexible as entertainment, social experience, and physical/musical exercise that it could enliven any dance program which currently doesn't utilize squares. These callers were concerned about being able to call squares because, for many of them, squares were not within their experience, even to hearing other callers doing them. Because of the difference in formation, these contra callers were a bit leery about trying to do a square (even a prompted quadrille) in an open-dance format.

The interest in squares amongst these callers is extremely high and they are very anxious to learn the basics of calling squares so that they can begin practicing and then trying squares for themselves. Eva Murray who attended the National Square Dance Convention in Denver and then came to RMDR the next week, also attended a Callers' Intensive in Atlanta and came away from these experiences so charged with enthusiasm that she and

several of her caller friends set up and ran a square dance evening in Maryland. It was a first for all of these callers and, as it turns out, was a roaring success. More power to you, Eva and friends.

Well, change is all around us. Don't despair because some dance forms are changing; morphing into something else. Keep your hand in and guide with your experience so that mistakes that we have made will not be so tempting to those who follow. May the force be with you!



SQUARES ARE IN MY HEART

By Kristin E. Litchman

“Allemande left on the old UP
Right to your partner on the D&RG
Boom chicka boom chicka chee chee chee
Won't you play railroads with me?
Now meet - the - conductor...”

Good news! People want to call squares!

This summer, Bill Litchman taught three callers' classes, with an emphasis on the skills of calling old-time western squares. As his live-in roadie, I had the fun of helping out in Georgia, Denmark, and West Virginia while callers bravely grabbed mikes -- some for the first time -- and swung into squares.

Georgia in June: Seth Tepfer organized the 2004 Callers' Weekend Intensive at Split Tree Farm in northwest Georgia. Think woods, hilly green pastures, starry black skies, home-made food, and peaceful quiet--except for hoedown and contra music, laughter, shrieks of delight: “I got everybody back home!”

“Intensive” is the appropriate word for that weekend: callers new and experienced danced, listened, and then

practiced sight-calling, inventing on calls, using patter to add rhythm, and a dozen other square-dance calling skills. The twenty or so participants included some who came to dance for callers to practice on live bodies, and to enjoy Seth's late-night contra dances. Occasionally we stopped for meals eaten in the old farmhouse living rooms, or out on the deck, enjoying the up-and-down view all the way to Lookout Mountain in Tennessee. (If we'd climbed Lookout, the view would have expanded to seven states.)

Denmark in July: DGI's North West Summer Dance 2004 (DGI: that's Dansk Gymnastik og Idrætsforening -- for the Danish-impaired, that translates to Danish Gymnastics and Training Association), organized by dear friend Patti Kirk.

The staff for this delightfully varied dance and dance leadership program: contra/ English country dance teacher-caller Ted Hodapp; Appalachian and children's dance specialist T Auxier; Bill for traditional squares; Gerda B. Jensen with round and couple dances, and Gitte Christensen for line dances. Fiddlers George Penk and Brad Battey, pianists Heather Pinney and Jan Pavlinak, mandolin player Clyde Curly, had occasional help from Patti hammering her dulcimer and Bill tooting his clarinet.

Nearly a hundred callers, musicians and dancers spent a rip-roaring rainy week at the Skyum Idræts Efterskole, in Jylland, northwest Denmark. Let me tell you, gymnastic floors are great for dancing -- and Danish food is great for eating. With all the coffee breaks, evening snacks, and generous meals (breakfasts with wonderful breads and cheeses; smorgasbords every night...) we needed all the dancing we could get.

And after Summer Dance, we stayed for a few days near Copenhagen with Margot Gunzenhauser to discuss -- what else? -- dance!

West Virginia in August: Augusta Dance Week, headed by Kathy Anderson, shared the glorious up-and-down hill-and-valley Davis & Elkins College campus in Elkins with other Augusta programs: elderhostel, vocal, and old-time weeks along with a dozen or so workshops (instrument-making, paper-marbling, spinning and

dyeing...)

Music permeated the campus pretty much around the clock: folk music on CDs in dining hall and dorm rooms; fiddles, banjos, and guitars on every available porch and step and log, a few clarinets and an oboe or two huddling together in the background; songs old and new, gospel and ballad and Ukrainian; rhythmic clogging patterns on the wooden floor of the outdoor Dance Pavilion; waltzes, squares, contras played by Hillbillies from Mars and Gandydancer and Bob Mcquillan and many others. Beth Molaro taught the contra-calling class while Bill taught the square dance callers; they and Kathy took turns calling the evening dances for the Augusta Dance Week.

Augusta, the historic name of West Virginia, was chosen for the summer program that began in 1973 to preserve the Appalachian heritage of West Virginia. Now thousands attend the weeklong summer workshops, but the Augusta Heritage Center is also well-known for its interest in traditional folklife and folk arts of many regions and cultures. This was our first experience of an incredibly amazing place and program; I hope fervently that it's far from the last.

Why do callers -- whether just starting out or with years of experience -- come to a course on the art of calling traditional western squares? Here are some comments:

"I call contras, but squares are in my heart."

"I have a passion for squares."

"I'd like to open dancers' minds."

"I'm looking for confidence" (this is a common response: confidence in using a mike, in inventing on figures, in calling singing calls).

"I want to learn how to resolve squares--tell where dancers are and get them back to place."

Many are interested in learning to use dance variety in their programming. Many others find that calling squares is more challenging and interesting than prompting contras.

Callers mentioned challenges in calling squares. They'd like to teach dedicated contra dancers and callers that other forms of dance are just as much fun. Squares, they noted, are trickier to call -- the traditional western-style squares must be called all the way through -- and it takes

longer to learn to call them.

And the results of the summer workshops?

-- On the first day of the Augusta Dance week, one participant stopped by to check out the class "to see if I have an aptitude for squares," which she'd never called. On Thursday she was in the main dance hall, calling from a square with a huge grin on her face.

-- At Skyum, callers made up patter in Danish, to the delight of their dancers; experienced caller pairs passed the mike back and forth in a contest of stump-the-caller; a shy teacher, who said "I'll never be able to stand up there with a mike and call a dance," stood in front of the class five days later, mike in hand, and called a dance to loud applause from everyone in the room.

-- Flyer from Eva Murray, August 28, 2004, who was at Seth's Callers Weekend Intensive:

Announcing a new Washington DC/Baltimore Area monthly Square Dance Party. Join us on the 2nd Tuesday of every month for an evening of rockin' traditional American Square dancin' and general all around merry making to smokin' hot LIVE music by some of the area's finest musicians.

The evening will consist of mostly squares, and a sprinkling of other dance formations. Area callers Laura Brown, Ann Fallon, Eva Murray, Janine Smith and Susan Taylor will call rip-roaring squares for your dancing delight.

-- Email from Eva Murray the following day:

We are cautiously optimistic, so many folks have expressed interest! We have aggressively advertised to the general public, to the contra dancers and the modern western dancers. I have a feeling that there will be quite a mix of dancer experience and expectation on the dance floor!

While we have lots of things to figure out yet, and to more clearly define amongst ourselves, offering variety is a high priority. There certainly will be some couple dancing thrown in.

-- Email from Seth Tepfer, who has no background in squares, 8 Sep 2004:

Subject line: I did it!

Last weekend I was calling at a dance weekend of my own creation (Rhapsody SummerFest). I called "Little Red Hen"... and I was really sight calling. I could SEE it happening. I was watching my head couples, and was able to be calling stuff out of my mouth while watching the heads. Oh it was such a rush! Wow! It wasn't smooth, I made a few mistakes, and the timing wasn't perfect (I had a few hesitations so dancers were waiting a beat here and there - but only occasionally), but overall it was fabulous!

-- Email from Eva Murray, 16 Sep 2004:

Hi, Bill: Don't know if you and Kris have heard thru the rumor mill, but our first "Hot Squares in the Olde Towne Tonight" square dance was an absolute hit! There were 70 dancers who attended and paid admission. This far exceeded all of our expectations for a Tuesday night dance! There were 7 squares at the height of the evening (and room for more) and 5 squares at 11pm. WOW! There were lots of contra dancers, a handful of MWSD [Modern Western Square Dance] dancers, and a few new dancers (4 were students from the University of Maryland just down the road). One of the college students stayed to the very end, and so did the MWSD dancers. All of us callers made a point to visit with folks, say hello, and say good bye. We ended the evening in song, which felt really good. We already have over 50 persons on our email list to whom we will send out a monthly dance reminder!

Thank you so very much for the use of the Lloyd Shaw sound equipment. That was the key to our ability to actually pull this off and make it happen.

"I like calling and giving people a great time," Bill told me as we headed home from Augusta, "and applause is great! But it only lasts for an evening. It's even more of a delight to teach calling skills and watch the success of other callers. That goes on forever."

Yep, people do want to call -- and dance -- our old-time western squares.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

There are numerous contra dances whose development or origination is lost in the mists of time. There are other dances for which the history can reasonably be assumed, and there are dances for which more is known about the music than for the dance itself. One such dance is Rory O'More. The earliest reference to the dance, by title, I have noted is Howe, 1858 (see reference 1), without elaboration. On the other hand, it is known that both the words and music of the Rory O'More song were written by one Samuel Lover. Mr. Lover was the grandfather of Victor Herbert (1859-1924), so by assuming 20 years per generation one can deduce that it was somewhere around 1820 when the tune was developed. The tune was so popular that when Alexandrina Victoria (1819-1901) ascended to the British throne in 1837 as Queen Victoria, the Royal Life Guards Band played the melody while escorting her to Buckingham Palace. The dance, with an assumed date of shortly before 1858, was evidently developed during Victoria's reign (1837-1901) and after her marriage (1840) to Prince Albert. It is a dance of the Victorian era. With that as background, here is the dance.

RORY O'MORE

Duple proper (1, 3, 5, etc., active but not crossed over)

Author unknown

- A1 8 Actives CROSS OVER and DOWN THE OUTSIDE (the other line) to go below one person and into the center
- 8 Actives CROSS BACK (inside) to own place and CASTOFF one place then into the center to join right hand with partner and left hand with the adjacent dancer to make a long wavy line in the center
- A2 4 Actives BALANCE in the wave

- 4 Actives STEP to own right and join left hand with partner and right hand with the adjacent dancer in the line
- 4 Actives BALANCE in the wave
- 4 Actives STEP to own left and join right hand with partner
- B1 16 Actives TURN CONTRA CORNERS
- B2 16 Actives BALANCE and SWING

The first balance in A2 is listed as a step-swing balance – step right, swing left then step left, swing right. If a step-swing balance is used, it is started toward the partner. The second balance is noted as “usually a forward-and-back balance for variation.” However, many of today’s dancers seem to prefer a step right-touch toward the partner followed by a step left-touch toward the adjacent dancer to the left, making eye contact with each. The second balances would then be step left-touch and step right-touch, again making eye contact. The A2 step to the right (or the left) after the balances can be a simple step to the side but dancer preferences result in variations. Some prefer a vine (right, left behind, right to begin), while others do a sliding chasse. And still others seem to prefer a four count roll in the required direction following each balance. These changes make for interesting, and sometimes regional, variations. In any one dance, you may also find each variation being done simultaneously by different pairs of actives.

Another dance can, by the title only, be assigned to the Victorian era. It has been a popular dance through the intervening years, but little is known about its origination. I find no specific source reference or date of first publication. Reference 2 states “This is a truly ‘classic’ dance, perfectly timed, well matched to the music, traditional in style, beautiful to dance and to watch” but without further elaboration as to source or author. The dance is:

QUEEN VICTORIA

Duple proper (1, 3, 5 etc., active but not crossed over)

Author unknown

- A1 8 Actives TURN PARTNER by the RIGHT full around and back to place
- 8 Actives TURN PARTNER by the LEFT full around and a bit more until the man faces up and the lady faces down to make a wavy line of four with the inactives
- A2 8 All BALANCE (twice) in the wave
- 8 Actives TURN the adjacent dancer by the RIGHT until the lady faces down; then the man ROLLS in place to also face down
- B1 8 Lines of four PROMENADE DOWN, ACTIVES WHEEL AROUND and the ENDS TURN ALONE
- 8 Lines of four PROMENADE UP and the actives CASTOFF
- B2 16 Actives with same inactives RIGHT & LEFT THROUGH (over and back, two men together, two ladies together)

In the second part of A1, the inactives must adjust slightly up the set to form the wavy line – some inactives seem to forget in which minor set they are dancing. In the wave the two men face up and the two ladies face down. It is easy for the inactive man to turn left and into the wave, but the inactive lady must turn to face down and also move up into the wave.

For those interested, reference 2 includes a two-page spread of photographs to show the sequence of movements and positions during various parts of the dance.

I would be interested in receiving information as to a source reference, particularly a first publication date. The dance is obviously from the Victorian Era – Queen Victoria

was immensely popular and had cities, rivers, lakes, waterfalls, and islands, some as far away as British Columbia and Australia, named in her honor. There seems to be no question the dance dates from the mid-1800's and that it was named in honor of the longest reigning monarch in British history.

References:

1. *The Contra Dance Book*, by Holden, Kaltman and Kulbitsky, American Squares, 1956.
2. *The Caller/Teacher Manual for Contras*, by Don Armstrong, The Sets in Order American Square Dance Society, Los Angeles, CA 1973.

WANTED: A FEW GOOD ROUNDS

While the LSF has an excellent selection of recordings for squares and contras, we would like to add to our offerings of round dances and mixers. If you have choreographed a dance that you would like us to consider, or if you know of a good dance that would be accessible to most dancers, please let Bill Litchman know. His address is on the inside of the back cover.

UKRAINE TRIP SUCCESS FOR YOUNG DANCERS

By Allynn Riggs

Thirty-seven hours after leaving Lutsk, fifty-two plus hours after waking up Sunday morning July 25, 2004 - we're back home in Colorado - our minds reeling with lack of sleep and plenty of memories. Some frustrating - Devin's violin not being allowed out of Ukraine (we're working on that-we hope to have it back by Christmas); some awesome - the Ukrainian Choir in Komsomolsk, the huge and many memorials and all the flowers everywhere; some quirky - no ice, all the carbonated, bottled water (room temperature of course); some thrilling - the non-stop rhythmic clapping after a performance; and the crowds of children with scraps of paper and pens requesting autographs. The Colorado Rocky Mountain Dancers are celebrities! Our folk dances are so different and yet we find similarities such as Right and Left Grand, Weave the Ring, Flying Vanes and Baskets.

Sixteen days of one surprise after another, having to be flexible with venues, floors, audiences, weather, and national disasters. The Colorado Rocky Mountain Dancers represented the USA well and did Colorado very proud. We changed minds of translators who were wary of working with the "cold, selfish, aloof Americansa" group. The group turned out to be open, friendly, caring, willing to try new things with not too much complaining. However, four out of seven meals of liver in the first week stretched some a bit. We grieved with the nation at the loss of thirty-six miners from a mine. And though eager to dance, we joined in moments of silence, stood with bowed heads in church ceremonies, respected the two-day delay of the Lutsk Festival, and honored those lost. Then we celebrated our commonalities with music and dance. Rare free time was spent sharing costumes - learning that four layers of wool or velvet were definitely hotter than our three of cotton.

The group from Thailand was the most beautiful (their director is a general in the Thai army as well as an instructor at the University), The Turks - two different groups - were loud, rambunctious, and eager to share their dances and music (our drummer, Josh was in heaven while

learning the complicated five and seven beat rhythms). The Ukrainian Choir was simply magnificent (we wanted to teach them some of our 'rounds' but never got the chance). The Serbians were fun loving, and their outfits were incredible. The Spaniards were stately, and their precise patterns and movements were thrilling to watch – even as they practiced in shorts and tennis shoes in the parking lot. The Serbians, or was it the Turks, kept us up late with drums and singing in the lobby or in front of the hotel in Komsomolsk – though they were quickly quieted in Kiev at the Children's Summer Camp when the drums started at 11:30 pm! Finally, we got a decent night's sleep.

Memories: the parades to and from the churches to be blessed in special ceremonies; the standing room only, literally no chairs or benches, everyone stood tall – packed shoulder to shoulder, the sweat dripping off our noses and down our backs as we listened to the blessings in Ukrainian and Latin, shared songs from the other teams, and gave gifts to the church. As one priest said through an interpreter, "We are all the same people we all worship one god, we just give him different names." The gifts of braided fruit-filled breads, the ceramic Kosaks filled with vodka, the pictures, decorated eggs, nesting dolls, embroidery, lace, woodwork, and so much more. Check out the 14th Century castle we opened in for the Lutsk Festival! It is one of the best preserved of its kind with three towers and most of the walls still in tact. There were four levels below ground being excavated and restored. The bells are among the oldest in Eastern Europe – they sound so awesome.

Komsomolsk - The first time we're announced and we follow our flag across the stage, we are nervous about our reception. Will there be hecklers, boos? Instead, we hear cheers – they're glad to see us, want to see what our folk dances look like. The applause is loud and becomes rhythmic as we lift our baskets and weather vanes and spin in our swings. After that first show the groups mingle with the audience on the front steps of the cultural building. We make music, dance and sing. We hand out hundreds of "Denver" pins (A special THANK YOU to the 53rd National Committee for allowing us to take the extras – they and the National Pins were like gold!) and we signed our names – all

ending now with the same three letters – USA. By Lutsk we're using the Cyrillic version which looks like CWA. We are proud to add them – For we are the USA.

Four days into the first festival, after a sight-seeing trip to the iron mine and a boat ride on the D'Npre River, the costume sharing began. We laugh and giggle as we are put into the multi-layered, intricate costumes. They are intrigued by the freedom and fullness of our dresses and the fringe that tickles (the guy in shorts and fringe shirt was great!). The cowboy hats were big hits – we should have had more! We demonstrate how to hold the skirt, how to spin to a floor bow. They are "Americansa" and "Cowboys"; we are Serbian, Turkish, Thai, Ukrainian – we're all FRIENDS – surrounded by laughter.

Kiev - twice the size of Denver, is immense, intimidating, impressive. Thousands line the streets for the hour long parade. Every time we stop we are crushed, surrounded by the onlookers. We wade through the audience to march up the broad steps to the foot of a huge monument, the centerpiece of the expansive Freedom Square. The dance area is surrounded by police to protect us from the excited crowd. The show begins, our translator nearly panics. We've had no sound-checks, we don't know what order we are to perform in, how long is our assigned segment? Too many questions unanswered. All the groups have panic written on their faces – small knots of people surround each group's translator. We are not the only ones in the dark. Fortunately a number of local groups go first while translators work their magic and our Mitch tunes his dulcimer – the key instrument in our band. Show planners make adjustments and then we run on. A shoe is kicked out of a square but Jessica keeps dancing – her white socks will never come clean. Amanda twists an ankle near the end and Summer dashes more than 100 feet to sub her out, but the ending bow is called and Summer gracefully folds onto the stage facing Amanda – like we planned it! The crowd cheers and we run off to rhythmic applause. We succeeded. The remaining hours are spent shopping on and under that magnificent square – yes, under – there are three levels of shops run under the huge Freedom Square. The kids head for McDonald's for Hamburgers and Fries (no more liver!)

Lutsk – Lutsk will be remembered for the nine-hour bus ride; the bus breaking down; our sponsor, DeWayne Young (and others) climbing over the luggage packed into the isle to get to seats (we packed 29 people and fifty-two pieces of luggage on a 27 passenger tour bus – May the gods grant Ian a special place in heaven, we don't know what we'd do without him!); our bus driver asking for directions from folks along the road; the wonderful meals (even pizza) and cold non-carbonated water!!(it still came in bottles); and the opening ceremonies in the Lutsk Castle and our last dance at the soccer stadium in front of perhaps 10,000 onlookers. What a trip.

Thank you Colorado Square Dancers for your support in giving this little group of teens the opportunity to share "our" folk dances. We are trying to put all the gifts we received and pictures we took (over 2,000) into a reasonable and orderly state to share with you. We will be taking this display to numerous dances and events over the coming months. Again, THANK YOU!



LINES ABOUT SQUARES

By Dick Pasvolsky

At Callerlab's last two conventions, Cal Campbell has included sessions on programming square dance parties for beginner dancers. I thought that, following my article on beginner dances that featured swinging, (ADC, September, 2004), a series of two or three articles on beginner dances and other figures that I have used over the many years that I have been calling, and how I program them for various types and levels of groups, would be appropriate. I shall list all of the dances that I use for each type of group, including line and circle dances, in the order that I usually use them, and print out directions and/or calls for each (except those dances that should be quite familiar to almost all callers) including line and circle dances.

My basic program for Girl Scouts and their fathers is:

Hokey Pokey (I use it first in order to allow late comers to arrive, so as not to disrupt the forming of squares.)

Two squares: Oh Susanna and Marching Through Georgia,

Chicken Dance (Birdie Song) (I have the dancers stay in their square formations to do this dance to save the time of reforming.)

A ten-minute break for refreshments

If some are still eating and girls are starting to run around, I put on the Bunny Hop for those who are finished and ready to go.

Virginia Reel, leaving out the reel if some or all of the girls are K-3rd graders.

Square dance, I'm a Bum. For girl scout groups, I substitute circle left and right for the allemande left and grand right and left.

Patty Cake Polka. Again, I have the girls stay in the square formation to save time.

Seven Jumps, a Danish circle folk dance. I invite the men to take a break if they would like while I dance with the girls.

Cotton-Eyed Joe (Redux). I like to finish with this line dance. If there is time left, I use other line dances such as: Alley Cat, YMCA, Macarena, and Electric Slide.

Over the past several years, I have had some of the girl scout groups do two dances in one evening. The younger girl (usually in grades K-3) dance for 9- minutes and then, after a fifteen minute break, the older girls come in and dance for another ninety minutes. If the younger group far outnumbered the older group, some of the leaders have about half of the third graders come later and dance with the older group.

For school and camp groups (outdoor education and private camps for children of grades five through eight), I usually add Bingo. For eighth graders, I occasionally leave out Seven Jumps. I also add the square dance Barnacle Bill, which is a change-partner dance. Young children usually have trouble changing partners.

For adult groups and the occasional teen group, I add or substitute square dances such as Swanee River (Lady Round the Lady) or some of the dances I wrote about in the September issue of the ADC.

Dances used for Girl Scouts and their fathers:

OH Susanna Lloyd Shaw E14

1-8	Girls four steps to the center and curtsy
9-16	Boys foursteps to the center and bow
17-32	Repeat 1-16
33-40	Do sa do partner
41-48	Swing partner
49-64	Promenade

The figure on the recording is a circle dance. I modified it to use as an easy singing square dance.

Marching Through Georgia Folkraft 11145

First girl go marching 'round the inside of the ring
Get back home and swing your partner, everybody
swing

Face to the right and march single file around the ring
Just as they do it down in Georgia
Hooray, hooray, go back the other way (hip, hip)
Hooray Hooray, keep on going the same old way
Get back home and swing your partners, everybody
swing
Just as they do it down in Georgia.

Repeat for ladies two, three, and four. Then repeat

for each of the four gentlemen. The music allows for an introduction. I use that extra music to have all of the girls march around. Occasionally, I put the needle on the beginning of the disk and play the tune through one more time so that all the men can promenade.

When the dancers march around, have them put their left hands on the left shoulders of the ones in front of them, and on the chorus, have them throw their right fists up in the air and shout with you "Hooray hooray," etc. and when they turn back, they put their right hands on the right shoulders and use their left fists for the chorus.

I'm a Bum LS 523/524

Introduction:

Join your hands and circle left, go walkin' around the
hall

Reverse, go back the other way 'round, and now
you're homeward bound.

Get on home and swing your own swing her up and
down.

Take that lady by the hand and promenade her 'round
Promenade eight and promenade all, go walking
around the hall

Get on home to places all and bow to the belle of the
ball.

Other promenade patter:

11 more months and ten more days I'll be out of the
calaboose

11 more months and ten more days they're gonna
turn me loose.

Figure:

(Couples) one and three go into the middle and circle
once around'

Reverse and now go back, go back the other way
'round

Get along home and swing your own, everybody
swing

Four ladies back to back in the middle, gents go
'round the ring

Four men you march around, go all the way around
When you're home you swing your partner, square
your sets in town

Go into the middle and clap your hands with a one,
two, three, four*
Allemande left your corner lady, grand right and left
around**
Go right and left around the ring, go ALL the way
around
Bow to your partner as you go by, and now you're
homeward bound
Get along home and swing your own, everybody
swing
Take your lady by the hand and promenade the ring
Chorus

Repeat figure for sides

Repeat figure again for heads and sides, having men
go into the middle back to back while the ladies march
around.

*Dancers start down low and come up as they clap.
On the second and fourth time through the figure I call
SOUND OFF! And the dancers shout out the numbers with
me: ONE, TWO, THREE, FOUR!

**I do not use the allemande left and grand right and
left for girl scout, school or camp dances. For those dances,
I use the circle and promenade that I use for the opener, but
add eight beats to the circle left and eight more to the circle
right to compensate for the extra 16 beats.

Another dance that I use occasionally for girl scouts
is Solomon Levi. It is an old dance recorded on MacGregor
label by Fenton "Jonesy" Jones way back in the early 50s.
The words on the instruction sheet are not complete. They
do not include the words for the chorus and don't reflect
the way most of us call it, so I'll print my version, including
the breaks which, in Jonesey's version, include allemande
left and grand right and left.

Solomon Levi MacGregor 2003

Breaks:

Join hands and circle left, around the ring you go
Reverse, go back the other way 'round until you get
back home

When you're home you swing and whirl, you swing

It is time to renew your LSF membership.*

**Please send your renewal to
Membership Chair Ruth Ann Knapp
2124 Passolt, Saginaw, MI 48603**

Membership Categories:

Individual	\$25	Couple	\$40
Supporting	\$50	Sustaining	\$100
Patron	\$250	Life	\$1000
Club	\$50		

***Unless you are a life member or paid for more than one year last year. Dues run from January through December.**

Here are some of the benefits of membership in the Lloyd Shaw Foundation:

--Your quarterly *American Dance Circle*

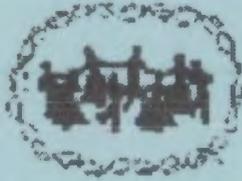
--Discounts at dance weeks

--10% discounts on books and recordings from the Educational Resources Division

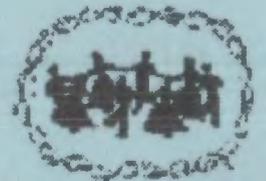
--Knowing that you are a member of a community that is working hard to preserve our dance heritage and pass it on to the next generation



When you renew your dues, please consider buying a gift membership for a friend or relative!



Lloyd Shaw Foundation's 28th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 26th — Saturday, July 2nd 2005

La Foret Conference & Retreat Center, Colorado Springs, CO

DANCE VARIETY for the JOY OF IT!

Dance classes and workshops:
Contra, Folk, Squares, Rounds,
English, Scottish and other interest
sessions.

Sessions for Leaders and musicians.

Children's program including
dance, crafts, novice dance band,
outdoor activities, swimming, and
leadership opportunities provided.

Experience the Diversity of Dance, Music & Fellowship!

The dances and music of America embody the fundamental values of our culture and our nation. There is no better way to share time together than in dance and music.

Staff: well known leaders such as Bill **Litchman**, Enid **Cocke**, Diane **Ortner**, Bob **Riggs**, Rusty **Wright**, and DeWayne **Young** and others.

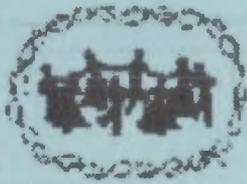
Live Music provided by talented musicians such as Lew Cocke, Dale Sullivan, Joe Fairfield, Bill Litchman and others.

Program: The dance week starts with dinner on Sunday evening followed by the first of six (6) evening dances. Each day Monday through Friday consists of a series of sessions that span the diversity of American folk dance and its music. Our staff provides a wealth of knowledge that dancers and leaders are encouraged to mine through leadership sessions and casual discussions which are encouraged throughout the week. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music for all ages. Saturday morning we say our farewells to return to our individual adventures.

Facility: The La Foret Conference & Retreat Center is a **SECLUDED, QUIET, INSPIRATIONAL** destination tucked among the ponderosa pines of Colorado's Black Forest. Open year round, its facilities are located 15 miles north of Colorado Springs.

Cost: Adult room, board and tuition \$580.⁰⁰ (double). See registration form for single occupancy, offsite and youth packages. First 2 adult LSF Members will receive a discount of \$25.⁰⁰. If you have any questions please contact us.

Registration & Information: Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401, (303) 239-8772, lbradford@comcast.net or Bob Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 808-7837, RLRiggs@aol.com or visit the web at www.LloydShaw.org for additional information.



Lloyd Shaw Foundation's 28th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 26th — Saturday, July 2nd 2005

La Foret Conference & Retreat Center, Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR, c/o Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401

ENTER NAMES (as you want them on name badges) Gender

Adult:	_____	_____	M	F
Adult:	_____	_____	M	F
Youth:	_____	Age: _____	M	F
Youth:	_____	Age: _____	M	F
Youth:	_____	Age: _____	M	F

Address: _____

City: _____

State/ZIP: _____

Phone: _____

Email: _____

ENTER FEES

Special Diet? _____

Circle desired option & specify number	Onsite Double	Onsite Single*	Offsite No Meals ***	Offsite Lunch & Dinner	Offsite Dinner only		
Adult	\$580	\$680	\$205	\$321	\$273	x	\$
Youth _{(age 13-17)**}	\$282	n/a	\$168	\$283	\$236	x	\$
Youth _{(age 4-12)**}	\$200	n/a	\$130	\$216	\$170	x	\$
LSF member discount (\$25) "First 2 adult registrations only"						x	\$
*If space is available ** In upper bunks with parents *** La Foret does not allow picnics							\$
TOTAL DUE:							

To guarantee your participation please remit a deposit of 50% of total due with registration. Balances due by June 1st 2005. For further information or custom packages please contact Linda Bradford (303) 239-8772, lbradford@comcast.net or Bob Riggs (303)741-6375, RLRiggs@aol.com.

The Lloyd Shaw Foundation invites couples, singles, children w/ parents/
grandparents, guardians/aunts to
Call your first dance...Play in a dance band...Share a song or game with us,
and enjoy the dance and fellowship at

CUMBERLAND DANCE WEEK

Sunday, July 24 – Saturday July 30, 2005

Nancy, (south-central) Kentucky

HOT LIVE MUSIC, HOT HOT DANCING!

**TRADITIONAL DANCE PROGRAMS
FOR ALL AGES WITH CONTRA, ENGLISH,
INTERNATIONAL, COUPLES, SWING, AND MORE**

**OUTSTANDING STAFF INCLUDING
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AND MANY OTHERS**

**DELUXE LODGE FACILITIES WITH
AC THROUGHOUT – GREAT FOOD**

*“We come here to recharge our batteries as well as strengthen
our bodies. This is food for the body, mind and spirit. Don’t
ever go away. We love you and all your hard work to make this
a joyous week outside the regular ordinary life.”*

For information:

<http://www.lloydshaw.org/cumbframe.htm>

or contact:

Eric and Lynn Schreiber

618-374-2024

twoviolins@surfglobal.net

Neal and Pat Rhodes

770-972-5430

neal@mnopltd.com

her up and down
 Then take your lady by the hand and promenade
 around (singing)
 Oh Solomon Levi, tra la la la la la
 Oh Solomon Levi, tra la la la la la
 Figure:
 Couple one stand back to back and boompie daisy
 go
 Salute your partner when you meet and pass her
 coming back
 When you meet 'er at home, salute 'er again, salute
 your corners all
 Turn around and swing your own and promenade the
 hall (singing)
 Oh Solomon Levi, tra la la la la la
 Oh Solomon Levi, tra la la la la la
 (Repeat for couples two, three, and four)

Then have couples one and three start the figure; repeat for couples two and four. The call for line two for two couples is "Salute your opposite, now your own and pass her coming back. Then have all four couples stand back to back to start the figure. My call for lines two and three is

"Salute, salute, salute, salute, salute, salute, salute
 Salute, salute, salute, salute, salute your corners all."

I have the dancers use the regular military salute, and the kids have a lot of fun (so do the dads) doing those quick salutes as they come around.

I don't know the availability of the records for all of these dances. The Lloyd Shaw recordings, I'm a Bun, Solomon Levi, and O Susannah, are available, I believe, on tapes or CDs.

Because of space constraints, I do not have the room to include directions for any of the line, circle or folk dances or the Virginia Reel. I assume that most of you know how to do most of those dances that I recommended for girl scout dances. I plan to deal with square and other types of dances that I have recommended for other types of groups in the March, 2005 edition of the *ADC*.

LSF FIVE AND THIRTY YEARS AGO (OR SO)

By Mary Jo Brearley.

A letter dated 12-10-65, evidently to Dorothy Shaw's dance fellowship, began "Mrs. Shaw and the Bradfords had a Sunday brainstorming last week and decided to embark on what is probably the most important 'function of the Lloyd Shaw Foundation' to date: the potentially widespread instruction of dance to young people." It continues, "Our goal is the preparation and publication of 'kits' containing excellent recordings and excellent instructions (Keep the Quality Up) designed to be used in the grade and junior high schools, in Scout groups, 4-H groups, etc."

Wonderful things happened in those early years. Not only was one of the kits in production by 1969, unbelievably soon after the scene recounted above, but--even sooner--the Foundation began offering week-long summer courses for credit at universities such as Colorado State. These courses were designed to do what Pappy Shaw's summer courses did--give callers and also school teachers (who often could do courses in summer) a chance to learn about teaching and calling Western American square dances. (Of course, we learned a lot more than that.) Cal Campbell's fascinating history in the September ADC touched on some of this.

Later (December 1972) Dorothy describes how her life was affected--some readers of ADC may remember this letter. "THE LLOYD SHAW FOUNDATION'S LITTLE MAST-HEAD SAYS - 'To recall, restore, and teach the folk rhythms of the American people.' It sounds modest but it has sopped me up like an arid sponge; invaded my house; made chaos of my dungeon; reduced my education to reading at meals; extended my working hours to 1:00 A.M. (which simply means that I arise at 8:00). It wants to climb my red-carpeted stairs and invade my last sanctuary, creeping like a sinister ectoplasm; but the only way it can get there is in my own head, when I lie awake and make plans for IT."

Those years were especially busy for Mary Jo Bradford, as well. She was involved both in composing the elementary kit and in the college courses. (Full disclosure: she was the mother of the author of this article, and of John Bradford. Most of the quotations from her in this paper are

from personal letters she wrote to her daughter. Quotations from Dorothy are taken from letters to her dance Fellowship or to Mary Jo, which were saved and your author inherited.) Mary Jo, Dorothy Shaw, and [musician] Fred Bergin, worked together on the elementary kit. Mary Jo and Dorothy went together to talk to Professor Irmel Fagan at Colorado State University, to launch the LSF course at CSU for elementary teachers and leaders of groups (like Scouts) for youngsters. One of the effective components of the course—as of all of Mary Jo's courses for elementary teachers—was that groups of children, from grades 1&2, 3&4, and 5&6 were enrolled for afternoon sessions so that the participants could observe Bradford teaching the materials in the kit to those age groups and could practice doing it themselves, and be critiqued on their skills in doing it.

Mary Jo had moved to Lakewood, Colorado (Denver) in 1965, after retiring from calling square dances in Tulsa, Oklahoma (with her husband, George) and from teaching Physical Education in Tulsa from 1918 to 1964 (with about 13 years off in the middle when she married and had her family). Rather than stay retired, she almost immediately became a Specialist in Residence in the Jefferson County School District (just west of Denver--includes Lakewood). Her field of specialization was Western American dances. The Specialist in Residence Program was supported by a three-year grant from the Joseph Fels Foundation of New York, according to a news clipping MJB sent your author. The news article described her work: "Mrs. Bradford conducts classes for teachers as well as for children and works regularly with students [who were] spending a week at the Outdoor Education Laboratory."

She taught teachers from that time until 1980, under various auspices including the LSF. Both university workshops (for credit) and kits increased in number. In 1973, for instance, there were workshops at the U. of New Mexico, at CSU, and at Central Michigan. Dorothy writes: "I traditionally make a Keynote speech at each of these workshops but I couldn't get to Central Michigan, wedged in, as it was, between Fort Collins and the Fellowship session here. My substitute was the great Grace Ryan! Those of you who know your square dance annals will realize what a

privilege that must have been! I wished I could hear her myself."

In 1974 Dorothy writes that five workshops are planned for the next summer at five "widely-separated universities." The universities were not named in her letter, but--besides the three mentioned above--Kirby Todd's Southern Illinois University had workshops some years, so it may have been one, and John Bradford and Ollie Ray (Ray had taken the CSU workshop, became a college professor of dance-jazz her specialty) gave LSF workshops at her university, U. of Wisconsin at Whitewater, during three summers. There were others, over the years, at Kansas State University, the University of Nebraska at Omaha, the University of Missouri at Kansas City, Kearney State University in Nebraska, and the University of New Mexico. Many dancers led workshops. In addition to Mary Jo, and to John Bradford, both regulars at CSU but who also taught elsewhere, and Kirby Todd in Illinois and elsewhere, leaders included Bill and Kris Litchman, Don and Marie Armstrong, Bob Howell, Dena Fresh, Calvin and Judy Campbell, Doug Johnson, Muriel Curd Smith, Enid Cocke, Darleen Ecklund, Gib Gilbert, Carole Howard, Kathy and Don Trummel, Karla Gilbert, Ray Lutz, Elaine Ostrem, Mary Kay Martin and--I'm sure--others I don't know about. Diane Burton, later Diane Burton Ortner, became indispensable and important not only as a leader of workshops but also as the contact person for many workshops each year.

Workshops for college credit may not be a current activity of the Foundation, but as late as 1986 the ADC lists four--one at Baker University in Baldwin City Kansas; another at Purdue University, Lafayette, Indiana; one at Granby, Colorado; and one at the LSF Dance Center, Albuquerque, New Mexico. Diane Burton is listed as the person to contact for information on three of these.

As to kits, the first one, for Elementary School Dancing (the title page in 1969 announced that the program was "developed and arranged by Mary Jo Bradford and workshopped in Jefferson County (Denver), Colorado, and at Colorado State University" and that the Manual was "edited by Dorothy Stott Shaw and Carla Gilbert")--that first one was followed by one for secondary schools and recreation programs (title page says developed by Kirby

Todd, John W. Bradford, Dena M. Fresh, Robert T. Howell), a kindergarten kit, and one that Kathy and Don Trummel were assigned the job of developing [with the help of Mary Sorensen and Ruth Ann Knapp] for use with handicapped children, which became the Special Education Kit-Dances For the Exceptional. All are still available through the Foundation.*

How many of all these kits have been sold is hard to estimate. They are still produced (sometimes revised) and sold, after 35 years.*They must have had a strong impact on dancers in the U.S. and even elsewhere, over the years. Jefferson County Schools adopted MJB's curriculum, and--as John Bradford remembers it--"jump-started" the kit sales by purchasing kits for all their elementary schools-70 or so. Of the schools whose teachers enrolled in the college elementary courses, many bought kits. The kit manual, I believe, was the textbook for the elementary workshops, and could be purchased separately.

* A new revision of the Elementary Kit is nearing completion. In the meantime some copies of the current manual and a CD of the music are available at the LSF Educational Resources Division.

(Editor's note: a continuation of this article will appear in the next issue of *The American Dance Circle*.)



RMDR PHOTOS AVAILABLE ONLINE

Jorga Riggerback has made her album of RMDR 2004 photos available online at the following URL:

<http://www.pbase.com/jar3531/rmdr2004>

Go to this site to relive memories of last summer or to see what you could be enjoying this summer at RMDR 2005.

DANCE CENTER CALENDAR

by Donna Bauer

Sunday	Salsa Classes	11:30 AM to 1:30
	High Desert Dancers	5:30 to 7:00 PM
Monday:	Tango/Folk	7:00 to 9:30 PM
Tuesday	International Ballroom	3:00 to 5:00 PM (Tues. - Fri.)
	Karate	5:30 to 6:45 PM
	Tango	7:30 to 10:00 PM
Wed.	Irish Step Dancers	5:00 to 7:00 PM
	Scandinavian Dance	(1st, 3rd and 5th) 7:30 to 10:00 PM
Thursday	Karate	5:30 to 6:45 PM
	Shintaido	7:00 to 8:00 PM
	International Ballroom	8:00 to 9:30 PM
Friday	Ballroom Practice	5:00 to 7:00 PM
Saturday	Irish Step Dancers	8:30 AM to 2 PM
	Argentine Tango	2:30 to 4:30 PM
	Salsa/Tango	5:00 to 7:00 PM
	International Folk Dance	7:15 to 10:30 PM

The small dance space is being used on a regular schedule for private lessons, and the contra dance group uses it on the fourth Sundays. The Irish dancers use the space in addition to their Saturday morning and we still have the little tykes using the space on the first Saturday of each month for some dancing.

The International Ballroom is bringing in some more practice time to prepare for a test on their dancing November. The testing will be done at the LSF Dance Center and will run for three afternoons in the large hall.

The refinishing of the floors was completed, and they are in great shape even though they are a little on the slippery side. One couple went to San Francisco for a competition where the dancers at the event were complaining about the slippery floors, but the couple from Albuquerque were used to practicing on such a floor.

STIR THE BUCKET

Norma Bowers writes, "What fun we had! The last week in July, Chad Bowers (my 12-year-old grand-son and one of the youngest members of the Lloyd Shaw Foundation as well as the National Folk Organization) and I attended the Kentucky Dance Institute (KDI) in Murray, KY. About 40 youngsters were there, ranging in age from 2 to 20 years. They were there with parents, grandparents, friends and a wonderful staff headed by Stew Shacklette.

It is interesting to observe the young people. When they were in a set together, they laughed, cut-up and still never missed a step while dancing. However, when they were in a set with adults, or performing a dance, their timing, steps and styling were all very good.

It is such a joy to watch our next generation grow, develop and have fun at KDI and Rocky Mountain Dance Roundup in Colorado.

Mary Bee Jensen and **L.DeWayne Young** attended the 34th CIOFF World Congress October 12-20 in England. During the two weeks preceding the congress, Mary Bee and DeWayne toured SW and SE England with friends. DeWayne had taken the Colorado Rocky Mt. Dancers from Denver to three festivals in Ukraine last July, then spent August and September in Poland visiting international folk festivals. Both acknowledge folk dance as the greatest bridge to international friendship

Don and Doli Obee have moved home to Colorado Springs where they first met 65 years ago. Their new address appears in the membership roster in this issue. Don served as president of the LSF, and Doli is the daughter of Lloyd Shaw and the mother of Enid Cocke.

George and Onie Senyk report another successful session of their annual Sharpes Assembly of Florida Annual English Country Dance and Contra Festival in early October. A dozen Florida leaders plus Marie Armstrong from North Carolina led dances with 80 dancers and musicians. See the events page for information on next year's event.

EVENTS OF NOTE

First Annual General Meeting of the Society of Folk Dance Historians, January 7-9, Austin, TX. Faculty: Ricky Holden and Syd Dictor, folk dance and song leaders, and Ron Houston, Director of the SOFDDH. Program to include dance sessions in folk, contra, and old-time West Texas squares; master classes in teaching dance to the young, elderly, hearing and mentally impaired; dance history discussions; sing-alongs; an auction of folk dance and related books. Contact Ron Houston, sofddh@juno.com

Terpsichore's Holiday, December 27, 2004-January 1, 2005, Rocky Gap Resort, Cumberland Maryland. With Gaye Fife and Joseph Pimentel. Registrar: Jeff Kenton, (301) 587-1525, jkenton@verison.net

Rocky Mountain Dance Roundup, June 26-July 2, La Foret Conference & Retreat Center, Colorado Springs, CO. See ad in the centerfold of this issue.

Cumberland Dance Week, July 24-30, 2005. Watch the LSF website for details. Contact Eric Schreiber (618) 374-2024, twoviolins@empowering.com. See ad in the centerfold of this issue.

Sharpes Assembly of Florida 8th Annual English Country Dance and Contra Festival, October 7-9, 2005, Contact George and Onie Senyk, (321) 636-2209.

Would you like to have your event listed here? Send your event information to the editor.

Membership list page
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THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Form elsewhere in this issue.)

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing recordings, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

PUBLICATION INFORMATION

The *American Dance Circle*, ISSN: 1529-417X, is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date.

Ads and articles may be submitted to:

- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.
Telephone (785) 539-6306. Email: ecocke@ksu.edu.

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Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

Full page -- \$ 60 Half page -- \$ 30

Make checks payable to the Lloyd Shaw Foundation

Full page = 4.5" wide X 7.5" tall Half page = 4.5" wide x 3.5" tall



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

LSF EDUCATIONAL RESOURCES DIVISION
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PHONE: (573) 363-5868

FAX: (573) 363-5820

All orders should be sent to this address.



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