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**THE  
AMERICAN DANCE  
CIRCLE**



A Quarterly Publication of the  
Lloyd Shaw Foundation

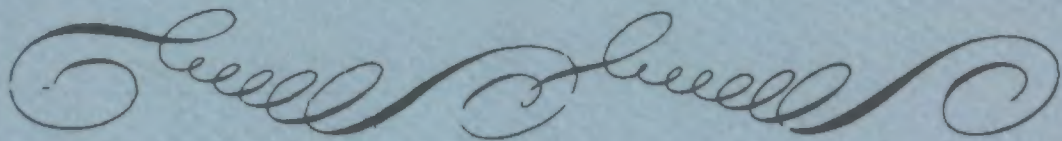


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Volume 3, Number 3  
August, 1982



 LETTER FROM THE PRESIDENT   
July 21, 1982

What does it take to make a beautiful dance week? Superb organization, expert leadership, and fine dancers are prerequisites, but this year we had so much more. As one leader commented, "There was a lot of love here." What began as an experiment last year is coalescing this year into a group of loving and dedicated friends who take as much joy in each other as they do in the lovely dance experiences that they create. A sense of gentleness and cooperation pervaded the week, manifested by an awareness of everyone's needs. Courteous dancers quietly saw to it that no one sat out too long, dancing programs were provided for even our youngest members, and then when we wanted to feel elegant, a serendipity like "Die Fledermaus" turned up. We discovered new talents when one after another of our non-teaching members did a graceful and imaginative job as MC's at the evening dances. And then there were dance exhibitions, little surprise packages supplied by Rudy Ulibarri. New traditions took root as when the campers decided to hold a potluck dinner, which led beautifully into our kitchen junket. (I understand the campers are already planning their menus for next year's potluck.)

The word "variety" is in danger of becoming a cliché with us, but it is the most succinct way of describing the remarkable diversity in our program. Not only are our leaders knowledgeable about a great range of dances, but the dancers happily master any new dance that comes their way. In addition to our core of squares, contras, rounds, and mixers, we danced quadrilles, playparty games, the hula, ballroom dances, Scottish, English, Israeli, Turkish, and Mexican dances, and Kentucky running sets. We clogged, and then we waltzed until our feet grew happily numb.

Again this year the last dance of the last evening provided a special emotional high for me. It was the lovely old French contra, "La Vaudreuille," and its acknowledgements, stars, and processions wove us together into a pattern encompassing past and future, east and west. I feel particularly blessed to have been a part of that moment and of that group of people.

Enid Cocke



CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP  
MEETING OF THE LLOYD SHAW FOUNDATION  
July 10, 1982

The meeting was called to order by President Enid Cocke at 8:45 AM. A quorum was declared. The minutes of the last meeting were approved, and the Treasurer reported a balance of \$7613.01.

George Senyk, discussing the progress made by the Mailings Division during the past year, said that all loans had been paid off, all records in stock are paid for, 109 kits had been sold, and 15 showings of "A Visible Anthem" had taken place.

The Recordings Division, as described by Don Amrstrong, had two chief goals during the past year: reducing the inventory while at the same time making it more valuable by recombining "good" sides, and researching the market to determine what needs the LSF can fill. One example of the latter is the revision of the Special Education Kit, now underway with the knowledgeable editing of Ruth Ann Knapp and Carole Howard. It is planned to have the Kit ready for sale by next summer. Two new records were produced.

The Rocky Mountain Dance Roundup for 1982 showed a net profit of \$2407, plus \$155 from the raffle of two sterling silver buckles. Fifty-four paid registrations have been received for next year's Roundup.

The Archives has moved to new quarters. Director Bill Litchman hopes to acquire a computer system for cataloging the collection.

The ADC editors requested news items, articles, and paid ads.

Ruth Ann Knapp reported that the LSF had three avenues of expression at the National Square Dance Convention in Detroit. These were a display in the Showcase of Ideas, a Contra Seminar, and sponsorship of contra after-parties.

Roger Knox, our Mailing List Chairperson, requested help in making corrections of names and addresses.

Ruth Ann Knapp is developing a slide/tape show for use at conventions and workshops. She requested help in finding slides of persons participating in traditional dance representing LSF activities. These can be copied and returned to the owner unharmed.

Don Armstrong reminded members that they can act as LSF dealers. Interested persons should contact George Senyk for more information.

Nominating Committee Chairperson Bill Litchman announced that four Board Members had terms which were expiring and who were all eligible for re-election. These were Herb Egender, Glen Nickerson, Ed Butenhof, and Enid Cocke. Egender declined to run again, and the other three were nominated. Terry Graham and Dick Pasvolsky were nominated from the floor. The slate of five was elected unanimously.



The President then requested suggestions to the Board. These included the following:

T.G. Jones expressed the hope that the LSF will do more to foster the use of live music for dancing, especially in encouraging children to learn to play instruments.

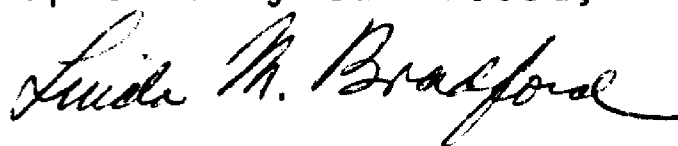
Barbara Butenhof reminded the Board that now that square dancing has been officially named the American Folk Dance, the LSF should increase its activity in presenting our philosophy of dance in the schools.

Paul Tramble hoped that callers doing one-night stands would contribute their fee to the LSF.

Rusty Wright suggested that Enid Cocke attend a CALLERAB meeting as an LSF representative.

The meeting was adjourned at 10:52.

Respectfully submitted,

A handwritten signature in cursive script that reads "Linda M. Bradford". The signature is written in black ink and is positioned above the typed name and title.

Linda M. Bradford  
Executive Secretary

CONDENSED MINUTES OF THE BOARD OF DIRECTORS'  
MEETING OF THE LLOYD SHAW FOUNDATION  
July 11, 1982

President Enid Cocke called the meeting to order at 8:10 AM. Twelve members were present. The minutes of the last meeting were approved. Treasurer Ed Butenhof requested budgets from the committee chairpersons.

Don Armstrong was appointed Director for the 1983 Rocky Mountain Dance Roundup. Terry Graham is to be registrar. A committee was appointed to plan a leadership discussion time.

Mailings Division gross profits from this year's Roundup were approximately \$1800, including aprons and buckles.

The LSF is on the waiting list for commercial booth space for the 1983 National Square Dance Convention in Louisville. The Mailings Division will man this booth if one is available. Ed Butenhof will act as liaison for the planning of seminars, after parties, and other program matters.

The Ralph Page book is to be published this year. Efforts will be made to solicit grant money and to sell the book by subscription so as to help defray expenses.

The Special Education Kit revision is in its final stages of editing. The proceeds of the 1982 Dance Roundup have been earmarked for this project, as has the gift of \$1000 from an LSF member.

In exchange for articles written for his magazine, Bob Osgood has offered to help raise money for the purpose of buying a computer for the Archives. In addition, a generous person has donated \$1000 towards this project.

It was decided to send regular news releases to dance-related publications, to consider an annual audit of the Treasurer's books, and to produce brochures on the topics of Membership, Workshops, Kits, and Business/Financial/ Goals.

Ruth Ann Knapp will contact state dance and music education organizations for the purpose of scheduling short workshops.

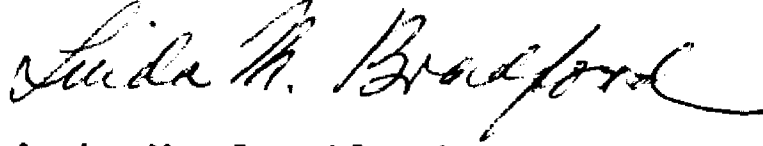
Herb and Tilda Johnson were appointed to be Publicity Chairpersons, and Glen Nickerson will take over the job of Membership Chairperson.

Cal Campbell submitted his resignation from the Board. It was regretfully accepted.

A semi-annual meeting of the Executive Committee will be held in mid-winter. During alternate quarters, conference calls will be made for the purpose of conducting Board business.

The meeting was adjourned at 12:10 PM.

Respectfully submitted,



Linda M. Bradford  
Executive Secretary



Members wishing to make additions, corrections, or comments in regard to the minutes are invited to write to the Executive Secretary at 1795 Quail Street, Lakewood, Colorado 80215.



## ARCHIVES

By William Litchman

The Archives Division has good news. It was announced in the May issue of The American Dance Circle that we were looking for ways to sponsor the purchase of a computer in order to create a catalog and index for the Archives' collection. That plea struck a chord with a number of people. The result is that, with the help of some very generous friends, we have in the past several months gathered nearly enough money to provide the basic equipment.

In the next few months, the Archives will be canvassing to determine which computer is the best for our purposes, and then the basic instrumentation will be purchased.

This is only the beginning, however. We have \$2500 so far, but it will take \$10,000 to purchase all the equipment needed so that this electronic marvel can make the complete collection available to all who have use for it.

Your support can help insure that our heritage in American dancing (square/round/contra) will not be lost. Contributions in any amount will be gratefully received, and are tax deductible. Checks, made out to "Lloyd Shaw Foundation - Archives Division," and/or requests for further information

about the Archives and the computer, should be addressed to

Dr. William Litchman  
1620 Los Alamos, SW  
Albuquerque, New Mexico 87104  
(505) 247-3921

I'd like also to tell you about two exciting new ventures the Archives Division of the Lloyd Shaw Foundation is embarking on... ones in which the computer will play an essential role.

First, for the last year or so, I have thought that the Archives should take the lead in sponsoring a network of archives, libraries, and research centers for the American folk dance. By helping others to gather and catalog collections, the LSF Archives Division will make the whole labor of finding historical material more efficient. The LSF Archives then will be able to serve as a clearing house; a person wishing information about some aspect of American dance could write the LSF Archives and receive back a list of collections (and where and how to contact those in charge of them) that might contain the desired material.

With the purchase of a mini-computer, the LSF Archives will be able to provide catalogs of all archives in the country to individuals visiting or writing to the LSF Archives. What a boon to the researcher! Believe me, I know how hard it is to find such materials.

Second, the LSF Archives plans to provide a place for the records of all the organizations playing a significant role in modern square dancing. A number of organizations have had a large part in the development of modern square dancing and are continuing to make square dancing history. If the LSF Archives were to have the records of all such important organizations stored in one place, a person wishing to write of the recent history of square dancing, including, say, Legacy or Callerlab or the National Square Dance Convention Committee, could come to us and find all the information at hand.

This service would also benefit all these organizations by storing their important organizational documents and by providing an indexing service to keep this information "at their fingertips." All too often, those of us involved in dance think that the things we are doing are important only for the moment, but it is likely that researchers of the future will be eager to have access to information about our work and our organizations, just as we are eager to learn about those who preceded us.

Again, the use of a modern mini-computer will be essential if the LSF Archives is to store and catalog such material effectively.

As time goes by, I continue to marvel at the wonderful changes that dancing is undergoing throughout the country. Dancing of every kind is flourishing. Think of it: a hundred years ago, the schottische and the polka were just making their way into the ballrooms of the day, and now there is "touch" dancing, disco, country western, and, of course, square dancing.

"What!! Square dancing," you say. "I thought that square dancing had already had its heyday back in the fifties, when whole communities were dancing the new dances in squares."

Well, that may be true ... but there are now more and more people around the country enjoying square dancing. And there are more and more people interested in learning about the history of square dancing. They are writing to me to find out about this dance form's past.



"THE MORE WE GET TOGETHER, THE HAPPIER  
WE'LL BE"

by Milly Riley

This little folk song continues "for your friends are my friends, and my friends are your friends..."

Because square dancers are such friendly people, I've been thinking: why can't we all "get together" on some of the dance styling that seems to be dividing us?

If, for instance, two couples in a square do a traditional do-sa-do and two do a Hungarian swing, the symmetry - and the beauty - of the dance is lost.



So, why couldn't the caller call whichever he desires? Why can't we use both? Then all dancers would dance both, each at the proper time. The caller would not be changing or adding new patterns; he would just be identifying the style he wanted. Think how much easier and smoother the dance would be for everybody!

This could likewise be done for the Grand Square. Sometimes it is done as individuals with no hands, while others sashay it. The caller could call "Grand Square" or "Sashay the Grand Square." In either case, the dancers would follow the caller's direction.

Some dance the circle with a twist. Others dance it plain. If the caller wanted variety in style, he could call a "twisty vine circle." Just a little help with the right directions on styling and all of these little ruffles could be smoothed out.

I remember Pappy Shaw telling the callers over and over in the August classes: "If your dancers 'play' with your call, it is because they are BORED with it. Get a new call."

When you think about how many times dancers will do a circle, allemande left, grand right and left, and promenade in just one evening, it could easily be that they ARE bored with these calls and would welcome a change. Maybe they are even ready for a surprise once in a while.

You are probably saying: "A folk dance can be danced any way. That's what makes it folk."

But I must remind you that any folk dance - square, round, or line - to be beautiful, and satisfying, must have an INTEGRITY of its own.



Where all think alike, no one thinks very much.

--Walter Lippman



## KENTUCKY SUMMER DANCE SCHOOL

By Don Coffey

Kentucky Summer Dance School, held May 30 to June 6 at Midway College in Kentucky, has earned the title, "first-annual." The school will definitely be conducted annually from now on.

The school teaches Kentucky folk dance and music traditions by letting participants live those traditions for a week. The curriculum offered classes in traditional Kentucky-style squares, big sets, running sets, and clogging, as they have been done from pioneer days through modern times. Their historical lineage was carried further back with classes in contra dancing, English country dances, and Morris dancing.

Attending were people of all ages from infants-in arms through an eighty-one-year-old member of an Elderhostel group that attended the dance school.

Leadership was stressed, with courses in calling and leading and how to start a dance group offered by Don Armstrong and John Ramsay.

Living tradition was represented by some elderly local fiddlers who participated in an Oldtime Fiddling workshop. Edna Richie Baker and Lily May Ledford, two of Kentucky's leading senior folk performers, were also on hand.

The curriculum was rounded out by courses in Scottish dancing (Vickie Goodloe), shape note singing (Pat Bastin), Folklife and Storytelling (Fred Park and John Harrod), Dance Band (Glen and Judi Morningstar), and Folk Dance History (John Forbes). Eleanor Greenlief gave a Mountain Dulcimer workshop, and Ann Leach led a session featuring ballads and a songswap.

Many marvelous impromptu things happened. One of the finest was Don Armstrong's teaching "Die Fledermaus." Dancing to this classical music proved elegant, beautiful, and delightful.

The roaring success and goodwill generated at this new folk dance event surprised even its founders. Less than one week after its close, nearly half of the first-year attendees have preregistered for next year's KSDS.

Evidently something went right. Much credit is due to the Lloyd Shaw Foundation. You sent us Don Armstrong, one of your finest leaders, and he contributed immeasurably to our success. Many of your members came and shared in making the week a richly educational and joyful experience. Through George and Onie Senyk we expect to become one of your literature and record outlets, to help you promote the wholesome pleasure of folk dancing in America. Kentucky Summer Dance School in its entirety, along with our sponsoring club, The Frankfort Country Dancers, salutes and supports your efforts to carry on the work of Lloyd Shaw.

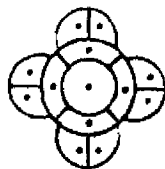
With your help and goodwill, we have birthed a new dance school that was fine the first

time and will be even better next year. We plan to keep our emphasis on Kentucky dance and music traditions, on live music, and on inviting family members and all ages to participate. On the basis of suggestions garnered from this year's participants, we plan to allow for a bit more use of records where particular dance leaders desire it, expand our day care and evening baby-sitting services, and relax the schedule somewhat while still retaining a wide variety of course offerings.

Kentucky Summer Dance School will serve permanently as a forum for young, talented dance leaders and musicians who, while they may be presently unknown outside limited areas, constitute "the next generation." We will also endeavor to have, each year, a few senior leaders to give us guidance and the benefit of their experience. We will be able to award a few scholarships to deserving individuals, thanks to the generosity of several staff members and registrants at this year's school.

Almost certainly we will receive more applications than we will have room to accept at Midway College. Any Lloyd Shaw Foundation members wishing to reserve attendance for next year or desiring further information are invited to write to

Don Coffey or T. Auxier  
Route 1, Box 419  
Lawrenceburg, KY 40342.



## THE DEVIL'S PROCESSION

By John M. Forbes

A fascinating aspect of studying early American dance is exploring anti-dance forces through their main modes of expression: court cases, legislation, and minister's pamphlets and printed sermons.

The court cases and laws appearing in the seventeenth and early eighteenth century records of New Plymouth and the Massachusetts Bay Colony are almost our only record of dance in the young United States.

The court proceedings are usually set down in rather dry, cryptic style. The main columns of text list charges and penalties, while margin notes summarize or embellish. Many are similar to the following report of a case heard by the Governor and other members of the Massachusetts Quarterly Court, April 5, 1638:

Laurence Waters wife was enjoyned to give John Finch 18<sup>d</sup>, & Njco: Theale to give Jn<sup>o</sup> Finch 18<sup>d</sup> & Edw<sup>d</sup> Lambe to give him 2<sup>s</sup>, & Lambe was fined 15<sup>s</sup> 6<sup>d</sup> for his contempt, & all of them were admonished to avoid dancing.

Laurence Waters wife & others, admonish<sup>t</sup>.

The activities of dancing masters were frequently suppressed by court proceedings. For instance, when, in 1681, Henry Sherlot, a French dancing master and fencing teacher attempted to ply his trades in Boston, "The Court voted that Mr. Sherlot ... be removed [sic] out of the Country." Francis Stepney received similar treatment a few years later. He was ordered to close his Boston dancing school in late 1685. He requested a jury trial and was subsequently fined one hundred pounds, a huge sum for that day.

The Stepney case generated one of the first, and certainly one of the strongest anti-dancing pamphlets produced by New England clergymen. Written by Increase Mather, it is entitled "An Arrow Against Profane and Promiscuous Dancing Drawn Out of the Quiver of Scriptures," and runs to some thirty pages. Stepney had apparently been working unmolested as a dancing master for some time, and the city fathers were moving too slowly to suit some parts of their constituency.

Mather's argument against dancing had to face the dilemma presented by the fact that the Bible contains over thirty references to dancing, and the references in both the Old and New Testaments mention dancing in a wide variety of moral settings. Included are dancing as a form of worship and dance as an expression of triumph following victory in battle.

To be sure, not all dance occasions in the Bible represent humanity's highest moral calling; the dancing at the beheading of John the Baptist, as described in the Gospels of Matthew and Mark, is one example of dancing in a vile setting. Mather's task was to gloss over the positive examples

somehow, get to the immoral instances, connect these with the contemporary dance practices, and thus make his case for discontinuing the activity.

In his argument, Mather brings in the seventh commandment, the one condemning adultery. He interprets the word "revels," as it appears in the Bible, to mean dancing, and thus refers to promiscuous dance as the greatest of evils. His main arguments were not against the physical motions; he did venture that there are some benefits. His case hinged on the thoughts that these physical motions engendered in the dancers.

The text of "Arrow" contains highly emotional outpourings against dance:

A dance is the Devil's procession. He that enters into a dance enters into his [the Devil's] procession. The Devil is the guide, the middle and the end of the dance. A man sinneth in dancing diverse ways; as in his pace, ... in his touch, in his ornaments, in his hearing, sight, speech, and other vanities. ... He that dances maintains the Devil's pomp and singeth his mass. Again, in a dance, a man breaks the ten commandments of God. The very motion of the body, which is used in dancing, giveth testimony enough of evil.

Cotton Mather, eldest son of Increase Mather, carried on the good fight against dance with "A Cloud of Witnesses," published about 1700. Like his father, Cotton Mather invokes the seventh commandment. Here is a typical excerpt:

Q. What are the sins forbidden in the



seventh commandment?

- A. Light behavior, unchaste company, dancings, stage plays, and all other provocations to uncleanness in our selves or others.

For Cotton Mather, as for his father and many others of that era in our country's history, dance was "a work of Satan, one of his pomps and vanities which all baptised persons are under vows to renounce."

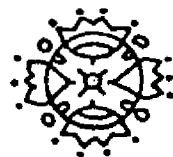
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## THE CONTRA CORNER

By Bill Litchman

The last time we met, I mentioned a dance by Glen Nickerson which was a take-off of another popular dance issued on a Shaw Foundation recording. The original dance to which I referred was "Spanking Jack," which I said was written by Don Armstrong. Bill Johnston, of Skippack, PA, has written to say that my attribution of this dance to Don is incorrect and that it should have been classed as a traditional dance. Bill is right. The dance "Spanking Jack" was published in Walpole, New Hampshire, as long ago as 1799, in a book entitled "A Collection of Contra Dances of late, approved, and fashionable figures."

The dance reads:

"First and second couple cross hands, half round, back again, lead down in the middle, cast off, four hands round with the third couple, right hand and left with the first."

This is identical to the dance done now. It is unusual, in fact, to find such a correspondence between a 185 year old dance and its modern version! Now, with that clarification, perhaps we can turn the page in this old book and come up with another dance which might be fun to do.

LA BELLE CATHERINE (As done in "A Collection of Contra Dances...")

Formation: Alternate duple (1,3,5 active and crossed)

Music: "La Belle Catherine" (Available on American Country Dances CDIC-1, Box 502, Bolton, Conn. 06040)

Figure:

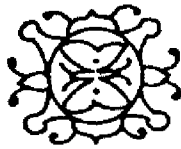
- - - -, Balance in lines right and left  
twice,  
- - - -, - - right and left through,  
- - - -, Balance again right and left  
twice,  
- - - -, - - right and left back,  
- - - -, active two down the center,  
- - - -, turn alone, come back, cast off,  
- - - -, - - circle to the left,  
- - - -, - - back to the right,

The original figure is done as a triple (uncrossed) and the final 16 counts consists of a circle six to the left and right. Otherwise the dance is preserved in its original form. Because the music is very nice and the dance is simple, they should be useful in many situations.

Down the page from "La Belle Catherine" is a dance called "Griffith's Fancy." This dance is named after a very well-known dancing master who flourished from 1788 to about 1810 on the east coast and wrote several books on dancing. His books set the standard for dance writing in this country for some time and he is credited with publishing the first book on dancing in this country. In fact, Ralph Page attributes the Walpole book to John Griffiths. Not much else is known about this fascinating man who did so much for country dancing and who was such a

stickler for etiquette and behaviour, particularly in the young.

Perhaps someone will write an article about the life of John Griffiths. In the meantime, perhaps someone else could come up with an explanation of what it means to "lead outsides," as mentioned in a great number of the dances in the Walpole collection.



"Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself." Havelock Ellis.

## JUMP ROPE RHYMES

By Kris Litchman



"Teddy bear, teddy bear, turn around.  
Teddy bear, teddy bear, touch the ground ..."

A variation of this chant is still being jumped in Albuquerque, New Mexico. Last year we published an article about this mysterious rhyme, and requested further variations and enlightenment as to the time and place of such rhymes' origins.

Concerning the turning-around teddy bear rhyme, Marie Himes of Bricktown, New Jersey, wrote to say that the version she jumped to included the lines

"Teddy bear, teddy bear, turn around.  
Teddy bear, teddy bear, touch the ground.  
Teddy bear, teddy bear, show your shoes.  
Teddy bear, teddy bear, twenty-three  
skidoo!"

She adds, "... as a girl I jumped rope to it, and I am now a senior citizen (who still enjoys jumping rope)."

Perhaps we can say the rhyme originated somewhere between the presidency of Teddy Roosevelt and the demise of the expression "twenty-three skidoo." Now we need to track down the source of that phrase! And we are still hoping to have hear from people with information or theories about the swimming teddy bear rhyme published in the January 1981 issue of The American Dance Circle. Jumprope-rhyme scholars, where are you? Send your learned conjectures and old memories to Kris Litchman, 1620 Los Alamos, SW, Albuquerque, N. M. 87104.





## WHY I REMEMBER ED GILMORE

By Herb Johnson

"Please excuse me -- there go my dancers. I must follow them; I am their leader.."

Although thirty years have passed, I have never forgotten those words uttered by the late Ed Gilmore. I realize now how fortunate I was to have had the opportunity to spend several sessions with him, and how much of his philosophy remains today. Surely there are active callers/leaders today who, although they never met Ed, are being influenced by his philosophy.

"Don't teach your dancers dances until you have taught them how to dance." Ed firmly believed that square dancing, like any dance, is moving with the music. The caller has an obligation to show dancers how to move to the music ... before teaching them a lot of dances. Dancers will enjoy dancing only if they have been taught to be responsive to the music, and to execute the movements with ample time allowed.

"Don't try to graduate your dancers with less than thirty weeks of lessons." This was Ed's recommendation twenty-five years ago, before mainstream, when the list of basics was much shorter than it is today.

"Before you plan where you are going, be sure to look at where you have been." Ed always urged that leaders analyze their present status. How many dancers were there in your area ten years ago? How large were the classes? How many dancers did you graduate?

And, finally, how many dancers do you have in the same area today? If the number of dancers has not increased in your area in the last ten years, possibly there is a problem. Looking back might inspire you to reconsider where you are going next. Perhaps the caller/dancer relationship needs to be reexamined, or aspects of the club administration need to be revised, or some other changes should be made.

Ed Gilmore's philosophy left an indelible impression on me. If it could be adhered to by every dancer/caller today, I'm sure the activity would only grow, and grow, and grow.



It's too bad about Lloyd. I thought he might really amount to something. But since he has gotten so interested in Square Dancing he seems to have lost it all. We used to feel that he might really do something worth while in the world.

--Miss Johnston, a teacher in the high school in Lloyd Shaw's early years

~ STIR THE BUCKET ~

Ken and Sharon Kernen have moved to Albuquerque. Their new address is 9001 Galaxia Way N.E., Albuquerque, New Mexico, 80711. Their phone is (505) 821-8775.

Judy and Cal Campbell are the very proud grandparents of a baby boy. They are showing their age by hot air ballooning nearly every weekend at Frederick, Colorado.

T.G. Jones, of Leistershire, England, will be on the staff of the year end dance camp at Berea, Kentucky.

Terry Graham is teaching folk dancing this summer for families participating in the Port Richey, Florida, Ballet Society.

Edna May Lidin teaches dance to senior citizens through the local college in Washington.

As this edition of the ADC goes to press, Denver area LSF members are planning a LSF Benefit Dance to coincide with Bill Litchman's August visit to Denver. Other LSF callers volunteering their talents for the event are John Bradford, Gib Gilbert, and Nann Karen.

Al Scheer would be participating in the Denver LSF Benefit Dance, but that evening he is scheduled to call for a group of 100 Japanese who are studying English in Boulder, Colorado. Al says his dance last year with a similar group was tremendous fun, and that the Japanese catch on to the calls with great rapidity.





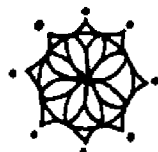


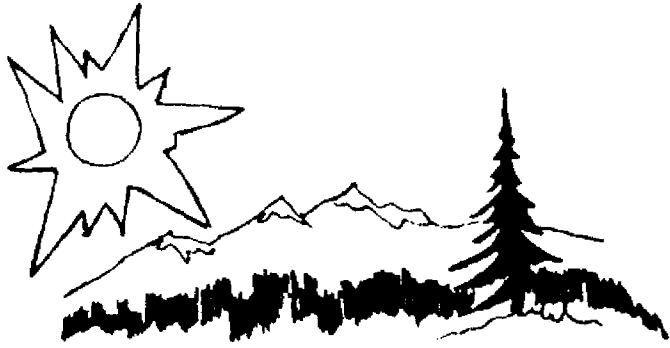
## A LETTER FROM THE EDITORS

It is the policy of the American Dance Circle to encourage and publish divergent opinions. The editors invite articles and letters expressing various points of view, whether as original statements or as rebuttals.

The fabric of our folk heritage is rampant with the diverse colors and textures of our individual and cultural differences. It is not a perfect weave: knots, twisted threads, un-matched dye-lots all lend beauty to the whole. In the finished product it is essential to preserve each aspect in its brightest and most vibrant form; to have been muted is to have been deprived of wholeness. The fabric is large: there is room for many shades of many colors in the complex design.

Please contribute a piece to the design. Your color, your special weave, your rough or silken thread are welcome. Because of space limitations, we cannot publish everything, but we will make every effort to represent your special point of view. Articles of 1000 words or less fit our format very well. Letters to the Editors should be 500 words or less. Deadlines are six weeks prior to publication dates. Please allow extra time if you wish to read your article after it has been edited for publication.





## ROCKY MOUNTAIN DANCE ROUNDUP, 1983

"The proof of the pudding is in the eating." The success of the 1982 Dance Roundup can perhaps be best measured by the large number of persons who have asked for another piece.

The 1983 Dance Roundup is already over one-third subscribed by 1982 campers, who had such a beautiful time that they paid their registration for next year before they left Granby.

This notice will be the last opportunity that LSF members will have to register for next year's camp before it is advertised to our general public. Last year there was a waiting list; next year the camp may fill up even sooner!

Prices for accommodations are not yet set. They will probably be slightly higher than 1982, which ranged from \$199 (for each person in a four-bed room) to \$265 (for one person). Prices included all meals. Camping with your own equipment, of course, costs less.

If you think you may wish to attend the 1983 Rocky Mountain Dance Roundup (July 4 - July 10), send the registration form, along with \$25 per person, to Terry Graham, 781 Sunset Boulevard, Port Richey, Florida 33568.

# Rocky Mountain Dance Roundup

NAME(S) \_\_\_\_\_

\_\_\_\_\_

ADDRESS \_\_\_\_\_

\_\_\_\_\_

Deposit Enclosed: \_\_\_\_\_

Accommodations desired: \_\_\_\_\_

\_\_\_\_\_

MasterCard or VISA number: \_\_\_\_\_

Expiration date: \_\_\_\_\_

Signature: \_\_\_\_\_

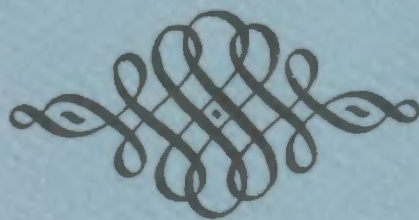
Space is limited. Reservations will be accepted in the order in which they are received. Deposit is fully refundable to May 1, 1983. Make checks payable to The Lloyd Shaw Foundation.

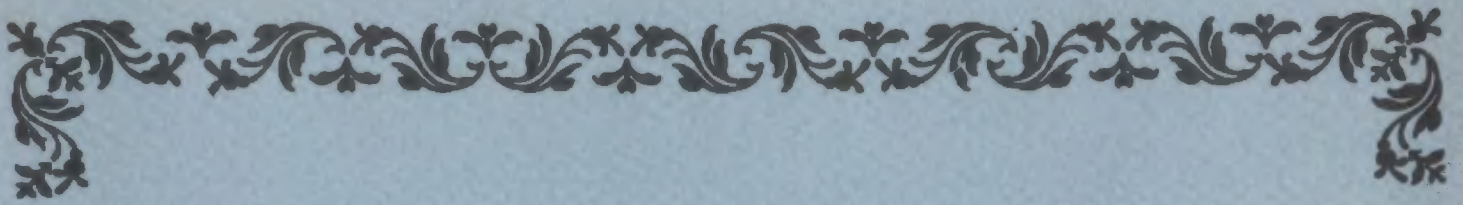
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Join the Press Corps

The editors are very desirous of receiving articles, new notes, dances, letters, paid advertisements, and other materials of interest to our readers from YOU. Please send these no less than one month before the publication date.

Advertisements may be placed in the American Dance Circle. Rates are as follows: \$60.00 per page, \$30.00 per half-page for the regular editions; \$100.00 per page, \$50.00 per half-page for the annual edition to the general mailing list. Copy may be submitted camera-ready or we will set it up.

Send to: The American Dance Circle  
c/o Linda Plaut  
622 Mount Evans Road  
Golden, Colorado 80401





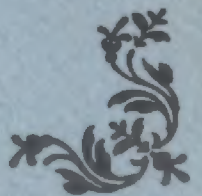
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