

Welcome!

Issues of the *The American Dance Circle*, a publication of the Lloyd Shaw Foundation, are made available on-line by the Lloyd Shaw Foundation.

Articles in these publications not specifically copyrighted or taken from another source may be reprinted without obtaining permission as long as credit is given to "*The American Dance Circle* quarterly publication of the Lloyd Shaw Foundation". The publications themselves are Copyright (C) The Lloyd Shaw Foundation and all rights except as stated above are reserved.

An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

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

THE AMERICAN DANCE CIRCLE



A QUARTERLY PUBLICATION OF THE
LLOYD SHAW FOUNDATION

VOL. 1 #3
4/80

PUBLICATION INFORMATION

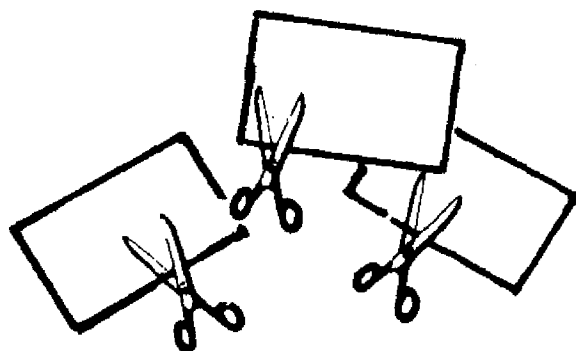
ADDRESS: The American Dance Circle
P.O. Box 336
Albuquerque, New Mexico 87103

Policies: The American Dance Circle will be published quarterly (October, January, April and July). Deadline for articles and letters submitted is the 15th of the month prior to publication.

Editorial Staff:

Editor - Judy Campbell

Editorial Assistants - Calvin Campbell,
Kris Litchman, and Wm. Litchman



IMPORTANT ADDRESSES TO REMEMBER:

ENID COCKE, President
2217 Cedar Acres Drive
Manhattan, Kansas 66502

WM. LITCHMAN, Treasurer and Archives
1620 Los Alamos S.W.
Albuquerque, New Mexico 87104

DIANE BURTON, Secretary and Membership
1536 Conneaut
Bowling Green, Ohio 43402

LLOYD SHAW FOUNDATION
 AMERICAN DANCE CIRCLE
 TABLE OF CONTENTS

The Shaws	2
Letter from the President	4
Summer Dance Week	6
New Contra Records	7
Special Feelings	7
University Workshops	8
Association for Retarded Citizens	10
Historical Dance: Lamb Skinner	11
Ding Dong Daddy	15
Contra	16, 17
Stoke Golding	18
Erev Ba	19
Square Dance	20
Square Dance and the One Night Stand	21
One Night Stand Manual & Kit	24
Workshop - Wisconsin	25
Special Education Kit Demonstration	26
Congratulations	27
Dances for the Exceptional	28
T-Shirts and Tote Bags	29
About the ADC	30
Mailings Division	31
Dues are Due	32

Special Insert - Lloyd Shaw Foundation
 Membership List and Sale Flyer.

NOTES FROM YOUR EDITOR

Over the past several months we have had many requests for articles about Lloyd and Dorothy Shaw. We have searched our files of notes from the summer fellowships. Even though we remember many stories from those happy summers we have found that very few of those stories appeared in the Fellowship Notes. Instead, Mrs. Shaw much preferred to talk about what happened at each fellowship.

The result is that even though we have several things which can share with you, we need your help. We hope that many of you have memories and experiences which you would be willing to share. If you do please send them to us and we will try and use them in future issues. In this way we can learn more about this great couple and their philosophy.

They both did a great deal to influence the lives of many of us. It is now our turn to try and take at least part of that intangible magic and pass it on to others. We hope that you will help.

The following excerpt came from the class notes for the 1963 summer Fellowship. Mrs. Shaw was discussing Pappy's feeling about the responsibilities of teaching. Pappy felt that whatever our profession might be, we were all, in one way or other, and sometimes in many ways - teachers. Because we are working with people and trying to make them understand a way of being both happy and good.

CENTRIFUGAL? CENTRIPETAL?

Shall we round up all the instincts and emotions, reactions and thought patterns that the new psychology has turned loose in the un-harrowed pastures that are the mind of the modern child - round them up - bunch them - circle-herd them - get them quiet - see them lie down and at last breathe contentedly; a peaceful and orderly unit under the infinite stars of night?

Centripetal? Shall we save the surface and know with that certainty that comes from billboards that we have saved all? Shall we put on layer after layer of custom and conditioned reflex and habit and clothes and information?

Or - shall we crawl inside and light a fire beneath the central boiler, and let the out-rushing steam set wheels on wheels to spinning in a centrifugal burst of power?

Shall we impregnate the seed, and let it burst with roots outreaching for solid earth, with stems uplifting for sun and air, with leaf and blossom unfolding to the glory of the day.

Shall we dress the skin - or purify the blood? Shall we teach to hand or the heart? Outside in - or inside out?

CENTRIFUGAL FOR ME...

LETTER FROM THE PRESIDENT

This seems to be a busy time for everyone as we try to meet responsibilities in our everyday lives and prepare for the Foundation's summer activities. This summer we will have four university workshops, the two dance weeks and the annual meeting in Steamboat Springs, and various forms of participation at the National Square Dance Convention in Memphis. You can read more about these events elsewhere in the Dance Circle.

Our financial situation is still precarious. George and Onie Senyk have done a fantastic job of organizing the mailings office and trying to expand our markets. They are hampered, however, by limited funds for building up an inventory. Another problem is that RCA has discontinued production of a number of the records that we use in the elementary kit. Don Armstrong, as recordings chairman, is working hard to find replacements for those records. Don has also taken a step to raise money to increase the inventory# he has ordered T-shirts and tote bags with our logo of the circle of dancers on them. We hope this idea will raise some much-needed money as well as spread our enthusiasm for dance. With the hard work of so many dedicated people, I am sure that we can strengthen our financial situation and thus enable ourselves to extend the joy of dance to more people.

One example of people who are working for the Foundation and helping us to spread the word about our activities is Ed and Mary Jenkins of Silver Spring, Maryland. They have consented to represent the Foundation

in Washington, D.C. in April at a Regional Meeting of the National Association for Retarded Citizens. We have been trying for years to let people know about our special education kit.

Just what is the LEADERSHIP DANCE WEEK? It will be like the recreational dance week in that it will be full of fun and fellowship and beautiful dancing and be located at the same lovely setting as the previous week. Scandinavian Lodge is ideal in its quiet, secluded mountain setting, its tastefully designed buildings and decor, the excellent food, and the pleasures of saunas and the swimming pool.

What makes it different is that it will be a working week for our various Foundation activities and projects. We will workshop any new dances that might be included in our dance curriculum kits or for which we might produce a new recording. We will discuss and dance the dances in the new One Night Stand Kit and consider the best progression and teaching methods for presenting such material. We will workshop old dances that have been researched through the Archives Division or through anyones personal research. We will familiarize people with the material in the curriculum kits and new dance leaders will have a chance to get advice from more experienced teachers. We will try to get an overall view of our folk dance as it is evolving now. There will be time for talk, parties and games and time to enjoy the mountains. We will have a core staff of expert and experienced teachers, but it is a week to which everyone can contribute with his or her participation.

SUMMERTIME--AND THE DANCIN' IS EASY

Dancing is easy to take anytime of the year, but especially in the beautiful Rocky Mountains of Colorado in July and August. The heat is left behind, vistas are green, nights are cool, and the air is sparkling at the Scandinavian Lodge in beautiful Steamboat Springs. The dancing is smooth, the music is beautiful and the dancers grow to be a part of your extended family by the end of the Thursday evening Cotillion Ball.

The Lloyd Shaw Foundation Dance Week from July 20-25 this year will once again feature Don Armstrong, Bob Howell and Enid Cocks as your guides to marvelous week of dancing fun. The days will be filled with a delightful mixture of Contras, Squares, Rounds and Traditional Dancing that each of these people bring to you in their own inimitable style. Each evening will feature a special dance party to mix with the clear starlit Colorado sky.

Mealtimes at the Scandinavian Lodge will give you time to share your experiences while you enjoy gourmet food. During the break periods between dancing you can swim, hike, or just enjoy a nap. People can often be found just talking in small groups on the grass forest and usually you can hear the distant strains of music from the ballroom where someone is trying out that newly learned step just one more time.

Interested? Why don't you write LSF Dance Week, 1536 Conneaut, Bowling Green, Ohio, 43402 and join us.

TWO NEW CONTRA RECORDS ARE READY

The two new contra records feature the superb and exciting music of Stan Hamilton and the Flying Scotsmen and the prompting of Don Armstrong on the flip-side of the record: THE FLYING SCOTSMEN HORNPIPE, LS 315/316, is danced in alternate duple formation and is a delightful and smooth flowing pattern featuring an unusual reel of four across the set. THE JANUARY SEVENTH JIG is in duple formation and is a fascinating double progression pattern highlighted by a beautiful wagonwheel action in the middle of the figure. These two Contras - to the great music of Stan Hamilton - are truly "Contras for the Contra Dancer". These records can be ordered for \$3.00 each plus \$.50 postage. (From the Recordings Division).....And, another often asked for record is now available for you on the LSF label, DING DONG DADDY and PHRASE CRAZE, LS 3323/3324 \$3.00 plus postage.

SPECIAL FEELINGS

We extend our sincere condolences to Onie Senyk of our Recordings Division on the recent loss of her father in Florida.

Our special thanks to Dr. Diane Burton for all the excellent work and the many hours spent in compiling the fine "One Night Stand Manual" and the many leaders who contributed the material it contains.

LSF UNIVERSITY WORKSHOPS

Each year the Lloyd Shaw Foundation conducts several summer workshops at universities throughout the U.S. and Canada. These workshops are normally sponsored by the education department in each university and if needed the students can usually receive undergraduate or graduate credit for attendance. Many people use these courses for teacher recertification and many come just for the fun of learning a new talent.

The purpose of these workshops is to provide a place where people can learn how to teach a broad range of dances that we group under the general classification of American Folk Dancing. This includes square dancing and the techniques of calling. However, the LSF program also includes many other dance forms such as contras, rounds, mixers, etc. The various LSF workshops cover a total range from the elementary school and the teacher of exceptional persons through programs for high school and college level students. The advanced techniques workshop even provides education in the recreational square dance calling techniques used by modern square dance callers.

The goal of each workshop is to provide the teacher with a package of dances and the knowledge of how to teach these dances in a school or recreational setting. A wide array of manuals, records, kits and other educational aids are available to help in setting up a dance program which will be fun and will keep the students interested and excited about dancing.

The university workshops for 1980 are listed below. If you have ever wanted to see if you would enjoy teaching at any of these levels you will find the experience of attending one of these workshops fun and rewarding. You will not need to have any experience in dancing. The excellent staff will make each step seem natural and almost effortless. Even if you never intend to teach dancing to anyone, the knowledge, fun and fellowship you will enjoy will be treasured forever. For more details please contact any of the workshops listed below.

ST. CLAIR COLLEGE-June 23-27, 1980

Thames Campus, 1001 Grand Avenue West,
Chatham, Ontario, Canada N7M 5W4

DANCE FOR THE EXCEPTIONAL: Carole Howard

ELEMENTARY DANCE: Enid Cocke

SECONDARY/RECREATIONAL DANCE: Mm. Litchman

BOWLING GREEN STATE UNIV.-July 7-11, 1980

Contact: Diane Burton, 1536

Conneaut, Bowling Green, Ohio 43402

SECONDARY/RECREATIONAL DANCE

UNIVERSITY OF WISCONSIN-August 10-14, 1980

Contact: Shirley White, Kels Sports

Center, Oshkosh, Wisconsin 54901

ELEMENTARY DANCE: Judy Campbell

SECONDARY/RECREATIONAL DANCE: Don

Armstrong

ADVANCED TECHNIQUES: Calvin Campbell

CENTRAL MICHIGAN UNIVERSITY-August 17-22

Contact: Carole Howard, Phys.Ed.Dept.,

Mt. Pleasant, Michigan 48858

ELEMENTARY DANCE

SECONDARY/RECREATIONAL DANCE

ADVANCED TECHNIQUES

ASSOCIATION FOR RETARDED CITIZENS

The Association for Retarded Citizens Southeastern and Northern Regional Convention is in Washington D.C. in mid April this year. The LSF will be represented at the Convention by Eben and Mary Jenkins, LSF members from Silver Springs, Maryland, who have arranged for the LSF booth to be staffed for the entire 3 days and, in addition, have volunteered to conduct a demonstration of the LSF program.

This opportunity came about because an alert member advised the Recordings Division that the convention was scheduled in Washington and because our local area members, the Jenkins, agreed to handle it for us. This kind of alert cooperation is exactly what our Foundation membership needs to continue to do, throughout the entire country.

When YOU learn about a similar event, a Statewide or Regional meeting of Physical Education teachers, ANY event at which the Foundation could beneficially be represented, please pass along that information immediately to our President, Enid Cocco. She, in turn, can investigate the practicality and logistics of LSF participation. Much of the time we can find LSF members who can set up a booth and demonstrate our programs. If you are willing to help please let Enid know.

To be successful as a foundation, we MUST find ways to share what we have....A light, however bright, UNDER a basket, gives no benefit....YOUR HELP IS NEEDED.

HISTORICAL DANCE:

A LONGWAYS CALLED "LAMB SKINNET"

By William M. Litchman

This dance is taken from "Thompson's Compleat Collection of 200 Favourite Country Dances...Peter Thompson" Vol.1, (c.1751).

The exact words used to give the directions for the dance are: "The 1st. Cu. cast off half figure with the 2d. Cu. - cast off half figure with the 3d. Cu. - led up to the top foot it cast off - Right and Left -"

The music is given also and is reproduced below:



The tune for the dance is the familiar Lamb Skinet and the dance can easily be done to the popular record issued by Folkraft (150x45). Most of the figures of this dance are readily performed and understood but there may still be some argument as to the style, tempo, and the specifics of the "foot it" command in the next to the last figure of the dance. The dance is meant to be a triple (proper), as are most of the dances of that period. However, it is possible to dance this as a duple and it could be done as an alternate duple if so desired although the lead up the center will feel awkward

because the woman will be on the left of the man during that time. The duple formation will be a much more compact dance though no more difficult for the inactive dancers.

- | Counts | Action |
|--------|--|
| 1-8 | The actives will cast off one couple by turning up toward the top and then casting out (a good wide movement here will help the timing of the dance) and down the outside below one dancer. |
| 9-16 | The actives will half figure with the second couple. This figure is performed by moving up the center (actives) as a couple, crossing in the middle as this is done to put the man on the woman's side and the woman on the man's side. Then the dancers cast off once again (with the same couple) to finish below the second couple and across from their original side of the dance. |
| 17-24 | The actives again cast off below one couple as in counts 1-8 and, again, a wide sweep is important. |
| 25-32 | Once more, the actives will perform the half figure but this time working with the third couple in the group of three (or with the second couple of the minor set below if danced as a duple). All this time the inactive dancers are simply marking a place for the actives to move around. However, if the dance is performed as a duple, the inactive dancers could participate in the half figure by moving across the set (halfway) during the half figure to end up on the opposite) |

side from the beginning on the first half figure and cross back over on the second half figure to return to place. The inactive dancers should pass left shoulders across the middle as they change sides. (This should only be attempted with experienced dancers who will know when to return to their own side and will know to do so even if there is no active couple to work with on the ends of the set.) This added action for the inactive dancers is totally non-authentic:

- 33-40 The active couple will lead up to the top (near the original position) in four steps, finishing with a balance in four counts (any balance step will do and the instruction to "foot it" implies that the dancer is at liberty to perform whatever step is possible in the time allowed). It is a nice touch to have the inactives face up with the actives and all four balance in line together.
- 41-48 During the first half of this phrase, a second four-count balance is performed and the final cast off is done in the last half of the phrase (4 counts).
- 49-56 If danced as a proper triple, the top two couples will perform the right and left through (across the set). If danced as a duple, both couples will be involved, of course.
- 57-64 The second (half) right and left through is performed to return the dancers to their proper side as

at the beginning of the dance. If an alternate set is used, a normal right and left through is used, perhaps without taking the right and at the beginning. If a proper set is used, the "pass through, wheel" type of right and left through is advised.

The active dancer in this dance will enjoy it no end while the inactive dancer will soon tire and want to do something else. The only remedy to this is to keep the set fairly short and perform the dance as a duple. This will move the inactive dancer along faster than dancing it as a triple and the inactives will have more action going on around them at any given time.

The cast off figure of this dance is identical to that in "Hill End Assembly" found in the last issue. The dancer must be sure to take the full measure to perform the cast off or at least to adjust the half figure so that the two figures together require 16 counts to perform. An ideal compromise would be to cast off and move as far as the crossing point in the half figure on the first phrase and then to finish the half figure during the second phrase.

ADDITIONAL RECORDS IN THE FIRE SALE

235/236 -- We Two/ Muskrat Ramble
240/4567 - Champagne Waltz/ Waltz Minuet
4553/4554 - Capri Square/ Knightbridge March
4563/4564 - Dancing Tambourine/ Smiles
Please order from the Mailings Division

DING DONG DADDY MIXER LS 3323/3324

MUSIC: Ding Dong Daddy

FORMATION: Circle of couples in open position, facing LOD.

FOOTWORK: Identical beginning. Both start with L.

MEASURES:

1-2 Step, side, behind, side, swing R foot across in front of L ankle (Vine L) moving to COH; repeat with opposite footwork (Vine R), moving to Wall.

3-4 Dropping hands, both circle to L in 8 steps, ending facing each other, clapping hands together on 8. This is a double circle; W follows M momentarily, then cuts inside his circle, then R follows W momentarily. (W touch on step 8 in order to switch to opposite footwork for the last half of the dance)

5-6 Solo turn in 3 steps and a touch, clapping partners hands on 4 (M turns L face, W turns R face; couples may progress slightly in LOD); repeat in opposite direction.

7-8 Walk 4 steps backwards away from partner (W moving to COH, W to Wall); walk 4 steps forward diagonally to the R to a new partner; end facing in LOD (W touch on step 4 in order to be ready to begin again on L foot).

THE CONTRA CORNER.....

This month's contra is submitted by Don Armstrong but found its way to him through Frank Konopasik (who wrote the dance) and Bev Wilder (who presented it to Don). Bev is a member of the LSF and is the archivist for the University of the Pacific Folk Dance Camp Archives. The dance was originally published in VILTIS MAGAZINE.

FORMATION: Trios (1 man in center, with 1 woman on each side of him) facing trios, in long, facing lines (NOT looking "up and down the set")

AS: WMW WMW WMW WMW

WMW: WMW WMW WMW

Men do not progress, only the women progress and cross at the ends of the set.

MUSIC: Any well-phrased, 64-count jig or reel.

DANCE TITLE : TRI CONTRA # 1

INTRO (. . . ., All forward six and back,)
- - - -, Ladies do a dosade across,
- - - -, - - Men down the center,
(pass at least two ladies.)
- - - -, - - Up the outside,
- - - -. To same place all forward & back,
- - - -, With the corner Allemand left,
With the partner allemand right,
- -, corner swing,
- - - -, Other ladies move one place,
Put her on right make new trios,
Forward six and back-

NOTE: Each man has a partner on his right and a corner on his left and all have an

LS168/170	Come Under My Plaidie/Red's Reel
LS207/208	Honeymoon Waltz/Lovers Waltz
LS211/212	Keepsake Waltz/Hills of Habersham
LS213/214	Finesse/Cattle Call Waltz Quad.
LS215/216	Satin Slippers/Carefree Waltz
LS217/218	The Happy Waltz/First Love Waltz
LS219/220	Silver Heels/Light in the Window
LS223/224	Whimsey/Mountain Memory
LS225/226	Someday/Chimes of Spring
LS229/230	Until we Meet Again/Jerry's Medley
LS231/232	Little Coquette/Home on the Range
LS233/234	Sidewalks of New York/Toyland
LS237/238	Morning Glory/Pony Tail Hop
LS239/240	Dreamers Two Step/Champagne Waltz
LS243/244	Vaya Con Dios/Waltz Ballonet Mixer
LS245/246	Rose of Tralee/Ida
LS247/248	Reach for the Stars/Waltzing Matilda Mixer
LS249/250	Love's Old Sweet Song/Lovely Lady
LS251/252	Chulita/Colorado Waltz
LS253/254	Caprice/Chopsticks
LS255/256	Moonbeams Shining/Goodnight Waltz Mixer
LS257/258	Daddy's Little Girl/Hukilau
LS263/264	One More Waltz/Dancing the Blues
LS265/266	Take Me Along.../Yellow Rose
LS267/268	Edelweiss/Whipped Cream
LS269/270	Try to Remember/My Cup Runneth Over
LS271/272	Waltz with Me/Rosenkavalier
LS401/402	Bolero/Nights of Gladness
LS2051/2052	Sorrento/Autumn Waltz
LS3303/3304	Manitou/Three Step Waltz
LS3307/3308	Elizabeth Quadrille/Tiger Rag Quadrille
LS3309/3310	Mexican Mixer/Spanish Circle
LS3313/3314	Waltz of the Flowers/Barcarole Star Tridrille
LS4559/4560	Hi Lili Quadrille

Membership list pages
intentionally blank

RECORD SALE!!!

Here is your opportunity to acquire some lovely listening and dancing music "for a song"! The Recordings Division of the Lloyd Shaw Foundation has a number of overstocked items (complete with instruction sheets) which are being sold very reasonably in order to build up funds for needed new recordings for the kits. You may purchase any of the following records for:

- \$5.00 for SIX records, plus \$1.00 for postage and handling
- \$10.00 for THIRTEEN records, plus \$2.00 for postage and handling
- \$15.00 for TWENTY records, plus \$3.00 for postage and handling

Send your order, WITH YOUR CHECK FOR THE RECORDS AND POSTAGE, to:

Lloyd Shaw Foundation
Recordings Division
The Millhouse
Box 214, RD 1
Roxbury, New York 12474

NO invoicing, refunds, exchanges or credit card sales.

.....

- LS101/102 Merry Widow Waltz/Skaters Waltz
- LS109/110 Waltz of the Bells/Irish Waltz
- LS109/167 Waltz of the Bells/Terry Lynn's Jig (Prompted)
- LS121/122 Tucker Waltz/Five Foot Two
- LS145/150 Veleta Waltz/Spanish Waltz
- LS164/166 Ricketts Hornpipe/Old Raccoon - inst.
- LS165/166 Old Raccoon - flip, contra

Notes on this issues contra continued....

opposite across the set.

FURTHER NOTE: During the swing, those women not being swung simply move one trio position to their own right. (The swinging couple ends, as usual, with the woman on the man's right hand side.) When, at the ends of the set, there is no trio to which to move, that woman crosses over to the other side.

FINAL NOTE: When the women move one position to their right during the swing, they change from being apartner to a corner.

TUNNEL CONTRA

From: Glenn Bannerman Family Camp

Music: Any good 64-count jig, reel or hornpipe.

Formation: Six couples in contra formation.

Forward and Back
Pass Thru, Turn Alone
Forward and Back
Pass thru, turn alone
Forward and back
Pass thru, turn alone
First Couple Sashay down - Others arch
Lady Tunnels up, Man up outside
Man Tunnels down, Lady down outside (This couple stays at foot)
Everybody Swing.

STOKE GOLDING

Here is a delightful dance learned from Sybil Clark at the Berea Christmas School in Kentucky. The dance is versatile, easy and suitable for groups of any size, age or experience.

Use any lively jig or reel for music. The dance is done in proper contra formation, and seems to work best with five to eight couples in each set, though set size can vary according to your needs.

Head Man and Foot Woman meet in the center of the set and swing as long as they like; they return to places. Foot Man and Head Woman do the same. Head couple then reel the set. At the bottom, they join inside hands and, with the man dancing on the inside of the set and the lady on the outside, they arch up over the line of women and back down over the line of men. The Woman as the new Foot Woman is now ready to begin the dance sequence again by swinging with the new Head Man. The dance repeats until the music runs out.

As you can see, it is not possible to call or cue this dance. Simply teach the sequence and then inform the dancers that each set is responsible for its own performance. You'll discover plenty of amateur callers urging on each set.

Evening Falls - EREV BA (Line Dance)
 World Tone 10004

By: Rivka Sturman

Formation; Open Circle, or line dance, no partners, hands joined. In small lines the joined hands can be held up and near the body as in a strolling manner.

Meas. Count

PART I..

- | | | |
|-----|------|--|
| 1 | 1 | Step right foot forward CCW. |
| | 2 | Step left foot forward, near right foot. |
| | 3 | Step right foot forward, stepping on toe. |
| | 4 | Hold |
| 2 | 5 | Step left foot back. |
| | 6 | Step right foot back, closing to the left. |
| | 7 | Step forward with left foot. |
| | 8 | Hold |
| 3-8 | 9-32 | Repeat measures 1 and 2, three more times. |

PART II..

- | | | |
|-----|------|---|
| 1 | 1-4 | Repeat action of measure 1, Part I, counts 1-4
(Turning to face center) |
| 2 | 5 | Step left on left foot. |
| | 6 | Hold |
| | 7 | Touch right heel next to left foot, with a small foot movement, left knee bent. |
| | 8 | Lift right heel slightly from floor, straighten left knee. |
| 3-8 | 9-32 | Repeat measures 1 and 2 or Part II, three more times. |

(At end of song, repeat pattern of Part II till song ends).

SQUARE DANCE NOTES

In this issue I thought we might revive a square dance break that has never failed to be a crowd pleaser. It was originally called the Triple Allemande.

ALLEMANDE LEFT & AND LADIES STAR...
ALLEMANDE LEFT & THE GENTLEMEN STAR...
ALLEMANDE LEFT...GRAND RIGHT & LEFT...
SWING & PROMENADE

The following routine is a gimmick and like all gimmicks it should be used with care. The figure is based on the idea that the heads will keep promenading single file while the sides wheel in and dance a few calls. If the heads keep going at a natural pace when the sides pass through the corner should be coming around the outside circle just in time for the Left Allemande.

EVERYBODY PROMENADE SINGLE FILE...
HEADS KEEP GOING...
SIDES WHEEL IN...RIGHT & LEFT THRU...
STAR THRU...DO SA DO...PASS THRU...
LEFT ALLEMANDE

Finally another short break which will make the dancers think just a little

ALLEMANDE LEFT & PROM...LADIES LEAD
SINGLE FILE...LADIES TURN BACK...
DO SA DO...4 GENTS STAR LEFT ONCE AROUND
SAME GIRL BOX THE GNAT...STEP BY...
LEFT ALLEMANDE

SQUARE DANCING AND THE ONE NIGHT STAND

One night stands are usually dances for people who have never seen a square dance before or for people who only dance three or perhaps four times a year. Most of the time you will have a mixture of both levels of experience and perhaps even some people who are experienced recreational square dancers. In any case the general crowd is coming with the expectation of square dancing. For this reason you will probably start out the evening with hoedown music and some simple square dance basics.

The best way to introduce the people to square dancing is to put everyone in one big circle. If the crowd is large enough this may not be possible but a circle allows you to see how all the dancers are moving and to control their actions as a group. In the circle be sure all the couples are arranged with the girl on the man's right and then get them moving to the music. Simple things like circle left, circle right, and into the center and shout will bring smiles to practically everyone's face.

Once everyone gets the feel of the music and the motion you can stop and quickly explain Do Sa Do and who are the partner and the corner. Different callers may use several different basics at this point. The important thing to remember is that they are dancing to square dance music and they have just learned their first square dance terms. Let them enjoy the experience and don't hurry ahead. Use as few terms as possible.

Notice that so far we are still in a big circle and you should probably spend the whole first dance in this formation. You will find that the dancers really don't mind. After all they have suddenly discovered the wonderful world of moving to music and that yes, they can understand the caller.

There are several tricks for getting the dancers into the square formation. One way is after a rest break start the next dance out back in a circle. Once you have them back into the feel of the music stop and, starting out with one couple, peel them out into groups of four couples until everyone is used up. When they are in the square formation explain home position and then review everything you have taught up to this point. In this case, review means dancing with a stop for instructions only if a square breaks down. The idea is to keep them moving to music and having a good time. The new formation and trying to find home with a different partner will provide plenty of variety for now.

Simple basics such as having each couple swing and promenade outside the ring may seem somewhat boring to you but to the one night stand dancer it is pure joy. Little things like having the heads circle left and swing back at home are a challenge to the newcomer. If you make up square dances using these very basic moves you will find that you will have to spend very little time teaching and a lot more time will be spent dancing and having fun.

Organize each square dance around a very simple theme. For example a whole dance can be worked around the basic of star left and star right. You can have the heads star and then the sides star. Then use stars with the boys and then the girls in different combinations. Use your imagination or poke into some old time square dance books for ideas. Don't be afraid to repeat a figure several times. The dancers will gain a feeling of accomplishment each time the figure is done.

Instead of teaching a new basic, change the music. The same routine done to a different tune not only sounds different but often seems like an entirely new dance. You should carry several different hoedowns in your record case which have different tempos and different combinations of musical instruments. This becomes part of the variety which you use to enhance the evening.

Be sure and make up a few singing calls which use the same simple basics and routines. The new dancers always seem to get a special charge out of putting it all together in a singing call. It makes them realize that square dancing is not really hard after all.

The square dancing is only part of the fun at a good one night stand. In the next issue we will look at some of the other things that make up the program for an evening of pure joy that will make everyone want to come back for more. (Note-You may also want to refer to page 24 for information about the new One Night Stand Kit)

NEW ONE NIGHT STAND MANUAL AND KIT

For several years the LSF has felt the need for a one night stand kit which could be obtained as a complete package from one source. For those of you who are unfamiliar with this term these are usually dances conducted for people who have never seen a square dance or who only dance three or four times a year. Likely groups include churches, service organizations, various social clubs and people just wanting to entertain a few friends for an evening.

One Night Stands are very much in demand around the country but often the average caller or teacher wonders what is the best way to conduct such an evening. Many times these same people find that their record case is far short of enough records to fill the evening with fun and entertainment. Since the LSF membership includes some of the finest one night stand callers in the country we have put together a complete kit which should be a great aid to many people.

The new One Night Stand Kit includes 18 records. The manual which is included with the kit describes over 90 different dances which can be used with these 18 records. The dances include squares, contras, rounds, mixers, quadrilles, no partner dances and many other things. The manual even has several sample one night stand programs for those people who have little or no experience or just want new ideas. It would be hard to imagine a program situation which could not be covered by its contents.

The records and manual are packed in an attractive and durable plastic record case. The price of the entire package is only \$55.00 plus \$4.00 for shipping. The low price was made possible by pressing the records in special couplings just for this kit. The manual is also available by itself for those who already may have many of the records on hand. The price for the manual is \$7.50 plus \$1 for shipping. You will find that either option will add greatly to your repertoire but the compact kit is hard to beat. Please order from the Recording Division.

LSF WORKSHOP AT THE UNIVERSITY OF WISCONSIN-OSHKOSH

The workshop at U of W Oshkosh this year starts on Sunday, August 10 and ends on August 14th. The special scheduling has been setup so that participants may also 'stay over' for the Wisconsin Square and Round Dance Convention which will be held on the same campus August 15-17.

For the first time this year the University has agreed to a waiver of out of state fees for non-credit participants. This is a BIG SAVINGS. The LSF Workshop staff includes Don Armstrong, Cal Campbell, Judy Campbell and Shirley White. Don, Cal, and Judy are all planning to participate in the State Convention with workshops, helping in clinics and panel discussions. Here is a great opportunity to combine an excellent workshop and a State Convention with only one "travel expense".

SPECIAL EDUCATION AND ELEMENTARY KIT DEMONSTRATION WORKSHOP

A highly successful workshop was conducted in the Richey Elementary School in New Port Richey, Florida on February 24th by Don Armstrong with the assistance of Marie and daughter Terry Graham. Terry, who teaches at another Elementary school in the same county, has, since the workshop, found time to spend a couple of afternoons following up with more suggestions and dance practice with the Richey teachers.

This workshop may offer ideas to other LSF members because, unlike most demo programs done in the past, this one was totally organized by the Richey Elementary Parent Teachers Association. Following the program, a combination Special Education Manual and 4 additionally required records, were purchased for the school by the P.T.A. Since then, other teachers have requested the Board to consider setting up a series of "in service training" workshops to expand the use of dance in other schools in the County. It is hoped that other members could volunteer to do the same thing in their own area:

ADC CORRECTION: In our last issue we announced a dance weekend to be held in Rochester, New York area on May 1-3. This has been changed to only a dance on Saturday May 3. Be sure to attend if you are in the area. For further information contact: Ed Butenhof, 399 Cobbs Hill Drive, Rochester, N.Y. 14610; Telephone (716) 244-1375.

CONGRATULATIONS

Ruth Ann Knapp, Staffing Chairman of the Workshop Committee of the Educational Guidance Committee, has recently been named 1988 Music Teacher of the Year (Elementary Area) by the Michigan Music Education Association. Ruth Ann also recently had an article about her choir for hearing impaired children published in the Music Educator's National Conference magazine. We offer our congratulations to Ruth Ann.

\$\$\$\$\$

Calvin and Judy Campbell, LSF members, have recently purchased a hot air balloon which they have named Sundancer. Cal and Judy hope someday to have a special balloon featuring square dancers in the design. They are using their present balloon to learn the techniques of flying and mostly to take square dancers and other friends for rides. Cal says that the square dance balloon is still some time off and will depend on the donations and sale of special hot air balloon jewelry. The square dance balloon design was featured on the cover of two of our national square dance magazines in recent months.

\$\$\$\$\$

William Litchman, LSF Archives Director, has recently been featured in an article in the Albuquerque Journal which describes his library and the LSF Archives. Dr. Litchmans work on behalf of the Foundation is becoming known worldwide and articles like this reflect the respect the local community feels for his efforts.

DANCES FOR THE EXCEPTIONAL

The Lloyd Shaw Foundation Special Education Dance Curriculum Kit consists of 34 recordings providing music for approximately 90 dances selected to extend to exceptional persons the joys of dance, and to promote growth socially, academically, physically and emotionally. The manual describes the dances in four levels of development, provides detailed instructions, teaching hints, a glossary of dance terms, an alphabetical index and many pages of ideas and advice. The levels of skills and development range from Level I, designed for exceptional persons with an approximate mental age of 1-4 and the non-ambulatory, to Level IV, which is directed to those who exhibit minor learning difficulties. Emphasis is placed on variety in dance forms, rhythms and music. The Kit contains the records, individual plastic pockets, and the Teacher's Manual, in an attractive and durable plastic case. Information about the kit will be distributed at the regional Meeting of the National Association for Retarded Persons in Washington, D.C. in mid-April from the booth manned by Eb and Mary Jenkins.

The essence of the philosophy of this kit is expressed in the words of Dorothy Shaw. "This is why I am so pleased as we go forward into this experience of helping the exceptional child; through rhythm, through sound; through motion and then the touching of hands; through reassurance; through newly learned laughter; through recognition of the being who lives within....."

LSF T-SHIRTS AND TOTE BAGS

Foundation members, here is an opportunity to support your Foundation painlessly, even profitably, and at the same time make visible your interest in the Lloyd Shaw Foundation. We now have T-shirts and tote bags imprinted with the distinctive LSF logo. The T-shirts are top quality cotton/polyester, a lovely beige color, with the logo in its original colors of blue and green. The tote bags are natural canvas with the same logo. The prices for the shirts and bags will be \$7.50 and \$5.00 respectively, plus shipping, and marketed through the Recordings Division just like records and kits. BUT, you can take advantage of this early-bird promotion 20%. Get T-shirts for yourself, your friends and family, or sell them and keep the profit for yourself. This offer is in effect only until June 1, 1980, after which purchases will be at retail from the Recordings Division, or at 20% discount on bulk orders of two dozen shirts or ten tote bags, plus shipping.

EARLY-BIRD OFFER

8 T-shirts...\$50.00, postpaid
6 T-shirts and 3 Tote bags...\$50.00, postpaid
4 T-shirts and 6 Tote bags...\$50.00, postpaid

Shirts come in adult sizes of sm. med. lg. and extra lg. Send your cash in advance and order to: Lloyd Shaw Foundation
Recordings Division
The Millhouse
Box 214, RD No 1
Roxbury, N.Y. 12474

THE ADC TAKES ANOTHER STEP FORWARD

The birth of the American Dance Circle in October of 1979 started an adventure for the Lloyd Shaw Foundation and a staff of inexperienced people. Over the last few months we have had to learn a great deal and like any newborn we are still trying to find our direction and I am sure stumble around a bit in the process. Still, it is exciting and as the ADC continues to grow we hope that all of you will continue to offer suggestions which will help shape its content and purpose.

The publication this quarter features the next step in a program of continued improvement. In the last two weeks we have acquired the use of a word processor to aid in editing, storage, and printing articles. We hope that you will notice that printing of the pages in this issue is now largely uniform and professional appearing. We can size articles much more accurately and improve the appearance of the copy in many ways. The full impact of this will be more readily seen next issue when we will have had three months to learn how to best use this new tool.

The new system is going to necessitate a short explanation of an editorial policy. Whenever you send the ADC an article or letter for publication we reserve the right to edit that article. We will make every attempt to preserve your content and individual style and if you request we will return a galley for your approval before publication. We hope you will understand.

NOTES FROM THE RECORDINGS DIVISION

We now have the cue sheet for "FINESSE". Our search has ended...first copy came from member Fred Prowse of Hamilton, Ontario (Canada to the rescue again) - also Glen Nickerson of Kent, Washington and Giselle Gosselin of Longueuil, Quebec - our thanks to all who helped with the search.

During the move from Lakewood to the Millhouse, there was an accidental spillage of some duplicating fluid on a box of Ralph Page's softcover "Heritage Dances of Early America" which normally sells for \$5.00. We have some slightly damaged, completely readable and usable, for a fire sale price of \$3.00.

THE FIRE SALE ON THE OVERSTOCKED RECORDS AS ADVERTISED IN THE LAST ADC CONTINUES.....
FIRE YOUR CHECKS AND ORDERS AT US NOW ...
these records may never be pressed again.

In connection with the One-Night Stand Kit, we have put together a mini-kit that will bring your Secondary-Recreation Kit into dual use as a one night stand kit. This will include 3 Lloyd Shaw records specially pressed in a new combination for the One-Night Stand Kit, the manual and the planning booklet, all at a discount price of \$16.00, postpaid.

URGENT...WE STILL DO NOT HAVE ALL OF OUR FILMS BACK OF "A VISIBLE ANTHEM" or THE FILM CASSETTES OF "AMERICAN DANCE". Please, if you have any copies, send them back to us. We need them for the coming season of workshops and dance weeks.

LSF DUES ARE DUE

Several years ago the LSF Board of Directors voted to put the Foundation on a January 1 through December 31 Fiscal year. Of course this also applies to membership. This means that whenever you pay your dues during the calendar year, your membership will run until January 1st of the following year.

For those of you who are current members this should help you remember when the dues are due. The January issue of The American Dance Circle will be sent to everyone on the previous years membership list but if you haven't paid your dues by the March issue you will miss your copy. We are on a very tight budget so we do not print many extra copies of any particular issue. If you decide later on to pay your dues we may or may not have a copy to complete your set. For this reason we strongly encourage you to pay your dues as close to the beginning of the year as possible.

New members who join the LSF after July 1st do receive a special bargain. Their memberships are automatically extended to cover all of the following calendar year. The board felt that this would assure that everyone new and old were treated in the fairest manner. Those new members who joined after July 1st last year have all ready been so informed by the membership chairman. Sq o-o-o-o if you have not received such a notice you might want to check and see if have paid for this year. We value your membership and support for the Lloyd Shaw Foundation.

THE LLOYD SHAW FOUNDATION PRESENTS

* * * * *

SUMMER DANCE WEEK

July 20-27th, 1980
Steamboat Springs, Colorado

* * * * *

SUMMER DANCE LEADERSHIP WEEK

July 27 - August 1, 1980
Steamboat Springs, Colorado

* * * * *

WINTER DANCE WEEK

December 26, 1980 - January 2, 1981
Peaceful Valley, Colorado

* * * * *

For further information write to:

Diane Burton
1536 Conneaut
Bowling Green, Ohio 43402

