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**THE
AMERICAN DANCE
CIRCLE**



A Quarterly Publication of the
Lloyd Shaw Foundation





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Volume 3, Number 4
November, 1982



LETTER FROM THE PRESIDENT
October 15, 1982

The passage of a Congressional resolution to make square dancing the official folk dance of America may appear to the partisan square dancer as a legislation of the obvious. But the event provokes a number of thoughts about us and our activity.

For one thing, any such resolution is a declaration of how we perceive ourselves as a people. It becomes a symbol of our collective national character. Consider the debate that went into the selection of our national bird -- and the uneasiness we now feel about Ben Franklin's suggestion that it be the wild turkey. Can you imagine that plump, ungainly bird on the Great Seal of the United States? But we think the square dance represents us well. It gives us a sense of continuity with our past and even our European origins. It reminds us of our pioneering past and the sense of quest that we hope we still have. And, finally, it says we are a sociable people who reach out to share and celebrate with others in our community.

In the July issue of Square Dancing Bob Osgood pointed out that folk dance is by definition an activity that is accessible to everyone, and that for many, square dancing may consist simply of an occasional one-night stand. It really doesn't matter, he said, whether these people ever feed into the con-

temporary square dance scene; they are a part of the tradition if they participate in any way, and they may want only a "simple, folk-like program of limited involvement." Thus our sense of community and connection extends far beyond our club or those we meet at a National Convention. It also includes all those who ever enjoy the spontaneous fun of a one-night stand.

The other side of the statement also demands closer examination: what do we mean by square dancing? Do we mean traditional, mainstream, challenge? Square dancing of course means all those things, and we should all look beyond our area of preference and be aware of the whole spectrum. But we in the Lloyd Shaw Foundation would propose an even more extended definition of square dancing as an activity. For us it means a balanced program of squares, contras, rounds, and mixers. As an event it also enjoys that broad definition, for if we go to a square dance, we expect to find a variety of all four kinds of dancing. With such riches available, would anyone really prefer an evening that consists only of square dancing tips?

We can be proud of our national folk dance, and we should feel a sense of community with all those who keep this dance tradition alive, whether in traditional or contemporary groups, or at a one-night stand. Whatever the degree of their involvement may be, let us resolve to draw more people into our dancing circle this year.

Enid Cocke



ARCHIVES

By William Litchman

The Archives is actively pursuing funding for the computer, and the pleasures of searching for just the right equipment are uppermost in my mind.

Over the past six months or so, many generous friends have stepped forward with donations. These checks for \$10 or \$20 (and sometimes more) have helped move us considerably closer to our goal. At this moment, the computer fund holds about \$3400, which means we are very close to having enough to make some initial purchases. Overall, the complete computer system will cost over \$10,000.

I am sure that you can imagine what a boost it is to receive a contribution; not only does each donation bring us closer to our goal, but it lets us know others are thinking of us and share our conviction that the purchase of a computer is laudable and necessary.

I wish to acknowledge the many people who have sent money and letters of support to the computer fund, and also those who have contributed books, other materials, or labor to the Archives. I wish especially to thank Richard and Sharon Royman for their help in building shelves for the Archives, and Russ Acton for his generous support of the computer fund. Warm appreciation also goes to Ruth Ann Knapp, Ken and Sharon Kernen, Irene Qually, Don Armstrong, Coy Cowan, John Forbes, Diane Burton, and Bob Osgood for their contributions of materials and/or

money. These magnanimous people, and the many others (too numerous to mention by name) have our sincere gratitude.

Gifts to the Archives are always welcome. I would ask all of you, particularly those who might not have yet considered the possibility, to think about making a contribution, however small, to the Archives for the purchase of the computer.

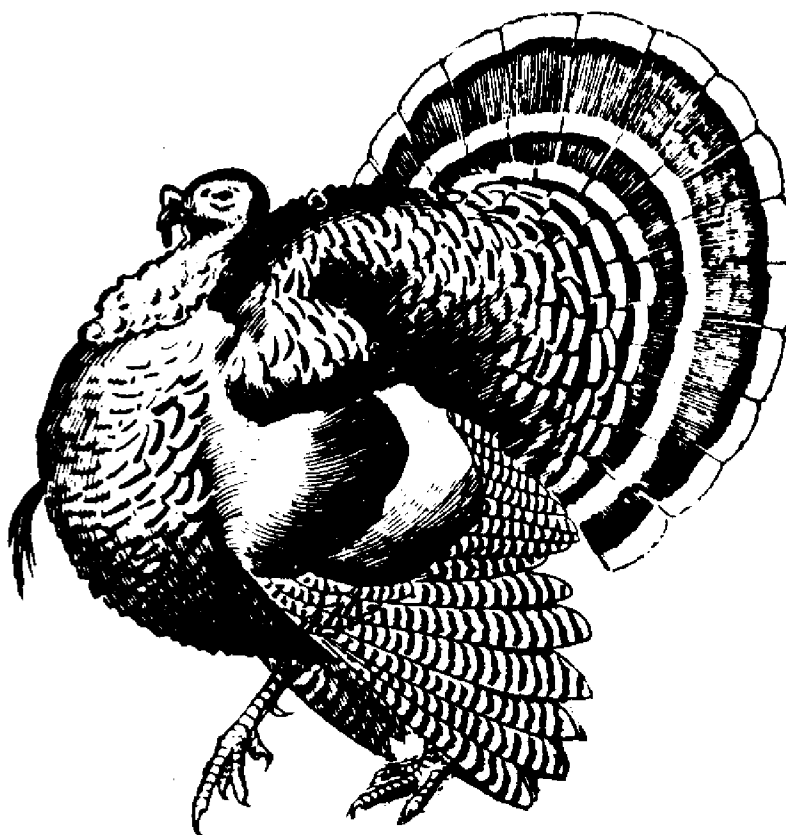
Elsewhere in this issue appears an announcement of items for sale by the Archives. All proceeds from this sale will be placed in the computer fund. We have a large number of duplicate magazines, both Square Dancing (Sets in Order) and American Squares, as well as a smaller number of many other magazines, some dating back to the early 50's. We encourage you to send in your order for these sale items as soon as possible.

In other news, we continue to contact other dance organizations to invite them to store their organizational records in the Archives. Legacy has already agreed to participate in this program, and Callerlab and Roundalab have recently been approached. If you feel you can support such a program for Callerlab or Roundalab, you might write to John Kaltenthaler (for Callerlab) or to your contacts in Roundalab. If there are other organizations you think might be interested in placing copies of their organizational materials in the LSF Archives, please feel free to suggest the idea to them; you might refer them to the article published in the September issue of Square Dancing (Sets in Order) Magazine.

Finally, please do not hesitate to write to the Archives if you have any question about dancing or wish to have a photocopy of some

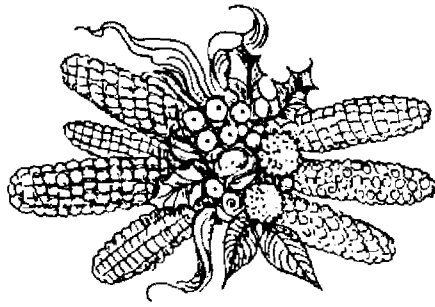
hard-to-find dancing item. Also, if you have any concerns about the computer or other operations of the Archives, please do write or call. I welcome your letters and comments about the Archives and desire to serve you.

Best wishes for the up-coming months, and enjoy your dancing.



When I examined myself, and my methods of thought, I came to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing positive knowledge.

--Albert Einstein

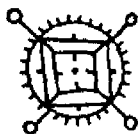


LLOYD SHAW FOUNDATION WORKSHOPS

Two very successful workshops took place during the summer of 1982. The first was in Oshkosh, Wisconsin, and was coordinated by Shirley White and Don Armstrong. Assisting staff included Chuck Jaworski, Gean Dentino, and Onie and George Senyk. In addition to the work regarding the teaching of dance, sessions were held in clogging and aerobics. The workshop is already re-scheduled for July 24-28, 1983; interested persons should contact Shirley White, Physical Education Department, Kolf Center, University of Wisconsin, Oshkosh, Wisconsin 54901.

The other great workshop which took place last summer happened on Beaver Island, in Lake Michigan. Another of Carole Howard's unique extravaganzas, it offered two hours of credit for a week of folk dancing. For information regarding 1983, write to Carole Howard, Physical Education Department, Rose Center, Central Michigan University, Mount Pleasant, Michigan 48859.

November 21-22, 1982, will find Don and Marie Armstrong conducting a series of dance classes at Greensboro College. These will utilize the LSF materials and were arranged to explore the possibility of summer workshops or other residency classes. Write to Ms. Willie L. Taylor, Greensboro College, Greensboro, North Carolina.



THE DEVIL'S PROCESSION

By John M. Forbes

[This is the second of a three-part series dealing with anti-dance forces in American history. The first article appeared in the August 1982 issue of The American Dance Circle. The last will appear in the next ADC.]

Part II: Dancing Exploded

Eighteenth century sources show early American dance alive and as well as prevailing suppression would permit. The young nation's growing population provided an ever-larger pool of potential dancers. These citizens would not be so likely to follow clergy attempting to lead their flocks away from the pleasures of dancing. Now one could write or talk about dance with less fear of legal, social or ecclesiastical condemnation.

The researcher finds more dance information available, generated through diaries, correspondence, travel journals, some estate wills, and newspapers. These newspapers, issued weekly for the most part, contain notices for dances, dancing masters, printed music, music instruction, musical instruments, and occasional notices of runaway slaves or indentured servants skilled in music. Rewards for capture and return of these runaways were listed.

As a general rule, New England, with its strong Puritan heritage, made a bigger show at suppressing dancing activities than did other areas of the country. Southern colo-

nies appeared more open in their acceptance of dance. Even in New England, however, there is little evidence to indicate any real, effective curtailment of dance.

In 1712 Massachusetts passed "An Act Against Intemperance, Immorality and Prophaneness [sic.], and for Reformation of manners." In part it reads:

No singing, fiddling, piping, or any other music, dancing or revelling shall be suffered or exercised in any tavern or other publick licensed house.

Later in the century dancing was forbidden on Saturday evening in Massachusetts -- a move echoing the Jewish practice of starting the sabbath at sundown the day before. A penalty of ten shillings was set for each offense.

Throughout the eighteenth century the clergy, rarely shy in dance related matters, exercised their best oratorical and writing skills on this subject. One of the more delightful to read is Oliver Hart, who left us a gem with the following title: "Dancing Exploded: A Sermon Shewing the Unlawfulness, Sinfulness, and Bad Consequences of Balls, Assemblies and Dances in General."

Hart was born at Warminster, Pennsylvania, in 1723, and died at Hopewell, New Jersey in 1795. A Baptist minister from 1749 to 1780, he was a highly regarded patriot. As a writer, Hart is more succinct than the Mathers (see last issue of the ADC). He handles the different Biblical dance contexts with more clarity, separating the positive, worship-filled or triumphant dancing from that type defined as "motion of the body,

seemly or unseemly, stirred up by natural or carnal joy, to please or satisfy ourselves or others: without any view to the glory of God to the benefit of the soul."

An interesting question of plagiarism arises when comparing Hart's tract to that of Increase Mather. A good many lines in the two men's works are virtually identical. Such wholesale borrowing, without any acknowledgement, was more widely accepted in the eighteenth century than it is today. Printed materials were scarce, and even reading and writing skills were not widespread. Many dance "histories" of the eighteenth and nineteenth centuries are simply copies of every dance history reference the author could locate ... plus some fictions of his own.

The higher levels of society (we have the most dance information about these upper classes) apparently ignored anti-dance expressions as so much professional posturing. Balls held at the ordination or installation of ministers seemed to serve both as a celebration of joy and a not-too-subtle warning to the new clergyman that many in the congregation liked to dance. Therefore the perceptive new minister was to understand that he delivered too many anti-dance sermons at his own professional peril.

Bibliography

The Acts and Resolves, Public and Private, of the Province of Massachusetts Bay. Boston, 1881.

Appleton's Cyclopedia of American Biography. New York, 1892.

Hart, Oliver. "Dancing Exploded." Delivered in Charlestown, South Carolina, March 22, 1778. Printed by David Bruce. Evans 15848.



CHRISTMAS 1971
by Dorothy Stott Shaw

Although I cup my hand around your candle
against the wind,
I may not carry it. When stars are thinned
and under the cringing foot the frost is rough,
each one carries his own. It is enough
if one re-lights another's in the night
for better sight.

Candles are heavy; and the very best
are heaviest
(the old mysterious wisdom of the bees
tempers the wax of these);
and the flame's radiance lies within the wick
which must be thick, tight-woven and very strong
to keep the tallest candles burning long...

Now, we are ready; let us go together,
each one to guide another:
kinsman with kinsman, lover with lover,
friend with friend,
master with slave and sinned-against with sinning
to a place called IN THE BEGINNING.
There is no end.

From The Selected Poems
of Dorothy Stott Shaw;
and also in Christmas
Poems.

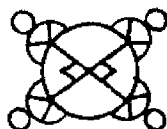
HELP WANTED

Instructions for Square Dancing Attire:

Several LSF members have indicated that they would appreciate having information that would help them in making square dance outfits. The ADC will be glad to publish any tried-and-true instructions experienced sewers have to offer. We can include drawings (the size of an ADC page, or smaller) if they are done in black ink on plain white paper. Mail your materials to ADC, 622 Mt. Evans Rd., Golden, CO. 80401.

Photographs of Square Dancing:

For a brochure the LSF is preparing, we would like to have some photographs of dancers in action. We are eager to have a wide selection of pictures to choose from, so encourage you to submit a variety of kinds of pictures: dancers of all ages; dancers in various settings; and dancers of the past as well as of the present. We will be glad to consider photographs of any size, and in either color or black and white. Send photographs to Linda Plaut, 622 Mt. Evans Rd., Golden, CO. 80401. If you include a self-addressed stamped envelope, your undamaged photographs will be returned.



Almost all really new ideas have a certain aspect of foolishness when they are first produced.

--Alfred N. Whitehead

JANE GLOVER

This is a dancing round learned by Jill Vandermeer at the Country Dance School in Berea and taught to the Folk Fellowship.

JANE GLOVER

①

② Go to Jane Glover and

③ tell her I love her and

④ By the light of the moon

I will come to her.

Make four concentric circles. The center circle begins the song and the dance movement, and the others join in turn. The steps are slow and simple.

1. Step to R with R foot. Step to R with L foot, crossing in front of R foot.
2. Step to R with R foot. Step to R with L foot, crossing in back of R foot.
3. Each person turns alone, with two slow steps, R-face.
4. Swing joined hands up and then down, stepping forward and then back.

Submitted by Kris Litchman and Ruth Ann Knapp.



BUCKLES AND BROOCHES

Just in time for Christmas, our LSF logo is newly available in a dainty brooch cast in pewter. Individually produced by the lost wax technique and by the same art foundry which produces our belt buckles, these brooches measure approximately 2" by 1".

The buckles measure approximately 2 1/2" by 3 1/2" and will fit belts 1 3/4" or narrower. Each is cast into solid silicon bronze and is individually numbered.

Beautiful in themselves, the LSF buckles and brooches also make a statement about your philosophy of dance. Our organization tries to represent what is best in dance, and thus our logo is a symbol of far more than just membership.

All purchases of brooches and buckles include a contribution to the LSF treasury for the support of our many activities.

Brooches \$11.00.

Buckles \$12.50.

To order, send a check (price includes postage and handling) payable to the Lloyd Shaw Foundation, to

Linda Bradford

1795 Quail Street

Lakewood, Colorado 80215



CHRISTMAS

Gift Ideas

GET SOMETHING REALLY NICE, REALLY DIFFERENT

FOR SOMEONE NICE

We would like to suggest wonderful and different gifts for those you love..... look on the next few pages for ideas.

All of the following may be ordered from

THE LLOYD SHAW FOUNDATION
RECORDINGS DIVISION
BOX 134
SHARPES, FL. 32959

All orders will be honored up to and including Dec. 22, 1982, the last day we can accept them in Sharpes, Fl. You may send a check with your order, or you may request to be billed.

All orders will be postpaid from Sharpes.



Dorothy's Poems

Dorothy Stott Shaw is a poet who has worked at her craft all of her life. Her first book of poems was published by her printer father when she was eight years old.

Poetry is Mrs. Shaw's continual mode of expression; her speech and her writing are inseparably intertwined and always express thoughts which contain more than mere words. Her poems have been published in such vehicles as "The Atlantic Monthly" but most of her work has been shared only with close friends and associates.

In 1973 and 1975 the loving generosity of Howard and Mary D. Walsh provided for the publication of two collections of Dorothy's poems. The first, Christmas Poems, reproduces the cards and poetry which Mrs. Shaw sent to her friends for a period of 32 years. It is a book which is beautiful in appearance, exceptionally so in its binding and hand lettered text by Rachel Joy Colvin. Mrs. Shaw's preface indicates the genesis of the poems.

The Selected Poems of Dorothy Stott Shaw is a collection of nearly 70 pieces arranged by theme; For Lloyd Shaw, Bi-Centennial, Easter, The Earth, No Man Is An Island, and Christmas. These are among her favorites and range from humor to theology.

These books have just been offered for sale, for up to now, the written works of this extraordinary woman have remained the treasure of only a few people. Now they are available to the public in small quantities only.

CHRISTMAS POEMS - \$10.00

SELECTED POEMS - \$7.00

SPECIAL ARCHIVES SALE NO. III.....DON'T MISS THIS, PLEASE READ CAREFULLY!!!!!!!!!!
ONE NIGHT STAND MATERIAL IS INCLUDED IN THIS LISTING, MARKED WITH (*)

The items listed below are duplicates from the Archives and are being offered for sale. All prices are based on current values for the materials and the total income from this sale will be placed toward the fund for the computer. POSTAGE: books, add 75¢ per item; magazines, 75¢ per lot of 10 except Viltis and Rosin the Bow which are 25¢ per issue. All books are paperback unless otherwise stated.

* Greggerson, Herb. "Herb's Blue Bonnet Calls," privately published, 6th edition, 1949, 68 pp. Many, many good one night stand calls are given in detail in this book with some illustrations, including a call for a "broom dance." \$8.00

Sharp, Cecil. "The Country Dance Book," Part IV, Novello and Co., London, 3d ed, 1927, 109 pp. Contains 43 country dances from Playford. This is one of the classic books in the field of English Country Dancing. It contains a number of very nice dances with complete directions (although written in the English style) including "Picking Up Sticks," "Sellenger's Round," "Step Stately," "Mr. Isaac's Maggot," "The Fit's Come On Me Now," and many, many more. \$10.00

Holden, Rickey. "The Square Dance Caller," privately published, 1951, 48 pp. There is a lot of good advice to callers in this small book by one of the most outstanding characters in the whole of American folk dancing. The bibliography is the only one known to me which correctly credits the 1st ed. of Ford's "Good Morning" as the 1925 edition. \$5.00

* Day, Mel, and Jere Long. "Docey Doe, Idaho Square Dances," privately published, n.d., 60 pp. A large collection of square dance calls which would be very nice as variety and as one night stand material. \$4.50

Day, Mel and Helen. "The Blue Book of Rounds, Old and New Dances," privately published, 1952, 79 pp. This is a very nice collection of round dances. Some of them are classics which have never died and are still being done but some of them have lost favor in the flood of newer material. However, all were popular in their day and could be revived. Some very good dancing here. \$7.00

ARCHIVES SALE III, page 2.

Grundeen, Frank. "Here's to Square Dancing," Sets In Order, Los Angeles, Cal., 1950, 63 pp., 1st printing. This is a book of drawings (usually humorous) about square dancing. Most of you will be familiar with Frank Grundeen through his cartoon on the back of each issue of Square Dancing Magazine (SIO). These cartoons published here are the first appearance of this material. \$8.00

* Bol, Lawrence. "The Square Dance," Chicago Park District, Ill., 1950, 288 pp. This is a massive collection of dances, both in square and round formations, with some illustrations, and complete directions. Calls are given. One of the better square dance books of the period and certainly useful now for one night stands. \$10.00

* Lackey, James H. "Hamilton Square Dance Album," privately published, 1948, 33 pp. Contains 8 complete dances with calls and music. The complete words to the dance calls are given, some illustrations; good one night stand material here. \$2.50

Edwards Dance Folio. "Square Dances (with calls) Polkas, Jigs and Reels," Edwards Music Co., 1946, 40 pp. 29 Dances are included in this collection such as "Money Musk," "Old Dan Tucker," "Arkansas Traveller," and "Garry Owen." \$5.00

Burdick, Stan. "The Windmill System for Patter Calling," privately published, n.d., 14 pp. This is Stan's book on calling, available also through American Square Dancing Magazine for \$3.00 \$2.50

* Jarman, Harry E. "Dance Calls Only for Calling Square Dances," Jarman Publishing, Toronto, Canada, 1936, 48 pp. A nice collection of calls in the Cornhusker Series (no. 3), Good one night stand material. \$4.00

* "How to Call Square Dances and Old Time Dances," Harry Jarman, Toronto, Canada, n.d., 47 pp. Cornhusker Series, no. 5, with some good one night stand material plus some definitions of square dance figures. \$4.00

Cormier, Bill. "44 Original Canadian Jigs and Reels," Harry Jarman, Toronto, Canada, n.d., 24 pp. Cornhusker Series, no. 6. Good square dance music. \$3.50

Hamilton, Frank. "Introduction to American Round Dancing," Windsor Records, 1953, 48pp., 1st printing, July, 1953). Still available through Square Dancing Magazine but the 1st printing is a very scarce item, indeed. A great book by the Dean. \$5.00

* Boyd, Neva L. and Tressie M. Dunlavy. "Old Square Dances of America," H. T. FitzSimons Co. Chicago 1932 5th printing 96 pp. Although the cover of this particular copy is a

- * Tobitt, Janet. "Promenade All," privately published, 1947, 48 pp. Some of this material is of the play party variety. Once the tunes are learned, they can be sung as they are danced. These items are a good variety for dance parties. \$5.00
- Knorr, Frederic, and Lloyd Shaw. "Cowboy Dance Tunes," Caxton Printers, Caldwell, Idaho, 4th ptg, Jan, 1949, 24 pp. The music for dances described in "Cowboy Dances," (still available through the Foundation at \$10.00). \$2.00
- MacGregor Records. "Square and Round Dance Calls and Explanations," n.d., 19 pp. Mostly square dance definitions but it contains some useful material for dances and there are some round dance routines for practice in the back which makes it a useful teaching aid for those giving lessons in round dancing. \$1.50
- Burleson, Bill. "The Diagrammed Guide to Better Square Dancing," privately published, 1971. This is a new book, in new condition; has many illustrations and contains the descriptions of many modern square dance figures with directions on how to do them. It is currently available at \$4.50. \$4.00
- * Hendrix, D. B. "Smoky Mountain Square Dances," Edwards Brothers, 1941, 38 pp. Authentic square dances of the southern mountains with a short history and a description of how the caller behaves. There are a lot of good square dance figures which can be done in a large circle or in squares and would be ideal for one night stands. \$8.00
- Ven-Ten Bensel, E. Van der. "Dances of the Netherlands," Chanticleer Press, NY, 1st ed., 1949, 40 pp. Colored illustrations showing the costumes plus directions for the dances are given. \$6.00
- Witzig, Louise. "Dances of Switzerland," Chanticleer Press, NY, 1st ed., 1949, 40 pp. Of the same set as the one above. \$6.00

MAGAZINES

ROSIN THE BOW. One of the most important of dance magazines in American folk, published by Rod LaFarge (New Jersey) for many years. A great deal of effort went into each issue and the material was carefully researched and written. We have a few issues of this important magazine which are duplicate and offer them here.

ARCHIVES SALE III, page 4.

NORTHERN JUNKET. We have some very early issues of Northern Junket which are duplicate. For those of you who don't know Ralph Page's great magazine of New England folklore and dance, this would be a good introduction. We have most of the very early issues, some of which are not available anywhere else. Take advantage of this offer. It may never come again!!! 50¢ each in lots of 10. 75¢ singly.

FOOT 'N' FIDDLE. This is the Texas Square Dance Magazine. Published by some of the same people who became associated with American Squares (Rickey Holden, for example), and the authors of the famous "Dance A While." These issues are historic and show the changes in square dancing in Texas, a place where the square dance never really died at all. Each issue is sure to contain a dance or two as well as illustrations and articles. The issues are small but rare!! 25¢ each in lots of 10. 35¢ singly. Vol. 1, no. 1 available at \$1.00.

LET'S DANCE. The California square and folk dance magazine. We have a number of duplicate issues of this magazine and would be delighted to let you have them. Many dances are available through this magazine. 20¢ each in lots of 10. 30¢ singly.

SPECIAL BARGAIN RATES * * * * *

are offered for those wanting back issues of Sets In Order (Square Dancing) and American Squares (American Square Dancing). We have a large number of duplicate issues of these magazines beginning about 1948. Sorry...none of the early mimeographed American Squares issues are available at these prices (or at all, right now!!).

SETS IN ORDER (Square Dancing): Vol. 1, no. 1 is available at \$5.00 but all other available issues are going at the following rates: 20¢ each (lots of 10) 1948-51
15¢ each (lots of 10) 1952-55
10¢ each (lots of 10) all others.

These are for lots of 10. Single issue prices are 30¢, 25¢, and 20¢ for each group. Postage is extra, of course. First come, first served. DON'T MISS THIS BARGAIN.

AMERICAN SQUARES (American Square Dancing). This group of duplicates is also available at the following rates: 15¢ each (lots of 10) 1948-1953 25¢ singly.

is extra, of course. First come, first served. DON'T MISS THIS BARGAIN.

AMERICAN SQUARES (American Square Dancing). This group of duplicates is also available at the following rates: 15¢ each (lots of 10) 1948-1953 25¢ singly.
10¢ each (lots of 10) 1953 on. 20¢ singly.

The prices for this sale are good through the publication date for the May issue of the American Dance Circle (1 May 1983).

PLEASE NOTE IMPORTANT.....

Please, please, please give multiple choices for the magazines, especially with the two bargains above. It would be best to give at least 5 extra choices with each 10 issues wanted. We don't want you to be disappointed. If we cannot supply at least 60% of the exact dates you request, you will be notified; otherwise we will substitute.

Please send cash with your order (check or money order preferred), including postage so that your order will be processed quickly. Items are not reserved when no cash accompanies the order. Most of these books are one-of-a-kind so hurry with your order to help guarantee satisfaction.

SEND ALL ORDERS TO:

ARCHIVES SALE III
1620 LOS ALAMOS, SW
ALBUQUERQUE, NM 87104

Phone orders will be held for five days only. (505) 247-3921

Important magazine which are duplicate and offer new news.

"Festival Issue," Vol. 4, no. 5, 1st quarter, 1952. Folklore festivals from all over the world. \$2.00

Vol. 5, no. 3, 4th quarter, 1953. Contains a 14 p., "Brief History of Square Dancing, probably written by Rod and giving very good information about the early dancing in New Jersey. \$2.50

Vol. 5, no. 4, 1st quarter, 1954. Contains 5 pp on cotillions, with directions on how to dance them and some music for them. One full page illustration. \$2.50

"Bulgarian Issue," Vol. 5, no. 6, 3d quarter, 1954. Contains extensive illustrations, articles, information, descriptions, dances, costumes, etc., for Bulgarian dancing. Lots of folklore. \$3.50

Vol. 5, no. 7, 4th quarter, 1954. Contains articles on Lithuanian dances and dances of the Urals (USSR) as well as others. (See Viltis issues available). \$2.50

Vol. 5, no. 8, May 1955 (10th ann. issue). Has three long articles on Italian dances and festivals as well as directions for 9 contra dances. \$2.50

"Roumanian Issue," Vol. 5, no. 9, Autumn, 1955. As Rod says, "the largest collection of Rumanian folklore, folk dances, and photographs, ever published in English." \$3.50

This is a classic treasure.

"Soviet Issue," Vol. 6, no. 1, Autumn, 1957. Rod had just become editor of American Squares at this time. A few articles are: Moldavian Folk Dances, Folk Dances of Turkmenia, Byelorussian Folk Dances..... \$2.50

VILTIS. The excellent folklore magazine published by Vyts Belajus from Denver, CO. This is one of the oldest and most popular of dance magazines and is filled with helpful information, dances, folklore, and folk dance articles. As a source of Lithuanian folk material, this magazine is at the top of the field. Back issues are difficult to find.
Each issue is \$1.00 (1/2 the listed price)

ist printing, July, 1953). Still available through Square Dancing magazine but the
1st printing is a very scarce item, indeed. A great book by the Dean. \$5.00
* Boyd, Neva L. and Tressie M. Dunlavy. "Old Square Dances of America," H. T. FitzSimons
Co., Chicago, 1932, 5th ptg, 96 pp. Although the cover of this particular copy is a
bit tattered, the material inside is still good. As it states in the acknowledgement,
the dances were gathered from Iowa. This is a real piece of dance history. The mater-
ial will prove useful in one night stands, great stuff!! \$9.00

Burchenal, Elizabeth. "Folk Dances and Singing Games," G. Schirmer, Inc., NY, 1909,
92 pp. Twenty-six folk dances from Europe, including England. The cover is off of
this copy but the insides are good. This is one of the very important books in the
history of square dancing because it was Elizabeth Burchenal who influenced Lloyd
Shaw toward dancing at the very early stages of his dance interest. \$6.00

* Lovett, Benjamin. "Good Morning," privately published, 1943, 4th ed., 124 pp. Short
instructions but full page music, some illustrations. \$15.00

Lee, Betty. "Dancing, All the Latest Steps," Franklin Publishing Co., Chicago, 1927,
323 pp. Includes the ballroom dance as well as the Virginia Reel, Cotillions, and a
short history of dancing, particularly ballroom dancing. Hardback. \$7.50

Osgood, Bob, ed. "American Round Dance Handbook," Sets In Order, Los Angeles, 1957,
234 pp. A collection of round dances from Sets In Order 1948-55. 1st ptg. \$8.00
Meier, Walter and Vera. "Twelve Original Round Dances," Vol. 1 (all published), priv-
ately published, 1953, 53 pp. Complete instructions for each dance and recommended
recordings. Music is available on tape for most from the Archives. \$5.00

* McVicar, Wes. "Wes McVicar's 75 Favorite Square Dance Calls," Gordon V. Thompson,
Toronto, Canada, 1949, 75 pp. Has clever one night stand material. Not all are square
dances, some are rounds. \$6.00

* Anderson, Virginia C. "Square and Circle," American Squares, NJ, 1950, 38pp. There are
dances of all kinds in this book. \$5.00

* Mayo, Margot. "The American Square Dance," Sentinel Books, NY, 1943, 111 pp. Cover loose.
This book contains complete directions with illustrations for several square dances.
Good one night stand stuff. Pete Seeger got his start with Margot... \$7.50

- revived. Some very good dancing here. \$7.00
- * Lyman, Frank L., Jr. "One Hundred and One Singing Calls," privately published, 1949, 88 pp. Another large and marvelous collection of material for the one night stand caller. These figures do not need to be done to the singing call records listed but can be adapted to other singing calls as well as for use as hash material. Lots of fun in this book. \$7.50
- Thomas, Charles C. "Dancing Back the Clock," privately published, 1952, 57 pp. This is a large collection of round-type dances of a number of different rhythms, including a Paul Jones, a number of other games or party dances, waltzes, schottisches, tangos, polkas, saunters, etc. A wonderful collection. \$6.00
- * Piper, Ralph and Zora. "Developing the Creative Square Dance Caller," privately published, 1956, 155 pp. An excellent discussion on how to call square dances but also including an extensive collection of dance material, originally intended for practice purposes but which could be simply used as ammunition for dancing. \$6.00
- * Piper, Ralph and Zora. "175 Folk and Round Dances," privately published, abridged ed. (only one known to me), 1954, 35 pp. Contains classic dances and a number of very interesting one night stand items. \$4.00
- Belajus, Vyts. "Let's Be Merry, Linksmi Bukim," Cooperative Recreation Service, 1951, 38 pp. This is a delightful collection of songs, dances, and stories with a strong sprinkling of folklore thrown in. An ever-popular book. \$2.00
- Dunsing, Gretel and Paul. "Dance Lightly," Cooperative Recreation Service, 1946, 29 pp. A Collection of 14 dances, with music and descriptions, some of which are very simple and others not so simple. Includes "Rheinlander for Three," "Sonderburg Double Quad-rille," "Spinning Wheel," and "Peak-a-boo." \$2.00
- "Folk Dances From Near and Far," Vol. II, Folk Dance Federation of California, 1946, 31 pp. Contains about 35 dances from all over the world, including the U.S. Has "Merry Widow Waltz," "Shaw Polka," "Oxford Minuet," "Hopak," and "Sarba." \$7.50

Records... Books

PACKAGE #1

1-Lloyd Shaw Foundation T-Shirt (state size)
1-Christmas Record #4591/4592 (w/directions)
1-LS E19 - our new record of six favorite
folk dances, (Trojak, Journeyman Blacksmith,
Zigeunerpolka, Mayim, Doudlebska, Sissen.
All with direction)
Value - \$16.00 Price - \$10.00

PACKAGE #2

Heritage Dances of Early America - Ralph Page
3 - record collection of "5-Part Singing
Quadrilles" or Heritage Dance Collection,
"Market Lass, Doubtful Shepherd, Minuet,
Mazurka", All with direction
Value - \$15.00 Price - \$10.00

PACKAGE #3

One single membership to Lloyd Shaw Founda-
tion, Story of Square Dancing - By Dorothy
Shaw, Choice of any record in catalog,
except E series or LP's
Value - \$20.00 Price - \$15.00

PACKAGE #4

One family membership to Lloyd Shaw Founda-
tion, Lloyd Shaw's Great teaching LP -
Learning To Waltz (including booklet).
Contra booklet - Don Armstrong
Value - \$29.00 Price - \$ 20.00

PACKAGE #5

Songs of The Southwest by Pancho & Marie
Baird (2 record set of traditional songs,
beautifully done)
1 - Lloyd Shaw Foundation T-Shirt
1 - Christmas record #4591/4592
Value - \$28.00 Price - \$20.00



Lloyd Shaw's

Christmas Pageant

In addition to his outstanding leadership in the fields of education and the American folk dance, Lloyd "Pappy" Shaw had interests in many other fields. During his tenure at Cheyenne Mountain School, he wrote and produced a Christmas Pageant, and "The Littlest Wiseman" was put on at the school for its annual Christmas service from 1917 to 1950. "The Littlest Wiseman" was eventually printed in book form and in 1961, through the love and kindness of Howard & Mary D. Walsh, the pageant was moved to Fort Worth, Texas, where it has been a week-long presentation ever since. The Texas Boys Choir and the Dorothy Shaw Bell choir are intimately involved in the pageant. The book is now available to the public.

THE LITTLEST WISEMAN - by Lloyd Shaw - \$5.00

For other Christmas ideas, look in other pages of this issue of THE AMERICAN DANCE CIRCLE:

Items from the Archives.

The collector's item...the Foundation's belt buckle.



FLOWER WALTZ

An especially delightful waltz mixer taught by Mae Fraley.

Music: any happy, lovely waltz.

Props: chair(s) and flower(s), the number needed according to the size of your group.

Formation: proper contra set, with all men and women facing the top of the set; partners are not needed, and an uneven number of men and women adds to the fun.

Dance: the chair is placed at the top of the set, between the lines of dancers. The first woman sits in the chair, holding the flower. The first two men stand on either side of the chair. The woman looks them over, hands one the flower, then waltzes with the other to the bottom of the set, where both join the ends of their respective lines. The beflowered man quickly sits in the chair and the next two women come to stand on either side of him. He gives the flower to one woman, who sits in the chair, and waltzes down the set with the other. Men and women alternate as quickly as possible in the chair, each person having the chance to choose or be chosen.

Choose a good long waltz for this dance!

Submitted by Kris Litchman.



MEMBERSHIP RENEWALS DUE IN JANUARY

Members are reminded that January 1 is renewal time. Use this form to insure your continued place in the Lloyd Shaw Foundation.

name _____

address _____

_____ zip _____

____ Yes, I would like to take advantage of the special bonus for renewing before January 1, 1982. My check includes \$3.00 for the contra record entitled:

____ (For a description of this bonus offer, see the following page.)

Please indicate the kind of membership you desire:

_____ active (\$15)	_____ patron (\$100)*
_____ couple (\$20)*	_____ life (\$1,000)*
_____ supporting (\$25)*	_____ club (\$25)
_____ sustaining (\$50)*	

* A membership in any one of these categories entitles any two people living at the same address to full voting privileges. They will receive one joint copy of each LSF mailing.

Note: The Lloyd Shaw Foundation is a nonprofit organization, and all dues and contributions to it are tax-deductible. A special reminder to our Canadian members: dues should be paid in United States dollars or their equivalent.

Please send this application and your check to
Glen Nickerson, LSF Membership Chairman,
606 Woodland Way, Kent, Washington 98031.

MEMBERSHIP RENEWAL BONUS

Any member who renews before January 1, 1983, may order a fine Lloyd Shaw contra recording for only \$3.00, post paid. You may choose from among the following:

Broken Sixpence	Raccoon Ramble
Homosassa Hornpipe	Up Jumped the Devil
Terry Lynn's Jig	Needham Special
Ottawa Special	Long Valley
Dumbarton Drums	Inflation Reel
Queen Victoria	Ocean View Reel
Sacketts Harbor	Here's to the Fiddler
Spanking Jack	Riley's Reel
Dream Lake	Weaver's Reel
Hills of Habersham	Flying Scotsmen
The New Pretoria	Hornpipe
The Happy Wanderer	January Seventh Jig
The Aston Polka	Callison Hall Jig
The Quiet Contra	Cobbs Hill Reel
Cayman Island Contra	Granny's Pearls
Shadrach's Delight	Yucca Jig

See preceding page for ordering information.



The truly creative individual stands ready to abandon old classifications and to acknowledge that life, particularly his own unique life, is rich with new possibilities.

--Frank Barron



STIR THE BUCKET

Our warm good wishes go to Erich Fritz and Adelheid Trefz, who were married on October 28. For the past two summers Erich and Adelheid have traveled from their homes in Germany to the Lloyd Shaw Foundation Dance Week in Granby, Colorado. Erich calls for a German square dance group called the Merry Mixers and is board member of Lag Tanz, the Baden-Wurtttemberg Dance Association. Adelheid is a nurse who specializes in the treatment of patients on dialysis, and is a devotee of Scottish dancing as well as of square dancing.

After attending the Lloyd Shaw Foundation Dance Week this July, George and Onie Senyk went on to serve on the staff at the LSF workshop for elementary teachers at the University of Wisconsin. They then finished their 1982 summer travels by dancing at the Kentucky Dance Institute at Morehead State University in Kentucky. Since their return home, they have been busy processing orders for the LSF Mailings Division and replenishing stocks. They also have started teaching their folk dance class at the local community college.

A community theater production of "Most Happy Fella" in Evergreen, Colorado, called on the talents of two LSF members. John Bradford helped choreograph a square dance sequence, and Frank Plaut appeared as both a singer and dancer in the nine-show run.

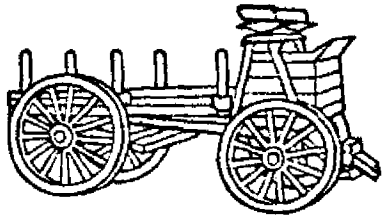
Both Denver and Albuquerque have been the scenes for LSF benefit dances. The Denver dance, held August 3, featured callers John Bradford, Gib Gilbert, and Bill Litchman, and produced a profit of \$40. Calling for the August 28 Albuquerque dance were Gib Gilbert, Ken Kernen, and Bill Litchman. The \$50 profit from the Albuquerque dance has been earmarked for the Archives computer fund.

[Editorial note: any member of the Foundation interested in sponsoring a LSF benefit dance is encouraged to do so. If advice on procedures is desired, Bill Litchman would be glad to help. Proceeds should be sent to the LSF treasurer, Ed Butenhof. Bill's and Ed's addresses appear on the inside front cover of this magazine. These benefit dances are a great way to have a good time, to help a worthy cause, and to introduce new people to the Lloyd Shaw Foundation.]

Leif Hetland was one of the featured contra prompters at Fiesta de la Cuadrilla held November 5-7 in San Diego, California.

This summer Frances Ware held a regular dance series for the local park department near his home in Woodland Park, Colorado. Frances comments that his pay came "from the faces of the teeny-boppers we recruited, and who in turn recruited ever a few more for each dance."





CARE TO DANCE?

A gala benefit workshop and dance will be held in Albuquerque on February 12, 1983, featuring the incomparable talents of Don Armstrong, Ken Kernan, Rudy Ulibarri, and Bill Litchman. The afternoon workshop will begin at 1PM, and the dance at 8PM. Variety and fun will be the emphases of the event. Cost for the day will be \$15 per couple or \$10 per person, refreshments included. For more information, phone Bill (505-247-3921) or Ken (505-821-8775).

The Mexico International Folklore Festival takes place December 27, 1982, to January 1, 1983. This truly fascinating experience in dance and culture is held in Morelas, Mexico. For more information, contact Manuel Gomez, 219 Rolling Green, San Antonio, Texas 78228 (Tel. 512-432-6958). Join many other LSF members in having a fabulous winter holiday in Mexico!

Another great holiday in the sun will take place at the 3rd Annual Winter Square Dance Festival, February 3-5, 1983, in Phoenix. Featured contra callers will be Don Williamson and Ron Libby; contras will be presented by Don Armstrong. Contact Terry Ingber, 4149 W. State Ave., Phoenix, Arizona 85021, for reservations.

How about a trip to Germany in the spring? The Baden Wurttemberg Dance Association is sponsoring a Dance Week, May 22-28, 1983. This camp will be staffed by Erich Fritz and Don Armstrong, and will be held in a beauti-

ful family inn on Reichenau Island in Lake Constance. For complete information, write to Erich, 7517 Waldbronn 2, Beethovenstrasse 3, West Germany.

Don't forget our very own superb Rocky Mountain Dance Roundup, which takes place July 4-10, 1983, in Granby, Colorado. Spaces are filling rapidly; send your registration to Terry Graham, 781 Sunset Blvd., Port Richey, Florida 33568.



"Ted Sannella isn't just the best caller around,
he is far and away the best caller around."

NOW AVAILABLE!

Ted Sannella's

BALANCE AND SWING

A collection of
fifty-five squares, contras, and triplets
in the New England tradition
with music for each dance

Finally Ted has written down some of his (and a few of others') dances, proven so popular with dancers all over Eastern America, and accompanied them with delightful tunes, in big, readable type. Spiral bound, the book lies flat on a music stand and contains not only squares & contras, but 15 of Ted's own triplets (contras for 3-couple sets), all with complete dance instructions. There's also an interesting chapter on traditional dancing in the Boston area. \$9 plus postage and handling from the Country Dance and Song Society, 505 Eighth Avenue, New York, New York 10018.



THE CONTRA CORNER

by William Litchman

The contra corner is a lively spot. If you haven't tried a contra yet (as a caller) but want to take the plunge and introduce one to your group or at your next dance, here are some steps to help make it easier for you. If you cue round dances, calling contras is a simple step forward for you. If you call squares, it will require a slight adjustment in thinking before you plunge ahead. In either case, among several good resource materials are: The Caller/Teacher Manual for Contras by Don Armstrong; and The Secondary/Recreation Kit Manual published by the LSF. (Both are available from the Mailings Division.) In addition, there are a number of articles in dance periodicals which are useful.

Once you have found yourself some of the guiding principles and ideas behind the calling of contras, selection of your first dance to try is the next step. Consider some of the reasons for choosing certain dances, as outlined in the Foundation Kit Manual, and join them with the characteristics of the group with which you are working. Another primary consideration is that you be completely familiar with the dance, its call, how it feels as a dancer, how it looks from the caller's vantage, and where the trouble spots are. Once you are thoroughly prepared, all that remains is for you to actually present the dance to your group.

Here is a good beginner's contra. Analyze this one and try it out. It's easy!

NEW BEGINNINGS CONTRA

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

Music: Any good reel (64 count tune)

Dance:

- - - -, - All go forward and back,
- - - -, Everybody do a do sa do,
- - - -, Everybody do a two hand turn,
- - - -, Open to a circle of four,
- - - -, Pass through and do sa do,
- - - -, Same four right hand star,
- - - -, With the left come back to place,
- - - -, Do sa do with the one above,

A difficult place in the dance might be the transition from the two-hand turn to the circle of four, and a second hard place might be the progression. In the first place, the two-hand turn should open by having each gentleman drop the left-hand hold with his partner to allow taking hands with the corner and her partner to form a four-hand circle which can then continue moving to the left to circle once full around. Then, after the full circle, each dancer should face the corner to pass through (either up or down the set) to meet the next dancer for a do sa do. In this way progression is made and the new dancers can group together for the four-hand star following the do sa do.

There are several advantages to using this dance as a beginning point. For one thing, the figures are not difficult, which leaves the minds of the dancers open to learning

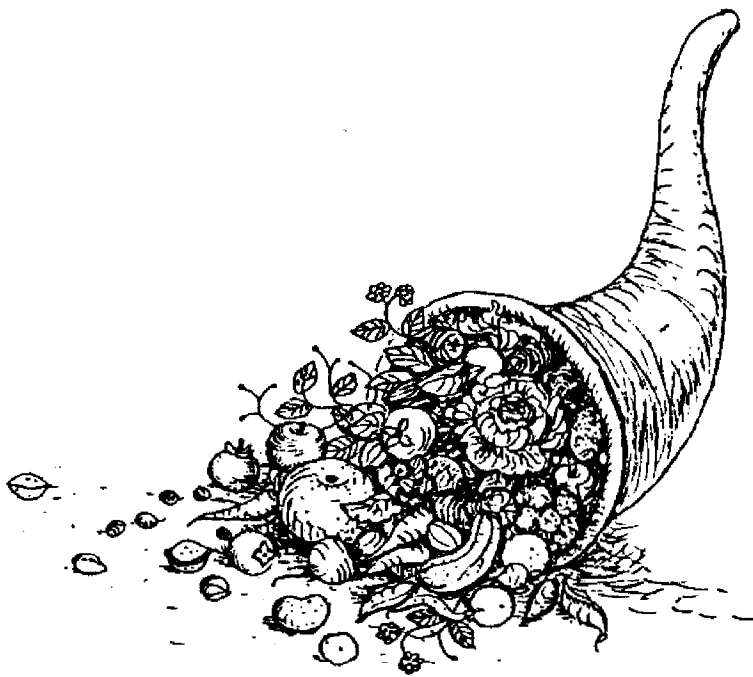
about progression, the formation, directions, dancing with the music, and all of the other things which are a part of introducing dancers to the elegant art of dancing contra. This dance identifies all of the directions important in contra dancing: up, down, forward, and back. The first three figures identify the partner and where he/she is located. The third figure must be spaced properly in order to be performed comfortably, so the importance of spacing becomes evident. The fourth figure introduces the dancers to their corners in an easy fashion. Progression is accomplished without much hassle and the next dancer is immediately present to prevent much wandering after progression. The new corner is introduced and danced with in figures 5 through 7.

Finally, the last figure is a goodbye to your old corner. Both actives and inactives are performing identically throughout the dance at the same times so that the transition from active to inactive and visa versa is not a difficult one. There are no dead spots where the dancers can get lost except at the end of the set, and then for only part of the figure. The dance flows from one figure to the next.

Two disadvantages can be foreseen in using this dance, however. The first is that the dancers will be tempted to rush the figures once the basic format is understood, and might begin to cut corners unless the caller can helpfully prevent it as much as possible. On the other hand, there may be no contra dance which will not be rushed by beginning dancers or dancers not used to dancing with the phrase. Secondly, there is a hard part at the progression, in that the timing will be a bit shorter for the do sa do in line 5,

since the pass through and do sa do are all a part of the same move. On the other hand, if the dancers are aware of where to go before they start and have been shown this hard part, they won't be surprised by it. The star following this figure allows the dancers to catch up, which will make the transition from one position to the other much easier.

Try this dance with beginners and see if it works. If not, please write and tell me how you feel about it. Where can improvements be made? If it works well, please write about your experience with it.



There are no islands any more. You have to re-embrace the planet and come to terms with it.

--Margaret Mead



LETTERS TO THE EDITORS

The American Dance Circle:

Re: Milly Riley's comments about the traditional do-sa-do and the Hungarian swing, in the Aug. '82 issue of The American Dance Circle.

The strictly-from-Hungary figure was introduced by an unaffiliated and talented caller, named Larry Ward, about ten years ago in his "B Sharp" workshops here in California.

Ward called the Hungarian turn only when it flowed more smoothly into the figure which was to follow it than a do-sa-do would have. He emphasized the point many times but some of his followers introduced it indiscriminately to other groups. It is making a contribution to rat-race "square dancing" because it can be done a lot faster than a do-sa-do. It is used as a swing rather than a turn.

The callers who did not try to nip it in the bud have to share some of the responsibility with the dancers who first spread a figure which has no roots in American tradition dancing. The crying need is for callers who call to music and have an historical perspective.

Sincerely,

P. Vincent Petrosino
Oceanside, California

Dear Editors:

In the article by Milly Riley in the August American Dance Circle, mention is made of the Grand Square as being done as individuals with no hands or, with a sashay.

The sashay is new to me. I have never seen nor heard of the Grand Square being done in any way other than as presented in the Basic Manual, which makes no mention of a sashay.

I use the Grand Square very often (I work entirely with seniors and they love it and the variations to which it lends itself.) So I would appreciate it if you could and would tell me briefly what is the sashay gimmick.

Your help will add to our fun, and will certainly be appreciated.

Sincerely,

Warren Adams
Ozona, Florida

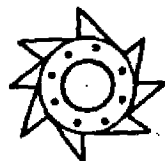
Milly replies: The sashay takes place each time couples move toward or from the center. They face, join both hands, and sashay in or out.

Dear Friends:

As pointed out by John Forbes in the August, 1982 issue, the Mathers, father and son, were not dance enthusiasts. As for the other persons cited in his article, however, there is reason to believe that they may well have got in trouble with the law not because they danced or taught dancing but because they were bad actors. The New England Puritans passed no laws against dancing and there is plenty of evidence that Puritans from Milton and Bunyan to the redoubtable Boston preacher John Cotton held dancing in high esteem. For a detailed summary see S. Foster Damon's The History of Square Dancing (American Antiquarian Society, Worcester, Mass., 1952).

Sincerely yours,

Winthrop Tilley
Fair Haven, Vermont



IN MEMORIAM

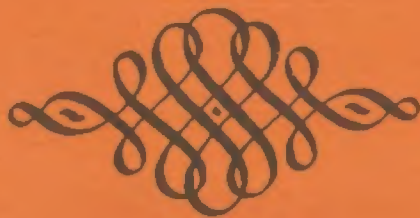
Friends of Mary Collete and of Angus McMorran will be saddened to hear of the deaths of these two creative individuals. Each contributed uniquely to the dance world.

ADC REQUESTS HELP
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.

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