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**THE  
AMERICAN DANCE  
CIRCLE**



A Quarterly Publication  
of the Lloyd Shaw Foundation



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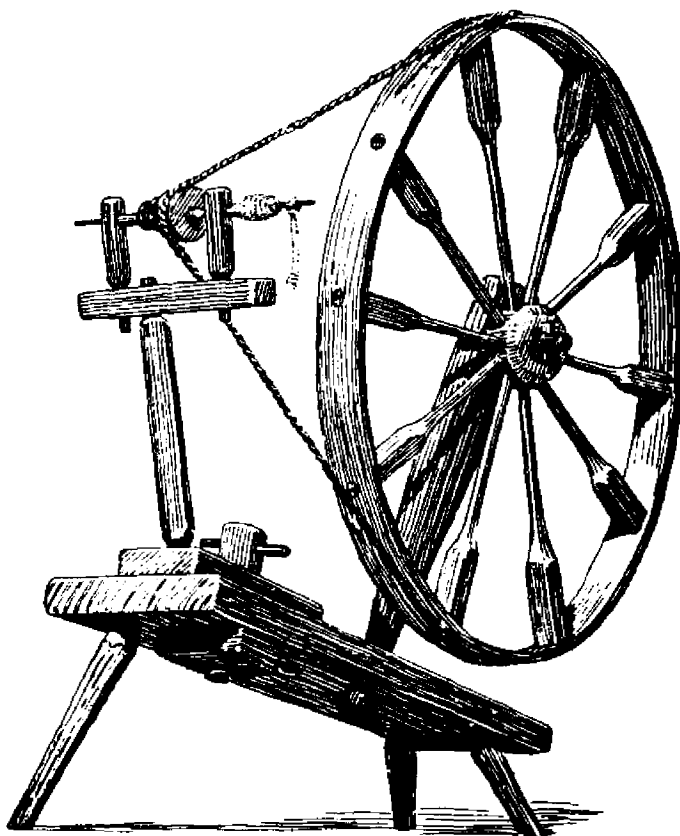
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## TABLE OF CONTENTS

Letter from the President.....	2
Reminiscences of Dr. Shaw.....	6
Superb dancing.....	10
Lines about Squares.....	13
Membership Form.....	17
Spring is coming!.....	19
Membership.....	20
Stir the bucket.....	23
Dance-a-Round.....	24
From the Archives.....	26
Workshops.....	29
Contra Corner.....	31
Care to Dance?.....	33
Board of Directors.....	36

Volume 7, Number 1  
February, 1986

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LETTER FROM THE PRESIDENT  
February, 1986

We are delighted to announce that the Lloyd Shaw Foundation now has an official home!

Located in Albuquerque, New Mexico, the newly purchased LSF building not only will house the Foundation Archives and provide office and storage space for other key LSF activities, but -- with three wooden dance floors -- will provide excellent facilities for dances and workshops.

This new development began last winter, when our dear friend and supporter, Rus Acton, suggested we find a home for ourselves. As he has done so often for other LSF projects, Rus offered a generous contribution if we would proceed energetically.

The Board, at the Annual Meeting last August, voted that a special meeting of the Executive Committee be convened to consider Rus' proposal. In October the Executive Committee (consisting of our attorney Frank Plaut, the Archives Director Bill Litchman, the Recordings Director Don Armstrong, and me) met for two days in Colorado.

The four of us agreed that the Foundation's greatest need was for a building that would house the Archives and also provide long-term storage. In addition, especially after Bill described how some of his LSF video-taping projects were being stymied because he did not have access to a dance hall, we concurred

that the building should also have dance facilities.

So the Executive Committee sent Bill back to Albuquerque with the charge to look for office and dance space. And what should be going on the market but the largest dance studio in the city! After many phone calls, visits by appraisers, a quick trip down from Denver by Frank Plaut, and approval from Board members, we completed the purchase just before Thanksgiving.

This is a very exciting step for the Foundation. Just as soon as the building is remodeled for our purposes, we will offer Lloyd Shaw dancing there on a regular basis. In addition, Bill will have the facilities he needs for his work on the Foundation's filming projects. Arrangements are also being completed so that we can offer teacher-training workshops there for university credit.

Our budget for this project is \$140,000, which covers both the purchase and remodeling costs and also the first year's operating expenses. Rus's offer includes his outright gift of \$100,000. plus his willingness to give an additional amount on a matching-fund basis. Thus we are working to raise \$20,000 in donations, which, when matched by Rus, will supply us with the total needed.

Once the building is ready for use, we expect it to be self-sustaining. When we are not ourselves using the dance rooms, these facilities will be rented out to other groups for dances and exercise classes, and the rental fees thus generated will pay for the taxes, insurance, and upkeep. Members in the

Albuquerque area have already stepped forward to offer their active support. We are fortunate that among them are people with expertise in interior design and building management.

Our debt to Rus Acton is incalculable. Not only will the building stimulate activity in the Foundation and make possible new kinds of projects, but we are also a stronger organization as a result of convening the Executive Committee. At our October meeting we did considerable long-range planning and goal-setting for the Foundation, and we also established a policy of having the Executive Committee meet periodically. (Our next meeting is scheduled for April 18-20, 1986.) Whereas the entire board of fifteen cannot get together more than once a year, the four of us can. I expect that these more frequent Executive Committee meetings will significantly increase the effectiveness of the whole Foundation.

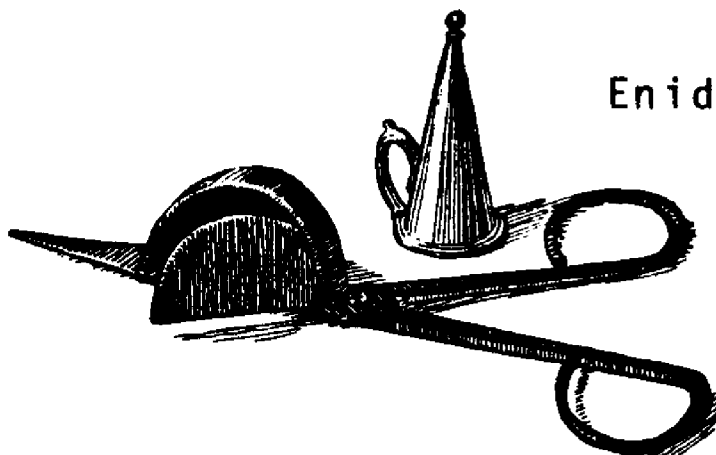
The future holds many possibilities for us. Knowing that the Albuquerque location is off the beaten track for many of our members, we will continue to hold Dance Weeks and our annual meetings at places like Granby and Copecrest. But having a permanent home of our own will, we believe, give a new kind of stability to the Foundation at the same time it will increase our momentum.

We are deeply grateful to Rus for his confidence in us and for his challenging us to broaden our activities and services.

We look forward to having the suggestions and participation of all our members in these new

projects. If you have comments, please do write or call me or any of the other Board members.

Enid Cocke



Your attendance is requested at  
AN INAUGURAL BALL  
to celebrate the grand opening  
of the LSF Dance Center  
5506 Coal SE  
in Albuquerque, New Mexico  
the evening  
of Saturday, April 19, 1986

[See page 33 of this issue for more detailed information about this special April 19 event!]

## REMINISCENCES OF DR. SHAW

by Mary Jo Bradford



[Mary Jo Bradford first encountered Dr. Lloyd Shaw in the spring of 1946 when she went to see his exhibition team of dancers perform in Tulsa, Oklahoma, where she was then teaching physical education. That performance so impressed her that afterwards she went back stage to ask Dr. Shaw if she could come to his summer class. Thus she became a steady participant in the dance classes, never missing a summer session with Dr. Shaw from then on, for the eleven remaining summers of his life. She was active in the Shaw Fellowship Week in Colorado Springs for all the years of its existence, and was one the developer of the original LSF Elementary Curriculum Kit. Now 87, Mary Jo still attends and calls for the Swing Club in Denver and the annual Folk Fellowship Week held in Steamboat Springs.]

"The secret of the dream is in the reaching."

-- Lloyd Shaw

When I first saw Dr. Shaw's Cheyenne Mountain Dancers, I was thrilled by their performance -- they were reaching for the stars. I was also impressed by his showmanship. When they made a mistake, he roared with laughter and confided to the audience, "I like to mix 'em up!"

There were about 90 teachers and callers enrolled in the first of Dr. Shaw's summer dance classes I attended. By this time in

his life he had such severe arthritis that his doctor would not allow him to move around. So Dr. Shaw sat on a high stool on a platform at the end of the gym, gamely declaring, "This will be a test of whether I am a good teacher." He passed that test with flying colors. We learned square and round dances and how to call, or to improve our calling.

Though this was a large class, anyone who wished to call was given the opportunity ... and criticism! I had been calling for several years in Tulsa and thought I was pretty good, but Pappy (as he was known to all of us) really scourged me -- and I and my calling benefitted from the painful experience.

Each morning began with a lecture given in the school library where we had a lovely view of Cheyenne Mountain. (Having met it in this way, I have always thought of it as an especially friendly mountain.) Just as Pappy was starting his lecture each day, Joe, the school custodian, would appear with a flower (usually a rose) and pin it on Pappy's shirt. Lecture topics included posture, styling, dress, and dance etiquette.

Pappy told us that a good call could be likened to a tripod composed of rhythm, clarity and command -- and all were necessary. He always emphasized reaching for the ideal, and he maintained that one cannot really dance without seeking truth and beauty. "Keep it simple and beautiful, and it will last," he said.

Through these lectures he also passed on to

us his rich appreciation for the times when dance has flourished, and his horror for the periods when dance has been neglected. I remember especially vividly his telling about the grim years of the 1890's, "when women were encased in fortresses of steel" and dance movement was severely restricted. Then he would go on enthusiastically to tell of how Irene and Vernon Castle revitalized the dance scene: "Irene bobbed her hair and wore no corset. Men said it was shocking -- they would as soon dance with a woman in her nightgown!"

He told us to keep the dance simple, decent and clean. (He had a dance club whose members said he was a great moral influence -- "he won't let us drink before we dance, and we're too tired afterward!")

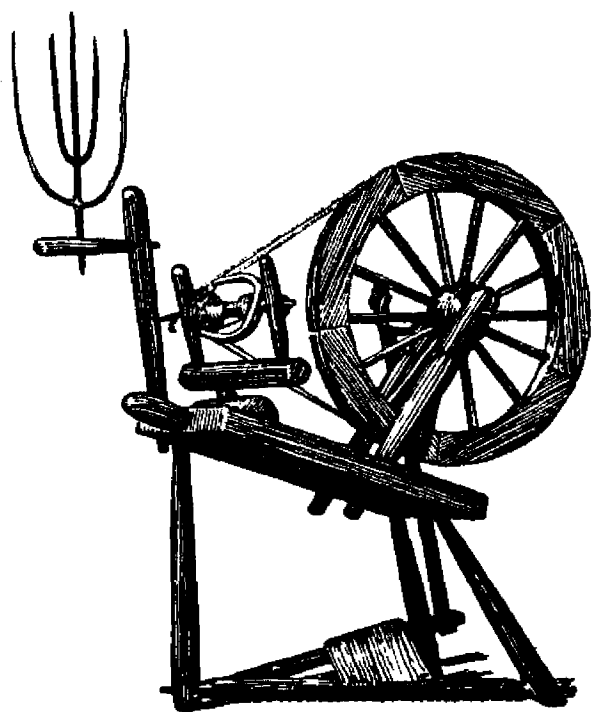
In addition to the morning lectures there was a host of other traditions that became a part of these summer sessions. He always introduced his wife, Dorothy, at the first session of the class. She was a lovely person, and a fine poet. I believe she thought in poetry. When we went to the Garden of the Gods, he discussed the geology and then asked Dorothy to recite her poem "On Fossil Ridge," which begins "I am hill-born and have not seen the sea," and ends, "Here at my feet the sea has come to me! I have picked up a shell."

We always had a cookout on Friday evenings on some high bluffs overlooking Colorado Springs. We would all hold our collective breath as Pappy crawled along a narrow ridge to a big rock where he sat and told us stories -- some fact, some fiction -- about the things within our view. (In earlier

days he had been a conductor on the Pike's Peak Railway and had shouted information about points of interest along the way.)

In 1947 I asked if my son John (then 13) and daughter Mary Josey (then 16) could attend the summer class with me. Pappy was at first dubious, but once I told him that they could waltz (Pappy was a real stickler on waltzing correctly), he gave his permission. They came with me to all the subsequent summer sessions, and Pappy soon was using them to demonstrate round dances. In addition to their full-time academic teaching careers, John and Mary Josey have both gone on to be successful callers and dance teachers ... and the two of them still dance beautifully.

My own attendance in Pappy Shaw's classes resulted in an avocation (square dance calling) that has lasted now for 39 years! And it has given me a treasury of wonderful memories.





## SUPERB DANCING

Wonderful dancing, morning, afternoon and evening, for a full six days can be yours this summer.

Again this year the Lloyd Shaw Foundation is offering not one but TWO dance weeks.

You can have your choice: The Sixth Annual Rocky Mountain Dance Roundup or the Second Annual Blue Ridge Mountain Dance Week.

Both camps are under the direction of the incomparable Don Armstrong. Both camps offer a wonderful variety of dance forms, including traditional and modern squares, contras, folk dances, waltzes, mixers, and much more. Both camps take place in a special atmosphere of warm, good fellowship. Both camps feature extraordinary dance leaders (all of whom donate their talents to these special camps, thereby allowing us to offer, at incredibly reasonable prices, some of the best teaching in the country). Both camps offer excellent dance halls, with fine wooden floors and refreshingly cool air to insure your dancing comfort.

The Rocky Mountain Dance Roundup will start with dinner on June 30 and run through breakfast on July 6. Held at Snow Mountain Ranch near Granby, Colorado (just a two-hour drive from the Denver airport), the camp provides a wide array of housing options: in the Ranch's comfortable lodges there are regular rooms (for 1, 2, or 3 people to a room); campgrounds allow for both tent and RV

camping; and housekeeping cabins suitable for between 5 to 12 people are also available.

This camp is excellent for families, since we expect, as has been true in the past, there will again be a sizeable contingent of children and teens attending. Snow Mountain Ranch has a daily youth program for all ages, and, for a nominal fee, children too young or not interested in the dance programs, can participate in the wide range of craft and athletic activities offered by the Ranch.

Among the leaders on the Rocky Mountain Dance Roundup staff are Don and Marie Armstrong, "T" Auxier, Linda Bradford, Diane Burton, Enid Cocke, Cal Campbell, Chuck Jaworski, Bill Johnston, Frances and Jeff Lindsay, Bill Litchman, Fred Martin, Tom Masterson, Jack Murtha, Gil Russell, Rudi Ulibarri, and Las and Ruth Woodard.

Complete information on the program and the costs for the various housing arrangements can be obtained from Diane Burton, 20 NE 47th, Kansas City, MO 64116 (816/453-0157).

The Blue Ridge Mountain Dance Week will take place at Copecrest Dance Resort in Dillard, GA, just three hours north of Atlanta. The camp will start with dinner on August 10 and run through breakfast on August 16. Set in the lush mountain country on the northern border of Georgia, Copecrest offers not only enchanting scenery but also wonderful southern cooking.

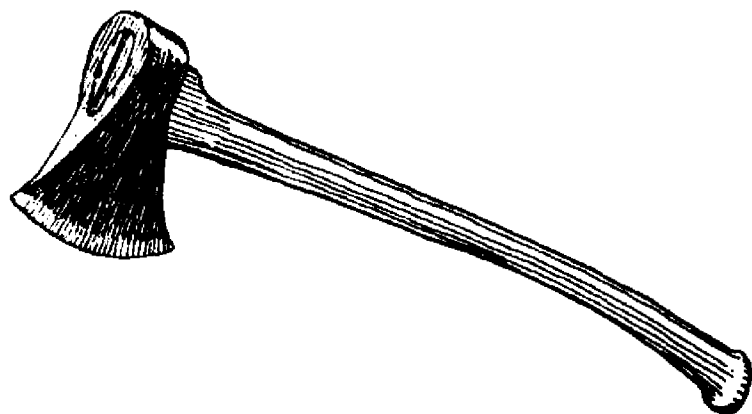
The staff for the Blue Ridge Mountain Dance week includes Don and Marie Armstrong, Ed Butenhof, Phillippe Callens, Dena and Elwyn

Fresh, Herb and Tilda Johnson, Bill Johnston, Kars Karsner, Roger Knox, Lannie McQuaide, Glen Nickerson, Dick Pasvolsky, Tommy and B. J. Thomas, Ruth and Las Woodard, and Rusty Wright.

Write to Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567, if you'd like more specifics about the Blue Ridge Mountain Dance Week.

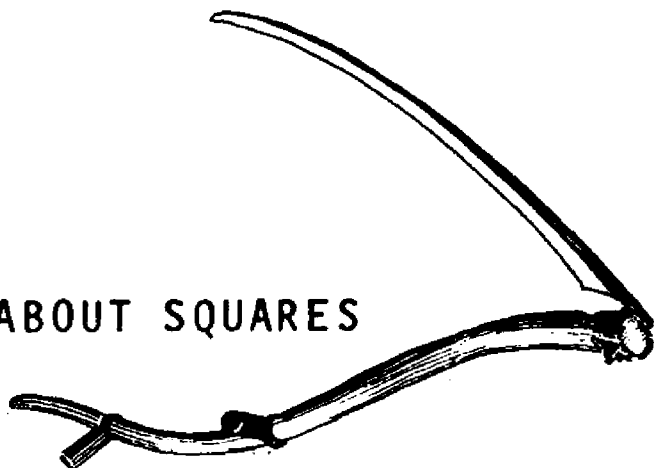
The variety of dance forms, the excellence of leadership, and the warmth of good fellowship are bound to please both those who have attended many dance camps and those who have never tried such an experience before.

Whether your preference is for the jagged mountain scenery of Colorado or for the gentler mountains of Georgia, you will assure yourself of a spectacular experience by signing up for one (or both!) of the Lloyd Shaw summer dance weeks.



## LINES ABOUT SQUARES

by Dick Pasvolsky



The square dance figure Venus and Mars has been selected by Callerlab as its traditional quarterly. It is actually a series of figures blended into a pattern dance, the type of dance that was so popular during the early days of Western square dancing. Venus and Mars is recognized universally by modern Western square dancers, some of whom have been dancing only a few years, as well as by traditional square dancers and contra dancers.

Venus and Mars is not a dance that should be done on a regular night-to-night basis. It is excellent for exhibition square dancing or for a change of pace in Western square dancing, and as something special in a contra or quadrille. The Venus and Mars figures are woven beautifully into the patterns of Roger Whynot's contra, T.A.G. (which is named for Terry Armstrong Graham) and Rod's Quad #2, one of a series of excellently choreographed dances by Rod Linnell.

The basic dance is as follows:

The call:

All eight to the center and back to the bar  
All eight to the center, make a right hand  
star

Star by the right in the middle of the town  
Back by the left, go the other way 'round  
First lady lead out and form two stars  
One like Venus and the other like Mars  
The ladies move in and the gents move out

Turn those two stars wrong side out  
The ladies move out and the gents move in  
Turn those stars about again  
When you meet your girl, your pretty little  
maid  
Pick 'em all up in a star promenade

Explanation:

All eight dance to the center and back, then form an eight-hand right-hand star. Switch to a left-hand star. Lady #1 leaves the left-hand star to start a four-hand right-hand star. Each lady in turn leaves the large star and places her hand in the new four-hand star. The men continue to turn the left-hand star while the ladies turn the right-hand star. "Cog" the star around with each lady moving slightly ahead of her partner as they meet. As lady #1 meets her partner, she leaves her star and places her left hand into the men's star; her partner places his right hand into the ladies' star. The other couples change stars in turn, with each lady crossing in front of her partner. As couple #1 meets again, they start the exchange of stars again: the ladies move back into the right-hand star and the men into the left-hand star. As they meet again, each gent, starting with #1, picks up his lady in a star promenade. (For an excellent full description of this figure, refer to Square Dancing Magazine, October, 1982, p.11.)

Callers can use any getout from the star promenade that they may choose. One that was very popular in the forties and fifties was the roll off to a do-paso, wherein the ladies did a right face turn moving slightly toward the center, as the men moved slightly to the right to catch the ladies by the left

to start a do-paso. Use of the pigeon-wing hand hold made the roll off much easier to execute.

Here are some tips that may help to make the dance flow more smoothly and add style:

1. Keep the stars fairly close together, so that the ladies may hold their skirts slightly in front of their partners to create a "cogwheel" effect as the stars turn.

2. Dancers should continue to hold hands in the star they are dancing in until ready to move into the other.

3. For exhibition work especially, as the dancer leaves one star, bringing the hand up as he or she prepares to "drop" it into the other star adds style to the dancing of that portion of the pattern.

4. Callers may have the dancers "cog" the stars an extra time around, to allow for some effective use of skirt work. Ladies should hold the skirt with the hand not in the star for best effect in the cogging of the stars.

The two stars can be set up in a variety of ways other than the eight-hand star. One is to simply have the ladies lead out in turn from a star promenade. Another is to use a gimmick setup to have all the men together to simply form stars. For example:

Ladies one and two chain

New couples two and three flutterwheel

New couple one with your corner, box the gnat (and move in next to your new partner)

New head couples do a half square thru

Split the sides, go around one to a line of four

Lines pass thru, end fold

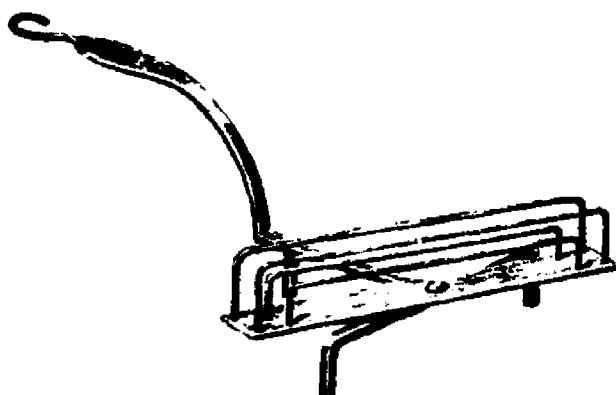
Men star left, ladies star right

Like Venus and Mars in the Northern lights.

In this version, as in many of the gimmick versions, the man must slow down slightly to allow the lady to catch up.

Other variations have included a three-star pattern (Venus, Sputnik and Mars) danced originally by the Green Mountaineers, of Rutland, Vermont, out of a six-couple set, and a four-set version choreographed by Bill Castner and danced beautifully by his California exhibition team, the Squarenaders.

Because of its appeal as a pattern that is fun to dance and to watch, Venus and Mars will, I feel sure, remain for many years to come the very popular figure that it was in the forties and continues to be today.



LLOYD SHAW FOUNDATION MEMBERSHIP FORM  
(ADC 2/86)

name(s) \_\_\_\_\_

address \_\_\_\_\_

\_\_\_\_\_ zip \_\_\_\_\_

Is this a renewal \_\_\_ or a new membership \_\_\_?  
If this is a new membership, how did you  
first learn about the Lloyd Shaw Foundation?

Please indicate the kind of membership you  
desire:

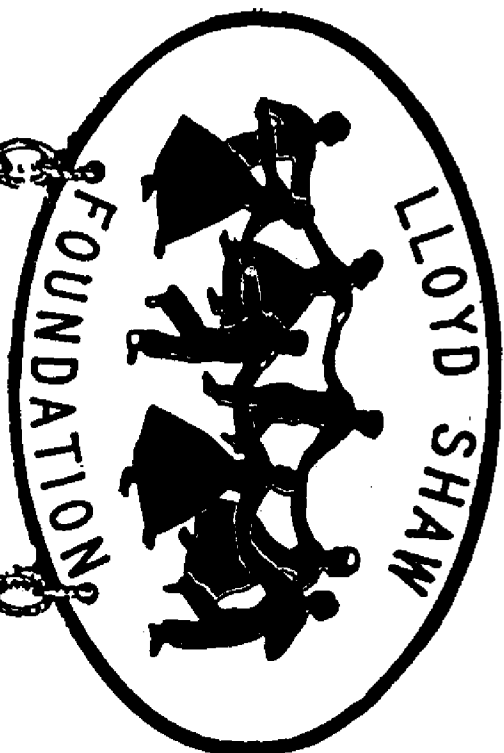
___ individual (\$15)	___ sustaining (\$50)*
___ couple (\$20)*	___ patron (\$100)*
___ supporting (\$25)*	___ life (\$1,000)*
	___ club (\$25)

\* Membership in 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.

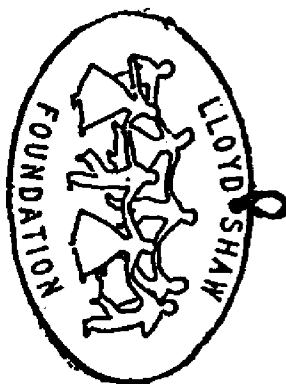
\_\_\_ I am sending with this membership form  
the names and addresses of people who may be  
interested in having an information packet  
about the Lloyd Shaw Foundation.

So that I can let others know about the LSF,  
I would like to have \_\_\_ copies of the  
general brochure \_\_\_ copies of the member-  
brochure (with application form included)  
\_\_\_ copies of the brochure about LSF  
workshops and leadership seminars.

Mail your membership materials and your check  
(in American dollars or their equivalent,  
payable to the Lloyd Shaw Foundation) to  
Glen Nickerson, LSF Membership Chairman,  
606 Woodland Way, Kent, Washington 98031.



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**GLEN NICKERSON**  
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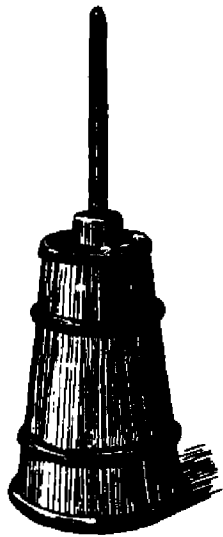
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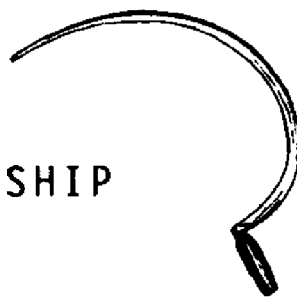
SPRING IS COMING!  
(We promise.)

And what better way to hasten the departure of winter than to enjoy the incomparably springy atmosphere of the second annual Spring Fling? Come to Copecrest, in dogwood country, near Dillard, Georgia. Experience the superb hospitality (including memorable meals!) of Becky and Jerry Cope. Move with the sparkling leadership of Don Armstrong (contras and quadrilles), Terry Armstrong Graham (Israeli), and Vickie Goodloe (Scottish). Enjoy old and new friends. You will feel warm all over!

Camp begins with dinner at 6:00 PM Sunday night, March 23, 1986, and ends after breakfast on Friday morning, March 28: five nights and four days of dancing. The cost is \$230 per person, double occupancy, \$270 single. Full hook-up camp spaces are available (with all meals taken in the dining room) for \$167 per person.

Register early, as space is limited. Send a check for \$25 per person to Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567. It helped us spring up from the winter blahs in 1985. How can it fail in 1986?

## MEMBERSHIP



by Glen Nickerson  
LSF Membership Chairman

Slightly over one year ago (in the November 1984 ADC) I reported a major milestone -- the membership count for the Lloyd Shaw Foundation had exceeded 500. Since that time membership has continued to increase and, as of late December 1985, the membership count was 574 (562 individuals and 12 clubs/organizations).

Not only is the membership count increasing, but, as the following chart shows, the rate of increase is also improving:

July 1983	391
July 1984	438 (up 12%)
July 1985	493 (up 12.6%)
Dec. 1985	574 (up 16.4%)

In my opinion, there are two primary reasons for this growth: one is the continual improvement of the recreational dance kits (particularly in the recorded music) and of the dance programs which are offered at several locations; the second is that you, as members, continue to make the benefits of membership known to others.

An organization becomes known by its actions, and the Foundation's good materials and good programs are clearly making a strong positive impression. Since this past July, twenty-

seven persons have joined the Foundation as a result of attending one of the dance events at Granby, Copecrest, York and Ghost Ranch.

But, we cannot rest on our laurels. A committee of three -- John Forbes, Barbara Butenhof and Marilyn Jackson -- has been organized to explore ways of recruiting additional memberships. (I will serve ex-officio and provide data on current memberships.) If you have suggestions for the committee to consider, contact John Forbes, Box 224, Baldwin City, KS 66006.

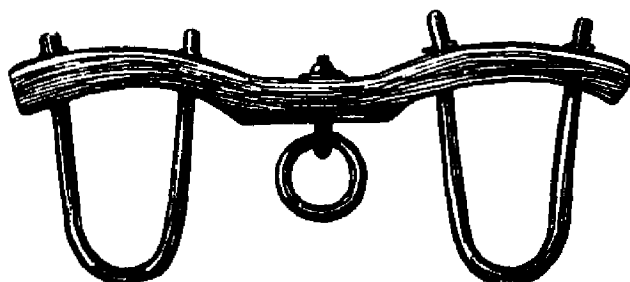
The goal is to at least double the membership by this time next year! We CAN do it, with your help.

One way you can help is by sending us (with your membership renewal or application) the names and address of people who might be interested in the Lloyd Shaw Foundation. Each person whose name and address you provide will be sent an introductory packet, including information about the Foundation, a complimentary copy of The American Dance Circle, and an application form. You may also request small quantities of the LSF brochure and application form, so that you can give them directly to those you think might be interested.

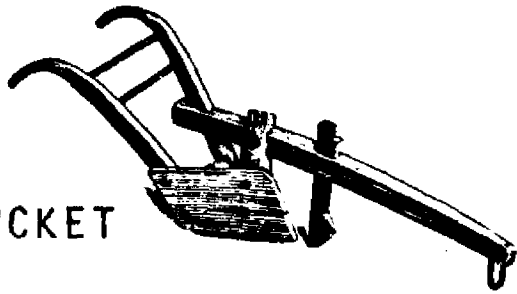
Remember, membership donations are tax-deductible. In addition, if your donation is \$100 or more, you can designate that your monies be applied to one of the Foundation's special programs, either the scholarship fund or the fund for the upkeep of the newly-acquired building in Albuquerque. Thanks to the generous matching-fund offer made by Rus Acton, funds designated for the new building

will result in the Foundation's receiving \$2 for every \$1 you donate! And, if you have ever considered becoming a LIFE MEMBER, doing so now, while Rus is ready to match your contribution, would be an excellent way to doubly benefit the Foundation.

A membership form is on page 17 of this issue. If you are a current member, be certain to renew your membership. (Renewal date for ALL MEMBERSHIPS is January of each year. By sending in your renewal in response to this notice, you spare the Foundation the trouble and expense of sending you a special billing.) If you are not a member, complete the form and join the Lloyd Shaw Foundation ... and help us recall, restore and teach the folk rhythms of the American people.



## STIR THE BUCKET



We wish Anida Seele a rapid recovery from the broken hip she suffered at Thanksgiving time. Anida, you were greatly missed by all your friends at the York Thanksgiving Dance.

We enjoy watching the love of dancing moving down through the generations. Seeing parents and children attending LSF events together has long been common, and now having three generations of one family on a dance floor is becoming wonderfully frequent. At the York Thanksgiving Dance Julius and Ditto Agin brought their son Gerald, and his daughter Mirian. At the Ghost Ranch Thanksgiving Dance, Rusty and Lovetta Wright were joined not only by their children, Guy and Melissa, but also by Rusty's parents, J and Arline Wright.

Did you know that LSF members are found not only in 40 out of the 50 states in the U.S.A. but also in 10 other countries, including New Zealand, Denmark, Belgium and Taiwan!

[Editors' note: We will gladly publish news about LSF members in this column. We hope you will let us know of weddings, births, silver and golden anniversaries, job changes, and other important events in your lives. With such a far-flung membership, it's good to have a way to stay in touch.]



## DANCE-A-ROUND

by Herb Johnson



Two organizations have been formed for the purpose of fostering round dancing. ROUNDALAB, an International Association of round dance teachers, was formed to promote, protect, and perpetuate the round dance movement as a complement to the overall square dance picture. The Universal Round Dance Council (URDC) is an organization of both teachers and dancers, with basically the same philosophy. Because the goals of both organizations are supportive of and in harmony with each other, representatives of each met during 1985 to explore areas of mutual interest.

ROUNDALAB has developed a Phase Rating System for all round dances which will rate dances according to complexity. At this time six phases have been established plus a Caller's Manual for use in the square dance program. Booklets have been printed and are available from ROUNDALAB, 3 Churchill Road, Cresskill, NJ 07626.

Here is a very nice "square dancer's" waltz which was selected as Round of the Quarter by Callerlab.

### Many Times

Dance by: Pete & Carol Metzger, 201 Collins,  
SP #138, Orange, CA 92667

Record: BELCO 313B

Footwork: Opposite; directions for man  
except where noted

### INTRO

- (1)WAIT; (2)WAIT; (3) APT, POINT,-; (4)TOG  
(BLFY) TOUCH;  
1-4 Wait, do a standard intro to BLFY M  
facing wall

### PART A

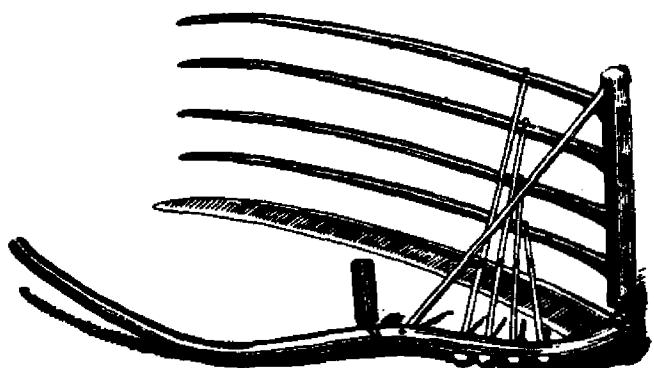
- (1)WALTZ AWAY; (2)TOGETHER (BLFY); (3)TWIRL  
VINE; (4)PICKUP (CP LOD);  
1-2 Moving LOD with inside hands joined  
waltz away from ptner L,R,L; together  
to BLFY R,L,R;  
3-4 Side LOD on L, cross R in back, side L  
(W twirl RF under man's raised left  
hand R,L,R); fwd LOD on R side L close  
R, pickup;  
(5)LEFT TURNING WALTZ; (6)LEFT TURNING WALTZ;  
(7)HOVER (SCP LOD); (8)THRU FACE CLOSE;  
5-6 Two left turning waltzes, L,R,L; R,L,R  
to CP M fcg wall;  
7-8 Fwd twd Wall on L, side/rise on R, rec  
on L to SCP-LOD; Thru on R, side on L  
to face ptner & wall, close R;  
9-16 REPEAT ACTION OF MEAS. 1-8 REMAINING IN  
CP M FCG WALL

### PART B

- (1)(WALTZ BOX) FWD SIDE CLOSE; (2) BACK SIDE  
CLOSE ; (3)BACK SIDE CLOSE; (4)FWD SIDE  
CLOSE (SCAR DIAG RLOD WALL);  
1-2 Step fwd twd wall on L, side R, close  
L; back twd COH on R, side L, close R;  
3-4 Back twd COH on L, side R, close L; fwd  
R, side L, close R, blending to SCAR  
diagonally RLOD & WALL;  
(5)TWINKLE (BJO); (6)MANUV; (7)RIGHT TURN  
WALTZ; (8)RIGHT TURN WALTZ;  
5-6 Fwd L, side R turning to BJO diag LOD &  
WALL, close L; fwd twd wall on R  
turning RF to CP-RLOD, side L, close R;  
7-8 Two RF turning waltzes L,R,L; R,L,R;  
9-16 REPEAT ACTION OF MEAS. 1-8 BLENDING TO  
BFLY M FCG WALL;

ENDING

- (1) BALANCE L; (2) BALANCE R; (3) SIDE -,  
CLO(CP); (4) DIP CENTER;
- 1-2 Side L, cross R in back, step in place  
on L; side R, cross L in back, step in  
place on R;
- 3-4 Side L, -, close R blending to CP; dip  
back COH on L;



FROM THE ARCHIVES

by Bill Litchman

I have some news which would be earth-shaking were it not for the grand news of the new building (see Letter from the President). It is, nevertheless, important news, and many of you will be very pleased to hear about it.

A copy of a black and white silent film showing the Cheyenne Mountain School students dancing has been found. (Lloyd Shaw was

School Superintendent and Principal of the Cheyenne Mountain Schools for many years.) It is an 18 minute film dating from the early 30's and shows children of all ages dancing, including the square dance team which toured the country. It is in very good condition considering its age. Although it has been spliced nearly 100 times, we were able to make a video tape of it. This master can be used to make copies which will be available for purchase at \$25.

The dancing consists of folk dancing for all ages (including the very little children), modern dancing of the time (a la Jacque Dalcroze), couple dances, clogging, a sailor's hornpipe, and a few minutes of the square dance team. The square dancing sequences may have been taken at a later time (as suggested by the significantly different hairstyles of the girls). Most of the pictures were taken on the campus of the school; others might have been taken at the Broadmoor Hotel. The film begins with costumed dancers coming out of the school, the tour bus arriving, the baggage and dancers being loaded, and the bus driving away.

The square dance sequences appear to have been filmed for the purpose of documenting the dance figures and style. Names of the records used are given on a panel preceding each of the dances. Elaborate costumes and an air of excitement give all of the activities shown special meaning.

These film clips were taken from a large series of filmed material which is currently in the library of Cheyenne Mountain High School in Colorado Springs. The breadth of activities which were enjoyed by the students

at this small school have been preserved, including a senior trip to Rocky Mountain National Park. We are negotiating with the caretaker of the "old school films" at Cheyenne High School to acquire copies of these as well, and hope to have them available for you.

The building purchased by the LSF will soon become available to us, and the Archives is slated to move to new quarters there. This is exciting because it will allow us to sort through the entire collection at one time for the purpose of re-organizing things and to be able to place them on shelves specifically designed for the Archives. We are now located in an ex-chicken coop (albeit a very nice adobe one) with shelves which were designed for speedy assembly rather than for appropriateness to the need. The location was fine and the owners of the property have been very accommodating and kind. We owe them a great vote of thanks.

We hope that we will now be able to create a new environment for the Archives which will have enough room that we can add some "user friendly" space for those who will come to visit.

Again, we make a pitch for donations of books and magazines for the Archives. Our collections will never be complete but could be made much more useful if we had a good supply of additional material. Please don't forget that the Archives offers a series of video-taped dancing material as well as a fine audio tape series of the Harry Davidson Orchestra.

I look forward to seeing you soon!



WORKSHOPS! WORKSHOPS! WORKSHOPS!

April 5, 1986

Sessions on round dancing, square dancing, contras, English country dancing and more, topped by a rousing evening dance.

Leaders: John Forbes, Sylvia Forbes, Enid Cocke, Diane Burton.

Location: Baker University Gymnasium, Baldwin City, Kansas.

Cost: LSF members: \$8 single, \$15 couple.

Non-members: \$15 single, \$25 couple.

(Non-member fee includes LSF membership.)

Information: Dr. John Forbes

Box 224

Baldwin City, Kansas 66006

(913) 594-6451 ext. 393

Early June, 1986

Combined Elementary/Special Education, using LSF curriculum kits as resources.

Location: Purdue University, Lafayette, Indiana.

Graduate/undergraduate credit available.

Information: Diane E. Burton

20 NE 47

Kansas City, Missouri 64116

(816) 453-0157

June 30-July 6, 1986

Secondary/Recreational, using LSF curriculum kits as resources.

Location: Snow Mountain Ranch, Granby, Colorado.

Graduate/undergraduate credit available.

Information: Diane E. Burton (see above).

(Please refer to the information in the

"Care to Dance?" column on p.34 for a more complete description of this dance week.)

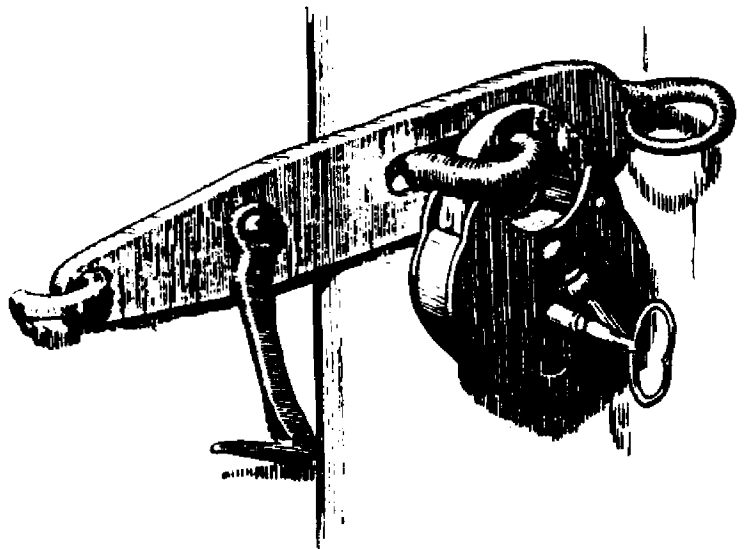
December 27-31, 1986

Secondary/Recreational, using LSF curriculum kits as resources.

Location: LSF Dance Center, Albuquerque, New Mexico.

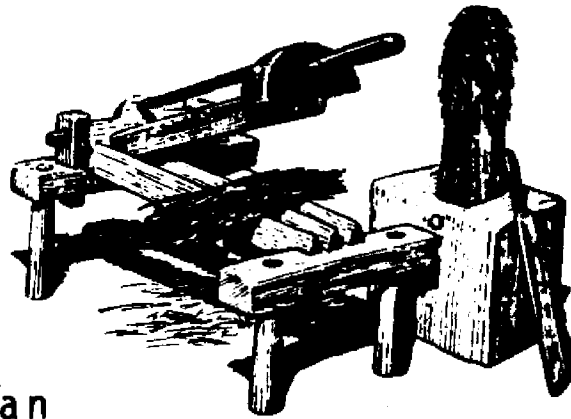
Graduate/undergraduate credit available.

Information: Diane E. Burton (see above).



## CONTRA CORNER

by Bill Litchman



A series of new contras issued by the LSF merit publication in this column. I have experienced them as a dancer and as a teacher and can recommend them to you for use in several situations. For example, if you work with advanced dancers, you might like to try the "T.A.G. Contra" by Roger Whynot (see also Lines About Squares, p. 13). This is a nicely timed dance which flows very well. The recording is also very nice.

Other dances in this series are "Come and See Me" by Roger Whynot, and three dances by Don Armstrong, "Balancing Billy," "Copecrest Contra," and "Aland Island Contra."

### Aland Island Contra

Formation: Alternate Duple (1,3,5, etc.  
active and crossed over)

Introduction:

- - - -, Two ladies do-sa-do

Dance:

- - - -, Two men do a two hand turn,

- - - -, Corner turn once and a half,

- - - -, Put her on the right and circle  
four,

- - - -, Men flare, ladies chain,

- - - -, - - Chain back,

- - - -, - - Half promenade,

- - - -, - - Right and left through,

Notes: The contra is fairly simple and flows well from one figure to the next but it would

be well to know that there are two two-hand turns in the sequence. The first is for the two men, and the second is the turn with the corner. Each of these turns requires eight counts (beats) of music and so must be timed by the dancer for best results.

Come and See Me

Formation: Duple (1,3,5, etc. active but not crossed)

Introduction:

- - - -, Active couples do sa do,

Dance:

- - - -, Cross over go below one,

- - - -, Into the middle and swing your partner,

- - - -, Up the center and cast off,

- - - -, Take them with you, right and left through,

- - - -, Same four right and left back,

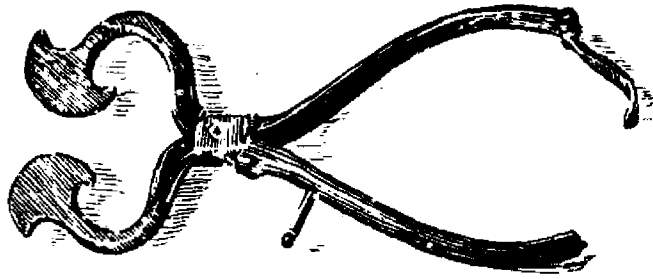
- - - -, Those four circle left,

- - - -, - - And back,

Notes: There is nothing difficult about the dance except that, for beginners, the cross-over by the actives should certainly be walked through before attempting the dance with the music.

All the dances in the series are interesting and useful. Please give the others a try also.

If you have a dance which you enjoy very much and which is not generally known, we would like to know about it. You could tell me the author of the dance, any interesting story about its conception the sequence of the dance, and where and when it has been published before. Even if you don't have a dance to share, let me hear from you anyway.



## CARE TO DANCE?

February 15, 1986 -- OPEN HOUSE DANCE at the newly purchased LSF Dance Center, 5506 Coal SE, Albuquerque, New Mexico, starting at 7:30 p.m. Admission is just \$2.00 or, better yet, participation in the work party that will be held at the LSF Dance Center during the day of February 15. Come be among the very first to enjoy (and help rejuvenate) the LSF Dance Center. For further information about either the dance or the work party, contact Bill or Kris Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104 (phone 505/247-3921).

March 23-28, 1986 -- the second annual SPRING FLING, with contras and quadrilles led by Don Armstrong, Scottish country dancing led by Vicky Goodloe, and Israeli dances led by Terry Graham, will be held at Copecrest Dance Resort in Dillard, Georgia. Send \$25 deposit per person to Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567. [See page 19 of this issue for further information on this program.]

April 19, 1986 -- an INAUGURAL BALL will be held in the Lloyd Shaw Foundation's newly purchased building, 5506 Coal SE, Albuquerque, NM. An evening of squares, contras, mixers, waltzes, and other dances will mark the grand opening of the building. A wonderful group of leaders will be on hand, including Don Armstrong, LSF President Enid Cocke, and Bill Litchman. There will be a half hour of free waltzing starting at 7 p.m., followed at 7:30 by a program featuring

the varied, joyous dancing for which the LSF is famous. People of all ages, all levels of experience, and with or without partners will be most welcome. For further information, contact Bill or Kris Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104 (phone 505/247-3921). [Read the Letter from the President, pages 2-4 of this issue, for information about the LSF building.]

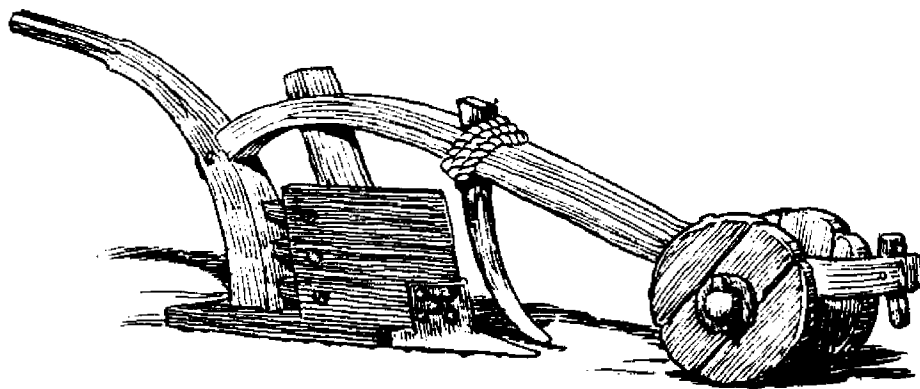
June 30-July 6, 1986 - SIXTH ANNUAL ROCKY MOUNTAIN DANCE ROUNDUP, sponsored by the Lloyd Shaw Foundation\* and held at Snow Mountain Ranch near Granby, Colorado. As in the past, the camp will be under the direction of Don Armstrong, and will again feature a great variety of dance forms (traditional and contemporary squares, contras, current and traditional rounds, folk dances, Scottish, and ballroom). Send your deposit (\$30 per person, payable to the Lloyd Shaw Foundation) to Diane Burton, 20 North 47th, Kansas City, MO 64116. [See pages 10-12 of this issue for further information about this dance week. For information on how one may earn undergraduate or graduate credit through participation in the Rocky Mountain Dance Roundup, see page 29.]

August 10-16, 1986 - BLUE RIDGE MOUNTAIN DANCE WEEK, sponsored by the Lloyd Shaw Foundation.\* Like the Rocky Mountain Dance Roundup, this LSF Dance Week will be under the direction of Don Armstrong and will offer fine fellowship, excellent teaching, and a variety of the best of many dance forms. To be held at Copecrest, near Dillard, GA. NOTE: this Dance Week is already practically sold-out for 1986. To reserve your place, send a \$30 per person deposit (payable to the Lloyd Shaw Foundation) to Marie Armstrong,

7512 Clanton Trail, Hudson, FL 33567. [See pages 10-12 of this issue for further information.]

\* SCHOLARSHIPS AVAILABLE

Financial aid is available for all Lloyd Shaw Foundation Dance Weeks and Dance Leadership Workshops. Apply to Enid Cocke, LSF President  
2217 Cedar Acres Drive  
Manhattan, KS 66502.



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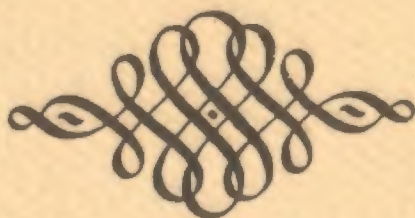
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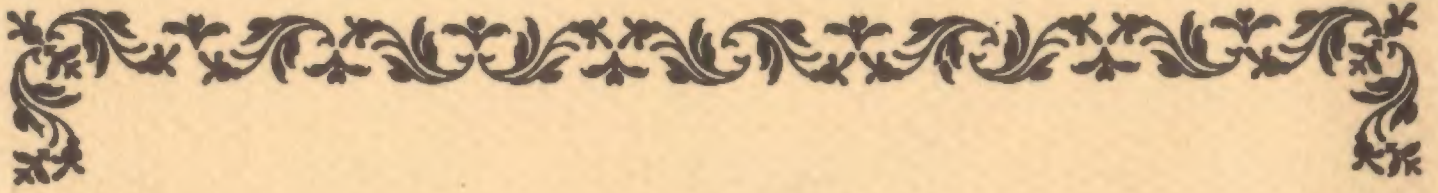
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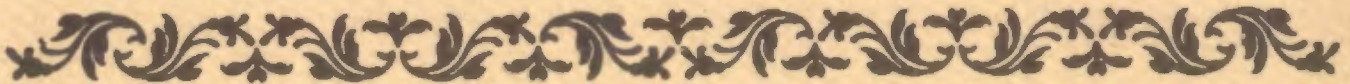
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