

Welcome!

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



**THE  
AMERICAN DANCE  
CIRCLE**



A Quarterly Publication of the  
Lloyd Shaw Foundation



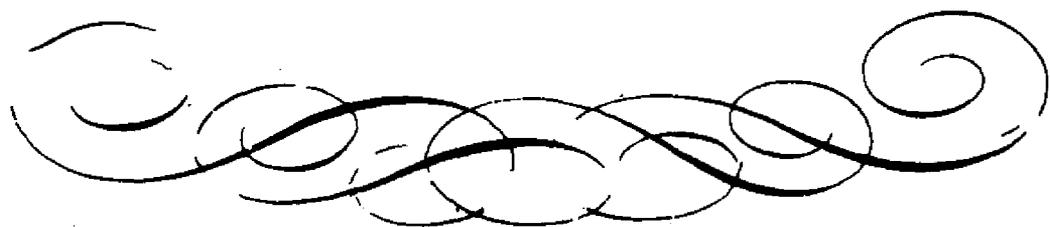
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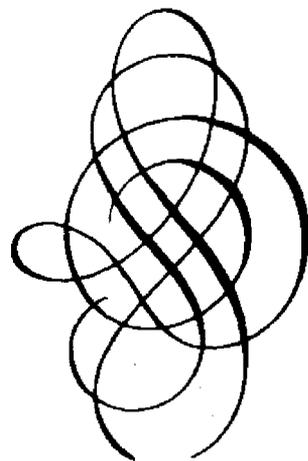


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## LETTER FROM THE PRESIDENT.....

The response we have received to our fund-raising effort to finance a new elementary kit has been very heartening. We are grateful for both the financial help and the show of support for this Foundation project. The money came in soon enough that it was not necessary to take out a loan after all -- so those of us who were worrying about having a high-interest loan hanging over our heads can relax. As of January 31, we had received over \$4300, and even if we receive no more donations, we think we can manage without a bank loan.

Don and Marie Armstrong are hard at work on the new recordings and the manual. It is a big job. Fortunately, however, a big job was done fifteen years ago by Mary Jo Bradford when she first assembled the elementary kit. Over the years a few dances have been added, and some have been dropped, especially when a record became unavailable, but the great majority of the dances in the kit will still be the ones that Mary Jo selected. She also devoted a great deal of time workshopping various recordings to find out which ones were easiest for children to follow. As new recordings are made, Don reports that every effort will be made to reproduce the accents, phrasing, and tempo as they appear in the original records. So our new product will be based very firmly on the judgments and experiences of those who first developed the kit. The present effort has also been made easier thanks to the extensive work of Carla Gilbert and Diane Burton who worked up a revised manual a few years ago. The beauty of the new kit is that it benefits from the input that has been received from many people over the last three years, and it will finally be composed of nothing but

LSF recordings. At long last we will have a dependable supply of all the records for the kit. This dependability will permit George and Onie Senyk to market the kit more extensively. And at the end of this chain of events lies our goal -- more children will be learning to dance!

I owe a deep thanks to everyone -- to all contributors, to Don and Marie, to Frank and Linda Plaut for their willingness to underwrite a loan, to Linda for organizing the campaign, and to Ed Butenhof for keeping track of every penny!

THANK YOU!.....Enid Cocke

## STYLING IN SQUARE DANCING.....

By Calvin Campbell

Styling is a topic that is often neglected when square dancers are first taught to dance and seldom mentioned after that. It is often a subject that is hard to define and even harder to explain to the new dancer. Callerlab and many others have spent several years trying to define and record the most important points of styling as applied to the various square dance basics. The task has not been easy because often there are several equally good ways to style a dance movement. With this in mind the following ideas are presented as "food for thought" and not as rules.

If you have spent any time at all observing people square dancing you could probably point out couples who look better when they dance than others. They move gracefully and seldom ever look awkward. They seem to float through the dance and in the process something is added that makes the movement and the music melt together. They even look good "cutting up". This is the end product of good styling.

This kind of styling is something that many people can learn by observation and practice, but in most cases it is something that must be taught. This is usually best done as a part of the initial set of lessons. This should be followed by a planned program to teach, practice, and promote good styling.

The caller has several tools to help him. Demonstration is probably the most important tool. If experienced dancers are present who exhibit good styling habits, the caller can point out these couples and the new dancers will watch and imitate them. The caller can demonstrate styling points. To do this the caller must have a good understanding of

the body mechanics involved. It is also important that the dancers be given a good example to follow. It is important that the caller and his or her partner represent the best possible example. A caller who dances rough will produce dancers who dance rough.

Music can be a great aid in smoothing out the movements of the dancers. Of course, this has to be combined with proper timing of the calls. Some music makes people want to stand up straight and march, some makes people want to glide. If you wish to work on good posture for a tip, be sure to select a march-like tune. If you want to smooth out the bobbing heads and bouncing bodies, pick music which has the proper feel. Use a wide variety of music moods during each lesson and plan your instructions so that they can be combined to help promote proper styling.

Proper square dance attire is essential. Good styling comes about as a part of a person's desire to appear graceful before others. Costumes are an important part of that picture. If beginners are allowed to learn how to square dance in jeans and T-shirts then their dancing habits will reflect this. They can't really appreciate the desirability of good styling until they dress for the part. (This does not mean expensive outfits.) A nice full skirt and blouse on the lady and a western shirt and tie on the man will do wonders in improving styling. The caller and his or her partner should always dress in proper square dance attire as you are their best examples. Other experienced dancers should also always be in an acceptable square dance costume.

It is important that each styling point be reinforced by allowing the dancers to practice what they have learned. Square dance tips for practicing styling should be scheduled as a regular part of the lesson program. During these tips the square dance material used should be familiar to everyone so that

the dancers can work on polishing up the fine points of dancing. Take the time between tips to help couples overcome awkward points. Whenever you do, the other couples will be watching and will also learn. Repeat demonstrations on things like the waist swing. Many times a styling point which was shown several weeks before will finally be mastered by several couples if they are allowed the opportunity to see how it is done just one more time.

This sets the stage for some future discussion of more specific points on styling. By now I hope that you realize that there is a good deal more to achieving good styling than just explaining or showing it one time. Styling is part of an attitude toward dancing. If you want to have the dancers move like they are walking over a plowed field, the clothes, the music, and the teaching techniques should fit the picture. The same factors apply to any other form of dance. I think most of us want to dance and present square dancing as a fun filled activity which people can be proud to be a part of. Part of this is feeling as if you look your best and look like you know what you are doing. As a result styling has moved towards promoting smooth and graceful movements. In the next issue we will look at some ideas for helping the dancers to do this.

A SMILE IS A LITTLE CURVE THAT SETS A LOT OF THINGS STRAIGHT.....

## THE LSF TOUCHES OTHER ORGANIZATIONS....

Through the years the LSF has had fruitful relationships with a variety of dance-related organizations. Among these is the American Orff Schulwerk Association.

What do Orff and Shaw have in common - besides the number of letters in their names? First of all, Carl Orff is a contemporary German composer who is noted for orchestra and choral oratorios. He became concerned with music education and developed what is now known as the Orff Schulwerk approach. This philosophy of teaching music has spread across the United States since the 1960's and is that the child learns music by interacting with it in much the same way as a composer does. Orff believes that rhythm is the most natural response to music. This is where Shaw comes in. The Orff approach includes speech, movement, and the music as the main categories and the child's environment and background as the chief contributors of teaching materials. This approach reinforces the child's ability to create, and thus music becomes the medium for self expression.

The Lloyd Shaw Foundation materials include a rich heritage of children's games, folk dances, and movements that supplement materials found in Orff resource books. Dr. Shaw, the educator, became concerned with the lack of rhythmic movement in schools and outside the schools. Dance became an integral part of the educational process in the Cheyenne Mountain Schools during his tenure as school superintendent. After the founding of the LSF in 1964, one of the first projects was the development of the Elementary Dance Curriculum Kits. These materials have been used very extensively by Orff music teachers across the country. In addition, LSF personnel have provided support to Orff teachers in other ways:

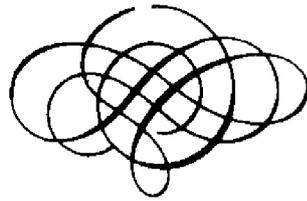
1. LSF university workshops, particularly those for elementary school teachers, have been well attended by Orff people.

2. In 1975 the LSF was invited to participate in the National Convention of the American Orff Schulwerk Association, where it was represented by a booth, the repeated showing of our film ("A Visible Anthem"), and with a very enthusiastically received Saturday Night Dance which included a short talk by Dorothy Shaw.

3. Workshops presented by LSF persons at such occasions as local educational chapter meetings and at AOSA regional conferences.

Perhaps the AOSA has individual teachers or a chapter in your area. Most certainly we all have a great deal to learn from the Orff Schulwerk philosophy and technique, and you would definitely enjoy interacting with these highly trained and creative people. You can get more information from:

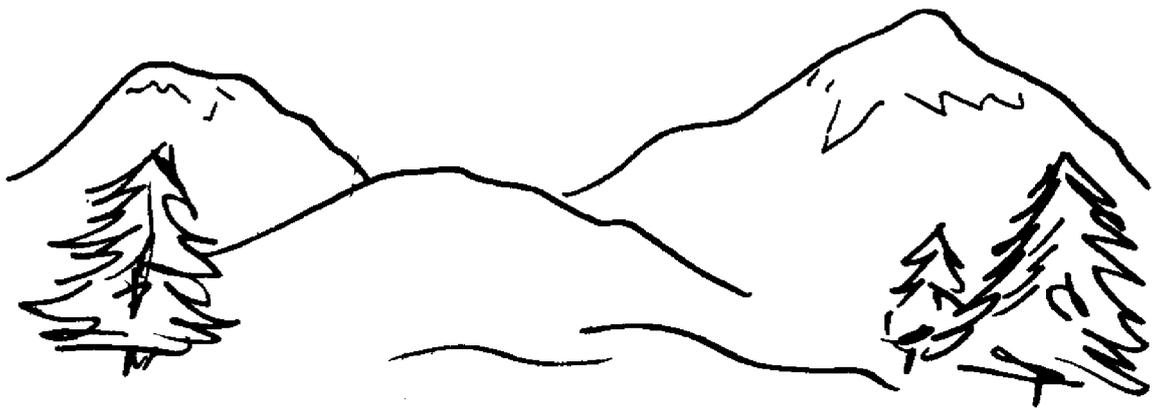
The American Orff Schulwerk Assoc.  
Department of Music  
Cleveland State University  
Cleveland, Ohio 44115



## ROCKY MOUNTAIN DANCE ROUNDUP

Snow Mountain Ranch will be full of happy faces, dancing feet, music, laughter, singing and JOY from July 6th thru the 12th when the Annual Lloyd Shaw Foundation Summer Dance Camp brings over 100 people to Granby, Colorado for the fun and fellowship, and the Annual Meeting of the Foundation (see the announcement of the Annual Meeting elsewhere in this publication). Actually, as of March 1st, there are only a very few spaces open for additional dancers to register! There are a few spots open in the campground, and a few rooms in two of the nice cottages, and a waiting list for lodge rooms and for singles. The paid-up registration, on the 1st, stands at 114 and more are coming in every week. It seems quite likely that all available housing/camping will be reserved VERY SOON,, so those wanting to attend better get their registration in IMMEDIATELY! In case you don't have a registration form, you may send a registration fee of \$25.00 per person along with the usual names, address, and questions if any, to:

Don Armstrong  
511 Wagon Rut Loop S.  
New Port Richey, Florida 33553.



## AN HISTORICAL DANCE... "Countess of Coventry's March"

This dance is taken from "Thompson's Compleat Collection of 200 Favourite Country Dances...", First Edition, c. 1751, and should provide some period entertainment for those so minded. The exact original directions are given below:

The 1<sup>st</sup> and 2<sup>d</sup> Cu. right hands across, cast off and left hands across with the 3<sup>d</sup> cu. and the 1<sup>st</sup> Man heys with the 3<sup>d</sup> Cu. and the Wo. with the 2<sup>d</sup> - and right hands and left-

The music is given below for this dance:



It is apparent that there will be a bit of difficulty satisfying the modern dancer with this sequence because of the long stars at the first of the dance. However, this dance can be done easily and it can provide enjoyment, even for the dancer who may not be an expert. The dance was originally written as a triple and the figures require a bit of experience before the dance can become very smooth. Once the sequence is memorized so that the dancer can concentrate on performing the figures, things will

move along quite well.

In modern terms, the sequence of figures with explanations are as follows:

Music A, first time through played as introduction, then repeated twice for the dance, followed by music B twice through.

Introduction:

- - - -, Actives star right below,  
- - - -, - - - -  
- - Cast off, star left with the next below,  
- - - -, - - - -,  
- - Get ready, separate and hey for three,  
- - - -, - - - -,  
- - - -, Right and left through with the ones above,  
- - - -, - - Right and left back,  
(Go back to the top and begin the dance again.)

Description:

The right hand star which begins the dance is a long (16 count) figure, ending with the cast off to work with the couple below (the third couple in the minor set). The dancers may be able to move twice round before doing the cast off but you may wish to slow the pace a bit and have the dancers move more slowly to make the cast off a more leisurely ending. An additional comment should be made here in that as the actives cast off following the first star to go into the second star, the no. 2 couple should move up into the active's vacated place to give them room to come into the second star. The left hand star is similar in feel to the first star except that at the end of that star, the dancers will have to make small adjustments to be able to begin the two heys. The left hand star should only be turned once round.

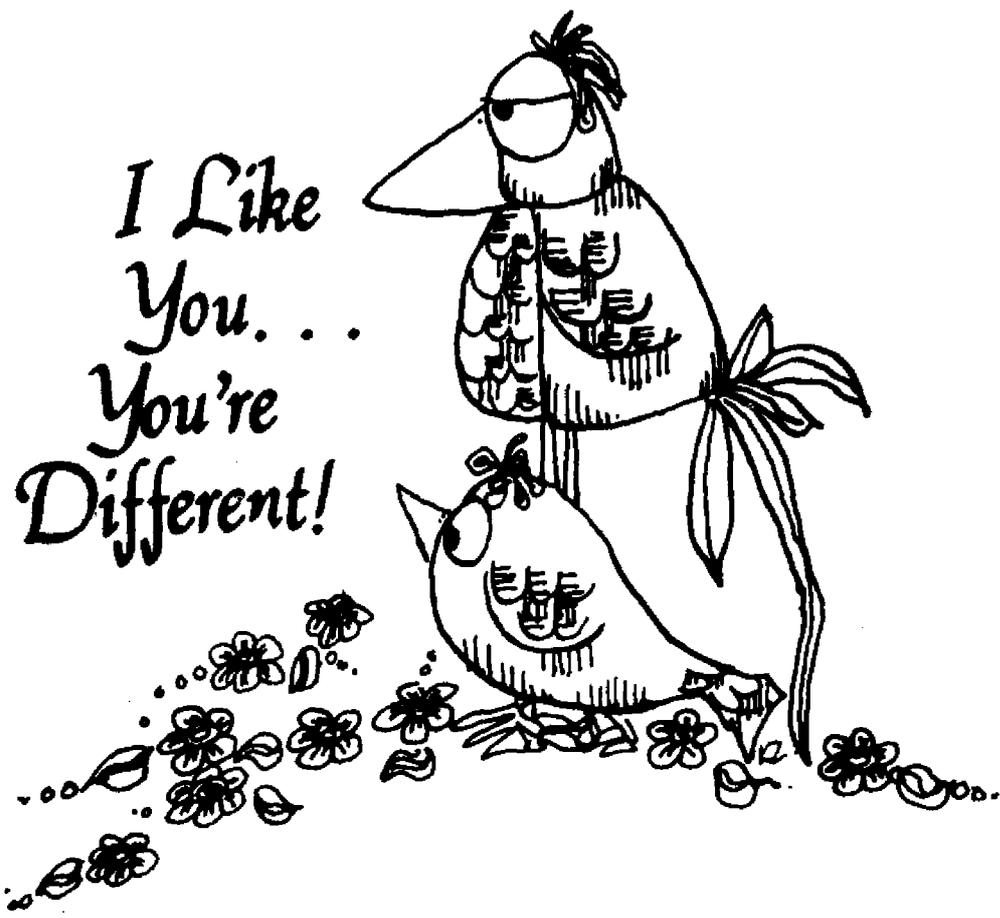
At the end of the second star, in the final four counts or so, the star should break up slightly,

leaving the active couple in the center of the set to finish turning by their own left hands slightly in order to end with the active lady directly up the set from her partner in preparation to move to the couple above her (the second couple). Likewise, the man of the active pair will be preparing himself to move down the set (in the middle) between the third couple who have (in the meantime) stepped back away from the center of the set in preparation for the hey. The active person will pass the person of the other couple of the opposite sex by the left shoulder to begin the hey figure. That is, the active woman will pass the left shoulder of the no. 2 man while the active man will pass the left shoulder of the no. 3 lady. It should be emphasized that the second couple will hey with the active woman and the third couple will hey with the active man. All dancers will move in the heys to go completely across the set and back (inactives) and come into the progressed spot between the second and third couples (actives). The second couple will have to make a sharp turn round to face across the set toward each other in order to begin the right and left through.

Other than this particular spot, the dance flows fairly well and is interesting and fun to dance. Once the dancers are aware of this difficult place (the beginning and ending flow of the hey), the dance will be quite smooth.

It is to be emphasized that this dance as well as the other historical dances in this series need not be done to the original music although there may be reasons for wanting to try to do this. Any lively march-style reel or other similar music would fit in here very well. I have used an Irish march which fitted the dance nicely. It may be that other music of a non-march character might also suit this dance; it remains for the dance leader to try things out. The length of the dance is 64 counts which should fit 80% of the recorded music available.

Comments on the performance of this dance and others in the series will be welcomed. I have tried this dance with college-age dancers who enjoyed it and will probably ask for it again.



## PROGRESS REPORT - ELEMENTARY KIT

There's lots of good news....and a little bad news....about the new Elementary Kit records and manual. Let's look at some of the good news first: Progress is EXCELLENT on both the records and the manual. The records are shaping up nicely with lots of GREAT music, some on exchange from Belgium, a "new" Gilmore hoedown, and some on a royalty basis from the excellent Methodist "World of Fun" series, Old Timer, Green and Ada Dziejwanowska. The rest we are almost ready to record with a fine group of musicians using the same arrangements as required from previous but no-longer-available recordings. And, we're working on a way to "enhance", by the over-dubbing process, some of the original Fred Bergin series which used only the organ/piano instrumentation. It has taken hundreds and hundreds of hours of work, it's not finished yet, but it IS good to report that there is light at the end of the tunnel.

The manual is in final draft stage, written and re-written countless times, checked and danced, revised and danced again and again, and although hundreds of hours are still to be put into it, it too is now in recognizably useful form with revisions about over. The kindergarten and elementary material is now combined into one program (K-6) and expands upon the excellent work so lovingly pioneered by Mary Jo Bradford so as to provide an obvious continuity into the Secondary/Recreation Kit. It now includes a few more authentic children's folk dances, fewer square dances, considerably greater musical variety, and by utilizing the format of 7-inch, 33 1/3 RPM records, ALL on the LSF label (like the "old" kindergarten records!), it seems very probable that

it can be marketed, profitably, at an even lower cost than the original Kit. It is NOT simply a "re-hash" of the previous program, although it was a good program, although it was a good program in itself! It is a new, vital, inspiring program, utilizing the old, expanding to take advantage of newly available EXCELLENT music, well-balanced, probably even more suitable to the age group it is designed for, and a Kit program which we can all be proud to use, to promote, and to market to anyone, anywhere!

The bad news is simply that we need some more help financially. Although the response to the fund drive for the recording project was very heartening, it did fall short of our needs and we solicit your help. We would like to pay for the printing of the new manual and the recording and pressing of the new records without having to borrow anything. Please send whatever you feel you can afford to:

"The Lloyd Shaw Foundation Record Fund"  
c/o Linda Plaut  
622 Mt. Evans Rd.  
Golden, Colorado 80401.

YOU CAN BE ON THE RIGHT ROAD AND STILL GET  
RUN OVER IF YOU ARE STANDING STILL.....

## LSF TO PRODUCE ANOTHER AMERICAN TREASURE.....

In keeping with its purpose to preserve some of the endangered folk culture of our country, the Lloyd Shaw Foundation will soon produce a collection of songs of the Southwest, researched, played and sung by the inimitable Pancho and Marie Baird of Santa Fe. Any of you who have heard the Bairds do "Cool Water" or listened to Pancho's rendition of "Little Joe the Wrangler" share with us the anticipation of the release of this two 33 1/3 record album, with hours of pure listening pleasure. And this production is not just a preservation project, it is also a money-making project for the Foundation. The Bairds, alumni of Dr. Shaw's summer classes in Colorado Springs and longtime adherents of his philosophy and the Foundation's goals, have graciously donated their talent, time and efforts to the Foundation on these recordings. The album will have a market within and without the Foundation and it is hoped to have it available by summer camp time.

We cannot quote a cost on this double-record album at this time, but whatever it is, it will be well worth it, so watch the ADC and the LSF publicity notices for its availability. It will be called "Song of the Southwest" by Pancho and Marie Baird. You won't want to be without it!

## SQUARE DANCE NOTES

Grand Square is probably one of the most satisfying figures in square dancing, providing it is prompted correctly. The following square dance gimmick routines use part of a grand square to set up a left allemande and a right & left grand. Please notice that the grand square prompt tells the dancers how many steps to grand square. In the opinion of your author this is the ONLY permissible way to call less than a full grand square.

4 LADIES CHAIN 3/4...4 LADIES CHAIN ACROSS...  
SIDES FACE & GRAND SQUARE 6 STEPS...  
LEFT ALLEMANDE

4 LADIES CHAIN 3/4...4 LADIES CHAIN ACROSS...  
ALL ROLL AWAY 1/2 SASHAY...STAY THAT WAY...  
SIDES FACE GRAND SQUARE 6 STEPS...  
RIGHT & LEFT GRAND

The following figure is just a little bit crazy and should only be used after the dancers have a good deal of confidence in your calling. In fact you might warn them ahead of time that it would be a good idea to identify the corner so that when the surprise comes they will know whom they are looking for.

COUPLES 3 & 4 STAR THRU...  
1 & 2 RIGHT & LEFT THRU...  
3 & 4 RIGHT & LEFT THRU...  
1 & 2 STAR THRU...  
EVERYBODY PASS THRU...LEFT ALLEMANDE

## JENNY'S STAR.....A QUADRILLE

Given to Don Armstrong by Roger Whynot, at the Thanksgiving Contra Holiday, 1980.

MUSIC: Any 64 count, well phrased tune you like.

| <u>COUNTS:</u> | <u>ACTION:</u>   |
|----------------|--|
| 16             | All 4 ladies promenade around the outside<br>(Roll out, go CW once around into place)                                  |
| 8              | All 4 ladies right hand star once around,<br>hold star, give left hand to partner<br>(Don likes Pigeon Wing hand hold) |
| 4              | Balance  |
| 4              | Left hand turn half so men form right hand<br>star, holding left hands with partners                                   |
| 4              | Balance  |
| 12             | Men step thru (forward) all swing corners  |
| 16             | Promenade full around with new partner   |

Total 64 counts

# membership renewal

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

The Lloyd Shaw Foundation is a non-profit organization, and all dues and contributions to it are tax-deductible.

Please renew my membership in the category I have indicated:

\_\_\_\_\_ active (\$15)                      \_\_\_\_\_ patron (\$100)  
\_\_\_\_\_ supporting (\$25)                      \_\_\_\_\_ life (\$1000)  
\_\_\_\_\_ sustaining (\$50)                      \_\_\_\_\_ club (\$25 or more)

\_\_\_\_\_ yes, I would like to take advantage of the special price on LSF T-shirts (as described on the back of this sheet). My check includes \$5.00 for each T-shirt. Please send size(s) \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_.

\_\_\_\_\_ yes, I would like to help the Lloyd Shaw Foundation Record Fund. My check includes \_\_\_\_\_ as a donation for this worthy project.

\_\_\_\_\_ I believe so much in the value of the record project that I would like to become a Life Member with the understanding that my \$1000 will be used for the record fund.

\_\_\_\_\_ yes, I would like to contact some of my friends about the LSF. Please send me \_\_\_\_\_ fliers to use.

\_\_\_\_\_ yes, I would like a membership badge. My check includes \$4.00 to cover the cost of each badge.

Mail to: Linda Plaut  
LSF Membership Chairman  
622 Mt. Evans Road  
Golden, Colorado 80401

A decorative border with a repeating floral and scrollwork pattern surrounds the text.

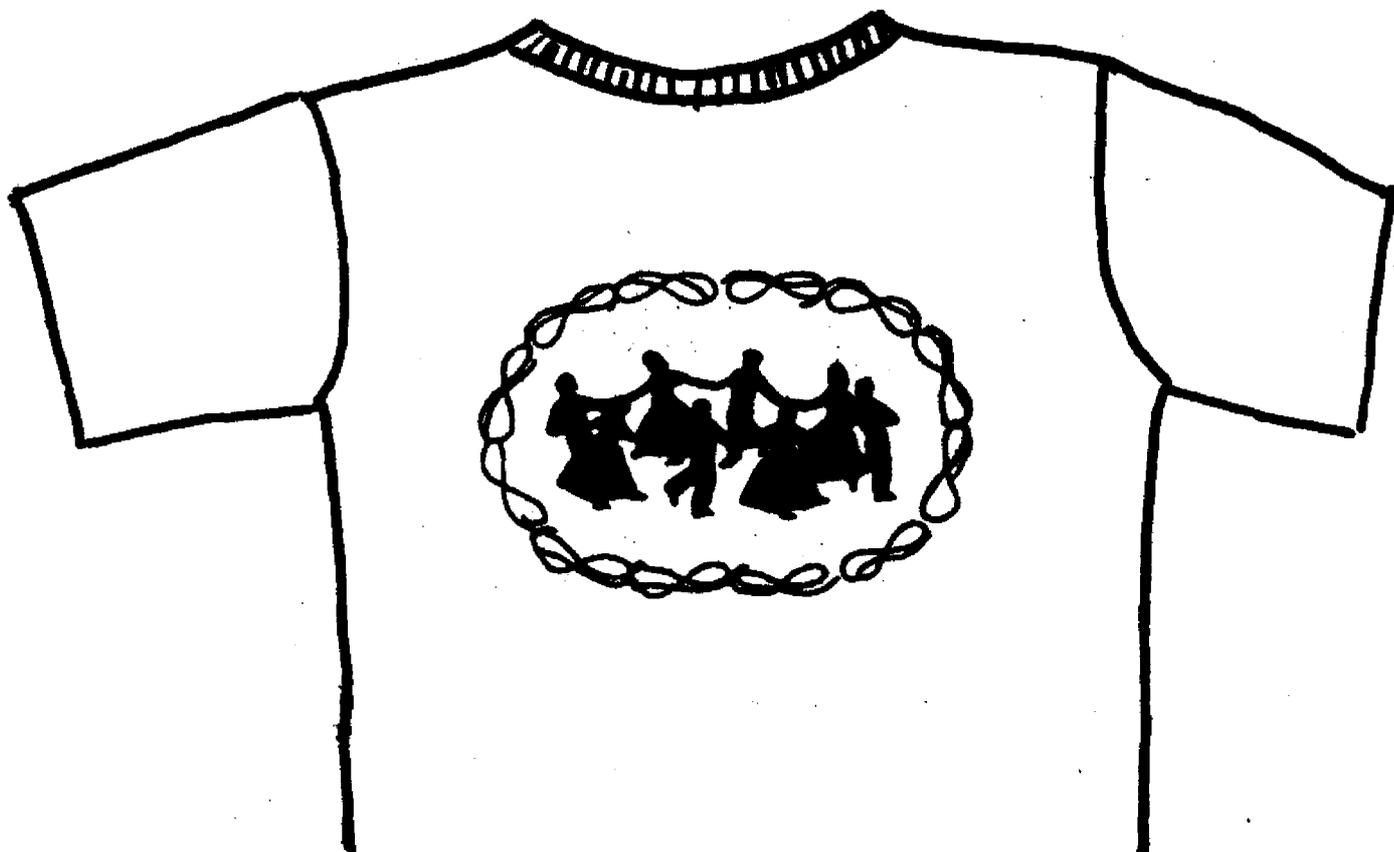
# ANNOUNCING

a change of address  
as of March 1, 1981

The Lloyd Shaw Foundation  
Mailings Division  
Box 134

Sharpes, Florida 32959  
(305) 636-2209

# Summer is ycomen in



Be ready for the warm weather with a cool,  
wrinkle-proof Lloyd Shaw Foundation T-shirt!  
Perfect for travel.

Green and blue design on beige.  
Sizes S, M, L, XL.

## Spring bargain ~ only \$5.00

For ordering with membership renewal, see  
the other side of this sheet.

or

Send your check and size requirements to  
The Lloyd Shaw Foundation, Inc.  
Mailings Division  
Box 134  
Sharpes, Florida 32959

### offer expires may 15, 1981

For orders outside U.S. please add \$1.00.

# a reminder

If you have not sent in  
your 1981 dues,  
your Lloyd Shaw Foundation membership  
has expired.

We want YOU as a continued member.

We also want to use all our available  
money and energy  
on truly productive projects.

**SO**

Rather than send you  
an expensive separate dues renewal notice,  
we hope you will use  
the form on the next page  
for renewing your  
Lloyd Shaw Foundation membership.

**easy**

We offer one-check shopping. Indicate on  
the next page how much money you wish to allocate  
to each purpose, make out one check (payable to  
the Lloyd Shaw Foundation) for the total amount,  
and we will sort out the funds as you direct.

## JUMP-ROPE RHYMES

It seems that most of us have forgotten all those jump-rope rhymes we knew so well as children! After last issue's article on the Teddy Bear rhyme, Donna Bauer discovered that kindergardners at the Albuquerque Nursery still jump to a variation of that theme. I wonder if all these Teddy Bears came from the radio show starring Big Jon and Sparky, and the song about the "Teddy Bears' Picnic" or did they originate much earlier with Teddy Roosevelt, when the bears first became popular? Send in your conjectures.

Teddy bear, teddy bear, turn around  
Teddy bear, teddy bear, touch the ground  
Teddy bear, teddy bear, show your shoes  
Teddy bear, teddy bear, that will do  
Teddy bear, teddy bear, go upstairs  
Teddy bear, teddy bear, say your prayers  
Teddy bear, teddy bear, turn off the light  
Teddy bear, teddy bear, say goodnight!

Kristin Litchman  
1620 Los Alamos S.W.  
Albuquerque, New Mexico 87104

CONTRA CORNER.....

DANCING SAILORS

A Contra, by Ted Sanelia

MUSIC: Any good, well phrased tune of 64 counts

FORMATION: Triple, 1st, 4th, 7th etc. couple active but NOT crossed over

COUNTS:

ACTION:

- 16 Actives down outside, up the center, and cast off
- 16 Turn contra corners
- 16 Reel of four on diagonal (Actives pass RIGHT shoulders to start)
- 16 Actives swing in the center, end facing UP

\*\*\*\*\*

Please send any contra or heritage dances for future publication to:

Dr. Wm. Litchman  
1620 Los Alamos S.W.  
Albuquerque, N.M. 87104

## MEXICAN FOLK DANCE CAMP.....

The Armstrongs attended the Mexico International Folklore Festival (Christmas Folk Dance Camp) at the beautiful Oaxtepec resort, south of Mexico City. Although he was not on the staff, Don was asked to do a couple of sessions on contras, squares and mixers.

They found the Festival fascinating and particularly enjoyed the observance of the beautiful Mexican Christmas traditions. Don and Marie were captivated by Senora Alura de Angeles, the Director, who even in her golden age exhibits the vitality, grace and teaching techniques that were evident through fifty years of teaching folk dance in the University of Mexico. In addition to the Mexican dances, there were instructors in Scottish (Stewart Smith) and Polish (Ada Dziewanowska) dancing, and a lot of traditional folk dancing, especially Israeli circle dances led by Ron Houston. Each night the dancers were treated to scintillating mariachi music; the fiestas included the Posada, the visit of the Three Kings, a giant pinata, a typical Polish Christmas dinner, and a New Year's Eve party complete with a costume contest and lots of live music. It was, altogether, a delightful experience for them, and a most rewarding one.

Don recognized some of the Polish dances as being possible material for the Elementary Kit and of course the music, recorded in Poland, is so authentic and charming that he approached Ada about our using some of the dances. Ada advised him that in Poland many of the dances are danced in a simpler form by the local children and provided Don with suitable instructions that would fit into our elementary program. They were able to arrange a royalty contract that we can afford and you will soon be hearing this music on the Lloyd Shaw label - the dances are much like the things we do all the time - what a cultural boon for the children who will be dancing to our kit records.

SOME COMMENTS ON LLOYD SHAW  
By Kenneth L. Smith

Kenneth L. Smith, a well-known caller in the Kansas City and Washington, D.C., areas during the 1950's, attended Lloyd Shaw's summer classes in the 1940's and was greatly influenced in his own later calling and teaching by the Shaw philosophy and techniques. In a 1980 letter to Diane Burton, Ken says:

"If I were to try to summarize the main reason for Shaw's effectiveness I believe it would be his unique skill and talents employed in emphasizing the importance of effective communication. In any event he left me with the feeling that nothing can contribute more to a caller's success than getting that 'flow' between him and the dancers, and the consequent back flow, firmly established at the very onset. This requires knowledge and skill; subtle application of know-how. There were many facets to the way Shaw fed this to his class members. It was simply a part of his nature. When Kent Obee was a graduate student at Georgetown University he indicated to me his great admiration of his grandfather's ability to discuss lucidly practically any subject regardless of its depth, breadth or complexity."

Ken Smith was asked to write a tribute to Lloyd Shaw for the 1958 Atlantic Square Dance Convention, just after Shaw's death, and he has given us permission to share that article with you.

THOUGHTS IN MEMORY OF LLOYD SHAW  
(1890-1958)

..... More than to any other person of this century the credit belongs to Lloyd Shaw for discovering the beauty and satisfaction of the early American dances and restoring them to their rightful place in American social life. A renowned scholar and teacher, he accomplished this principally by careful historical analysis, re-creating and beautifully presenting old dances all over the country through his Cheyenne Mountain teenage group, and training leaders and callers from every section in sound principles, methods and philosophies.

Dr. Shaw's effectiveness stemmed from a multiplicity of outstanding traits and talents. One of the most significant was his ceaseless search for whatever he could learn of the eternal. Zealously he sought to find the eternal qualities in the square dance. One product of this was the beauty and styling he imparted to the so-called New England Singing Quadrille which became a real classic..... Also in point are the lovely patterns and variations he developed around the basic movement of the Varsouvianna, the round dance that is still 100 years young.

Pappy was little inclined to "invent" new figures and gimmicks. But he did seek to "discover" anything he could about the activity which he believed was actually several thousand years old. But even though he was not essentially an inventor he gave us...allemand thar and wagon wheel. Also it was he who selected the name do-paso for the Texas do-si-do in order to fit it into Colorado dancing.

The Shaw spirit and personality were at all times infectious and inspiring. He was truly devoted to square dancing and square dancers. From his

knowledge of the history of the dance he believed, in a spirit of true reverence, that the real predecessors of square dancing were ancient ceremonials in which people were "reaching to their gods." To him the heritage of square dancing was akin to a trust - yes, a sacred trust and to him such a trusteeship meant acceptance of responsibility for knowing everything possible about the heritage, preserving it and glorifying it.

Dr. Shaw had a sublime faith in square dancing and square dancers. Even when some one had done something he did not approve of, or when dancing itself had taken turns that to him seemed monotonous or commonplace he would say: "Give them time and they'll be all right." He believed that there is really only one direction - up; only one path and it leads "toward the stars."

Notwithstanding his brilliance as scholar and teacher, Dr. Shaw will probably be remembered best by those who knew him well for his fun-loving, warm, human qualities. The keynote of all of his philosophy was love in its deepest, most meaningful sense. And what a flawless example he set with his own way of life in clean, useful, enjoyable living! His were the true riches that only a few ever acquire! He exemplifies, as few men have, that passage of the scripture which teaches that it is more blessed to give than to receive.

Devoted square dancers everywhere can be deeply grateful that the activity we love so much has had as its head this remarkable man of ideals who had already distinguished himself as educator, speaker and citizen before he became a square dancer. He stands for so much that is fine and good. Nowhere is it better epitomized than in the words of his wonderful wife, Dorothy, a few days after he had passed on: "Let us close ranks into a tighter phalanx against those enemies that Lloyd and all good

men have battled - the cheap, the selfish, the vain, the unlovely, the unloving." What a challenge! What an opportunity!....

A NOTE FROM THE MAILINGS DIVISION:

Onie & George Senyk, Directors of the Recordings Division of the Lloyd Shaw Foundation, have completed their move to their new home in Florida, leaving behind the Millhouse in the Catskill Mts. of New York State. The Millhouse has been sold and the Division is now located in Florida. They left with a great deal of sadness after 12 years of rebuilding the mill, which was over 180 years old, but a new chapter has started in their lives now. According to the movers, there were over 400 boxes and items in the move, which included all of the Foundation records, books, files and other items, as well as all the personal items.

Due to the move, it may be 3 weeks or more before the Senyks catch up on outstanding orders and requests for service, and apologize to all members and friends who are waiting for orders and replies. This was the ideal time to make the move as traditionally this is the slow time for business for the Recordings Division.

The new address and phone number is:

Lloyd Shaw Foundation Mailings Division  
Box 134  
4315 Indian River Drive  
Sharpes, Florida 32959

Phone: 305-636-2209

## FROM THE ARCHIVES.....

A funny thing happened to me on my way through the world. I came across an old book on dancing and from there on the bug had bitten, and badly. Since that time, I have spent many happy hours pursuing those elusive items, rare books at affordable prices. After having once given in to this delightful disease, the only way to keep one's sanity is to continually feed the habit. Fortunately, one can do that reasonably well without having to rob banks!

Now, collectors of books on dancing are few and far between. It is not very likely to find them even in large cities with book collecting clubs. More often than not, you find people collecting first editions, fine press books, limited edition books, books with colored plates, books of famous authors, books on travel, and old maps. Books on dancing just don't seem to excite the normal mind. On the other hand, there are some advantages to being a lone wolf in the rare book business: no one else is looking for the books you want. In fact, if you can collect well enough and have the interest to catalog and list the finds you make, you can stimulate the interest of other collectors in your specialty and suddenly you find that there is great competition for the books you have been seeking.

Presently, however, there has not been a general build-up of interest in the books on dancing except where they happen to cross boundaries into other fields of interest in book collecting. For example, if the dance book happens to have large and beautiful plates for illustrations, then people who collect that kind of book will seek out that particular dance book but leave all of the others alone. Likewise, within the collectors interested in dance books, some have very narrow interests such as choreography (dance writing) and those books speaking to that

subject are highly desirable. Thus, for those cases, the price rises dramatically and some of them are priced out of the range of the normal collector (me).

I remember an example of that kind of thing while attending a book auction in London at the king of auction houses, Sotheby's. Having planned for several months to be at the auction because dance books come up so rarely in those auctions, I made sure I was in my seat at the appointed time even though I had a roaring fever and was shaky from the flu. I think I must have been responsible for the epidemic of flu which appeared about three weeks later, wiping out most of the population of London book collectors! In the meantime, back to the story... while I was viewing the books put up for sale through hazy eyes, I looked over the crowd as well. I saw all kinds of people of all shapes and sizes, ages and color, condition and manner. Finally the auctioneer entered the room and all became quiet. The hour for bidding had arrived and everyone's attention was riveted on the man with the hammer. Fortunately, the first books to come up for sale were not dance books so it was possible to witness the procedure known as bidding. I saw all kinds of ways to attract the attention of the auctioneer without allowing the other bidders to see your bid. The theory is that if the others know that you, personally, are interested in a particular item, they might stay in the bidding just to make the price go up and then they will drop out at the last minute leaving you with an exorbitantly high bid for your book.

Finally, the time arrived for the first book on dancing to appear. This particular book was one of great age and rarity, being a collection of dances written in the very early years of the 18th century and printed with the quaint curly-cues of the dance writing of Beauchamp and his followers. As such, it

was of interest to those collecting choreography as well as people who had interest in fine plates and quaint drawings. The bidding started at 10 pounds and quickly rose in a matter of a minute or so to about 500 pounds where it was soon sold. My mind boggled at this astronomical price (at the time about \$1250.00) and I wondered if I would even be able to bid on anything at all. I had only about 20 pounds in my pocket and I didn't dare go beyond that amount even by the smallest degree. I should fill you in on the reason why I was so intent on going to this particular sale and why the high price of that first book worried me so much.

As I came into the auction room, I spotted the dance books from across the room. Even though my vision was a bit blurred and hazy, I knew by sight, what a copy of John Playford's Country Dancing Master looked like. My experience was limited enough at that point not to realize that there must be literally thousands of books of that shape and style of that time (most containing dances or dance music) but at this point, I knew that there was a Playford there and it was not listed in the lots of books in the catalog. That must mean that it was one part of a multiple lot and thus partly hidden from most bidders. I rushed over to the shelf and shakingly handled the old books; fragile, brittle, almost rheumatic with age. Sure enough, right before my eyes was a real, genuine, original copy of one of the most famous dance books of all time. John Playford was the first publisher of English country dances and the only publisher for many years. His book went through 18 editions over a period of about 75 years or so from 1651 to about 1728 and this copy was the 15th edition; only one of which was known in the libraries of the world at that time. Thus, a copy in my hands was one of only two known to exist and the other was in the British Museum!!! What a thrill.

I placed the old book back on the shelf quietly

and moved to find a seat from which I could view the section on dance. Finally, following the high bid for that first dance book came a series of other books on dance which brought prices ranging from 100 to 250 pounds (\$250 to \$625). I began to get very discouraged and wondered if there was going to be a chance for me to buy anything at all, much less such a star as a nearly unique copy of an original Playford. I tried my hand at bidding a few times but dropped out very quickly when the bidding skyrocketed up beyond my meager funds. Thus, when the lot I wanted came up, I felt that there was no chance of my obtaining this treasure. Most of the dance items were going to a man sitting in the front row of chairs who supported a full beard and who had seemingly unlimited resources of funds with which to bid. I later learned that this person is one of the biggest dealers in dance books in the world and his prices are simply out of reach. On the other hand, he deals only in the very best of the crop. No wonder the prices were going too high. With this dealer bidding, there would be no hope at all.

Finally, the lot came up which contained the Playford. Since it was not specifically listed in the catalog but was only mentioned as "one other book on dance," I thought that there might be some slim hope. The bidding started at 2 pounds. I felt that this was my speed so I bid 3 and then the bidding went very fast for a few seconds and the price was quickly at 12 pounds. Then someone bid 14 and it was against me so I quickly said 16 pounds and prayed. The room, miraculously, remained very quiet for what seemed like an eternity and nothing was said until, after an interminable wait, the auctioneer pointed at me and said "Sold to the gentleman in the back for 16 pounds." I don't remember much of that sale after that point except going up at the end and waiting in line to pay for my very own copy of the most wonderful book in the world! How exciting it was and how fortunate that the book fell to me. It could

just as easily have gone to someone else. Such success was enough to fuel my habit for many years. It is hard to describe the feelings one might have as a collector when on the chase for an elusive book and finally running it down and catching it, especially so thrillingly. For a person who does not have these feelings, it is a waste of time to even talk about it but for those whose blood runs hot because of the chase, it can mean almost life and death.

Well, that is the story behind the acquisition of one book and the search for the others is just as exciting. The greatest thrill, however, comes when someone comes in or writes to ask for information which can be obtained from the books which have been gathered together and which comprise the great collections contained in the Archives of the LSF. That is when the usefulness of this collection become apparent. It is exciting to know that these treasures are being appreciated, not only for themselves but for what they contain and that makes it all worthwhile.



WESTERN SQUARE DANCES AT FOX CREEK, COLORADO  
(ca. 1880-1930)

By Wm. M. Litchman, taken from a conversation with Bessie Stafford (age 72) who grew up in the San Luis Valley, Colorado.



It was as far back as 1880 that Bessie's grandparents moved from their home in Manassa, Colorado, up into the mountains near Antonito to settle the area known as Fox Creek. In this beautiful mountain country in southern Colorado, a part of the San Luis Valley, small towns dot the countryside. Their names bring back memories to those who grew up in them and who have since moved away. Romeo, Sanford, La Jara, Alamosa, Manassa... Most of these little towns are still there and some have grown a bit in the past 100 years. Now people from all over the country are coming out to these beautiful places to build, retire, live and enjoy the wonderful scenery and clear air.

Back in 1880, before Bessie's time, the living was not quite so easy and the times were hard. People made all that they needed, helped each other to do the things they could not do for themselves, and provided their own entertainment. Every Saturday night it became a habit for Bessie's grandparents and extended family and friends to gather together and bring in families from the lonely miles surrounding this small community to have some entertainment and enjoy each other's company. The settlement of this area of Colorado was done under the direction of Brigham Young from Salt Lake City and most of the settlers were Mormons so, of course they were sure to enjoy the dances and have a good time.

In these early days, the dances were held outside on the hard dirt, the music being supplied by local people, and the dances were called by local

neighbors. While Bessie was growing up, there were two particular callers she remembers well. Uncle David and Uncle John Hicks were very important to the dancing in the community. Uncle John had a good singing voice and he sang all of his calls. Uncle David couldn't sing but he could surely shout and he did so with strength, verve and unrestrained joy.

The early dances were all-night affairs and the waltzes, polkas, schottisches, and other dances were mixed willy-nilly with the squares and occasional "Spanish Dance."

Just before Bessie was born, at the turn of the century, the community felt secure enough to erect a permanent building for teaching the young, and the one-room school house came into being. All of the important meetings of the town were held there and all fourteen families would congregate there with their neighbors and friends from communities up and down the valley for their regular Saturday night dance. There was no advertising, no phone, no radio, no TV, no newspaper but all seemed to know and come to expect that Saturday was reserved for the dance and all came, week after week, year after year.

Two years after Bessie was born, in 1910, a two-room school (with a folding divider) replaced the older building and the dances expanded to fill the five-square school. There was a small stage (used during the week for education and oration) for the musicians and caller at one end of the building. The building also housed an organ (used for church on Sunday and moved from the original building) and a piano. Local people brought their fiddles and the Spanish families brought their guitars and drums.

Bessie took all day to prepare for the dance. The dance would begin around 7:00 or 7:30 with prayer and then move into the opening waltz. All the girls were expected to participate and they had only

one reason to refuse the men. If the man who asked her to dance was under the influence of alcohol, a girl could say no. In fact, no drinking was allowed in the school at all as church was held there on Sunday and if anyone caused any problem, the school board was in attendance to see that order was maintained. The school board included three men, one of them Uncle David and another a large Spanish gentleman by the name of DuPont who could enforce any rule imposed by the board. Everyone respected Mr. DuPont and were avid rule followers whenever he was around.

One time a man who had been visiting the supply of alcohol once too often came stumbling into the dance a bit on the weavy side and attempted to coerce a young lady to dance with him. Knowing that she did not have to dance with anyone who acted in an offensive manner, she refused to have anything to do with him, and since his reaction to this was somewhat loud, he attracted the attentions of Mr. DuPont. There was room enough under the drunk's body for a full-grown man to stand as he passed through the door of the school house.

As the night progressed, lamps were lighted so that the dancers would be able to see each other. In the early days a campfire or kerosene lamp would be all that was available, but with the coming of the new two-room school Coleman-style lanterns were used for lighting. These lanterns were hung high in the rafters of the building so that the room was well lighted. Then, with the caller at the end of the room surrounded by the musicians and the dancers milling about on the floor, the scene presented to observers was one of general movement and hilarity. In contrast to many other places, where drinking and smoking were allowed, the scenes in these dances were generally calm and certainly not hazy. In spite of it all, everyone had a great time.

The squares were the typical visiting couple dances, with new figures added each time Uncle John or Uncle David made a trip to Colorado Springs or Denver. They traveled to the big city to deal in cattle and returned brimming with new material to present to the folks back home. In addition, John traveled as far as Manassa or Romeo or Sanford to call dances for the folks there, and as strange as it might seem today, he would not charge a penny. He felt that if the people were interested enough in dancing to come to hear him, he was that willing to call for them.

Bessie's eyes begin to shine as she recalls the times she had dancing every Saturday night and she reminisces gladly about the ending of the dances. All of the dances were ended in the same way with a good night waltz. It was always the same song and always done in the same way when everyone came onto the floor to enjoy "Home Sweet Home." Then, after the closing prayer ended the evening, everyone drifted home to prepare for Sunday. Although it is such a long time ago, Bessie remembers it all with the thoughts of the "good times we had dancing" every Saturday night, doing the same dances her grandparents had done in that valley so many years before her time. The tradition carried from father to son, mother to daughter, in an unbroken chain, provided a kind of link for Bessie and all of the others to each other and to the past that doesn't seem to be there any more. She looks back on those times with fond memories and with a twinkle in her eye remembering all of the things she used to do at those dances every week.



YOU ARE SOMEBODY BECAUSE GOD DOESN'T TAKE  
TIME TO MAKE A NOBODY.....

## HANDS ACROSS THE SEA

The Lloyd Shaw Foundation recordings, especially the Contra records, are used by many groups in Europe and there are dealers who handle the LSF materials in France, Denmark, Switzerland and other areas, as well as leaders who teach the dances at workshops and camps and then distribute the records, etc. One organization especially in this material is in Belgium, the "Volksdanscentrale voor Vlaanderen" (VDCV). Through the efforts and interest of Maurice and Betty Bekkers of this group, who are also members of the Lloyd Shaw Foundation, the two non-profit organizations are cooperating in a most satisfactory manner to bring the excellent material of the other to their own country at much lower cost.

It all started when Maurice wrote to Diane Burton, who was at the time the Membership Committee Chairperson, asking for permission to press, on the VDCV label, some of our contras. In correspondence with Don Armstrong, Don found that several excellent recordings, much needed in the new Elementary Kit, were available on the VDCV label. Recently, through Don, Maurice, and VDCV's President, Daniel Van de Hende, an agreement was reached permitting each to produce certain recordings originally mastered by the other on a one-for-one exchange basis. This will help to bring material that was almost prohibitively expensive to many more groups on both sides of the Atlantic, as well as doing much to further the goals of both organizations. Contras, squares, quadrilles, mixers and rounds will be used more in Belgium and Europe, and the excellent VDCV music will not only enhance our Elementary Kit but our overall dancing pleasure in many ways. It is truly a "hands across the sea" project, viable testimony to the fulfillment of the ideals of both groups. Thank you Maurice and Diane for getting it all started!

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NOTICE OF ANNUAL MEETING

LLLOYD SHAW FOUNDATION

Membership Meeting

Date: Saturday, July 11, 1981

Time: 8:45 A.M. (to end by 11:45 A.M.)

Place: Snow Mountain Ranch  
Granby, Colorado

(Please check the bulletin board in the office  
for the location of the meeting.)

Board of Directors Meeting

Date: Sunday, July 12, 1981

Time: 8:45 A.M.

Place: Snow Mountain Ranch  
Granby, Colorado

(Please see bulletin board in office for location  
of the meeting.)

Here is special information for LSF members who are planning to attend the annual membership meeting but who are not registered for the Rocky Mountain Dance Roundup that week at Snow Mountain Ranch. Members who wish to come to Granby the night before the Membership Meeting are invited to participate in the Friday Night Dance Party, including the dance and all snacks served afterward. For housing, members should write directly to Snow Mountain Ranch or to the various motels in Granby. Individual meals may be purchased at the Ranch.

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FORT WORDEN DANCE WEEK  
Fort Worden State Park  
Port Townsend, Washington  
June 18-24, 1981

Contact: Glen Nickerson  
606 Woodland Way  
Kent, Washington 98031

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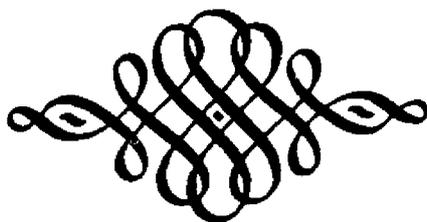
ROCKY MOUNTAIN DANCE ROUNDUP  
Snow Mountain Ranch  
Granby, Colorado  
July 6-12, 1981

Contact: Don Armstrong  
511 Wagon Rut Loop South  
New Port Richey, Florida 33553

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UNIVERSITY DANCE WORKSHOP  
University of Wisconsin, Oshkosh  
Oshkosh, Wisconsin  
August 9-13, 1981

Contact: Shirley White  
Kolf Center  
University of Wisconsin  
Oshkosh, Wisconsin 54901





LLOYD SHAW RECORDINGS

Available at:

Lloyd Shaw Foundation Mailings Division  
Box 134, 4315 Indian River Drive  
Sharps, Florida 32959

Phone: 305 636-2209

(All orders should be sent to this address only)



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