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**THE  
AMERICAN DANCE  
CIRCLE**



A Quarterly Publication of the

Lloyd Shaw Foundation

Aug. 81

## PUBLICATION INFORMATION

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

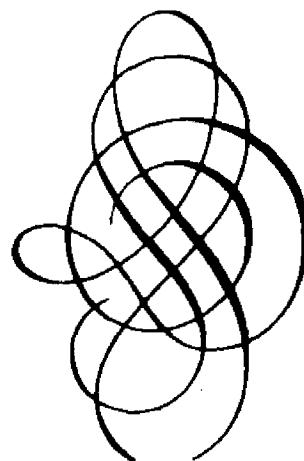


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Vol. 2, No. 3  
August, 1981

## LETTER FROM THE PRESIDENT.....

We have moved our publication dates for the American Dance Circle forward one month to August, November, February and May. This change permits us to report to you right after our annual meeting rather than three months later, and it spares our editorial staff the hassle of trying to get an issue out over the Christmas holiday.

I am glad to report to you immediately after our dance week and annual meeting at the YMCA camp near Granby, Colorado, for I am still riding on an emotional high. Those who came were treated to a feast of dancing and fellowship; 123 people came, and among those were 30 leaders who provided a superb program of dancing. We danced everything: rounds, quadrilles, traditional and modern squares, contras, country dances, play party dances, the hula, and Israeli and Greek dances. We had expert sessions on clogging and learning the hambo. We even danced Slaunch to Donegal with German patter (Swabische, to be precise), thanks to a caller from Germany. The dancing throughout the week was as smooth and expert as the instruction, and a beautiful spirit of friendliness and cooperation prevailed. As the Calico Ball came to a close on the last night, I felt a pang of regret that I would not be dancing with these people again for another year.

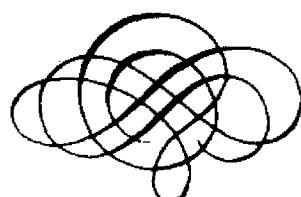
Don and Marie Armstrong have my thanks and congratulations for their superb job of organization and preparation. Because of them the week flowed without a ripple. There can be no doubt about the response of dancers and leaders to the week for more than half of them have already preregistered for next year. One gifted leader from the east coast said he had planned to come just this year or perhaps every other year. By the end of the week he said to me,

"We'll be back next year. It's worth it."

As I write this message, my two daughters and I are staying at Coombe Corrie, the cabin my grandfather Lloyd Shaw built in a valley west of Pikes Peak. I have been reading the dairy he kept from 1931, when he discovered this valley, until 1936 when he completed the last room on the cabin. In his last entry he wrote, "I feel a challenge - a responsibility - a charge to do something fine and beautiful for the world in this magic setting. Strange forces seem to hover behind us - we must find the way to build a path to beauty and to happiness that others can-follow. Is it to be writing? We have been too busy to try that yet. Will it be crafts?... I don't know what it is to be. Perhaps the ancient and most beautiful craft of simple living. Or perhaps to store up beauty and power to deliver later in some way down in the cities. But something beautiful and worthy must be done. This beautiful valley and this lovely cabin are a stage set for something that I pray we are big enough to play."

I think this valley and the dance were the two great wellsprings of beauty in his life. Thus it is appropriate that they came together during the summers when he wrote Cowboy Dances and The Round Dance Book here. I think in this way he did "store up beauty and power" and deliver them down in the cities. I think he would have been very pleased to see his legacy continuing in Granby last week.

Enid Cocke



MINUTES OF THE ANNUAL MEMBERSHIP MEETING  
of the LLOYD SHAW FOUNDATION  
July 11, 1981

Enid Cocke called the meeting to order; a quorum was declared present. The minutes of the last meeting were approved as printed in the ADC. The Treasurer reported a balance of \$1187.52 as of June 29, 1981, an excellent financial condition considering the very great expenses incurred by the recording project, which was only partially funded by the special appeal.

The Mailings Division saw a busy year. Activities included a move to the new address in Florida, the completion and shipment of a single order for 88 Elementary Kits, the attendance of the Senyks at numerous workshops, festivals, and conventions, an inventory increased to 12,000 current records (110 titles), and the production of a new catalog.

The major project for the Recordings Division was the production of the new Elementary Kit. This includes an almost completely new manual and many new recordings. Sixteen tunes were recorded especially for the new kit, some tunes were re-recordings of material produced by others, and 15 tunes were received as a trade for LSF music with Volksdancentrale Voor Vlanden, of Belgium. All tunes are now on the LSF label, eliminating problems of supply and making the kit much less expensive to produce. This project was financed through a fund-raising appeal made by Frank and Linda Plaut, and also by the sale of tote bags and T-shirts. The LSF did not have to borrow money, as was originally anticipated. However, to make the project worth the efforts expended, it is necessary for all members to make an effort to sell our great new product.

Other records produced this year include a square, Charming Betsy, and the contras Cobb's Hill Reel and Callison Hall Jig. In addition we produced a double 12" album of cowboy songs and poems called "Songs of the Southwest."

The Archives Division reported being a source for three master's degree theses, an exchange of services and materials through Legacy, and the donation by Bob Osgood of a huge collection of area publications. The computerized catalog is nearer completion. The growth of the Archives makes it imperative, however, that a larger site be found for housing and using the materials. A balance of \$416.66 was on hand as of June 19, 1981.

One workshop was scheduled for 1981, at Oshkosh, Wisconsin. Ms. Cocke solicited advice from the membership regarding ways to set up additional workshops for 1982.

Finding sources for funds for the Scholarship Committee has been difficult. It was suggested that the scholarship procedure be set up on a more formal basis and that the LSF requirements for scholarship recipients be published.

The 1981 Dance Week at Snow Mountain Ranch had an attendance of 123 participants and a net profit of \$2277.05.

The Ft. Worden Dance Week was cancelled.

The LSF was represented at the National Square Dance Convention in Seattle in the following ways:

1. A pageant depicted the activities of Lloyd and Dorothy Shaw in the research,

development and growth of square dancing. Doli Obee spoke at each showing of the pageant.

2. A LSF sales booth showed sales of \$432.80

Four issues of the ADC were printed. There is a great need for members to submit articles for publication; topics could include almost any dance related themes, such as history or instructions, as well as news items about LSF members.

The Publicity Committee produced a membership flier, three centerfolds for the ADC, two ads in national magazines, a flier for the National Convention, and four mailings directed to the general mailing list.

The Membership Chairperson reports 247 memberships: 91 are new members, 133 are renewals, 43 remain from a previous Committee. In addition 127 memberships lapsed at the end of 1980.

Three members of the Board of Directors had terms which expired in 1981. Two of these, Bob Howell and Milly Riley, had completed their second term, and thus were not eligible for re-election. The third, Don Armstrong, had completed his first term, and was eligible. Persons nominated for the Board by the Nominating Committee were Don Armstrong, Herb Johnson, Ruth Ann Knapp, and Linda Plaut. Nominations were closed and a unanimous ballot was cast.

Respectfully submitted,

Linda Bradford  
Executive Secretary



MINUTES OF THE ANNUAL BOARD MEETING  
of the LLOYD SHAW FOUNDATION  
July 12, 1981

Enid Cocke called the meeting to order. Members present included Cocke, Armstrong, Nickerson, Campbell, Knapp, Litchman, Plaut, Johnson and Bradford. The minutes of the last meeting were approved as printed in the ADC. The members voted to retain the officers from the previous year.

Dance Week

Don Armstrong was named coordinator for the Summer Dance Week, to be held July 5-11, 1982. It is hoped that an entire campground can be reserved for use by our group next year. The Mailings Division reported camp sales totalling approximately \$2200, plus another \$800 worth of materials on consignment. Deposits for the 1982 camp total nearly \$1500. The Board decided that the Financial Committee be given the responsibility for this money and that it be used at their discretion.

Mailings Division

The Senyk contract was renewed for an additional year.

Archives

A decision on a move of the Archives to a larger site was postponed for six months pending further information on rents and other costs, and a decision on the matter is to be reached at that time by the Financial Advisory Committee.

American Dance Circle

It was decided to change the schedule of publication to February, May, August, and November. The availability of paid advertising will be publicized. Articles are needed for publication. A

request for member news will be included with the membership renewal forms.

#### Mailings Division

Excess funds from the Mailings Division are to be used at the discretion of the Financial Advisory Committee to pay for making protective copies of master tapes. It was decided to drop the Lancers from the catalog as one record from each set is no longer available without the considerable expense of making new stampers.

#### Workshops

Darleen Ecklund resigned as Chairperson. It was decided to compensate a workshops chairperson at 10% of gross sales at workshops set up by this person, on a one year trial basis. Judy Campbell was appointed to this position. Linda Plaut is to produce a flier for information to potential university sites.

#### Page Book

The book by Ralph Page is to be published at last, in an edition of 2500, 500 to be hardbound, at an estimated cost of \$5500.

#### Publicity

The mailings to the general list are to be reduced to two (from four per year).

#### National Square Dance Convention 1982

The LSF will try to get a booth in the commercial section of the center, though it may be too late for 1982. The Executive Committee will be asked to provide this to the LSF at no cost in exchange for educational programs which the LSF can produce.

#### Membership

Half-year memberships will be offered to those persons who join at mid-year. A new category of membership will be offered to couples, entitling both persons to voting privileges.

Jewelry

The production of enamel pins featuring the LSF logo could be done as a money raising project.

AAHPERD Convention

The possibility of being represented at the national and regional meetings of this organization will be explored..

Insurance

Should the LSF carry liability insurance for its leaders at LSF functions? The matter is to be investigated.

Scholarships and Goals

Scholarship standards and goals for the LSF will be established.

Respectfully submitted,

Linda Bradford  
Executive Secretary

+++++

NOTE: these minutes have been greatly abbreviated for publication. Full report can be obtained by writing to the Secretary. Comments, questions, and corrections in regard to the minutes are welcomed and should be directed to Linda Bradford, 1795 Quail St., Lakewood, Colorado 80215.

## C.M.U.'S BEAVER ISLAND REUNION

Beaver Island (look it up on a Michigan map) was once declared to be a Kingdom and now is the location of the Central Michigan University Biological Laboratory under the direction of Dr. Matt Hohn. However, the Lab has for several years hosted many other diversified groups for leadership training seminars, conferences, etc. From the 15th through the 20th of August this year it became a Kingdom again...a Kingdom in which the subjects DANCED...and DANCED...and DANCED! The reigning Queen was CAROLE HOWARD, who not only organized the whole thing but shared the dance teaching with (King) Don Armstrong. Carole decreed that this year would be a "Beaver Island Reunion" and many of those who participated had been there before, either at one of the several earlier Lloyd Shaw Foundation Workshops, or at a dance camp inspired and led by Carole.

To get to Beaver Island, dancers get themselves to Charlevois, Michigan and then take a two-hour ride on one of the Beaver Island ferry boats. This year they were greeted on arrival by Carole and Don and Dr. Hohn; their suitcases, duffel bags, etc. were loaded into a truck and everyone piled into several suburbans for the short drive to camp. There some elected to stay in the campground, some in the dorms, and the first evening meal got everyone off to a good start for a week of fun and fellowship.

The program consisted of 3 workshops every morning, the same each afternoon, and an evening dance party, of course. Matt organized 3 great field trips which gave everyone a chance to see the beauty of the Island and get a welcome break to rest some tired feet. The weather was absolutely beautiful and provided spectacular sunrises (many actually saw them), lovely sunsets and a full moon rising over the lake in the evening.

As in any program led by Carole Howard, the dance camp was a complete and happy success. Plans are under way for a similar camp next year.

## MEXICO'S INTERNATIONAL FOLKLORE FESTIVAL

Festival Folclorico Internacional Asociacion Civil presents the annual WINTER FESTIVAL (dance camp) starting at 6 PM on Monday, December 28th and ending following breakfast on Saturday, January 2, 1982.

This delightful dance camp is held at the Hotel Tepozteco in the famous Oaxtepec Resort Center located near Cuernavaca (south of Mexico City). Oaxtepec is the largest and one of the most beautiful resorts in Mexico. The hotel in which the dancers stay, eat, and dance is a first-class hotel with a beautiful wood floor for dancing and is situated in a lovely historical site on a mountain top surrounded by breathtaking views including the snow-capped volcanos Popocatepetl and Ixtaccihuatl.

The Staff this year is directed by the internationally known and respected Alura F. de Angeles. For those not privileged to know her, Alura is one of those truly "special" people in the dance world who not only adds to your dancing pleasure but also adds another dimension to your life. Alura will, of course, be teaching Mexican dancing. Arnold Boekl will be teaching German dances, and Jannes Hepp will present German Court dances.

Gwendolyn Peacher teaches English dances and Greek-Thracian dances will be offered by Don and Ellia Hiatt. Don Armstrong will be presenting a variety of American dances and Ron Houston will handle general international folk dances.

The cost of this camp varies from approximately \$365 per couple for deluxe accommodations to \$160.00 per person when 3 people occupy a room. Complete information may be obtained from MANUEL GOMEZ, JR. 219 Rolling Green, San Antonio, Texas, 78228; or send deposit to him (\$25 per person) to ensure space, as this camp fills up very quickly.

This great dance experience is a fine way to spend the year-end holiday.

## THE 1981 ROCKY MOUNTAIN DANCE ROUNDUP

The Rocky Mountain Dance Roundup at Snow Mountain Ranch in Granby, Colorado was simply fantastic! It would take pages and pages to attempt to describe all the things that made this camp so great, but certainly heading the list would be the amazing and delightful variety of dancing inspired by the superb leadership of the excellent teaching staff. The smooth wooden floor and the acoustics were both just about perfect and this made it possible for the dancers to enjoy the well-planned program with a minimum of fatigue and a maximum of pleasure through over forty hours of dancing. The 123 participants shared a truly great week of fun, dancing and fellowship in a lovely setting in Colorado's beautiful mountains and, when the camp ended, 66 adult registrations were already paid in advance for the 1982 Roundup!

Dancers and leaders came from 18 states and 2 Canadian provinces, from as far as New England, California, Florida, Washington, Ontario, Northern Alberta, plus 3 charming people (2 dancers, 1 caller) from West Germany.

The accommodations and food proved to be more than adequate (next year the rooms will be even nicer), and the personnel at the Ranch were understanding and cooperative. Mr. Bob Reusch, the YMCA Conference Director, was always available to assist with last minute logistical support.

The campfire singing was lovely and all will long remember the after-parties when Pancho and Marie Baird told stories and sang songs of our great Southwest to bring our days to a beautiful and contented ending.

No one who was not actually there could possibly believe what a great week this was and no one could adequately convey it to them, but if you know someone who was there, ask them to share their thoughts with you.

Next year's camp will be even better. Comments and constructive criticism from those who participated this year will all be given most serious consideration - we always learn from the past to improve the future. The rooms will all be in a lovely deluxe lodge, the program will be improved and enhanced wherever possible, and of course camping facilities will again be available. So, look for the official announcement of next year's Rocky Mountain Dance Roundup elsewhere in this issue, and PLAN NOW to attend in 1982!



**LLOYD SHAW FOUNDATION**  
**FINANCIAL REPORT for 1980-81**

Balance on 19 August 1980	\$ 2,064.32
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Income to 29 June 1981

	(Budget)	(Actual)
Dues	\$3,100.00	\$3,299.00
Record Sales	2,283.00	2,748.62
Donations		20.00
Badges		128.50
Interest	800.00	165.90
Other		630.19
Ft. Worden DW		910.00
Snow Mtn. DW		3,889.01
Special Appeal	<u>          </u>	<u>4,766.64</u>
	\$6,183.00	. . . . . 16,557.86

Expenses to 29 June 1981

Gen'l Funds	150.00	471.13
Exec. Sec'y	180.00	155.46
Publicity	2,186.00	2,055.28
Treasurer	300.00	147.11
Publications	1,394.00	1,224.00
Archives	1,303.00	778.66
Ft. Worden DW		910.00
Snow Mt. DW		1,995.06
Recording		9,369.09
Workshops	200.00	101.12
Scholarships	150.00	150.00
President	165.00	77.75
Staffing	35.00	0
Membership	<u>120.00</u>	<u>0</u>
	\$6,183.00	. . . . . -17,434.66

On Hand on 29 June 1981

\$ 1,187.52

NOTES: The recording project was a big expense, only partially funded by our special appeal. It was a net expense of \$4,602.45 (not counting \$962.27 still owing for travel expenses). It is expected that the appeal of these recordings will earn back that money rather quickly and pay off that travel debt as well.

## THE CONTRA CORNER.....

It was my great pleasure to meet Mae Fraley for the first time at the Rocky Mountain Roundup this past July. I was very pleased with the great variety of dance material which she displayed for all to dance and enjoy while she had the microphone and her influence was felt throughout the week over and over again.

The first of two dances for this month comes from Mae and the second is an English dance from Rita Blood who resides in England. We don't often have a dance in Mescolanza formation (Double Sicilian Circle, also) so the second dance fills this need very nicely.

### BYLAND ABBEY Introduced by Mae Fraley

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

Music: "Coleraine" by the Canterbury Country Dance Orchestra, (FW-3).

Call:

- - - -, Actives turn right go once and a half,
- - - -, Next below go once and a half (progression),
- - - -, - - Ladies chain,
- - - -, - - Chain back,
- - - -, - - Actives balance,
- - Actives swing, - - - ,
- - - -, Same four circle left,  
(End swing facing up, W on M's right)
- - - -, - - Circle right,



## RANCH HOUSE REEL

FORMATION: Mescolanze or double Sicilian circle (two couples facing two couples)

MUSIC: Any good, well-phrased 32 bar reel.

### CALL:

- - - -, All eight circle left,  
- - - -, - - Back-to the right,  
- - - -, All balance twice with your partner,  
- - - -, - - Swing your partner,  
- - - -, All four ladies chain,  
- - - -. - - Chain back,  
- - - -, Dip and dive past four,\*  
- - - -, - - - - ,  
(- - Face number five, All circle left,)\*\*

### NOTES:

\* The left hand couple in each line makes the arch first and each couple does a dip and dive around the room through or over each succeeding couple, past four couples, to end with the fifth couple to start the new sequence.

\*\* Please note that if this dance is performed up and down the room (as opposed to the double Sicilian circle formation around the room) that couples coming out the end must turn quickly (frontier whirl) to face back along the line in order to continue the dip and dive process. Other than that, this dance should be easily danced by almost any group.



**ANGELIN**  
Dance from Finland

Learned from Mae Fraley at the LSF Rocky Mountain Dance Roundup, 1981.

Six-couple longways sets, men on one side, women on the other.

Music: any light, happy polka

Thirty-two measure dance

- 1-8 Head and foot couples take partners by both hands and gallop to the foot and head respectively, passing in the center. It might be wise to assign a side for each couple to gallop along (i.e.; heads gallop down women's side, and foot gallop down men's side).
- 9-16 Heads and foot gallop back to place, on same side.
- 17-24 Heads march down to the foot couple, and entice them to
- 25-32 follow them back up the set, heads still backing. When both couples reach top, the heads arch and the foots duck through, becoming a new head couple-ready to begin the dance again.

This dance is lively and fun, as well as being very simple. There's really no need for men-women partners, so it's excellent for all sorts of mixed groups. A great deal of entertainment comes from the "enticing" portion of the dance.

## HAND RHYTHM

This little chant is done by Jewish children in Albuquerque, New Mexico, who know it as "Hava Nagilla," though that tune is not used at all for the game. Those of you who do the hand jive to "Ding Dong Daddy" will find it quite familiar.

### RHYTHM PATTERN:

- A Slap hands on thighs (twice)
- B Clap hands (twice)
- C Palms down, cross right hand over left twice, then left over right twice (no sound is made)
- D Pound right fist onto left twice, then left fist onto right, twice.
- E Bang left fist onto right elbow twice, shaking right forefinger  
Repeat with right fist and left elbow and left forefinger.

The sequence is done with the first line of the chant once, then faster to the second part of the chant, twice, and the entire game goes faster and faster until nobody can keep up.

ROCKY MOUNTAIN DANCE ROUNDUP 1982

REGISTRATION

Name \_\_\_\_\_

Address \_\_\_\_\_

Lodge \_\_\_\_\_

Camping \_\_\_\_\_

Please enclose \$50 per couple and \$25 for each additional person and send to Don Armstrong, 511 Wagon Rut Loop S., New Port Richey, FL 33553. Please make your check to the Lloyd Shaw Foundation.

If camping, please indicate what type of facilities you desire.

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*For information about attending at LSF expense,  
see other side of this page.*

# **Membership Contest**

**HOW WOULD YOU LIKE TO COME AS OUR GUEST  
TO THE LLOYD SHAW DANCE WEEK NEXT JULY?**

**HOW WOULD YOU ALSO LIKE TO INTRODUCE  
YOUR FRIENDS TO THE PLEASURES OF  
MEMBERSHIP IN THE LLOYD SHAW FOUNDATION?**

You may be able to achieve both goals simultaneously. To whoever earns the most points in our membership contest we are offering

**A FREE ENROLLMENT IN  
THE LLOYD SHAW FOUNDATION DANCE WEEK  
JULY 5-11, 1982**

The rules of the contest are as follows:

1. the memberships must be from people NEW to the Foundation. No renewals will count.
2. each membership application must contain a written indication of who is to be credited for that membership. We suggest you use the form on the opposite page, a photocopy of it, or a similar form for each entry to this contest.
3. for the contest
  - a \$15 or \$20 membership is worth 1 point
  - a \$25 membership is worth 1.5 points
  - a \$50 membership is worth 2 points
  - a \$100 membership is worth 4 points
  - a life membership is worth 10 points
4. the membership application, along with full payment, must be received by the membership chairman by May 1, 1982.

You are bound to win at the very least the satisfaction of having helped both the Lloyd Shaw Foundation and your friends!

## MEMBERSHIP APPLICATION FOR THE LLOYD SHAW FOUNDATION

I have learned about the Lloyd Shaw Foundation from my friend \_\_\_\_\_, and I would like to enroll as a new member. I am enclosing payment that will cover my dues through December 31, 1982. I understand that as a new member I will receive, in addition to all the regular mailings of the Lloyd Shaw Foundation, a certificate worth \$5.00 towards the purchase of any Lloyd Shaw Foundation records.

name \_\_\_\_\_

address \_\_\_\_\_

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

Please enroll me as a member, with full voting privileges, in the category I have indicated:

active (\$15)       sustaining (\$50)\*

couple (\$20)\*       patron (\$100)\*

supporting (\$25)\*       life (\$1000)\*

club (\$25 or more)

\*These categories entitle any two people living at one address to full voting privileges. They will receive one joint copy of each LSF mailing.

Mail your application and check to:

Linda Plaut  
LSF Membership Chairman  
622 Mt. Evans Rd.  
Golden, CO 80401

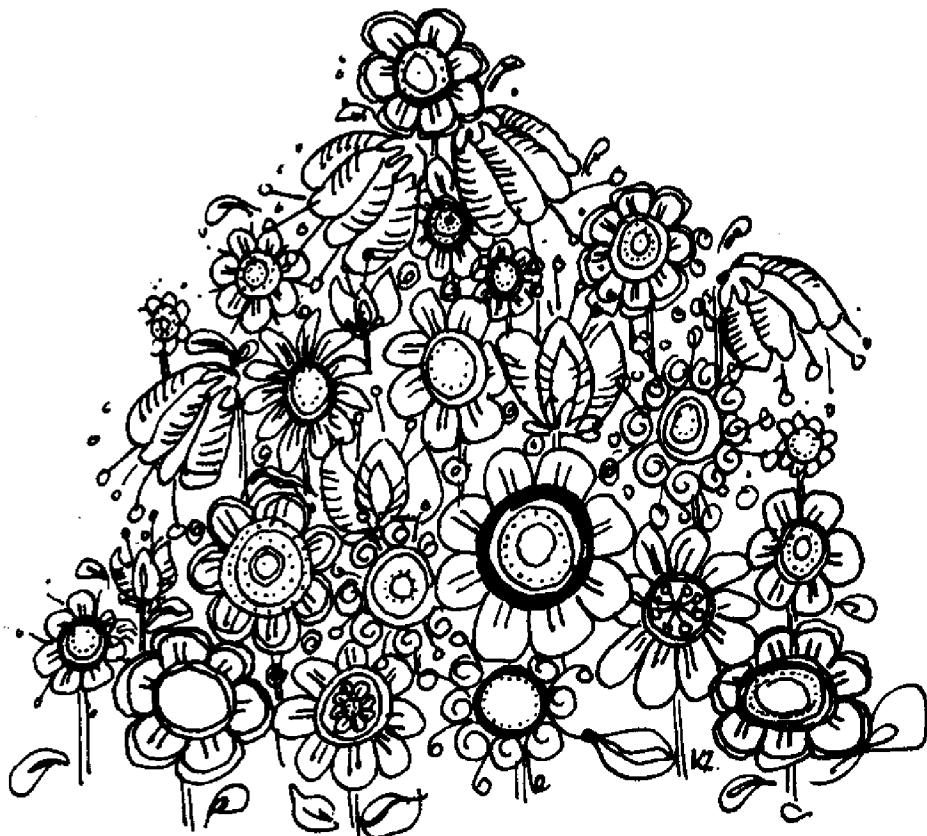


Now available for the first time is a limited edition of beautiful buckles featuring the LSF dancers. They are handcrafted and cast by the lost wax technique into solid silicon bronze by the Charles Nugaris Art Foundry of Denver, Colorado. The buckles are approximately  $2\frac{1}{2}$ " by  $3\frac{1}{2}$ " and will fit belts 1  $\frac{3}{4}$ " or narrower. Each is individually numbered.

This gift for yourself or for someone else will increase in beauty and value as the years go by. In addition, you will have the pleasure of knowing that the purchase of each buckle includes a contribution to the LSF treasury for the support of our many activities.

To order, send a check for \$12.50 (this includes postage and handling) payable to the Lloyd Shaw Foundation, to

Linda Bradford  
1795 Quail Street  
Lakewood, Colorado 80215



HAND-RHYTHM  
(*Hava Nagilla*)

Words: Da-vid Melech Yisra-e-el Chi!Chi! Vika ya-am

Rhythm

Action: AA BB C C C C D D E E

(Hi Hi)

Words: DAVID Melech Yisrael Chi!Chi! Vika ya-am

Rhythm (Repeat once)

Action: A A B B C C C C

(on repeat) O D E E

## POLITIKOS SYRTOS

Greece

Politikos Syrtos (poh-LEE-tee-kohs seer-TOHS) is a line dance done in Ballos style. The Ballos dances, usually done in couples, are found in the Aegean Islands; Politiko refers to Constantinople and names several dances from the Aegean. The dance described below was a particular favorite of Mike Tzavaras who danced it in the Los Angeles Greek community.

RECORD: Kefi Records (45EP) Ker-101  
FORMATION: Lines of mixed M and W with hands joined and held at shoulder height.  
METER: The music is in 2/4 meter  
STYLE: The dance has a soft, rolling nature to it.

Meas.	Description
1	Step L fwd ctr bending supporting knee slightly out and fwd as supporting knee straightens (ct &), touch R heel fwd with toe up bending supporting knee (ct 2), raise R ft slightly across in front as supporting knee straightens (ct &).
2	Repeat action of meas 1 to ctr with opp ftwk, Repeat action of meas 1-2 moving bwd on ct 1 of each measure. Step L across in back of R bending supporting knee slightly (ct 1), straighten supporting knee (ct &), step swd R bending supporting knee slightly (ct 2), step L next to R straightening knees (ct &), Step swd R bending supporting knee slightly

(ct 1), swing L slightly out and fwd as supporting knee straightens (ct &), touch L heel fwd w/ toe up bending supporting knee (ct 2), raise L ft slightly across in front as supporting knee straightens (ct &).  
Repeat entire dance to end of music.

As learned from Dick Oakes at Oglebay Spring Folk Dance Camp 1981 and presented by Terry Graham at Rocky Mountain Dance Roundup in Granby, Colorado, July, 1981.



The following two quotes came from a talk given by Lloyd Shaw in November, 1955.

"Miss Johnston, a teacher in the high school in my early days...said recently to Mrs. Shaw: 'It's too bad about Lloyd, I thought he might really amount to something. But since he has gotten so interested in Square Dancing he seems to have lost it all. We used to feel that he might really do something worth while in the world.' "

"The five stages of a Square Dancer:

1. Beginner
2. Square Cancer
3. Too good to dance with beginners
4. Too good to dance with anybody
5. Either drop dancing or return to group B and occasionally to group A to have fun again."

## A TRADITIONAL SQUARE DANCE GIMMICK.....

One of the nice little square dance ideas which came out of the Rocky Mountain Roundup came from Al Scheer of Denver, Colorado. In his session on the traditional western square dance, he told a story about attending a dance in a small town in Montana in which he observed a crowd very joyfully giving vent to their enthusiasm in the following swing pattern.

Most of us have danced the figure: "Swing your partner...then shove her out...and then swing her again." This is a variation of that sequence and a lot of fun both for the caller and for the dancer.

The call goes something like this:

"Swing your partner...

Then step right back and SHOOT THE ROOSTER.

(Boom, Boom)

Then swing her again just like you uester...

Then step right back and SHOOT THE HEN..

(Boom, Boom)

Now step right up and swing her again."

What was so astonishing was that on the "Boom, Boom" part, each dancer would step back from each other, holding both hands and facing each other squarely, jump up and down twice, banging their feet on the floor each time to coincide with the "Boom" of the call. As they did this, they jumped with bent legs (in the second ballet position) and the caller timed the whole thing by calling out the "Boom, Boom" part. It's lots of fun to do and great fun to watch the whole floor jumping up and down with this exaggerated, flat-footed jump. Try it sometime. I'm sure that at the next one-night-stand you call, it will be a hit.

FROM THE ARCHIVES.....

by Bill Litchman

What an exciting time we live in. Our American dance is constantly changing and yet staying the same. We recently received a letter from Becky Schroeder of Columbia, MO, in which she says that the Missouri Folklore Society is organizing an historical dance weekend. This workshop will include several topics, one of which is to be local dance history. Our involvement with this project results from the workshop held in Kansas City last summer for the 'Friends of Missouri Town - 1855' which was a great deal of fun, hard work, challenge and reward. We are sure that much new and exciting information will result from this new workshop in Columbia and we are looking forward to it.

Dance, dance, dance....Letters have come in from several places over the past few months asking for bibliographical help in several areas of American dance history. Two of these projects involve advanced degrees from mid-western universities and indicate the depth of interest in dance and culture, a connection which is obvious once one gets below the surface. One of these projects is now finished and the author has very kindly sent a copy of her thesis on the Polka for which we are very grateful. Many thanks to Chris Paton of Detroit, MI, for her scholarship and her thoughtfulness. The second project covers the waltz and is to be finished this summer. So far it looks very good, too.

Dance history programs are coming out in the East with a TV-slide presentation in New Jersey and a full-fledged pageant with costumes in Florida. These projects are not that difficult to complete and present and are a lot of fun besides being educational. Why not try one of your own? In every

area of the country there are experts who can help you put a program together and the Archives stands ready to aid in any way possible. Let us know what you are doing even if no help is required.

Bill Johnston, that busy and energetic dance leader from Pennsylvania, has proposed a project to produce cassette tapes of all available recordings of the Henry Ford Orchestra, Benjamin Lovett, and the Columbia-DX series of recorded music. The Archives is fortunate to have a complete set of the original Ford recordings and one old Victor recording of Benjamin Lovett calling. Unfortunately, we don't have a single Columbia-DX recording in our files. We need some help - does anyone have any early recordings of Ben Lovett, the Ford Orchestra, the successors to the Ford Orchestra, or any Columbia-DX recordings? Donation of the original material is not required although it would be nice to have all of this material in one central location. The most important thing is that the material be located and recorded on tape. Please write to the Archives or to Bill Johnston if you have any ideas. Thank you.

In the last issue, we spoke of book auctions. We recently heard from Glen Nickerson, the LSF representative for the Northwest and a man who has been extremely helpful to the Archives for many years. He called to say that Sandy Bradley, a registered auctioneer, member of the LSF, and traditional square dance caller, will be holding an auction of musical instruments in Seattle. At the tail end of this auction is a collection of 78 rpm records and some sound equipment and Glen mentioned that he could arrange to be at the auction in person to act as agent for the Archives. By having a man on the scene, we can deal much better with the problems of the auction and will not have to buy sight unseen.

Also, in the same breath, almost, Glen wrote a letter talking a bit about the contra dance in the last issue of the ADC, entitled "The Dancing Sailors." It seems we credited Ten Sannella with the authorship of that dance and it was a mistake. We hereby retract the statement that Ted wrote the dance and give you the story of this dance taken from the letter written by Glen, taken from the notes he made as Ted told the story a year ago. Here is the story.....

"Al Olson and Ed Shaw are two good friends in the Boston area who often go to dances together and who also sail their sailboat at every opportunity. On one of their sailing outings, the conversation included dancing and they described to each other the most favorite figures they found enjoyable to dance. Both agreed on three figures: the long 16-count swing, hey for four, and contra corners (in duple formation). By the end of the day, they had put together a dance which utilized all three of those figures. Since each figure takes 16 counts to execute, only 16 counts remained in the usual 64 count dance for original choreography and they agreed on "down the outside, back up the center and cast off." With that dance in hand, they went to Ted Sannella to present the dance to see if it would work. Ted called the dance and named it in honor of the two choreographers and thus a new dance was born."

We would like to set the record straight and give credit where credit is due so that Al Olson and Ed Shaw will have all of the honor and fame which are surely due them for their fine dance. Ted, of course, remains as an excellent caller and the original presenter of the dance. Thanks are due to Glen ~~for~~ bringing this information to our attention and we are happy to let all of you know how this dance got its

start".

The computer catalog for the Archives is taking more shape as the card catalog gets more and more complete. At the present moment the record collection of Charlie Thomas, recently donated to the Archives, is in the process of being cataloged and there are only a few more books left to do before things will be quite up to date. At the time that the books are complete, an attempt will be made to create a file large enough to hold all of the catalog information for the books. This is no small task and will require at least two tapes to hold all the information.



#### DANCE FOR THE HANDICAPPED - SEATTLE

The Lloyd Shaw Foundation presented the second of two panels regarding dance for the handicapped. Bob Howell led a presentation which included Ruth Ann Knapp and Dick Meyer. Practical suggestions were shared by all participants for teaching the non-English-speaking, the deaf, the blind, and those with physical and mental handicaps. One of the audience stated upon completion of the session that the first session showed what could be done but the Foundation sponsored the session that showed HOW...

Ruth Ann Knapp

## ANNOUNCING

### THE 1982 ROCKY MOUNTAIN DANCE ROUNDUP

The Lloyd Shaw Foundation 1982 Rocky Mountain Dance Roundup will start on Monday, July 5, 1982 with the evening meal and end with breakfast on Sunday, July 11, 1982. The camp will again be held at the Snow Mountain Ranch, Granby, Colorado, but the rooms will all be in Aspenbrook Lodge, by far the nicest and most spacious accommodations at the Ranch.

The program will be similar to, but not exactly the same as the 1981 camp, so as to improve the quality and variety wherever possible. Many of the same staff will be returning, but other fine leaders will be added to enhance the program.

The costs will again be held as low as possible, but at the time of this announcement the YMCA of the Rockies could not quote the exact figures. They did say that we could expect a "slight but not significant increase" over this year.

Registration for the 1982 Roundup actually began at the close of this year's camp and 66 adults have already paid their deposit. Please note that this announcement is the ONLY advance announcement which will provide you, as an LSF member, an opportunity to register before the first general announcement is made in the fall mailout to the general mailing list. So, send in your registration, along with your check for \$25.00 per person (made payable to the Lloyd Shaw Foundation please), to Don Armstrong, 511 Wagon Rut Loop S, New Port Richey, FL 33553. There is a registration form in the CENTERFOLD of this issue especially for this purpose.

UNIVERSITY OF WISCONSIN - OSHKOSH  
L.S.F. WORKSHOP

The University of Wisconsin - Oshkosh was again the site for the Lloyd Shaw Foundation workshop in "American Folk Dance" on August 9th through August 13th. The staff consisted of SHIRLEY WHITE from UW-O, Don Armstrong and Cal Campbell, and they were assisted by Onie and George Senyk. Three courses were offered, as in previous years: elementary, secondary, and advanced techniques. All were given two hours of credit for those desiring it, although the advanced techniques section was attended primarily by contemporary square dance or round dance leaders. Cal Campbell, an accredited Callerlab Caller Coach, handled most of the advanced techniques sessions and was most pleased when Herb Johnson (caller and round dance teacher from Oshkosh and Board Member of the LSF) provided a group of local dancers for the callers to "practice with." Don Armstrong divided his time between the Secondary and Elementary sections and was assisted in these by Shirley White and the Senyks. Géan Dentino provided some welcome moments of variety by teaching a couple of short sessions in clogging, and this was very popular with the group.

The workshops at UW-O are greatly enhanced by the excellent facilities made available to the group. The floor in the dance studio is wood and in excellent condition, the acoustics are delightful, several complete sound systems are available for practicing, two additional dance areas are utilized when the group is divided, and the happy, helping hands of Mrs. White's "scholarship students" all combine with the way-above-average food, comfortable dorms, and good weather to make everyone comfortable and very much aware of all the organizational effort that Shirley puts into things ahead of time.

This was the first university workshop where the NEW Elementary Kit (Manual and records) was put into the hands of the elementary teachers - some new to the field and some who have been using the old Kit for years.

## THE HAPPIEST WAY TO HEALTH AND TRANQUILITY

by Kerry Pechter

Reprinted from Prevention Magazine by courtesy of Rodale Press, Inc.

They dwell among us, these men with their yoke shirts and bolo ties and these women with their ruffled crinoline petticoats: a subculture of millions who swing their partners, promenade and do-si-do in barns, gymnasiums and church basements all over the world.

We're talking about square dancers. If you aren't already a square dancer, maybe you should be wondering why not. Because sometimes it seems like everyone else is. Throughout the United States and in 44 countries from Japan to Germany, an estimated six million people of all ages and occupations go home at least one night a week, slip into Western style clothes, and head for an evening of square dancing.

And working up a sweat. And making a lot of new friends. To hear square dancing enthusiasts - and they're all enthusiastic - describe their sport, you'd think that absolutely nothing healthier for mind and body exists.

"The friendliest people we've ever met are square dancers, no matter where we go," says Penny Reichenbacher, a member of the Curli-Q square dance club in eastern Pennsylvania. "They're even more friendly than campers."

"It's good therapy for someone who's sick," says Steve Stephens of San Antonio, Texas, who dances in spite of a hip replacement operation. "Somehow you

go to the dance feeling dragged out but you come back exhilarated."

"People usually get into it because they get tired of sitting around and watching the tube," says Bob Osgood, president of the Los Angeles based American Square Dance Society.

"They're tired of being spectators," Osgood said. "They'd rather be doers. It's a way to make friends, and it's something a couple can do together.

Everyone, I think, enjoys moving their feet to music. Once you're in this thing, you find that it's interesting, it's fun and it's a constant challenge."

Square dancers will even tell you that their sport can make you a better person.

"Modern Western square dancing is not just fun, but a unique therapy as well," writes David Westlake of Acton, Massachusetts, in the July, 1980, issue of *Square Dancing* magazine.

"People are not born square dancers," says Westlake. "They are not all originally warm, open, friendly, loving, giving, kind, wonderful people. They become that way at some point during the process of learning how to square dance."

Strange as it may seem, Henry Ford - the Henry Ford - deserves much of the credit for the popularity of square dancing in the United States today. Although modern square dancing traces its roots back to the quadrilles and cotillions of the royal courts of England and France, it was slowly heading for extinction until 1923, when Ford happened to take lodgings at the Wayside Inn in Sudberry, Massachusetts.

There Ford met Benjamin Lovett, a dance instructor under contract to lead the Wayside Inn's guests in various gavottes, mazurkas, reels and minuets along with square dancing. Ford became so enthusiastic about Lovett and his folk dances, the story goes, that he purchased the Inn and Lovett's contract in one grand gesture and spirited Lovett back to Dearborn, Michigan.

Ford began at once to introduce square dancing to the American public as zealously as he had introduced the Model T. He invited 200 dance instructors from Ohio and Michigan to study under Lovett. He sponsored a weekly radio show on square dancing, financed square dancing programs in public schools and universities, and even commissioned Thomas Edison to make recordings of square dance music. Ford also bought Stradivarius violins and an Irish dulcimer to be used for those recordings and, in 1926, he published a book on early American square dancing entitled Good Morning.

Ford, however, can't take all the credit for keeping America's favorite folk dance alive. While Ford promoted square dancing in the East, a fellow named Lloyd "Pappy" Shaw, Ph.D., was spreading the word out West.

Dr. Shaw, who is sometimes called "the father of modern square dancing," was superintendent of schools in Colorado Springs, Colorado. In the 1930's, 40's and 50's, Shaw and some of his students toured the world as the "Cheyenne Mountain Dancers." According to John Kalenthaler, the executive secretary of the International Association of Square Dance Callers (known as Callerlab), Shaw drew upon square dancing's rural, folk heritage, while Lovett represented its formal, upper-class origins.

Over the years, square dancing has become standardized throughout the world. There are about 70 basic steps - called the "mainstream" - which beginners must master, whether they're in Europe, America or the Far East. There are 16 steps in all, and these are also standardized. No matter where in the world a square dancer travels, he knows that he can drop into almost any square dance, and he knows the calls will always be in English. Square dancers are particularly proud of this standardization. They call square dancing a "universal language" and it gives them, they say, a sense of being part of an enormous family.

To square dance, all you need are any multiple of four couples, a caller and either musicians or an electric outlet to plug a record player into. The caller is particularly important. He's the leader, he sets the pace. He's got to have stage presence, charisma and a verbal dexterity rivaled only by that of an auctioneer or a racetrack announcer. There are about 9,000 full-time or part-time callers in the United States. Square dancers regard a good caller so highly that they sometimes become caller "groupies," following their favorite caller from town to town.

It isn't hard to get square dancers talking about the health benefits, both mental and physical, of their hobby.

"As far as I'm concerned, it's as good as jogging," says Danny Thibault, caller for the T-Bow Twirlers of Whitehall, Pennsylvania. "Physically, it's excellent. Mentally, you've got to be alert, you're always listening to the caller. In Florida, there are a lot of older people who do this, and it keeps them alive."

One square dancer in New York State is said to have attached a pedometer to his leg and clocked eight miles in one average 2 1/2 hour evening of dancing.

"You get very warm when you square dance," says one dancer.

There are other virtues of this pastime. Couples say that in square dancing they've finally found something they can do together. "Empty nesters" - couples whose children have grown up and moved away - find that the comaraderie of square dance clubs neatly fills those gaps in their emotional lives.

"I wanted to do something with my husband," says Penny Reichenbacher. "At first, I had to drag him out. He thought square dancing was 'hokey.' Now he drags me."

Her husband, Rick, likes the noncompetitive aspect of square dancing. "There's a place for competition, but you also need a chance to relax, just be one of the guys, and forget the pressures of the working day," he said.

"Unlike most sports, there are only winners," says John Kaltenthaler. "In square dancing, nobody loses. That's unique to this sport."

The most ambitious claims for the therapeutic value of square dancing come from Dave Westlake, in his article in *Square Dancing*. "Modern Western square dancing," he writes, "has deeper roots than just the simple enjoyment of it."

Westlake's theory is that square dancing, by requiring its participants to listen closely to the caller, wakes people out of their defensive shells

and forces them to interact with the outside world.

"The most difficult part of learning to square dance," Westlake writes, "is learning to listen." Most of us are not very good listeners.

"Why aren't we? Perhaps it's because we are thinking and talking too much. We spend so much time thinking about and trying to control all our actions, that we really don't have much time left over for listening.

"I've watched people who I know have rigid control over their lives, and these are the ones who have had the greatest difficulty learning to square dance."

"The effect of the continuing exercise of listening to and responding to a caller's commands is to reverse this process of a diminishing communication with our environment," Westlake asserts.

"In time the reversal becomes a permanent condition. I feel this is the major reason why we find square dancers to be such wonderful people. It isn't just the fact that we are one big happy family.

We are that, but it is also because we have become saner, more mature and more responsible for our actions."

Anyone interested in taking up square dancing will find that it's not difficult to locate a club. There is a vast network of square dance information in America.

According to Bob Osgood, there are about 400 square dance associations. There are special clubs for singles, for the handicapped and for the

retarded. There are companies that publish square dance records and books, and companies that manufacture square dance dresses, petticoats, shoes and heel and toe taps. There is even a group insurance program specifically for square dancers. Nobody really knows just how many square dancers there are in the United States, but 27,600 of them turned out for the National Square Dance Convention last June in Memphis, Tennessee.

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(Thanks to Don Armstrong for getting us permission to reprint this article in its entirety.)

EDITORIAL NOTE: According to Bill Litchman, LSF Archives, the date of publication of Good Morning was 1925 not 1926 as published in the article.

### Oshkosh Workshop - continued

Their reactions were of course solicited and were ALL extremely favorable, with comments such as "great...a fine teaching tool...simply no comparison to the previous Elementary Kit...beautiful music that will inspire the children and the teacher...succinct, highly usable material...understandable and logical progression...easily varied when desired...usable and not confusing to even a first time teacher...etc." In these comments the staff all felt not only gratified but in complete agreement with everything said.

In short, the UW-O workshop was again highly successful and the LSF staff expresses sincere thanks to Shirley White and to Herb and Tilda Johnson.

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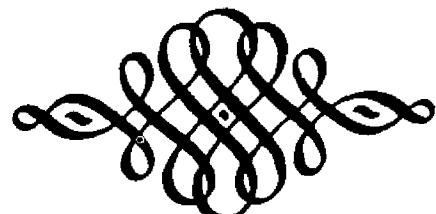
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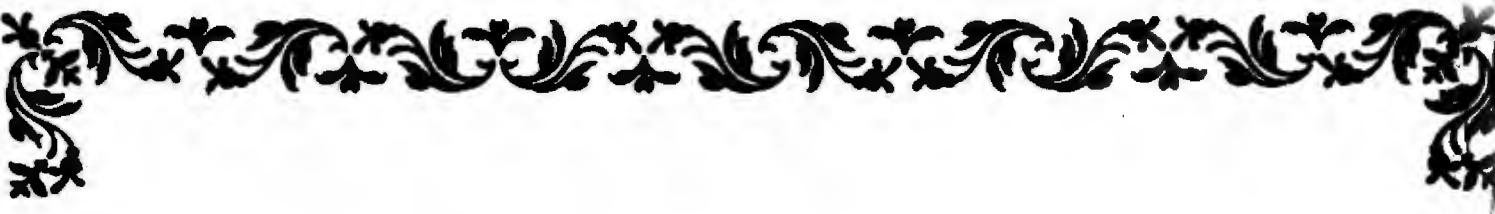
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