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**THE  
AMERICAN DANCE  
CIRCLE**



A Quarterly Publication of the  
Lloyd Shaw Foundation

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### EDITORIAL STAFF:

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

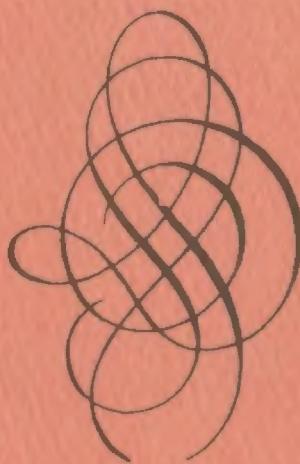


### IMPORTANT ADDRESSES TO REMEMBER:

Enid Cocke, LSF President  
2217 Cedar Acres Drive  
Manhattan, Kansas 66502

Ed Butenhof, Treasurer  
399 Cobbs Hill Dr.  
Rochester, N.Y. 14610

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



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## LETTER FROM THE PRESIDENT.....

When we apply for grants for the Lloyd Shaw Foundation, we are faced with a requirement that we state our goals. This need for a statement has prompted a valuable discussion among the members of the Board. There is general agreement as to what the LSF stands for, but it is a challenge to articulate our goals effectively and succinctly.

We have for years had the basic statement, "to recall, restore, and teach the folk rhythms of the American people." We would like the grace and succinctness of this statement, and certainly the three words "recall, restore, and teach" sum up nicely what Lloyd Shaw did for the American dance. What the statement fails to do is to show how we differ from other organizations in the country. We are not the same as Callerlab, nor are we the Country Dance and Song Society.

Some people feel that our distinction lies in the western dances of America. It has often been said that Lloyd Shaw did the same thing for western cowboy dances by researching and teaching them as Benjamin Lovett and Henry Ford did for the eastern dances. There will always be a place in the LSF for the teaching and promotion of the beautiful old western figures.

But Lloyd Shaw wasn't interested only in the western square dance. Wonderful variety was always a hallmark of his program, which consisted of folk dances, squares, contras, rounds, quadrilles, and mixers. It is understandable that an individual teacher will choose to specialize in one area, but we believe that the most wonderful evening of dancing will include all the elements just named. So variety is an important part of

of the LSF. We want dancers to be aware of their rich heritage and to be able to enjoy all the different kinds of American dance.

Just as we move happily through all our different types of dance, we move through time as well, enjoying the traditional and the new. Some traditional groups draw the line at 1950 or some other arbitrary year, but we are interested in seeing where the dance movement is going and in adding to our repertoire any new movements and steps that are comfortable and fun to do. We believe that it is very important that we stay in communication with both the traditionalists and the modernists.

And finally, some of our members believe that our statement should say something about styling. There is fun and fellowship in dancing to our "folk rhythms" but the pleasure is heightened enormously with the addition of styling - trying to dance beautifully. People have become self-conscious about even discussing beauty in dance, but the potential is there wherever there is good teaching and good leadership. Styling should not be a level of ornamentation that is added to a dance; rather it is an intrinsic part of the dance.

So, do we have a statement of goals? Not yet. The dialogue continues, and all of our members are welcome to add their opinions.



Enid Cocke  
President

## FROM THE ARCHIVES.....

The Archives has suffered from growing pains for the past year and, although it is very good that we have a series of donors, it has been very hard to keep up with cataloging and space. Thus, it has become necessary to locate other space for the Archives to be housed in. Those who have come to the Archives personally can attest to the large volume of materials stored there. The volume of the collection has grown so much that it is necessary to make the move mentioned above.

At the present time, a temporary home has been found to house the collection to provide a work area for catalogers and others. We are very fortunate to have this space available to us and we are in the process of making a move.

All of this preamble leads to the opening of what I hope will be a dialog concerning the future of the Archives. Now, no one should worry about the fact that the Archives will continue to grow, live, and be a working collection for people interested in the American dance. There is no question that the Archives will be kept active and continue to serve. What is in question is how the Lloyd Shaw Foundation and the Archives can meet the growth and permanent storage needs which will be required in the future.

Let us take a serious look at what the Archives faces in the future. First, there is a real need for a collection dedicated to the American folk dance, as to stage dancing or to a single ethnic (or international) dance. The collection should encompass more than square, round, and contra dancing and should be of sufficient depth to allow professionals to perform serious research

in all areas of the field. These are part of the aims of the Archives. Have we met those goals? The answer is a simple, "NO!". Can we meet them? Aye, that is the question.

Secondly, for a secure future of the Archives sufficient financial support must be found to ensure that there will not be some time in the future at which the collection will be destroyed because there is no place for it, no person to care for it, or no one to use it because there is no catalog or other means of getting into the collection. Even at the present moment, with an incomplete and fragmentary collection in the Archives, the collection is very valuable and there are things there which are no where else that is known (and therefore available). Thus, we already have a tool which is too valuable to throw away. Do we have resources to provide this protection? Again, the answer is a simple "NO!". Can we provide that kind of financial security? Aye, once again, that is a very good question!

My feeling is that we can, but that there will have to be a much greater support base for the Archives than there has been in the past. This is where I would like your opinion and support. I need to hear from you, particularly those of you attempting to do something requiring the resources of a good collection of dance materials. If nothing else, I would like to hear from you that you think that the existence of an Archives is necessary.

To do what we need to do will require the support of many people to create the kind of facility which would be useful to callers, teachers, etc. We need a permanent site for the collection, one which will allow growth, storage facilities, a sufficient work area, equipment for information

retrieval, and staff for the operations of the collection. I am speaking, of course, of a building and sufficient funding for its operation and upkeep. It would be far better to have our own building rather than pay rent but that requires either a sizeable donation of land, building, or money, or a considerable fund-raising program on a broadly-based square dancing scale. Given about 6 million square dancers in this country, a dollar from even 10% of these people would answer all of our financial problems for many years to come.

Finally, in order for people to donate what could be considered true collectors' items with high monetary value (Market as opposed to personal) the Archives must be able to assure them of a continuing ability to protect and utilize their valuable donation. There are two or three sizeable collections of dance books in private hands in this country (valuations in excess of \$10,000) which could be donated to the Archives rather than to a large academic or governmental institution or library in which they might easily be lost to the American folk dance community. The only other alternative for these prospective donors is to break up their collection with a sale in which the key pieces will go first and a lot of less dramatic items will remain only to be tossed out eventually. Such a prospect (losing sizeable potential donors) must be faced if we are not equipped to handle that quality of material and that would be very discouraging.

Now, we are not yet in that condition but we could be if we do not begin to make plans for the future now, before we are too late. I would solicit your comments, suggestions, or criticisms and will answer all letters. The best ideas can be published for further comment. Your continued

support in the form of requests, questions, and projects is gratefully accepted with thanks.

Working with the historical aspects of dance is exciting and very enjoyable, particularly when it is you with whom I work. I hope you will introduce a friend to the intricacies of historical dance research.

William Litchman,  
Archives Director



## NORDLEK 82

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- Scandia folkdance camp in Norway
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LLOYD SHAW PAGEANT

NATIONAL SQUARE DANCE CONVENTION - 1981  
(Remarks by Doli Obee)

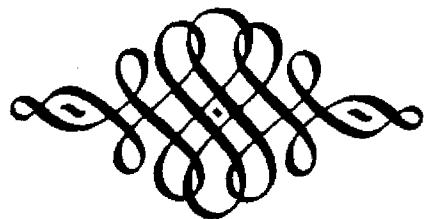
I'm delighted to represent the Shaw family at this second production of the pageant about Lloyd Shaw. I came to the last Seattle convention with Mother when she filled this role. She will be 90 on her birthday this fall and trips are no longer possible for her, but she would have loved to be here with you again.

It is always appropriate to stop and look back - so that we understand better how we got to where we are today. I rather doubt we would be here in Seattle having such a fine time - most certainly not in these numbers - had it not been for Lloyd Shaw. He happened to have been the right man in the right place at the right time. He was above everything else a teacher and a communicator. He knew the trick of getting things across. He did it all of his life - with enthusiasm and with great style. He never succeeded at it better than he did with the western square dance. More than any other individual he bridged the gulf between the small western communities where square dancing still flourished and urban America. He gave us back our western folk dance.

He always believed in the folk art. I think that is why our western form of folk dance came to mean so much to him. No form of human experience goes back farther than does dance - it is a most basic part of mankind. But he used to warn his high school dancers, "Keep it simple; keep it folk; reach for the stars". If you keep it simple you will dance with your feet and your heart and not with your head; if you keep it folk you will tie it together with all people - all the way back to Adam and Eve; and if you truly reach for the stars you will dance more beautifully than you ever dreamed was possible.

Square dancing has changed considerably in the past 23 years, and I am sure he would watch you with interest and have a fine time figuring out the reasons for the changes. In a true folk art change comes about naturally and inevitably. But if you have managed to keep it simple and to keep it folk, the changes will be honest and real - and they will last a while. He would warn you about these things. A true folk art is democratic and knows no boundaries of station or of age. He would be particularly anxious about age limitations. He would especially look for good programs for children and would be delighted if he found them.

One of the most important ingredients for dance - and for life - Lloyd Shaw never talked about much - he simply lived it. That is JOY - Joy in everything about us. So for him let me urge you to dance with joy. And remember to keep it simple, keep it folk, and always to reach for the stars.



## CUMBERLAND SQUARE EIGHT

English Square Dance

Formation: Square

Music: Any lively 32 bar reel or jig

FIGURE:

- 1 Head couples join both hands with partners and gallop or slide across the set, men back to back, in eight counts. Slide back to place in eight counts, women back to back.
- 2 Sides repeat this figure.
- 3 Heads star right in eight counts; star left in eight counts.
- 4 Sides repeat.
- 5 Heads form a basket: men put arms around the women's waists; women put hands on men's shoulders. Buzz step around in 16 counts. (And of course, the women's feet often have no work at all to do, as they aren't touching the floor!)
- 6 Sides repeat.
- 7 All join hands and take a nice long circle to the left in 16 counts, and then promenade partners all the way back home in the final 16 counts.

Remember to warn each group to get out of the center fast as they finish doing their figure, to make room for the next group!

## LITTLE RED WAGON

### Play-Party Song

*Verses*

I went to town in a LITTLE RED WA-GON Came back home with THE  
AXLE dragging IT'S no-BODY's BUSINESS WHAT I do

IT'S no-BOD-y's BUSINESS, BUSINESS no BOO-gy's BUSINESS, BUSINESS no BOO-gy's BUSINESS WHAT I do Da -

Single circle of couples, W on M's right.

Verse: All circle to the left throughout.

Chorus: "It's nobody's business, business":  
Right-arm turn with partner and go on  
to the next.

"Nobody's business, business": Left-  
arm turn with the next, go to the next  
person.

"Nobody's business what I do": Right-  
arm turn this person, who is the new  
partner.

## THE CONTRA CORNER.....

Among others, this contra was submitted this quarter. It comes from David Park Williams of Ann Arbor, Michigan, who is an author, a caller, a teacher, and the director of a group of dancers in Ann Arbor. He also sent a very nice clipping from a local newspaper which describes his work and gives him due credit for the success he has enjoyed. He calls his contra -

### THE GOLD CONTRA

Music: "Golden Slippers" or "The Silver and Gold Two-Step" or any well-phrased tune of 64 counts will do.

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

#### CALLS

- - - -, Heel and toe with the one below:

- - - -, - - Do sa do;

- - - -, Heel and toe and back you go;

- - - -, Swing her high and swing her low;

- - - -, - - Half promenade;

- - - -, - - Ladies chain;

- - - -, - - Half promenade;

- - - -, - - Ladies chain;

(- - - -, Heel and toe with the one below ;)

(PLEASE SEE NOTE ON FACING PAGE)

NOTE: If your dancers are used to "Aston Polka," be sure to lead them with plenty of time in the calls for the second phrase. Inevitably the dancers will do the second heel and toe in place of the do sa do. Also, the heel and toe sequence is an eight count phrase as in "Patty Cake Polka" thus: (semi-closed position facing out of the set for the first call) Heel-and-toe, heel-and-toe, slide slide, slide, -





NEW  
RECORD  
RELEASES

LS323/324 GRANNY'S PEARLS - a contra written and called by Lannie McQuaide of Columbus, Ohio. The music is more of the delightful Scottish rhythm by Stan Hamilton and his Flying Scotsmen - a medley including Kettle-drum, Miss Thompson's Reel and Miss Campbell. Lannie's figure is perfectly timed and she calls it expertly. A record both for callers and for those who want to put on the record and dance to Lannie's smooth prompting.

Released last summer, but maybe you failed to hear about it - Ed Butenhof's COBBS HILL REEL - LS 321/322 - another record all contra devotees should have.

LS E-19 - soon to be released - watch the American Dance Circle for release date. A 7" 33-1/3 RPM record of international folk dances, including Mayim, Zigeuner Polka, Trojak, D'Hammerschmiedsgselln, Sisken and Doudlebska Polka. Excellent music, all recorded in Europe. Instructions will be included for all dances. Record will sell for \$4.50.

Watch the ADC for new contras - Bob Howell and Herb Egendorf have been invited to prompt contras on the LSF label. Watch for a very unique historical record by Pancho Baird that will be published by History Recorded, Inc. and made available to the Lloyd Shaw Foundation.

## WHO WAS LLOYD SHAW?

Through the generosity of Bob Osgood, Editor of Square Dancing, the official magazine of The Sets in Order American Square Dance Society, The American Dance Circle will publish in this and three succeeding installments the story of Dr. Lloyd Shaw so well told in the November 1963 issue of Sets in Order, with only the changes dictated by obvious chronology. At no time in square dancing's history have the philosophies and guidance of Dr. Shaw been more essential than at the present and we feel privileged to share these with you.

Bob Osgood reporting.....

Circumstances play odd tricks on men's lives, and it was not a part of Lloyd Shaw's original dream that he might change the dancing habits of a nation. In the 1920's, when he was excitedly unearthing the lost and lovely Western American folk dance, his horizon was Cheyenne Mountain School in Colorado Springs, Colorado. His immediate concern was the building of a recreation program that would be both creative and vigorous - something that would include both boys and girls in a joyous outpouring of energy and spirit; a program that would have meaning to the group and to the individual.

He was perfectly sure that the ancient Greeks were correct in believing that dancing was not only an important but also an absolutely essential part of a sound education. But the kind of dancing he himself had done in school and college had left him cold. Every dance step he had taken had been taken rebelliously, with a realization of how unreal and meaningless it was. That was not what he was looking for!

What, then? How were these children, awkward physically and socially, to find themselves in the dance? He tried some European folk dances, carefully deciphered from a book. Mildly fun, but not compelling. Everyone he sought out for help lacked the necessary background.

A fortunate circumstance brought the great Elizabeth Burchenal to town, and he brought her to Cheyenne School. That set the ball rolling. Miss Burchenal did have the background, and she had the materials. With the impetus of her books and her personality it was simple for him to carry on. Dancing at Cheyenne School became so general and so joyous a thing that the parents and the teachers insisted on being included.

In Miss Burchenal's repertory were a few old New England quadrilles, and several typical contras. The children loved them. A team of the better dancers was beginning to give little exhibitions here and there and they always included an early American section in their program. But Lloyd knew that there was a western dance, a dance that was our very own, and he dug for it furiously. There were a few "callers" in the area, but they had been sidetracked for a long time. They had kinetic memories. They could not write down a call; they had to have music, and dancers on the floor, before they could remember it. He would have to dance to find it.

In Colorado Springs at the time was a group of people known as the "Friendly Club" who met regularly at the local IOOF Hall to square dance. Meeting after meeting the Shaws, Lloyd and his wife Dorothy, danced with the "Friendly Club." "Friendly" it truly was. "Friendly" became the first word in Lloyd Shaw's dance vocabulary. Dancing must be friendly; it must be joyous; it must be beautiful.

Lloyd fell head-over-heels in love with the American Square Dance. It was so vigorous, so beautiful in pattern, so varied in step - and so friendly. As he used more and more of the western patterns with his dancers he began searching further for the old calls. Some square dance "call" books were available, but all were printed in the east and were of the stately quadrilles. Callers in the west, it appeared, had never

written down their calls. And so the search for the dance descriptions went on.

He was like a man digging up ancient Troy; each new find was thrilling and significant. Once the ice was broken, help came from all quarters. Dances began to unfold - dozens, tens of dozens of them. They were included in the Cheyenne programs. By this time the Cheyenne Mountain dancers were in demand for programs in schools and colleges all over the state.

As Lloyd Shaw would appear with his dancers in the various areas, requests began to come in for his material and as a result in 1939 his Cowboy Dances was published. This was a careful, thoughtful and lively discussion of American square dancing as danced in our west, with almost a hundred of these lovely old patterns minutely described and pictured. He had written it in order to save himself the writing of hundreds of letters answering requests for information. America needed a book, and this book is still known as "the square dancer's Bible."

In the spring of 1939, the first cross-country trip for the Cheyenne Mountain Dancers materialized. Traveling on a shoe-string, in a small school bus, they made a joyous, uncomfortable and triumphant pilgrimage that included Washington, Philadelphia, New York. By this time the European dances had begun to drop out of the programs.

"See," he would say to the audience, "this is your American folk dance!" In Chicago they danced at a national meeting of the American Association of Health, Physical Education and Recreation. Later many teachers came to Lloyd and said, "Will you have a summer class in this kind of dancing in Colorado Springs? We'll all come."

In the summer of 1940 the first of the famous master classes was held at Cheyenne Mountain School with forty-one teachers and recreation directors from all over the nation in attendance. Forty women, and one man from the Chicago Parks Department! Very soon these classes grew from one to three each summer, from 300 to 500 leaders in attendance. Eventually there were more men than women, for the men had discovered what fun it was to "call." They wanted to learn.

And learn they did! There are very few names among the fine leaders in the square dance movement that did not appear at one time or another on the roll of those classes. Many came back year after year, and a great core of sound, idealistic leadership was built. For now it was necessary to develop leaders who would carry this joyous and good thing into all parts of the country and who also would keep it from becoming what it had become in previous revivals - cheapened.

Those leaders who were privileged to be admitted into the classes took back with them to their own communities not only the dances of America but a philosophy about square dancing and a dedication that was all important. These leaders in turn taught hundreds of dancers and brought into the picture more callers who in their turn instructed more and more beginners. In time, many of these same leaders also conducted callers' and teachers' courses to help instruct additional leadership.

These six-day sessions at Colorado Springs provided a vigorous training course for any caller. Sessions would start at 9:00 each morning with a lecture in the school auditorium. "Our fondest recollections of our seven years at Cheyenne Mountain School with Pappy and Dorothy," say Manning and Nita Smith, College Station, Texas, "were the lectures and the talks that he gave each day. He did not just talk about dancing, but also about history and about people and about fellowship and about all the things that make this movement what it is. He had the great ability to create moods and to stimulate dreams that no one thought possible."

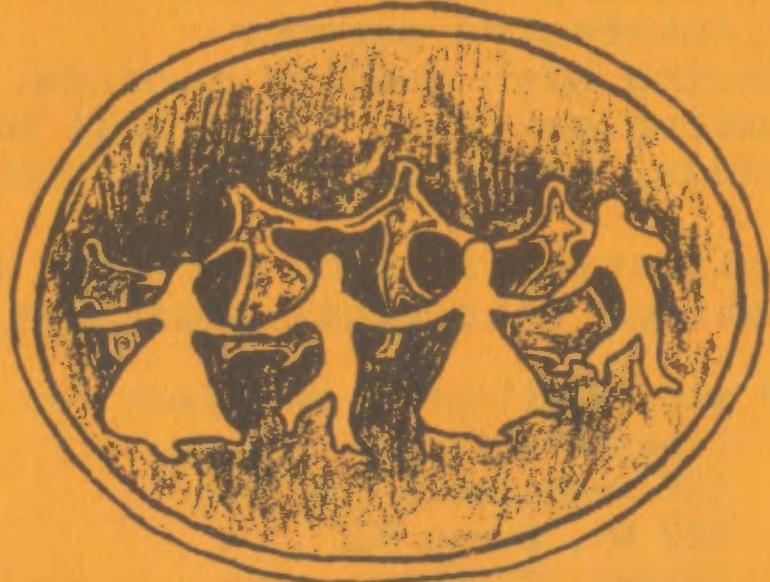
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This gift for yourself or for someone else will increase in beauty and value as the years go by. In addition, you will have the pleasure of knowing that the purchase of each buckle includes a contribution to the LSF treasury for the support of our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



why YOU should be a member of

THE LLOYD SHAW FOUNDATION

If you gain pleasure from dancing and believe in the value of preserving and disseminating our great American dance heritage, you should be a member of The Lloyd Shaw Foundation.

As a member you will receive, quarterly, issues of The American Dance Circle, full of articles about dance and dance history, as well as news of Foundation happenings.

Furthermore, you will be a part of an organization actively dedicated to recalling, restoring and teaching the folk rhythms of the American people. The Lloyd Shaw Foundation engages in a vast array of projects, including

- sponsoring recreational dance weeks
- conducting workshops for teachers and callers
- producing dance curriculum kits, with detailed manuals, for school teachers and recreational leaders
- publishing significant dance materials, such as Ralph Page's Heritage Dances of Early America
- collecting reference materials on dance and making those materials available to interested persons
- producing high quality records, including contras, historical materials, rounds, and children's dances.

Use the application form on the next page and become part of this vital organization.

Mail your application and check to:  
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LSF Membership Chairman  
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Golden, CO 80401

all who enjoy dancing

and want to spread the joy of dancing



ARE INVITED TO JOIN THE LLOYD SHAW FOUNDATION

-----  
Lloyd Shaw Foundation membership application

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address \_\_\_\_\_

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check one:  new member  renewal

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

indicate kind of membership desired:

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.

I have learned about the Lloyd Shaw Foundation from my friend \_\_\_\_\_,

# *Special Records*

The following records were obtained by the Recordings Division to supply requests for dances taught by various LSF members at Steamboat Springs, Binghamton Festival, Rocky Mountain Dance Roundup, University of Wisconsin Workshop, and Beaver Island Camp. All prices include postage and handling.

PINOSAVKA - a no-partner dance from Serbia which uses easy footwork, and is played by native musicians. Directions included. \$3.50.

POLITIKOS SYRTOS - a simple no-partner dance from Greece, with a flowing, easy pattern. Directions included. \$5.00.

POLISH WEDDING WALTZ - a romantic slow couple dance. Polish musicians provide the music for this and for six other dances on this record. Instruction booklet for all the dances. \$6.00.



From AudioLoft Recordings in Missouri, the following 12" LP records represent the kind of American music and folk themes that the Foundation is working towards preserving. \$7.50 each.

MY FAVORITE FIDDLE TUNES - by Gordon Terry and friends. A beautiful collection of old dance and folk tunes, some suitable for use in calling, and all great listening. Gordon was front man for Johnny Cash and other stars in Nashville.

OLD TIME OZARK MUSIC - by musicians of Missouri. Typical Ozark music, well orchestrated and played. Some tunes are suitable for dancing -- your feet won't stop tapping on these. Some are good cloggin' music. The album cover has no printing, and features a painting by Dennis T. Yates.

THE PARKE COUNTY STORY; "BRIDGING THE PAST." - There is no music on this album. It is a narration by Parke Countians, who relate the history of their area. It would be useful to history and social studies teachers as well as to Americana buffs who appreciate oral history.

## *To order*

Send a check to

The Lloyd Shaw Foundation, Inc.  
Mailings Division  
Box 134  
Sharpes, Florida 32959

Who Was Lloyd Shaw! (contd)

"We came to our first August session with a sincere desire to increase our knowledge of square dancing and we came away filled with a philosophy of dancing and life itself that has made better persons out of all of us," says Dale Wagner of New Berlin, Wisconsin.

"The morning lectures in his summer institutes brought out the best in all of us," write Ozzie and Margie Stout of California. "It helped us resolve differences. His informal talks helped open the great things in life. He made us realize there was a lot more to square dancing than so many words and movements. His enthusiasm for life was contagious and infectious."

John Wald, a square dance leader in St. Paul, Minnesota for many years, said, "I shall never forget him or his morning lectures. It is just too bad that all present-day callers did not have this opportunity."

And from that six-foot-six hunk of Texan, Ray Smith, "I think my success as a leader and caller of square dances has been brought about through the guidance I received from Pappy. He gave me something to shoot for and I have been preaching it through the years that I have been calling. The only regret I have is that a lot of the young callers did not have an opportunity to study under him. They have missed a lot."

"We took from these sessions material things in the form of records, dance routines and notes but more than that the fellowship, inspiration, spirit of movement back home to our corner of the earth." - Elsie and Gilbert Kerkhoff, Kenosha, Wisconsin.

"The crux of Lloyd Shaw's philosophy of life and the dance, which was practically his life, was always brought to light in his morning lectures. He was as critical of those who opposed or misrepresented 'the spreading of the gospel' of square dancing, as he was helpful to those who accepted it 'as a way of life.' His lectures carried such import that one agnostic said after hearing him talk, 'If I could hear sermons like that, I'd go to church every Sunday'." - Sherman Walker, Catoosa, Okla.

• • • • •

Not just lectures, but good down-to-earth dancing experience highlighted the days at the institutes. We can so clearly remember the many practical suggestions governing teaching and calling that were to mean a great deal to us in the coming years. Charlie Baldwin, editor of that fine square dance magazine The New England Caller and a top-notch caller in his own right, recalls this incident: "Nervous, knees knocking, stomach in a knot, I proceeded to walk the group of about 200 through the dance figures. When finished with the walk-thru, my mouth was so dry I could not have spit if I had been offered a million dollars. Turning to Pappy, I asked what one did in a case like that. Chuckling, he replied, 'Smile - that will relax everything.' Sure enough, I did, and the saliva returned and I called several numbers without any more trouble. I have never been bothered with a dry mouth from that day to this."

• • • • •

In 1948 The Round Dance Book was published, even more eagerly awaited than Cowboy Dances, for by now the old couple dances had become popular, and there was literally no book available. There were 450 pages describing the basic steps, with over a hundred dances carefully described and annotated. And there was a long and loving discussion of the waltz - its history and significance.

The man who lost his heart to the square dance had found the waltz! He was never quite the same again. Here was a dance that took you somewhere - up - to the stars! One recent biographical article says

Who Was Lloyd Shaw? (contd)

he recognized only one direction - up, only one path and that was toward the stars'."

the Cheyenne Mountain Dancers almost developed wings. People watched, et-eyed, in Seattle, in St. Louis, in New York, while these fresh and ovely and shining-eyed young people appeared to dance an inch above he floor. The man who directed them and who could no longer dance himself also watched them, wet-eyed. He knew that anything so beauti-  
ul would be fleeting. But while it lasted it permeated the whole chool. Every child, in his heart was dancing.

\* \* \* \* \*

ob Osgood continues.....

omewhere along the line, as a mark of endearment, Shaw became known as "Pappy" both to his youngsters in Cheyenne Mountain School and to the square dancers and square dance leaders in all parts of the world.

e, and the entire square dance activity, owe much to Pappy Shaw. And hough he passed away July 18, 1958, the great American dance - square ancing - continues to thrive as a symbol and a monument to this man ho was so influential in bringing it to life, to making it flourish nd grow.

'e count ourselves one of the most fortunate for having known this man. When first we became interested in square dancing here in California, before and during the war, there was very little in the way of help or direction and our early steps were faltering ones. In those days what square dancing there was in our Southern California could usually be found squeezed somewhere into a program of International Folk Dancing. To enjoy one tip a person would also have to spend an evening memorizing dozens of routines of nationality dances, something of a demanding ob.

'e had heard Dr. Shaw's name mentioned on several occasions. His brother, Ray, and long-time friend, Carl Myles, called and danced with us in the area. But in 1946 Shaw, assigned the task of doing the square lance sequences for Selznick's motion picture "Duel In The Sun" in lollywood, left Colorado Springs and came one night to the folk dance e were attending. I can still remember my first impression of him. tall and muscular, gray-haired, and slightly crippled, supporting him-  
self on a cane, he watched with interest as we danced and then, when sked to speak to the group, he must have shocked the old-timers when e pleaded that they separate the square dances from the others and develop the character and characteristics of this one dance form and become proud of the American Square Dance.

'his was all the encouragement we needed in our area and shortly after this incident the first all-square dance evenings were introduced. To be sure the dances were simple ones, the squares were of the single visiting variety and the rounds were in the category of the traditional 'arsouvianna, Black Hawk Waltz, and Cotton-Eyed Joe. Our great hunger for more knowledge and more dances was beginning to grow. We needed something to nourish it.

'hen we heard about the Lloyd Shaw leadership courses in Colorado Springs. It was not an easy matter to get in. Classes were limited, there were applications to fill out, letters to write and, in our case, because the class had already been filled, quite a bit of convincing before we were admitted.

(to be continued in the next issue of The American Dance Circle)

# Need a gift?

The NEW Elementary School Dance Kit, which your contributions have made possible, has been on the market since June and has received wide acclaim. It is a most versatile combination of good music, dances and manual. It will make a wonderful gift for your grandchildren, for your favorite teacher, for your Youth Minister. It is a lasting investment.

Pancho and Marie Baird's SONGS OF THE SOUTHWEST is the perfect Christmas gift for yourself and for your friends. This enchanting two-record album of authentic cowboy songs and ballads of our great Southwest never gets old. The more you listen to Pancho's pure guitar accompaniment and his and Marie's plaintive harmonies the more you can appreciate and enjoy this truly great folk music.

Order the Elementary School Dance Kit (\$85) and SONGS OF THE SOUTHWEST (\$15) from Lloyd Shaw Mailings Division, Box 134, Sharpes, FL, 32959. Order today!

Another idea - give a couple of your dancing friends a membership in the Lloyd Shaw Foundation. This gift will benefit everyone - your friends, the Foundation, and all its members.

# Dorothy's Poetry

Dorothy Stott Shaw is a poet who has worked at her craft all of her life. Her first book of poems was published by her printer father when she was eight years old. Poetry is Mrs. Shaw's continual mode of expression; her speech and her writing are inseparably entwined and always express thoughts which contain more than mere words. Her poems have been published in such vehicles as "The Atlantic Monthly," but the main body of her work has been shared only with close friends and associates.

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

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

These books have never been offered for sale, and the written works of this extraordinary woman have remained the treasure of only a few. Only now are they available to the public, and only a few remain. Orders for these will be filled by the Mailings Division: \$12.00 for the Christmas Poems, and \$9.00 for the Selected Poems, post paid.

## ON THE FOSSIL RIDGE

I am hill-born and have not sailed the sea,  
Only the granite crag and sandstone spire  
Out of the dawn and moonlight called to me,  
Pearly, or tipped with fire.

I am hill-born and have not sailed the sea,  
Yet, in the sudden hush of early dark,  
I have seen ghosts that swept in mystery  
Over the mesas stark.

Ghosts of green waves, endless and fathomless,  
Hushing a drowning western world to sleep,  
And our one peak, taking the cool caress,  
An Island in the deep.

This sandstone slab, and sheer sky-lifting crest  
Sink to a slender reef of palm trees where  
A green seamonster takes his uncouth rest  
Under a tropic air!

I have heard mighty thunder on the rock  
And the wet rage of water on the sand,  
Water that dipped no pink-sail with its shock  
And brought no ships to land.

I am hill-born and have not sailed the sea:  
Only the cliff and crag have known me well.  
Here at my feet, the sea has come to me!  
I have picked up a shell!

Dorothy Stott Shaw  
(The Garden of the Gods... Colorado)



## ROCKY MOUNTAIN DANCE ROUNDUP

When the Lloyd Shaw Foundation decided to revive a dance camp format which provided the leaders with the same dancing opportunities as the dancers, there was some skepticism that it would be well received. However, last summer's Rocky Mountain Dance Roundup was such an outstanding success it proved without a doubt that such a camp format was not only needed but wanted by both dancers and leaders. That this was true was proven not only by the fact that the camp was FULL (wait-listed too), but by the pleasure derived from the superb variety of excellent dancing and the fellowship of the group. And, this was reinforced when 66 paid adult registrations for NEXT summer's Roundup were turned in before the end of camp!

Many reasons for this are apparent:

1. Voluntary leadership, well programmed, produced far greater variety of dancing than could ever be possible if only "paid" staff were available. Literally hundreds of years of accumulative expertise were available to all, and the teachers could share their very best with everyone.
2. The leaders were a part of the dance group! They had the opportunity to enjoy the same dancing as the rest of the folks and did not have to concentrate on daily assignments, or worry about being rested up for their next session. It was once again FUN to be a leader instead of just another staff job.
3. The obvious joy of fellowship was beautiful to behold. There was never that subtle separation between staff and participants. Instead, there was a warm appreciation for the

leadership, a sort of unspoken gratitude freely extended to each of the leaders who enhanced the program. This was a very special thing.

4. The accommodations, the dancing areas and acoustics, the location, the weather, the extras like the campfire, cookout, and the after-dance singing were some of the tangible things that contributed to the success of the camp.

5. But, most important of all, it was the people who were there who made the camp such a fantastic success. They were simply a warm, happy, friendly group enjoying a great experience of dancing and fellowship.

The 1982 Rocky Mountain Dance Roundup is well on its way to being even better. There have been a few changes which hopefully will improve the program. The rooms are even more spacious than last year and the singing around the fireplace in our own "private" lodge will make that even more pleasant. The YMCA assures us that the campgrounds will be more comfortable. And, mainly, so many of the same wonderful people, both leaders and dancers, are already registered to return.

Look elsewhere in this issue for a Registration Form - send it in NOW if you want to be sure of space. At the time of this issue of ADC over 100 registrations have already been made. The 1982 Rocky Mountain Dance Roundup will be FULL very, very shortly, so don't delay, REGISTER NOW.

LETTERS TO THE EDITOR.....

Ozona, Florida  
Oct. 12, 1981

The American Dance Circle  
Star Route, Box 150 LM  
Corrales, N.M. 87048

Dear Folks:

Being a new member of the Foundation, I have just received my first copy of The American Dance Circle. I was very happy with the dance ideas I got from it - worth the entire year's membership.

Some square dance folks might be interested in an experience which I am relating on an enclosed sheet.

Best wishes..

Warren Adams

(Please see facing page)



## HELPFUL HINTS.....

While teaching very basic square dancing to a group of senior citizens, I introduced them to Rip 'n Snort. At succeeding sessions we did Thread the Needle, The Ox Bow Loop, and Roll the Dough. This last figure contained a concoction of my own since I was not able to find any information on the original by that name.

During these sessions the Supervisor of the Senior Center where we danced was an occasional spectator. After one of these sessions she came to me and said that she was pleased that such material was being used. Not only was it fun, she said, but it was causing the seniors to stretch and twist and bend. This was exercising that they needed but would not do voluntarily without the dance fun incentive.

Warren Adams  
Box 458  
Ozona, Florida 33560

(NOTE: If any of our members or readers have any such helpful hints, things that have worked especially well with a group or in an unusual situation, the ADC would love to share them with out readers. Thanks... the Editor.)

## DANCING

## OPPORTUNITIES



YEAR-END HOLIDAYS - Mexico's International Folklore Festival, December 28, 1981 to January 2, 1982. Oaxtepec Resort Center, Morelos, Mexico (near Cuernavaca). Staff includes Alura F. deAngeles, Arnold Bokel, Jannes Hepp, Gwendolyn Peacher, Don & Ellia Hiatt, Don Armstrong and Ron Houston. For information write to Manuel Gomez, Jr. 219 Rolling Green, San Antonio, Texas 78228.

JULY 1982 - Rocky Mountain Dance Roundup, Snow Mountain Ranch, Colorado, July 5-11. For information write to Don Armstrong, 511 Wagon Rut Loop S., New Port Richey, Florida, 33553.

University of Wisconsin Dance Workshop at Oshkosh. For information write Shirley White, Kolf Center, University of Wisconsin, Oshkosh, Wisconsin 54901

AUGUST 1982 - Beaver Island Dance Camp. For information write to Carole Howard, Physical Education Department, Central Michigan University, Mt. Pleasant, Michigan 48856.

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"Life is a grindstone, but whether it polishes you or grinds you down depends entirely on what you are made of...." From Cathedral Chimes, Christchurch, New Zealand - a delightful magazine edited by Gordon & Gwen Nuttall.



HELP IS NEEDED

YOU ARE NEEDED

WORKSHOPS ARE NEEDED

CAN YOU HELP???????

The LSF would like to set up additional workshops in the next year. If you have a college or a university in your area which you feel would like to know what we have to offer, please send us all the information you can. If we have addresses and people to contact the Workshop Director can follow up on any referrals.

Please send any information to:

C.L. Campbell  
F.C.C.C.  
3825 E. Mulberry  
Fort Collins, Colorado 80524





## BOOK REVIEW

### Intermediate Workshop Notebook, 1981 Supplement

by Bob Perkins

Published by Bob Perkins, March 1981, 1st edition,  
1981 supplement.

Available from the Author, P.O. Box 1200, Garden  
Grove, California, 92642.

Photocopy format, binder, 8 1/2 x 11", 61 pp + 3  
supp. pp.

Price \$6.00

Also available in the same format:

Advanced Workshop Notebook \$6.00

New supplemental sheets are avail-  
able at least annually.

The subtitle to the Intermediate Workshop Notebook is "A Diagram Book of Plus I, Plus II, and Q.S. Calls for the Intermediate Workshopper." It might also be of value to quickly scan the parts of this useful working handbook for the dancer and caller written by an experienced dancer.

The book contains an alphabetical index of calls listed at the first of the book (p. 4) followed by a grouped listing (p. 5) in which the Plus I, Plus II, Quarterly Selections, and Advanced Basics (a confusing malapropism) are given. Both A1 and A2 calls are given as of the date of publication. In my case, I have the 1981 supplement but Bob has included the p. 5 taken from the original edition although I doubt if this is generally done. On p. 7, is a short

introduction describing the book and how to use it. The organization of the book is discussed on p. 8 and pp. 9-10 are devoted to an in-depth description of the diagrammatic technique, including a full page discussion of the full-square diagrams used (p. 11). A complete glossary of symbols (p. 12) and abbreviations (p. 13) is followed by the alphabetically ordered discussion of each call in the book (pp. 14-52). Finally, the main body of the book is completed by a 3 page (pp. 54-56) listing in diagrams of the several formations used in square dancing and a short bibliography of modern square dance sources. As an appendix, figures added since the first printing of the book are included. These figures are sometimes given page numbers but all are included in the alphabetical index listing on p. 4.

The book maintains a high level of illustration quality and the descriptions are succinct. I picked a few calls at random to see how well I could be educated in performing those figures. I started with something which struck my fancy just to see if the book would work. So I found "Ping Pong Circulate" in the Index (easy to find in the alphabetical listing) and was referred to p. 35. Turning to p. 35, I immediately found a 1/2 page description of the call with three diagrams. These diagrams are drawn from the perspective of the caller or couple 1. The written description lists the beginning and ending positions at the top immediately under the title of the figure in a distinctive format clearly set apart from the rest of the description. The next written information gives directional calls for the figure just above the diagrams illustrating the same movements. I purposely ignored the discussions at the first of the book describing the choreography (dance pictures or writing) to see if there is any significant difficulty to be found in "reading" the

pictures. I found them to be very descriptive, obvious, and clear.

Since the first figure I picked turned out to be fairly easy to describe, I then turned to "Triple Scoot." This figure is complex to describe because of the different starting points. Again, however, the diagrams were very clear, the description terse but complete. I decided to try one more time to trip up Mr. Perkins by picking something known to be difficult both to describe and do! So I looked up "Load the Boat." Talk about a bucket of worms! But, there were the descriptions, as clear as ever, and the diagrams, which with a short analysis, came clear. Remember, all of this perusal is without the benefit of Bob's very carefully described outlines, glossaries, and preparatory information.

After my looking through this book, I can certainly recommend it to any dancer or caller who wishes to become acquainted with modern dancing or who may be confused about the floor pattern of any modern call. This book is highly recommended and should be in the library of every caller.

William Litchman



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 LSFA 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.
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!

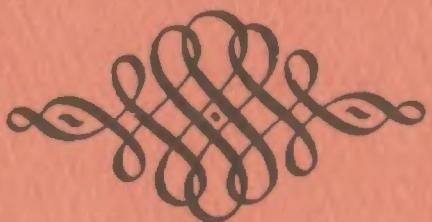
ROCKY MOUNTAIN DANCE ROUNDUP  
Snow Mountain Ranch  
Granby, Colorado  
July 5-11, 1982

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, 1982

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  
Sharpes, Florida 32959

Phone: 305 636-2209

(All orders should be sent to this address only)



The Lloyd Shaw Foundation, Inc.  
c/o Linda Bradford  
1795 Quail Street  
Lakewood, Colorado 80215

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462 N. ROBERTSON BLVD.  
LOS ANGELES CA 90048