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



**THE
AMERICAN DANCE
CIRCLE**



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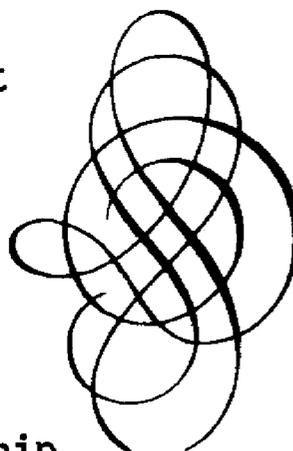


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February, 1982



LETTER FROM THE PRESIDENT
January, 1982

I have just returned from attending the Christmas Dance School at Berea College in Kentucky. It was a busy and rewarding four days of dance -Appalachian, English country, New England square and contra, and Morris (although I was informed by the Morris teacher that it is highly inappropriate for women to do Morris dancing, and they certainly should never perform it in public!). Having started in 1938, the school has an excellent staff of leaders and musicians, and the program flows without a hitch from beginning to end. It is a very good idea to dance-in the new year, and I have resolved to do so in the future wherever I am.

I found many similarities between the Country Dance Society people and the Lloyd Shaw Foundation people. They, like us, are keeping alive a beautiful tradition. Whereas we look east to Appalachia and New England for the roots of our western square dance, they look further east across the Atlantic to the English roots from which so many of our dances spring. Years ago at the Lloyd Shaw Fellowship, Dorothy Shaw gave a series of historical lectures on the story of square dancing. As I recall, she began with Morris dancing, and seeing the Morris exhibitions at Berea was like reliving her lectures and seeing them illustrated at the same time.

Seeing the styles of Appalachian and New England dancers gave me new perspectives on the styling that Lloyd Shaw brought to square and round dancing. He was a theoretician who took a folk art form and made it as lovely as possible. I am sure that his emphasis on beautiful posture and a smooth, forward-leaning motion added a freshness and vitality to the dance that attracted people and made them want to join in. In contrast to that I remember international folk dance teachers who insisted that a dance be done clumsily because that was "authentic." I see now that Lloyd Shaw brought a number of important elements to square dancing: an interest in our folk heritage but also a love of beauty and a sense of showmanship.

At Berea I was given the opportunity to speak briefly about the Lloyd Shaw Foundation. We share many goals with the Country Dance Society, and I was glad to be able to tell people about our goals and activities. I discovered that there were some LSF friends in the group, and I hope we found some new ones.

A final note of comparison: I found that our summer dance camp at Granby compares favorably with this excellent dance school. We can be very proud of what we have to offer. I hope to see many of you next summer!

Enid Cocke
President

ARCHIVES



By Bill Litchman

It is a pleasure to communicate with you once again about the Archives Division and what is happening here. I think there are not finer people in this country and around the world than those who lead and teach the American folk dance. I don't wish to exclude others from this accolade but these are the people with whom I mostly deal, so I would like to address them at this time. People who write to the Archives for help are invariably polite and kind, and many write back to offer information and to donate items of value to the Archives. I am particularly pleased to work with such fine people.

Recently, I have had the opportunity to write to Mrs. Eva Twork of Dearborn, Michigan, who is writing a book about Benjamin Lovett and Henry Ford. It looks as if we will soon be able to read some very authoritative information about these two gentlemen's extensive collaboration which resulted in a tremendous dance program in Dearborn and had far-reaching impact on all dancers everywhere.

Mrs. Twork tells me that her book (with 112 illustrations) will be published in four or five months. It should be a fascinating history of this part of American dancing. Those who would like to order a copy might like to write to Mrs. Twork, 200 Golf Crest Drive, Dearborn, Michigan.

The Archives is moving to a new location. Yes, we have found a new home to store the large collections of records and books which now crowd our shelves. As the new storage facility is only a few miles from our home, we will still be able to help all comers with whatever questions or requests they may have. Contact with the Archives will still be through the usual address (1620 Los Alamos, SW, Albuquerque, NM 87104) or by phone to our home (505-247-3921). We are very grateful to have found a suitable facility at a reasonable cost, and we can now move some of our own books off the floor and onto shelves!

The Archives is in serious need of access to a computer or word processor. We have been able, up to the present time, to provide a catalogue available by mail. The LSF Archives has been the only American folk dance collection maintaining such a service. Now, however, because we have such a large and rapidly growing collection, we can continue this practice only if we can have access to a word processor.

We would need a machine at least equivalent to the Radio Shack TRS-80-II system (which costs about \$2500). Because of the sheer size of the collection, several discs will be required just to hold the most minimal catalogue. If you know of a machine available, or of a company willing to donate a machine to our non-profit organization, or if you have any other ideas for solving our problem, please write immediately.

Finally, another plea: the Archives needs materials related to Lloyd Shaw. Photographs, taped talks, recorded examples of his calling, programs of his dances or dancers, or anything else related to Dr. Shaw will be greatly appreciated. Can you help?

In the meantime, from the Archives best wishes for a good year.



Dancing in all its forms cannot be excluded from the curriculum of a noble education: dancing with the feet, with ideas, with words, and need I add that one must also be able to dance with the pen?

Nietzsche

NOTHING WRONG
WITH "RED RIVER VALLEY"

By Al Scheer

A square dance pundit recently said, "We don't want to go back to the dark ages of Red River Valley." Now there are two things wrong with that attitude: there is nothing wrong with Red River Valley, and we didn't consider we were living in the dark ages in those days.

Let's go back fifty or sixty years in square dancing. Some folks give Henry Ford credit for reviving square dancing, but in our area of rural Wisconsin it never died. There was always a monthly dance at the township hall along with special dances at the church. And a dance in those days meant a square dance.

When I was a boy, there were no clubs, no national square dance organizations, and no records available. Nothing, except New England Quadrilles, was in written form, and we didn't do those. Still, with no outside help and no professional callers, somehow square dancing was a viable entity in the community; it was one of the popular social events.

Our caller was not a graduate from a callers' school because such things just did not exist; he had learned to call by listening to another caller and filled out his program with his own improvisations. That is how I learned to call.

While many of our figures no doubt had their origin in the New England Quadrilles, by the time they had worked their way to us strictly by word of mouth, they either gained or lost something in their odyssey. Hardly any two callers called the same figure alike, and each was convinced his particular version was the correct one.

We enjoyed live music, such as it was. Even an out-of-tune piano and an asthmatic fiddle sounded good when that was all that was available. In the winter there was the crackling of the two pot-bellied stoves to accent the music.

The special dances featuring the box social sparked many romances as gentlemen bid for a certain lady's box of specially prepared food. The women tried to outdo each other with their baskets of goodies, and the high bidder was permitted to share the meal he had won with the object of his affection.

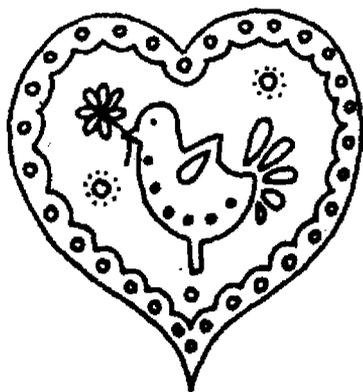
Red River Valley? Yes. You could dance that without taking a year of square dance lessons. New people in the community with no square dance experience could get into a set, take fourth couple spot, and in a few minutes they were dancing. Who needed lessons?

A woman who was a good swinger was highly prized as a desirable dancing partner. We took a good eight beats to swing, and we enjoyed it.

As a rule, we had the identical program every dance and usually in the same sequence. You always knew that "Cage the Bird" would come after the Waltz Quadrille. Who needed a challenge? The dance was a social event. There were few cars, few telephones, no radios, and no TV's. It was great just to be able to spend an evening dancing with neighbors. In one city dance hall, the square dance program was painted on the wall. There was no question about what was to be danced next; strangely it didn't seem to matter.

Our callers used no microphones or P.A. systems. They just belted out the calls. With a large group it was not unusual to have a caller in each set, calling as he danced. Often few sets were doing the same figures.

But then came progress. Little by little the community became organized. We started a square dance club, dances became progressively more complicated, we lost our live music, we started giving lessons, and you know the rest. Sic transit gloria mundi!





THE CONTRA CORNER

by Bill Litchman

Here is a good dance to use to introduce the triple formation to reasonably new contra dancers. The dance can be done as a duple but it serves a very good purpose as a simple triple. Try this dance sometime with your inexperienced contra dancers and see if you find them accepting the triple formation more easily.

The dance was written by Don Armstrong, and can use almost any good music. Because most of the figures come in pairs or require 16 counts, the music should have a 16 count tune, if possible. A hornpipe would work very well for this dance although the dancers will probably not notice if you use a reel.

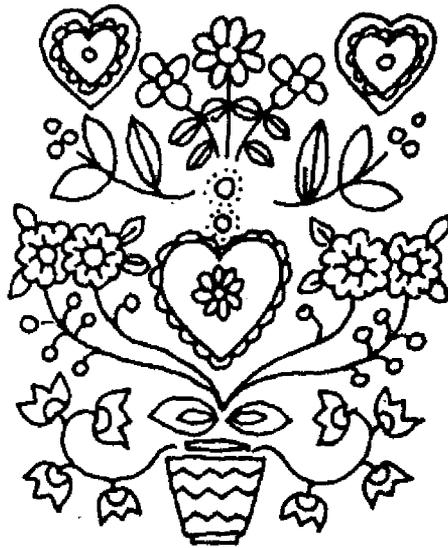
THREE'S A CROWD

Formation: Alternate triple (1, 4, 7, etc., crossed and active)

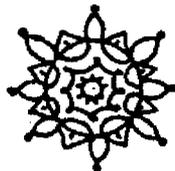
Introduction:

- - - -, Just the actives do sa do,
- - - -, (New trios) forward and back,
- - - -, (New) threes circle six (left),
- - - -, - - (full around),
- - - -, Just the actives down the center,
- - - -, Back and cast off,
- - - -, With them right and left through,
- - - -, Right and left through back
again,

Note: the directional calls in parentheses may be inserted in the appropriate places. For example, the word "new" is not needed the first time through but is needed for emphasis the second and even the third time through (and, perhaps, as each new active couple becomes involved) and can then be dropped again. The words "full around" need not be used more than once.



Please add the names of Frank and Zeta Burgess to your list of staff members for the 1982 Rocky Mountain Dance Roundup. These elegant dance teachers come to Colorado from Chatham, Ontario.



SQUARES AND ROUNDS TOGETHER

By Herb Egender

Having been reared in square dancing during an era when "square dancing" automatically included couple or round dancing, I view with mixed emotions the trend toward separation of squares and rounds.

Times certainly have changed since the varsouvianna, the schottische, and the goodnight waltz were looked upon as an integral part of a good square dance evening. Today, most dance advertising is quite specific about whether rounds are included, whether the rounds will be cued, and frequently mentions that a person, other than the caller for the evening, will be in charge of the rounds.

Recounting these facts is not to put a value judgement on the change or to say whether it is bad or good (I think there is some of both), but to recognize that it was probably an inevitable result of the increasing complexity in both squares and rounds.

In response to the increasing complexity, classes have become longer, special workshops to "raise" levels of dancing have become quite common, and there is an increasing degree of specialization. Larger numbers of dancers -- in both squares and rounds -- seem to be seeking "levels" which are demanding and leave little time for other than one area of specialization.

In face of, and in spite of, the apparent trend toward the separation of squares and rounds, I consider both an integral and essential part of the square dance family, and am convinced there are many advantages to keeping them married -- while not denying that there is still room for specialization.

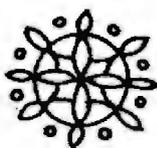
I consider myself a caller first, having been at calling many years. Nevertheless, we teach rounds and have very successful clubs at both the square dance round and the intermediate round levels. The disadvantage of being involved in both is that some round dance leaders seem to feel a caller should not be teaching rounds, and some square dance leaders seem to feel a round dance teacher should not be calling squares. (Haven't they ever heard of Manning Smith?) However, such criticism is minor and, in my view, insignificant, particularly in comparison to the great pleasure and rewards (albeit mostly nonmonetary) that come from being involved in both.

As a caller I particularly enjoy calling for round dancers. Through their round dancing, they often have a better feel for the music, balance, timing and body flow. Rounds, even simple ones, do teach these skills while providing additional dancing pleasure. On the other hand, most beginners in our round dance classes are square dancers. We like it that way -- squares first, and then rounds. Square dancers are easier to teach because of the skills (including listening) they have developed in square dancing.

And so this discussion on squares and rounds begins to sound like the chicken/egg argument: which comes first? Neither! They go together! Each, in its own special way, provides variety and dancing pleasure. They augment and en- ad used to advise us, "Double your pleasure. Double your fun!"

Complexity, diversity, and specialization are facts of life in square and round dancing. There is nothing constructive to be gained by complaining, by wishing for a return of "the good old days," or by refusing to recognize the need to serve many different kinds of dancers at all "levels."

Manning Smith, a great pro I consider to be smarter in this field than a lot of the rest of us put together, has laid some valuable groundwork in his articles in Square Dance Magazine. We need to find a more systematic approach to reaching agreement in many areas in the round dance field. Callers who fight rounds need to wake up to the benefits both they and their dancers can derive from rounds. Round dance leaders who have become "too good" to be bothered with squares ought to have more respect for the family tree.



WHO WAS LLOYD SHAW?

(Second installment of an article prepared by Bob Osgood and appearing in the November 1963 issue of Sets In Order; reprinted in The American Dance Circle with his permission.)

Bob continues to reminisce about his first attendance of the Summer Classes in Colorado Springs....

What an experience it was! Here was a man who put beauty into the dancing. "Dance tall," he said, "be proud of what you're doing. This is the American Dance."

We could not help but be impressed with the many leaders who had flocked to this little school house under the shadow of Cheyenne Mountain. Any one class would contain such leaders as Ed Gilmore, Jack Hoheisal, Al Brundage, Ralph Maxhimer, Ray Shaw, Manning and Nita Smith, Frank and Carolyn Hamilton, Jack McKay, Rickey Holden, Jim York, Herb Gregerson, and dozens upon dozens of others.

Enthusiasm was our middle name in those days. And nothing - but nothing - seemed more important than being a part of this great and wonderful activity which Pappy had so elegantly laid before us. This was not the barn dance or the old-fashioned hoedown of past revivals. This was a true and significant friendly American recreation. And it was while being inspired at one of these sessions by the joyous dignity of the movement, that we made the decision to form Sets In Order.

Pappy's encouragement to us then, as we set out to publish what we hoped would become a permanent part of the square dance program, and his articles, encouragement and guidance over the years have made us sincerely appreciative of the extremely valuable part he has played.

The first issue of Sets In Order, in November 1948, was published to coincide with the appearance of Pappy Shaw and the Cheyenne Mountain Dancers in Hollywood.

In the thirty-three years since then the activity has continued to grow, with new leaders, new dancers, new areas catching the fever pitch of "Pappy's" dance. Because so many have come into the picture in recent years, not knowing of Shaw, his books, his philosophies, and his Cheyenne Mountain Dancers, we have written, talked to, and corresponded with many of today's leaders in order to better tell the story.

Perhaps we can talk to you best about this man and what he stood for in this activity by quoting bits of letters we've received from men and women who knew and worked with Dr. Shaw.

The Task of a Leader.....

Pappy had been talking to us that morning about the privilege of calling. "Too many times the caller, having just completed a call and hearing the applause of the crowd, fancies himself the sole reason for the group's happiness." Pappy then went on to tell us the story of the late Admiral Byrd who, as a young Navy ensign, was directed to carry the flag at a parade in our Nation's capital. As he moved at the head of the marching units down Pennsylvania Avenue the people rose to their feet, men removed their hats, everyone applauded wildly. He was impressed with himself and his importance until he suddenly realized that it was the flag that was being applauded - and not him at all.

This, explained Shaw, was like the caller glorying in the reaction of the crowd following a beautifully called dance. He didn't realize that he was "carrying the flag." It was the

dance, the great joy of dancing, that they were applauding. We should not let the applause give us the impression that we are something special. We, as callers, Shaw pointed out, are privileged to be a part of this joyous experience and to be allowed to "carry the flag."

- remembered by Dale Wagner

A delight to Pappy was to use famous quotes to trace the history of the activity. Here is one example:

....Proof from the Old Testament that there were 120,000 Square Dancers in Ancient Nineveh. "And should I not spare Nineveh, that great city, wherein are more than sixscore thousand persons that cannot discern between their right hand and their left hand."

Jonah 4:11

Recollections -

They (the Shaws) loved the mountains and the people that inhabited them. They were experts on the history and lore of the West, on the heritage that the pioneers had brought with them to this country; and the culture and life that evolved from this land and people. I think, for these reasons, Pappy and Mrs. Shaw became interested in square dancing; because square dancing was a folk expression indigenous and unique to this people and country. Seen from this point of view the enjoyment of square dancing has great depth. It gives enjoyment derived from the pure physical exhilaration of an activity performed in the society of one's friends. Enjoyment also comes from the fact that this activity has roots and ties with the past..... If Pappy sowed the seeds for the revival of American folk dancing, it was not just for fun or notoriety. It was because, to him, square dancing was a true folk expression of our country. Because he knew and loved this country and its people, it became his mission to bring this folk art, the art of square dancing, back to its natural place, with its people.

- Bobby Jones

Dr. Shaw was primarily an Educator and his pioneering in Western Square Dancing was only a part of his tremendous field of influence. His insight, as an educator, was quite naturally just as keen as a "leader of leaders" in the square and round dance world, and his thoughts one afternoon several years ago were such an accurate prediction of things to come that I'll always remember them. One of the things which concerned him was that the leaders, in a most sincere pursuit of progress, would overlook that there would always be a great beauty and joy in simplicity - and that one of the greatest sources of pleasure and satisfaction in dancing came from dancing not walking to, and hearing and feeling the music. He felt, and how right he was, that when and if these things were omitted or overlooked in favor of new figures done at ungraceful tempos, dancing could only degenerate... Pappy was never "against" progress or new figures or complexity, but he did want dancers to have it all. Dancing without beauty and joy was just not dancing.

- Don Armstrong

In the early forties the image of square dancing was one of barns, red bandanas, overalls, and corny music. Dr. Lloyd Shaw came forward and spoke of grace, beauty, friendship, exhilarating exercise and fun. He was a man of refinement - when he spoke people listened and were convinced. Some of the old image is still around and will be overcome only with leadership exemplified by "Pappy." Lloyd

Special Bonus

Any member who renews before March 15, 1982, may order a fine Lloyd Shaw Recording for only \$3.00. You may choose either

COBB'S HILL REEL

a great contra, written and called by LSF treasurer Ed Butenhof. The dance is a smooth, duple-proper contra (1st, 3rd, 5th, etc. couples active but not crossed over). It has a delightfully traditional style that fits precisely with the superb music of "The Growling Old Man and the Grumbling Old Woman." One side of the record is prompted in Ed's resonant voice; the flip side is instrumental only.

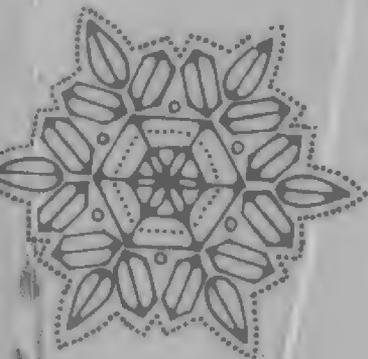
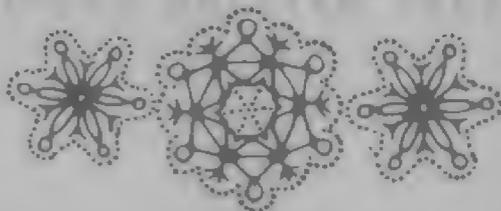
or GRANNY'S PEARLS

a charming contra, written and called by Lannie McQuaide of Columbus, Ohio. This dance will delight both contra pros and those just getting their first taste of contras. Couples 1, 3, 5, etc. are active and crossed over for a sprightly but easy series of calls to the Scottish rhythms provided by Stan Hamilton and his Flying Scotsmen. Lannie's smooth prompting is on one side; the flip side is instrumental only.

See opposite page for information about placing your order.

* * * * *

MEMBERSHIP CONTEST: Whoever wins the most points in our membership contest will receive a free enrollment in the Lloyd Shaw Foundation Dance Week, July 5-11, 1982. Please see the previous two issues of the American Dance Circle for detailed rules. All entries must be received by the membership chairman by May 1, 1982.





RECORD SALE
Special price on discontinued
titles. Each \$2.50, postpaid.

Chiapanecas - La Raspa
Seven Jumps - Bleking - Crested Hen
Yankee Doodle - Jingle Bells
Circassian Circle - Thady You Gander
Shoemaker's Dance - Danish Dance of
Greeting - Children's Polka
The Muffin Man - Chimes of Dunkirk -
Bleking
Gay Musicians - Shoo Fly
Gustaf's Skoal - Swedish Clap Dance
Highland Schottische - Norwegian
Mountain March
Hansel and Gretel - Skip Anika
Mayim - Merchol Ovadya
Menuet Waltzer - Der Hammerschmiedsgsellen
(Journeyman Blacksmith)

Order from the LSF Mailings Division
Box 134
Sharpes, Florida 32959

(Orders going outside the U.S. will be
charged actual mailing costs.)



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sizes S, M, L, XL.
\$7.50 each, postpaid.

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Renewal Time

It is time to renew your membership. Use this form to insure your continued place in the Lloyd Shaw Foundation. (Those of you who joined last summer at an LSF workshop or dance week, enjoy the fact that your membership is good through the end of 1982.)

name _____

address _____

_____ zip _____



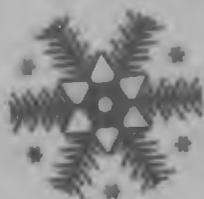
Please renew my membership in the category I have indicated:

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

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

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

___ club (\$25 or more)



___ yes, I would like to take advantage of the special bonus for renewing before March 15. My check includes \$3.00 for ___ Granny's Pearls or ___ Cobb's Hill Reel. (See opposite page for description of the records and the special offer.)

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

A special reminder to our Canadian members: please send dues in U.S. dollars or their equivalent.

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

Mail this form and a check to cover your dues to Linda Plaut, LSF Membership Chairman, 622 Mt. Evans Rd., Golden, Colorado 80401.

Who Was Lloyd Shaw? (contd)

Shaw lent dignity to our activity and for this I am grateful.

- Joe Lewis

As the one who inspired the modern pattern couple dance called Round Dancing, Pappy Shaw gave form, impetus and direction to this major activity - as well as technical and inspirational guidance to the leaders who have carried it on. No individual has done as much to purify the Waltz (as countless former two-stepping, walking, and crab-stepping "waltzers" can testify) - to make it the best-loved rhythm of the generation.

- Frank and Carolyn Hamilton

If an individual, through his activities, has caused a great number of others to find a continuing source of joy - a satisfying way of life, there results a magnificent protest of this person's own aliveness. There is scarcely a phase of square dancing today which does not owe its impetus and present strength to a man who pioneered and fought, using his personal weapons of a great ability to speak, to write, and to lead people, in order to bring to life an expression of harmonious activity called square dancing.

Any one who steps a foot onto the square dance floor in performance of a square or round dance and continues to move in the activity begins to discover a sense of beauty and rhythm new to him though perhaps he cannot express it in words. This beauty and rhythm are the basic ingredients of the vision which a great man sought and fought for in order to enliven an harassed world. The successful objectifying of this vision is evidenced in square dance groups all over the world, from Hollywood to Hackensack, from Ceylon to North Africa to Alaska. And each step of each person in these squares all over the world is in measure of a tribute song to the loving heart of a man named Lloyd Shaw, the beloved "Pappy" of square dancing.

- Ginger (Osgood) Worthley

PAPPY'S YOUNG DANCERS

The Cheyenne Mountain Dancers were the living proof of the truth in Shaw's ideas. They only danced, but as they danced one saw the grace, the beauty, the kaleidoscopic forming of figures and patterns as they grew, changed and resolved. One felt the spirit of fun and good fellowship that leaped across the footlights and filled everyone with joy.

On a typical tour they danced in Colorado Springs, Denver, Dodge City, St. Louis, Pittsburgh, Philadelphia, New York City, Baltimore, Washington, D.C. and Chicago. Their program was about two hours long and consisted of American dances such as the Lancers, the Mazurka, the Varsouvianna, and the Singing Quadrilles; Mexican dances tracing the roots of some of our dance forms - including Jesusita, a Mexcian Quadrille, the Mexican Varsouvianna and the Matlanchines; and Cowboy Dances comprising square dances, the Kentucky Running Set, a circle dance, Pop Goes the Weasel, and the Veleta Waltz.

On one such tour they danced as the guests of Lowell Thomas, at a private showing before an audience which included former President Herbert Hoover, Thomas A. Dewey, Gene Sarazen, Carveth Wells, Osa Johnson and Lanny Ross. In a letter we received from that well-known radio personality, he had this to say concerning the incident:

Who Was Lloyd Shaw? (contd)

"Dr. Lloyd Shaw and his Colorado square dance group made quite a sensation when they invaded New York. I arranged for them to appear at the Ballroom of the Plaza Hotel, the Rainbow Room atop the tall RCA Building, and at the Radio City Music Hall. Wherever they performed they were a smash hit, like a pleasant breeze right out of the Rockies. Only a genius like Lloyd Shaw could have accomplished this with a group of amateurs. If he were still with us I suspect I would be trying to promote a tour of Europe and especially Russia.

"The Lloyd Shaws were with us on Quaker Hill for a summer and they had everybody in our part of New York State doing their square dances. He was a man of imagination and magnetic personality who inspired everyone with whom he came in contact."

- Lowell Thomas

In spite of the publicity and nation-wide acclaim, the dancers never lost the spirit and enthusiasm which were their greatest gift to all who saw them. These years, in the late 1940s and 1950s, were memorable ones for square dancers everywhere. To those who served on the various dance teams with the Shaws over those years the experience is one they will not soon forget.

"Pappy made us feel we were on a pilgrimage. Square dancing is a form of good clean fun for teen-agers and adults. It was important for us to perform in such a way that not only the steps and grace were important, but wholesomeness, good character and a sense of joy would naturally draw people toward square dancing. College and school groups were entertained as much as possible."

- Shirley (Woolard) Pattison
former Cheyenne Mountain Dancer

"Many is the time Dr. Shaw told us, while on our square dance trips, that we must think of these trips as a pilgrimage. They should be a pilgrimage we must make with purity and innocence of heart. It was not his primary wish for us to be the most perfect or polished group of dancers. This was not the spirit in which square dancing evolved. Only with a purity and innocence of heart and spirit could we transmit to our audience the beauty and fun of this folk art. For this reason Dr. Shaw had little concern with competition and jealousy in square dancing; or patience with the mixing of drink and square dancing. And, even though he innovated new forms, he still emphasized and taught the original forms and patterns of these dances."

- Bobby (Bones) Jones
Former Cheyenne Mountain Dancer

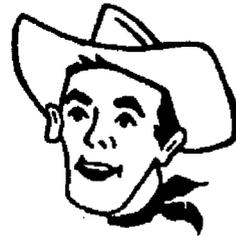
The Shaw Influence

The impact of these young dancers was to set the stage for the revival that was soon to follow. All who saw them, in the small gymnasiums and huge auditoriums, in public parks scattered from one part of the country to the other, were impressed.

"Pappy set a wonderful example of how to extend oneself through other people. The beautiful way he would create an opportunity for the Cheyenne Mountain Dancers to express faith, beauty, graciousness, respect and expression both as individuals, and as a group. His faith and belief in youth, his every word and action, set the stage anew, creating an opportunity for the young people to express themselves in their own inimitable manner."

- Ralph Maxhimer, caller, teacher, California

(to be continued in the next issue of ADC)



A CALLER'S REMINISCENCES:
"PAPPY CAME TO SHERIDAN"

By Francis Ware

I'm only one of Pappy's kids. I danced at Cheyenne School from about 1935, and started calling and teaching about 1937. I danced with Pappy, and it was my delight to be exposed to the philosophy of the Game which he outlines so well in Cowboy Dances, and which was fleshed out for each on-scene observer who knew him.

Pappy taught me that the Game is everything, but personality is nothing, with the possible exception that it may be a useful tool if not abused. Pappy had a personality to beat all others; he easily could have imposed it upon all nearby and all who were in his game, but he never did. Instead he used it well and sparingly, as a tool, and the Lloyd Shaw Foundation exists today because of his delicacy and his resultant fame in the Game.

My efforts were not blessed by help from the Names now in dancing, but both Dr. and Mrs. Shaw were supportive always. When a request for a dance leader came to Pappy from Sheridan, Wyoming, he, having had me a bit under his wing for some time, sent me to fill it.

They had rented me a room with a garage for my fancy car, and paid the first month's rent, by George! They had dozens and dozens of people waiting for me to arrive and get with it. They had arranged for the National Guard Armory -- free! -- and its powerful PA system. I had only to present myself, with enough records to get by, and with energy and enthusiasm (which I had in plenty).

The first night there were some thirty sets looking up at me, all with smiles, and the childlike confidence that I would give them fun, and not a one knew that his right hand is the one with the thumb on the left-hand side. Say, we had a night of it that night, you bet!

We filled either the Armory or the high school gym every night, shoulder to shoulder. All the ranchers, all the cowboys (real ones!) and all the townspeople came, most of them to dance with wild abandon and energy seldom seen in civilized communities. We sucked in the young hoods from the high school, and the drug trade died on the vine before it got off the ground (this, in 1949 ...). Heaven knows how much the shoemakers earned in repairs!

Up there it was my privilege to teach several thousand people the Cowboy Dances, and to leave a booming dance community.

Eighty sets of square dancers, every night of the week, and more on the floor when they felt they could crowd on. And

every laughing soul of them was the very best of people, industrious, honest to a fault, exhausted after a day undreamed of by modern man, yet fairly flying to the tunes from "Duel in the Sun," and back again for the entire cycle next day and evening. Four hours at a time we danced, with no intermission; the record player never stopped.

The last night they cried. They danced, and they stopped and cried. They did Eight Hands Over to perfection, and Flapped 'Em Like Thunder. They did the the Viennese Waltz to Chopin's "Les Sylphides" ballet, and their Blackhawk was like the symmetrical waves of the cool open Pacific. Often, above the water, thousands of miles from anywhere, I looked down and remembered those mired cowboy boots moving together.

Mrs. Shaw likes to say of a successful evening that "Pappy came." Well, Pappy came to Sheridan! He was then still alive in Colorado Springs, but his big grin backed all those laughing faces at Sheridan, and the memory is dear to me today, perhaps more than it was then.

May Pappy come to every LSF function, and may you all cast honor upon his name, throughout the length and breadth of the Game. You deserve it!





STIR THE BUCKET

George and Onie Senyk's class in international folk dance at Brevard Community College is rolling right along and has been renewed for the Spring Semester.

Pingels produce: Amanda Marie Pingel was born on November 17, 1981, to Mitch and Peggy, of Broomfield, Colorado.

Ruth Ann Knapp, of Saginaw, Michigan, has announced that she is out to win the membership contest and the free week at Rocky Mountain Dance Roundup. Almost no one escaped her at Binghamton. Why don't YOU give her a run for her money? Tackle all your friends and fellow dancers, and sign them up!

Mary Jo Bradford, from Lakewood, Colorado, is recuperating from surgery in December, and is in fine fettle.

There was a special surprise for Lannie McQuaide at the Binghamton Contra Holiday. Don Armstrong brought along the "test pressing" of her new contra on the LSF label, "Granny's Pearls;" Lannie introduced the dance to the group and then was presented the first test press record as a memento. The name of the dance refers to Lannie's grandchildren.

Another surprise at the Contra Holiday was the raffle of a sterling silver belt buckle (exactly like the beautiful bronze buckles). The lucky winner was Ed Butenhof, and the profit went to the Foundation.

Carlotta Hegemann, our choreographer and round dance teacher from San Antonio, has a new outlook on life after eye surgery. She is now able to drive a car again.



 SHARING 

By Erna Egender

We derive such fun from our square dancing and from our association with the wonderful people involved in the activity that sometimes we fail to look beyond the fun. Yet there are great rewards from sharing the activity with others --as many know who have danced at nursing homes and similar places. We need to think periodically about including others in this activity which gives us so much enjoyment.

One of the most rewarding experiences Herb and I have had in our some forty years of dancing, calling, and teaching square and round dancing was dancing with psychiatric patients at Tripler Hospital in Hawaii. We found the most important thing we could do was to treat them no differently than our other dancers. We took two squares of dancers with us and did very little "exhibition" dancing during the evening. We wanted the patients to feel an active part of the program, not like spectators.

We were always briefed before being taken to the hall where we danced, just in case there might be special problems that night. It is, indeed, a strange feeling to wait for the elevators to be unlocked for you and relocked after the ride to the lower floor, and then to proceed through more locked doors to the dance area. There were some of our dancers who did not feel comfortable in this situation, and we encouraged them not to go back with us.

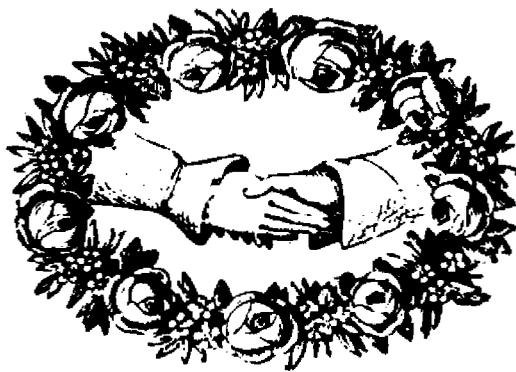
We found we had to be very careful that the patients sensed no apprehension on our part. Herb, as the caller, had to be especially sensitive to the feelings of the patients. There are so many expressions that, unintentionally, can strike a wrong note. We quickly dropped "Birdie in the Cage," when a patient commented, "That's just what we are." We also found we needed to be a little careful about what badges were worn. At the time, all of our club members were a bit badge-happy, and especially enjoyed Idiot and Cuckoo party badges. We made sure our dancers left these badges at home when attending the hospital dances.

One of our club members was a patient at the hospital during the time we were dancing there, and from her we found out exactly how much a program of this type means to the patients. Most of the people we danced with were in the final weeks of therapy, a time when they needed some social contact with the outside world to help them make the transition and to help their doctors see how they were progressing.

We learned that the day we were to dance with them was the only time some of the ladies cared at all about their appearance. Those days they would wash and curl their hair, wash and iron an especially pretty muumuu, and really look forward to the evening. Many times they would attend the dances in hospital gowns or pajamas the first time they were "forced" to attend, but the next week would find them at their prettiest. The men usually were much better groomed the second week, also.

We danced at the hospital long enough to see many of the patients progress to the point of going home to rejoin their families, and then we would start again with another group. Happily, our club member was among those who made this sort of progress, and she returned to dance with us again after her stay at the hospital.

It was truly gratifying to know that we had a part, even though a small one, in helping other human beings back to reality. Square dancing is great medicine. Don't hesitate to share it.



"Dance is the only art of which we ourselves are the stuff of which it is made."
Ted Shawn.

 1982 ROCKY MOUNTAIN DANCE ROUNDUP

Some reminders for LSF members:

Dates: July 5 to July 11, 1982

The Roundup starts with the evening meal on Monday, July 5, and ends following breakfast on Sunday, July 11th.

Place: Snow Mountain Ranch (YMCA of the Rockies) near Granby, Colorado.

Program: A fantastic variety of dance workshops led by an unbelievable staff of competent professionals, enhanced by beautiful evening dance parties topped off with singing around fireplace or campfire. The six nights and five days of superb dancing on a beautiful hardwood floor and excellent acoustics created a full camp in 1981, that, along with the fellowship and fun, has made the reponse to the 1982 Roundup so great that this year's camp is almost full already!

Registration: Send a deposit of \$25 per person (payable to the Lloyd Shaw Foundation) to Don Armstrong, Wagon Rut Loop South, New Port Richey, Florida 33553.

You had better register NOW to avoid being wait-listed after the Spring mailout to our expanded mailing list! *



EARLY TENNESSEE PLAY PARTIES

Submitted by Kris Litchman

[Before her death in 1967, Iola Bird Embry wrote down for her children and grandchildren some memories of her early life. She and her husband, Leo Embry, both born in the mid 1890's, grew up in a small farming community near Poplar Grove in western Tennessee. Social life centered on family and neighborly visits (including sociable "sitting-up" with the sick, during which times much courting went on), church meetings, special "preachings," church socials, and play-parties. Here, in her own words, are a few excerpts from Iola's account of play-parties in western Tennessee during the early 1900's.]

... The weather began to cool a bit and then the play-parties started. One about every two weeks. Methodists were not allowed to dance, this was wicked, but we could play these singing party games.

...We all loved these parties, and many older people would go, too, bringing their babies and putting them to sleep on a bed; then they would take part -- this would help the younger ones to learn these old games. And how everybody did sing! Sometimes a boy would have a "harp mouth-organ" and would want to play these tunes instead of singing. But this was not allowed. We must only sing.

...These "parties" were very enjoyable, and were always given at private homes. None of us had ever seen any dancing or even heard of it, except sometimes in stories which some of us read. Once in a while at a picnic in the summer they would have dancing, but the pastor would warn us all not to go to this sort of picnic, and very few of us did, I am sure.

...Most every family with a house large enough would try to give one party during the winter. No one ever went more than five miles away to one ... never any of the girls; sometimes one of the boys would go this far if he had a good pony to ride or drive -- and usually only if he had found a girl that he liked over in one of the other church territories.

...Most of the parties were attended by girls and boys in groups. There was very little pairing off. As we would walk towards the place for the party, we would call for the others on the way and would then arrive in large groups ...

...These play parties consisted of active singing games. Later on it became apparent [to me] that they were just figures from old fashioned square dances, but everyone sang, and we played them to our own singing.

...Miss Beulah [the school teacher] did not approve of parties on school nights, and of course there should be none on Saturday, for the next day was Sunday and all must be prepared for Sunday School. Most of the people around respected her [Miss Beulah's] wishes, so most of the parties were on Friday nights.

...We would all meet in some home, and we would "Jump Josie," "Chase the Buffalo," "Swing Jenny-rink-tum," to the tune of happy voices. Perhaps it was not "good" music but, as music at its best is an expression of what is in the heart, this was music..."



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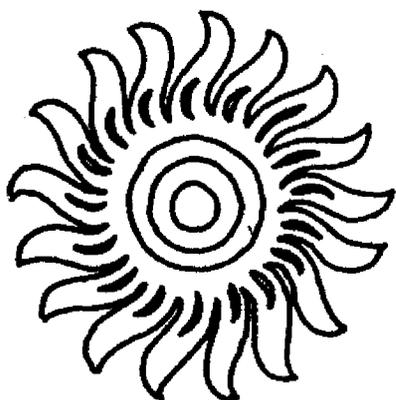
"Pot Luck and Dance Tonight", Sandy Bradley, caller, and Gypsy Gyppo String Band, Tracy Schwartz and Ara and Hammer String Band. Called version only.

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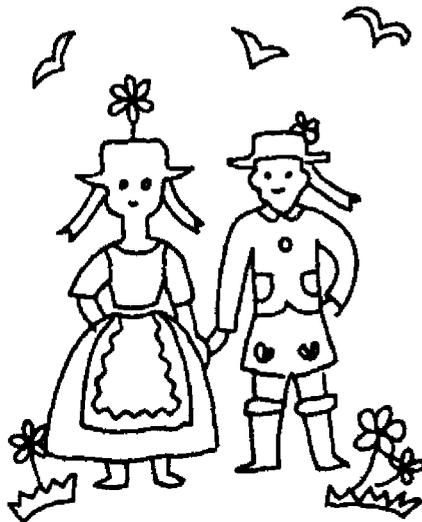


VIVA MEXICO!

With the price of overseas travel skyrocketing every day, we can appreciate a dance camp on our continent that offers a foreign culture and international dancing. Such is the Mexico Folklorico Festival held in Oaxtepec, Mexico, at year's end.

The Armstrongs and the Senyks attended the 1981 year-end session. Senora Alura de Angeles, the well-known teacher of regional Mexican dances, is the hostess for this event, and she teaches the Mexican dances with the same devotion with which she taught dance in the University of Mexico for fifty years. Her international staff this year included Arnold Bokel and Hannes Hepp from Germany, teaching both country dances and court dances; Gwen Peacher doing English dances; Don and Ellie Hiatt teaching Greek-Thracian dances; and Don Armstrong, presenting American dances including contras, mixers, waltzes and squares. Ron Houston of Austin is Alura's technical assistant and also leads the Israeli dances. About half the dancers are from Mexico, whereas the balance come from all over the United States. The Armstrongs and the Senyks had the opportunity to promote the LSF and were gratified with the reception.

The variety of national dances, the mixture of languages (many of the dances were presented in both English and Spanish and some also in German), the really delicious Mexican food, and the opportunity to shop for special gifts and dancewear made this a truly international holiday on our own border. It is a great experience. Write to Manuel Gomez, Jr., 219 Rolling Green, San Antonio, Texas 78228, to ask to be put on his mailing list for next year.



CARE TO DANCE?

The Kentucky Summer Dance School to be held at Midway College, Midway, Kentucky, May 30-June 6, 1982, will feature the dance, music and folklore traditions of Kentucky. For further information, write to T. Auxier, 106 West Main St., Apt. 10, Frankfurt, Kentucky 40601.

Planning a holiday "Down Under?" You might wish to attend a couple of Conventions/Festivals to be held in Brisbane, Australia, and Christchurch, New Zealand, during October, 1982. The dancing and springtime weather will both be superb! For further information, write to Christchurch "International," Square and Round Dance "Oktoberfest," P.O. Box 15045, Christchurch 6, New Zealand.

The Lloyd Shaw Foundation, through efforts of Darlene Ecklund, will be holding workshops at Downers Grove, Illinois, through George Williams College. Each workshop will offer three quarter hours of credit. The week of July 19-23 will have Elementary and Secondary/Recreation running simultaneously. The following week, July 26-30, will have sections on Advanced and Special Education. Staff will be announced in the near future.

The Detroit National Square Dance Convention will not lack for Foundation participation or sponsorship. The Contra Seminar will feature Leif Hetland from Anaheim, California, as the Director, with panelists Cal Campbell, Colorado, Bill Johnston, Pennsylvania, and Lannie McQuaide, from Ohio. The Seminar will present such points as how to use contras in Festivals, Square Dance Classes, and One-night Stands. It will also go into depth in music selection and presentations. The Seminar will be in addition to the Contra Dancing and the Clinics. The LSF will be sponsoring the Contra After Parties under the direction of Ruth Ann Knapp. A good time WILL be had by all!

Persons wishing contra and traditional dance information in California can contact Leif and Anna Lee Hetland, at 8221 Crager Lane, Anaheim, California 92804. The "California Contra" is a bi-monthly newsletter listing local dance activities; contact the Hetlands for a subscription.

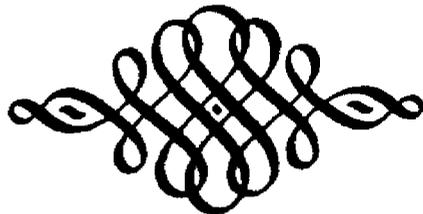


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