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**THE
AMERICAN DANCE
CIRCLE**



A Quarterly Publication of the
Lloyd Shaw Foundation

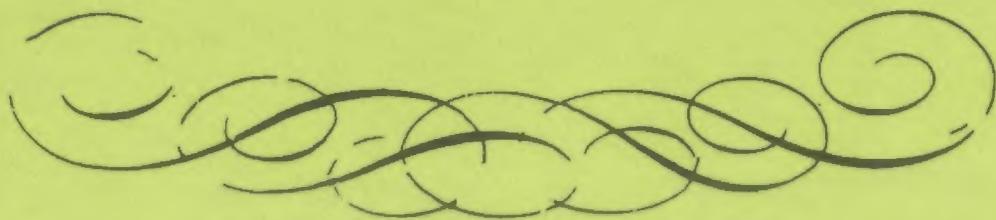


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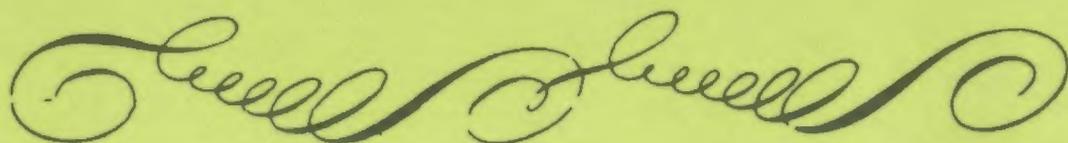
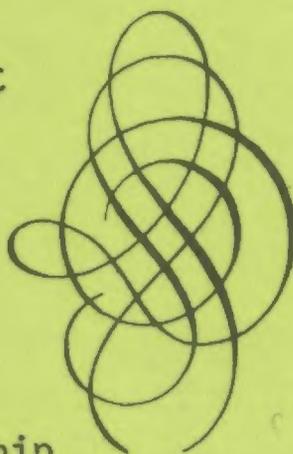


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May, 1982



 LETTER FROM THE PRESIDENT 
April 15, 1982

One of the pleasures that comes with this position is to hand out bouquets to the fine people who keep the Foundation alive and functioning. There is not space to mention every contribution of time and effort that has been made this year, but here are a few bouquets.

-- A bouquet to Bill Litchman, our archivist, for collecting and housing the archives, soliciting contributions, answering inquiries, submitting grant proposals, and -- happy day -- finding new quarters for the collection. A large bouquet to Kris Litchman for putting up with the mass of books and records in her house and then sharing the chore of moving everything. Books and records are awfully heavy!

-- Bouquets to Judy Campbell, who edited the August and November issues of The American Dance Circle, and to Linda Bradford and Linda Plaut who have produced the February and May editions. All year Linda Bradford has seen the copy through the printing stage with our printer Harold Ryan, and then has labeled and mailed the magazines. In addition, Linda Bradford has supervised publicity for the Foundation, which involves more labeling and mailing. Linda Plaut has handled membership with her

customary tact and efficiency. Thank you all for important jobs so well done!

-- A bouquet to Ruth Ann Knapp for taking any project we give her and seeing it through. She has been our contact with the National Square Dance Convention, she has worked with Carole Howard to adapt our Special Education Kit to our new record supply, and she sells LSF materials and enrolls members wherever she goes.

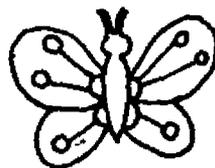
-- A bouquet to Don and Marie Armstrong for quietly helping wherever they are needed. They have organized a superb summer dance week; they have helped with publications, publicity, and workshops; they have given us the benefit of their years of experience in business, recordings, and dance leadership.

-- And where would we be without George and Onie Senyk, who run our Mailings Division? A large bouquet to them for their generosity, their enthusiasm, and their professional competence.

The list is far from complete. There is our fine lawyer Frank Plaut, our dependable (and patient) treasurer Ed Butenhof, our suppliers of computerized mailing labels Roger and Marjorie Knox, our resident philosopher Milly Riley, our national convention advisor Maydonna Gilmore, our Northwestern representative Glen Nickerson, and our representative at the national physical education convention, Margaret Mains.

Bless you all!

Enid Cocke
President





ARCHIVES

By Bill Litchman

As all those green shoots which seemed gone for good under winter's frozen ground come burgeoning back into our lives, the Archives takes pleasure in sending you springtime greetings.

I suppose we are all aware of the great impact that Spring has had on dancing around the world. Among the many ceremonial rites associated with this time of the year are many special dances, many of which have spread far beyond the boundaries of their country of origin and have found a year-round place in dancers' hearts.

In addition to the renewal that comes with spring, we have in the last few months experienced the renewal that comes from contact with old friends. We do appreciate your calls and letters and enjoy those visitors who come back to see us time and again.

A particularly noteworthy visitor -- because he brings back so many good memories about our time in London -- was Rickey Holden, who came for a short time in February. Now living in Brussels, Rickey came to see the dance collection in the Archives and in the Dance Away Library and to discuss the program of the Archives in some depth.

Rickey, as you may know, is involved with folk dance tours, particularly in the Balkans. Head of Folkraft (a large producer of folk dance records), Rickey is very active in the recreational field throughout Europe. Before he went to Europe, he had already had a rich background in calling and dancing in this country. For many years he served as editor of Foot 'n' Fiddle (a Texas dance magazine) and of American Squares. He has written several books about dancing and, when he was at the Archives, he looked diligently for his books. Fortunately, he found all but one in our collection.

As the Archives collection grows, we face two serious problems.

First, we need a way to provide, in a mailable form, an accurate, up-to-date catalog. In the early years of the Archives, we were able, through a system of catalog supplements, to meet this need. Now, however, the collection is growing too fast and the additions are coming in too frequently for this system to serve our purposes.

Second, we need a way to carry on the work of the Archives once I am not around to keep things going. Furthermore, at the rate the collection is growing, it soon will be beyond the scope of any one individual to find specific information ... unless we develop a good cross-indexed system for the catalog.

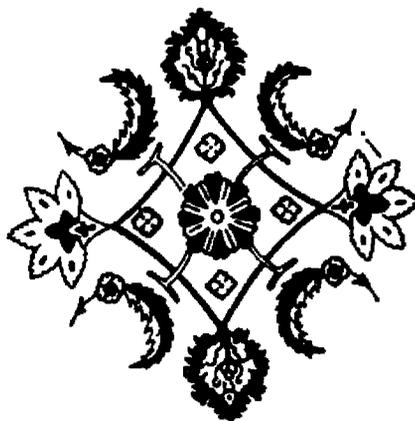
The right minicomputer, in one neat bundle, not only can solve all our problems but will also allow us to increase the kinds of help and information we can

provide. After considerable investigation, it is clear that an Apple III will answer our needs, allow us to do many jobs in a fraction of the time presently required, and will let us offer many services that otherwise would be prohibitively difficult if not impossible.

For the cost of an Apple III (just under \$10,000) the Archives can provide the services it was designed to provide ... not only for individuals but also for dance organizations of many kinds.

I am very eager to hear from anyone who has ideas for how we might finance such a purchase. I am particularly eager to hear from those of you who have connections with Callerlab, Legacy, Roundalab, the American Country Dance Society, or any other similar organizations, for I would like to explore with such groups the possibilities of their sharing in both the costs and the services of such a computer.

Finally, let me thank you for all your continued interest in the Archives and for all your requests for help and information. Responding to these inquiries is exciting work for me. I look forward to seeing you at the Rocky Mountain Dance Roundup.





THE TRADITIONAL PROCESS

By Ed Butenhof

Whether we realize it or not, we are all part of the traditional process that shapes and transforms dances. A recent experience has made me sharply aware of this fact.

I, like many of you, learned a dance called "Pride of Dingle." I learned it from Don Armstrong; Don, I believe, learned it from Mae Fraley. The exact origin was unknown, and the dance passed from caller to caller. Since Dingle is a county in Ireland, there was speculation about an Irish origin. In form and style, the dance seemed to be English. In any case, it was a nice dance. With a ninth person, it has an unusual formation, and its half stars also add to its special quality. Since I like dances with a "different" feel -- to add variety to a program -- I have used it a great deal.

When Barbara and I went to the British Isles last summer, I had arranged to call several dances. One, set up for me by Jack Hamilton (a caller himself and also the leader of a band called "The Southerners"), was in Kent. The night I called attracted many local callers, most of whom -- eager for new material -- taped the program. One of the dances I used very successfully that evening was "Pride of Dingle." Afterwards,

Jack told me he thought he had done it before with two differences: the name, he thought, was "Pringle," not "Dingle," and on the last swing, as he remembered it, the fourth couple joined with the odd person, doing a basket swing.

The latter change I liked and subsequently I've called it that way, but thought little more about it. Then, a few weeks ago, I received a letter from Ken Alexander, an English caller whom I have never met. Here is his letter:

Dear Ed,

You won't know me, but the reason for my writing you will emerge from this letter.

Some few months ago my friend Jack Hamilton sent me the notation of the dances you called in May of last year in Kent, and I was fascinated to see "The Pride of Dingle" among them -- as that is a dance I wrote some years ago. I was delighted to see that it had crossed the Atlantic and come back here -- with relatively few changes. For your interest I enclose the notation as I wrote it. I prefer my version, and, when you learn the story behind it, well, it's just possible that you may, too.

Some years ago I ran a monthly dance in a little village near here, Slitting Mill. The main bulk of the supporters came from a small estate, "The Pingle." One of the favourite dances was "The Devil's Dream," but one girl could

never manage it, and wandered up and down the set looking lost and wondering where the Hell her partner had got to. It was this that gave me the germ of the idea for the dance.

Enclosed with the letter was the following set of directions for the dance:

"Pride of the Pingle"
by Ken Alexander

32 bar Marchy type reel (I often use Roddy McCauley or Marching Thru Georgia) Longways set for 4 couples and an Odd Bod (I like your term, the Joker) of either sex. The files face down, and the Joker, at the bottom of the set between the fourth couple, faces up.

A 1 - Files march down, while the Joker marches up (ideally, he should be Looking lost!)

A 2 - All star half across by the right, back by the left, by right, by left (four counts for each half star). The Joker makes each in turn a 3-hand star, moving through the set, ending at the top.

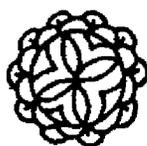
B 1 - Lines forward and back twice; the longer line shifting down so that the original Joker is at the top, leaving a new Joker between the fourth couple.

B 2 - New couples 1, 2 and 3 swing, while the 4th couple and the new Joker basket.

I wrote back to Ken to thank him for the information and told him that I liked his original version and would henceforth call it that way and under the name he had given it. Perhaps many will continue to use the Dingle name and to use the slightly dif-

ferent version (which has the Joker starting at the top rather than at the bottom and which does not include a basket or the "lost" by-play.) Such is the traditional process, and, even though this dance is new enough to have a "known" author, the process has begun. Future callers will change it knowingly or otherwise, pieces of it will appear in new dances, and our dancing will be enriched.

Thank you, Ken, very much.



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COBO CONTRA



by Lannie McQuaide

Music: Rag Time Anne - Gold Star GS 402,
with tempo slowed to 126 beats per
minute.

Formation: Alternate duple, with 1, 3, 5,
crossed over and active.

Introduction:

In your lines go forward and back.

Dance:

- - - -, with your corner do sa do
once and pass her by; straight ahead every-
body march.

(All pass the dancers with whom they
did the do sa do by the right shoulders
and march the way they are facing six
short steps, turning to face the oppo-
site direction on the 7th & 8th.)

- - - - Turn alone come back to place.

- - - - With same girl balance and swing.
(Balance and swing must use 16 counts.)

- - - - - - - -

- - - - Face across and right and left
through.

- - - - - Half promenade.

- - - - In your lines go forward and back.

(The caller indicates a cross over at
the head every other sequence: 2nd, 4th,
6th, and 8th.)

As an alternative, following "straight
ahead everybody march," the caller can say:

We're on our way to Detroit city

Turn alone come back to place.

Cobo Hall, that's the place - -

Same girl balance and swing.

The 31st National's there you know

So hop a jet plane, train or bus

And come along and dance with us.

Face across and right and left through.



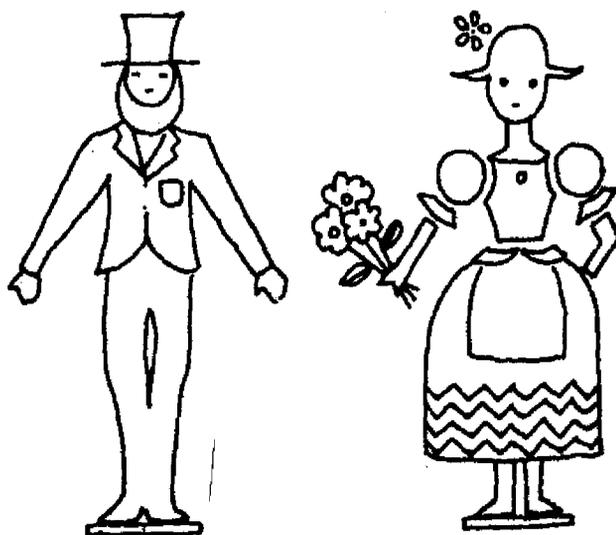
MY DILEMMA

by Milly Riley

Why do I love the Colorado Western dancing and the Appalachian Mountain dancing? Why do I NOT feel the same joy and fulfillment when I dance the Modern square dance? This question plagued me until I decided to review my own dancing experience in search of an answer. To do this I needed a chart.

I discovered that I came into the dancing picture in 1945 dancing the Western and the Western Transitional; then I backtracked to Mountain dancing and the English Country dancing. Now I was dancing Modern.

From my chart I discovered what had been happening to the dance down through the years; I still did not discover what was happening to me. Then I began to wonder -- How do I weigh 96 basics, 12 plus ones and 12 plus twos along with Experimentals and monthly selections -- How do I weigh these against the Shaw philosophy of "Keep it simple... keep it Folk...?"





MILLY'S CHART



ENGLISH COUNTRY DANCE	MOUNTAIN DANCE	WESTERN DANCE	WESTERN TRANSITIONAL DANCE	MODERN
Big circle	Big circle	Circle waltz	Square dance tip	Square
Longways	Cumberland square	Grand March	Round dance	Square
Square	Longways waltz	Square dance	Square dance	Square
Longways	Appalachian square	Mixer	Round dance	Square
Two-couple set	Longways for six	Waltz	Mixer	Square
Two-couple set	Sicilian Circle	Contra	Square dance	Square
Longways	Longways for eight	Polka	Round dance	Refreshments
Sicilian Circle	Running set	Round dance	Square dance	Square
Longways	Circle waltz	Square dance	Round dance	Square
Whole set	Polka	Circle waltz	Square dance	Square
Triple minor set	Appalachian square	Waltz Quadrille	Round dance	Square
Longways	Big Circle	Varsouvianna	Square dance	Square
Waltz longways	Longways	Square dance	Square dance	Square
Big circle	Big set	Canon waltz	Square dance	Square
Live Music	Live Music	Live Music or records	Recorded music	Recorded music
Folk Music	Folk Music	Folk music & popular	Folk, but mostly popular	Modern rock
Prompter for as long as needed. Caller for squares.	Prompter Caller when needed	Prompter and caller	Caller or cuer for all dances	Caller for all dances



A RESPONSE TO MILLY'S CHART

by Nann Karen

Milly's chart analyses typical programs of dance from different times and places: a typical English country dance, a mountain dance, the early western dance such as Pappy might have done, the transition period of the 1960s and 70s when the square dance began to dominate the scene, and the dancing of today in which many people do only the square dance.

Milly, when speaking about her chart at the 1981 Folk Fellowship, said that as she studied the patterns on the floor she also got to thinking about the music and the caller. The English country dance and the mountain dancing as exemplified in Berea used all live music. The tunes were traditional folk tunes passed down through the generations. The caller called squares, mostly just naming the next figure to be done, and often dancing in the set as well. There was some prompting of other dances until dancers could remember them on their own. The caller was a minor figure, there to help the dancers or give them a little direction. The music was dominant, and people were there to have fun moving to music.

These same precepts carried over into western dance in the early days. There was a variety of floor patterns and music, and the caller helped out. As he became more

of a stationary figure calling out the figures, he began to play with a few extra frills just for fun, and the western rhyming patter was begun for the caller's amusement. Gradually a little more pop music began to be used, and some records were used instead of live music.

In more recent years, recorded music became the rule rather than the exception, and more pop music was used. The dance began to be more complicated and "new" figures and dances proliferated; the dancers couldn't remember them all. The caller or cuer was considered necessary for every dance. The proliferation continued, new "challenges" were sought in fancier figures danced faster, and the style of music changed a little more. While it continued to follow popular trends, it also de-emphasized phrasing and beats, so that figures could be danced in a shorter time or in an odd number of beats, and squares could begin or end at any point in the music. Many people learned only the square dance.

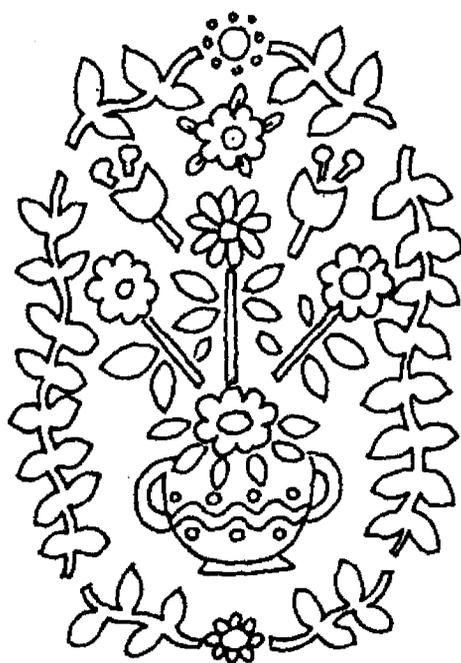
Milly summarized: "Diversity of dance steps and dance forms have gradually given way to complexity of patterns in one form only. This modern dancing requires a different kind of skill from the dancer. Dancing also becomes less an art and more of a recreational skill."

We could do a lot of speculating about the development of the dance as shown on Milly's chart. We could say that the new developments came from the effort to "popularize" the dance by using familiar pop music. We could look at the availability of good amplifiers and records, and the relative costs and ease of use as com-

pared to live music. We could think about nationally known callers competing to be known through publishing "new" material.

We could realize that diversity may be found either by enjoying many figures within one dance form or by experiencing many different dance forms, each with only a few figures. We could wonder if the cultural dedication to competition forces people into "advancing" to more difficult figures.

There are a lot of people doing the modern square dance, some happy and some not -- we think many of them would like what we do better in the long run. But then we see it only from our point of view; perhaps more people would be doing our kind of dancing if they ever got a chance to try it. Are we in a minority because the other is more visible or because it really does appeal to the dancer of today? Who knows? All we can do is think about the whole spectrum, decide where we want to be, and what we want to do to keep ourselves happy and dancing. -- and whether we wish to find ways to share what we have.



THE CONTRA CORNER



by Bill Litchman

This month we present a duo of duples, one from Glen Nickerson (Kent, Washington) and the other from an unknown author.

The first of these two is an adaptation based on "Spanking Jack," by Don Armstrong. Glen designed this dance to flow smoothly and yet keep some of the sparkle present in Don's dance. Glen calls it

SPANKING JILL

Formation: Alternate duple - 1, 3, 5, crossed and active.

Music: Any well-phrased reel (or, possibly, hornpipe).

Introduction:

- - - -, With the one below circle left,

Dance:

- - - -, - - left hand star,

- - - -, actives center and fours down,

- - - -, turn alone back to place,

- - cast off, with ones below left hand star,

- - - -, with the ones above right hand star,

- - - -, gents step out and ladies chain,

- - - -, - - chain back,

- - - -, with the ones below circle left,

Note: the dancers can ease the timing of this contra by taking small steps down the set (6), turn alone, and then return with normal steps (4) to the cast off. Also, the ladies chain at the end of the dance can be done as a continuation of the right

hand star, especially if the two ladies have taken the English "cross hands" star in which the two women join hands in the star below the gents' joined hands. This dance is a smoothly flowing figure and is enjoyable.

The second dance was originally a triple but can be done as a proper duple. This one is called

ROAD TO CALIFORNY

Formation: Proper duple: 1, 3, 5,
active and uncrossed.

Music: The Rifleman (HMV 7EG-8718) or any similar English-style reel.

Introduction:

- - - -, Actives cross below one,
(in-actives slip up one place)

Dance:

- - balance forward and back, all turn
right full around,
- - - -, - - balance again,
- - turn half, - - actives swing,
- - - -, active two go down the center,
- - wheel turn, - - back to place,
- - cast off, - - right and left through,
- - - -, - - - back,
- - - -, actives cross below one,

Note: as the actives cross, they head diagonally down the set to end facing out of the set in a long "ocean wave" line, just below the in-actives who started out immediately below them. The full right turn requires eight counts to come again to the ocean wave line for the second balance. Please use "pigeon wing" hand holds and arm turns throughout the dance.

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WHO WAS LLOYD SHAW?

(Third and final 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.)

The Shaw Influence (contd)

In Kiel Auditorium, Sara Gertrude Knott, director, unrolled the pageant of America dancing: Indians from the Southwest, Slavs from Pittsburgh, Swedes from St. Paul, the Quakers from Pennsylvania - from everywhere they came. Then all at once, there was a burst of hoedown music and wild shouts came from the wings, and there floated across the stage an exuberant group of youngsters in frothy, full skirts with tall lads in tight pants, cowboy boots and flying ties - the Cheyenne Mountain Dancers. They were poetry in motion. Grace, flowing patterns, smooth figures like this I had never seen before. My mouth was open, my eyes bugging, my heart pounding. "Who is this Lloyd Shaw?" I asked as I scanned my program, and when I saw the place: Colorado Springs, I firmly announced without any further debate: "When school is out this summer, I'm going to him."

- Kirby Todd, Marseilles, Illinois

Lloyd Shaw must have been quite a teacher. Those who studied under him during the 30 years he was principal and superintendent of the Cheyenne Mountain School are convinced that there was no other educator like him anywhere. Here are some varied recollections sent in by former students:

They (both Pappy and his wife Dorothy) were acknowledged thinkers and teachers in the fields of education, literature, music, history, and the natural sciences. In all these fields they were not just dilettantes who skimmed the surface. They were people who innovated and taught; and, most important, were able to instill in their pupils and friends the enthusiasm and curiosity for knowledge.

- Bobby Jones

Growing up in the shadow of the Shaws was an exciting and memorable thing. They educated me and hundreds of other lucky boys and girls. Dancing was one of the many things presented at Cheyenne Mountain School and one which caught my eye at an early age. Ballet, folk, square and round dancing were favorites.

- Dena M. Fresh, now of
Bella Vista, Arkansas

Pappy devoted himself to teaching - not just reading, writing, and arithmetic - but ideals - ideals that would help each child find happiness. Square dancing was a wonderful medium for this - for we found much joy and happiness through it. On bus trips Pappy's great knowledge of history and geography were put to good use. Points of interest were never passed by, which made the trips most educational.

- Shirley Woolard Pattison

Pappy was a philosopher with a flair for showmanship.....I recall a precise craftiness that always produced a desired proper mood. He waited to get us all together on a hillside or maybe near a rippling stream before giving one of his heart warming talks which never failed to bring most of his listeners closer to

Who Was Lloyd Shaw? (contd)

nature - to the joys and good things of this life.

- Don and Lorena Bymaster,
both former Cheyenne Mountain Dancers

He was my Botany and Biology teacher in high school and how we loved his classes. He was always "one of us" - a characteristic trait that made him such a warm favorite of everyone who knew him. He made the remark in class one day he'd rather eat fried angle worms than oysters. He was always laughing that hearty wonderful laugh he had. Being such a human person - one of the boys wasn't at all hesitant in bringing a little frying pan, butter and angle worms the next class session and Lloyd was a real sport, he fried the worms and ate some - laughing as we all remember hearing him laugh - saying, "They just tasted a little salty."

- Hermina Slack, Denver, Colorado

Another of Lloyd Shaw's former Cheyenne Mountain School students became the Governor of the State of Colorado. A letter received from the Executive Mansion in Denver says this about Pappy:

"I was privileged to know Lloyd Shaw for a great many years, at a time when I was growing and developing, and subject to the many wonderful influences he exerted. It is hard to condense my impressions or the many things I would like to say. Suffice it to say here that Lloyd Shaw was a man who believed in living life to the utmost, under a code that, among other things, held that in the long run it mattered less what you did than how you did it, why you did it, and the other adverbial tests."

- John A. Love, Governor of the
State of Colorado

Perhaps one of the most inspiring testimonies of Shaw the man, the leader, the teacher, comes from Bob Cook - a former student, member of the dance team and a leader, teacher, writer in his own right. This will tell you much about the man who more than all other men was the leader in this great rebirth of the American Dance.

The Pappy Shaw I Knew

by Bob Cook, Boulder, Colorado

....Square dancing only incidentally enters into my memories and love for Pappy Shaw, not because he was not great in square dancing, but because I knew him for so many years of my life that all the other wonderful, non-dancing parts of him, the years spent growing up under him, combine to form a picture in my mind in which square dancing is only a single aspect.

I first met Lloyd Shaw in 1923, when I was about six months old. My mother and her sisters had all gone to Cheyenne School, some of them being students there when Pappy first arrived at the school. The youngest of the girls was just finishing high school when I was born at the big old wooden house which stands (or used to stand) just east of the tennis courts beside the old Cheyenne School building. It was only natural that I should be introduced to the Shaws at such an early age. I last saw Pappy at his home just a few months before his death.

Who Was Lloyd Shaw? (contd)

In the years between meeting and grieving, many wonderful things happened. In 1928 I enrolled in kindergarten at Cheyenne, and in 1941 I graduated from high school at Cheyenne, having spent all 13 years of my school life in that building (grade school on the first floor, junior high and high school on the second floor) with the Shaws and the Cheyenne family. My graduating class numbered 31 students. The student body (1st through 12th grades) numbered not more than 315 in 1941. You can see that it was a small and intimate family; eleven of us in the class of 1941 had been through school together from second grade on.

In the seventh grade I won a spot on the Junior High Dance Team, and was on the team in the eighth grade as well. Ninth graders did little more than learn the rudiments of square dancing, but in tenth grade I made it on the second team, and in the last two years of high school was on the first exhibition team, in my senior year holding the coveted spot of "lead man" on the rousing Grapevine Twist entrance with which we always opened the square dance part of the program.

If we judge Pappy by average day-to-day standards, then it would be improper to say that he was a man. Rather, he was an institution of men. His mind and his interests seemingly knew no limits. And he gave us so much of himself and so many parts of himself each day that I can no more think of him purely as a square dancer than I can think of him solely as a western historian, a mountaineer, a passionate conservationist and student of natural history, a teller of wonderful stories, an expert of Indian lore and crafts, a great teacher of literature, a philosopher, or author. He was all of these things and many more, and he gave unstintingly of himself through all the years in which I knew him.

Many of his lessons were hard, and often we rebelled against them. Later, as recently as yesterday, the truth of those lessons became apparent. Tomorrow and twenty years from now the truth of other lessons no doubt will become apparent. His wisdom as a parent and a citizen have, I hope, helped me to achieve some success as a parent and a citizen. He was so many things to me, you see, that I cannot think of him primarily in terms of square dancing; this was only one aspect of all he gave me.

What did he give? Well, aside from the expected academic things, which any teacher could have given though not nearly so well, he gave me these things, which I consider infinitely precious:

A reverence for all things living. His informal lessons in "nature study" began with the first graders and continued through the sophisticated seniors. We learned about the birds and the beasts and the little scabbling bugs. We learned to love and respect them.

A comfortableness with and ease in the midst of the outdoors. The frequent hikes, picnics, jaunts and outings into the mountains made us all thoroughly at home in our wilderness environment. We thrived on bad weather, taking mad long hikes into the Rockies, camping and ski trips into the high country.

Tolerance and reverence for the mystery of the cosmos. Whatever anyone's faith or religious affiliations, Pappy instilled in us all a great awe of whatever it is that animates our universe. Whether we considered the structure of a simple flower, the flight of a bird against the sky, the rings of Saturn, or the geologic processes of mountain-building, always implicit was the

Who Was Lloyd Shaw? (contd)

Something More - whatever any individual chose to call it - which gives order to the Cosmos.

The blessed gift of laughter. Pappy's laugh was Jovian, and it still is. The memory of the sound of his laughter is one of the easiest memories I can conjure. No one who heard it can ever forget it. It was happy thunder.

The equally blessed gift of skepticism. He taught us to ask WHY? again and again, and again. He taught us that no answer is the final answer, and that an answer which does not have reasons is no answer at all.

The knowledge of self and the dignity of being one's self. He inveighed constantly against running with the herd. "Be thyself, but be thyself honestly and frankly" was the philosophy which he taught us over and over again. He asked me once, "Just because everybody else jumped out the window and broke a leg, would you jump out the window and break a leg?" He made each of us into something of a rebel against conformity. Some of us carried it a bit too far at times and he then chastized us in no certain words, but always we were taught to make decisions for ourselves and not because others had made that decision.

A willingness to admit error, and stubbornness in asserting rightness when we knew we were right. Never be afraid to admit you are wrong, he told us again and again. But if you know you are right, die for your belief if need be rather than compromise or take the easy way out.

A love for classical music and great literature. We began a study of music in grade school, listening to recordings made by Walter Damrosch. We had the school record library, from which we could check out albums for home-study and listening. Pappy had open house at his home to play great music for us, to explain it to us, and to let us listen again. His senior English course was an introduction to the great writings of mankind. He led us, if we wished to go, through the portals of great poetry and philosophy. It is because of him and Dorothy that my walls are covered with books and that I spend the bulk of my leisure time with my nose in a book, even at my present age.

Our trips included lectures on all the above things, plus myriads more. His knowledge of our country was fantastically detailed, so that any trip, whether to Boston or San Francisco, was one long session in American history, literature, philosophy and current events. We learned more about America in any two week trip than we might have learned in any complete school year. We stopped along the way to visit historic places - Lexington and Concord, Mark Twain's haunts in Hannibal, Muir Woods and China Town, the Mojave Desert, El Cajon Pass (where I nearly caught a rattlesnake and a road-runner to go with it), Grand Canyon, Salt Lake City, Independence Square in Philadelphia, the Oceans Atlantic and Pacific (the last of which I was later to learn to know too well). We emerged with what was probably a much greater consciousness of what America is and what it means to be an American than most people ever learn in a lifetime.

Most of all, we learned a genuine love for this great wild western land of ours. Pappy seemingly knew the history of every pass, mountain, river, valley, hollow, hill or arroyo. He invested all our western lands with such magic that even today I can take my kids into Utah or Nevada or New Mexico or Arizona or Texas or California or Oregon or Idaho or Wyoming or Colorado

Who Was Lloyd Shaw? (contd)

and talk to them for hours about the history and meaning of the places they see. Pappy taught me really to love the West, and it is largely because of him that I am unabashedly a rabid westerner and an even more rabid Coloradoan.

We think of self-reliance as an Emersonian institution. Well, Emerson has always put me to sleep, great as he was. But both in mountain climbing and in a war I found that Pappy's lessons in self-reliance were always excellent, and are always excellent.

Pappy taught us compassion, and I think this may have been the greatest gift to us. Whether a bird with a broken wing, an Indian tribe or a minority group suffering from social inferiority, a religious group suffering from intolerance or mob-hate, a trapped animal desiring only to live and be free - these things we learned compassion for. As early as 1939 and 1940, Pappy was reading Thomas Mann's anti-Nazi writings to high school assemblies. Democracy was a passion with him. Man's need to be true unto himself and to the Cosmos and to other men was a passion with him. We hated Hitler long before it was fashionable to hate Hitler, not because of any political reason but because Hitler was a foe of mankind and humanity and human warmth. We investigated the Constitution and Democracy and the Sermon on the Mount. We investigated ourselves and our relationship with the world-at-large. We learned to stand up for our rights but also to die for humanity if need be. I, who believed fervently in pacifism, had no difficulty in enlisting in the Navy in 1942; it was my debt to mankind and so to myself, to my future children and to America. And it was Pappy Shaw who made it possible for me to reconcile the seemingly disputative philosophies involved.

If asked to state, very briefly, what Pappy gave to us students, dancers, friends, I would have to think hard and carefully to express it all in the few proper words.

Here was a great man who was totally and joyously human, sharing with us all our human weaknesses and possessing greatness which few of us will ever know. He taught us to live life with gusto, with laughter, with song, with curiosity and with compassion. He taught us the virtue of always asking questions and of being unwilling to accept the too-pat answer without further questioning. He gave us knowledge and an unending need for beauty, whether it be a wind in a tree, a symphony, a bird in flight, a great painting, or the unceasing shifting currents of a square dance or a waltz. He gave to all of us so much, and too many of us gave too little in return because wisdom was sometimes slow in growing.

He taught us scholarship and a desire to read and read, and then read further, to write and write and then write further, to think and think and then be willing to admit that we needed to think more.

What can I say merely about Pappy and the dance when he was so infinitely more than a dancing master? He regarded the dance as a timeless organic process of human aspiration toward harmony with beauty and nature. He regarded the square dance not as something old and of the past but as a living, flowing, vigorous expression of joy and human love.

In my life the dance has been merely incidental because I knew Pappy so well for so long, and knew so many sides of him. I consider myself one of the most fortunate of mortals for having had the privilege of growing up in his presence, for being able to pass on to my children, so much of what he taught me.

And would he have been Pappy without Dorothy? I cannot believe so. I can never think of them as Pappy and Dorothy. I can think of them only as the Shaws, for neither could ever have been the complete miracles they are without the other.

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CONCLUSION

We have come a great distance since Pappy Shaw first uncovered this great dance for us. Now it is as though he had said, "Take it and enjoy it, and keep it wholesome. The activity is yours to protect - not just for the present, but for future generations who will love and enjoy it just as you do."

The hundreds of thousands - and perhaps millions of us - who square dance today must indeed be carrying his dream forward each time we enter a square dance hall. While it's true that there has always been some form of square dancing in our land, with slight variations from section to section, with men in each area to keep it alive, we are thoroughly convinced that without Dr. Lloyd Shaw and his interest in Western Square Dancing we would not have this wonderful, wholesome pastime as it is today.

- Bob Osgood

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Bob Osgood, an adherent of Dr. Shaw's philosophy from the time of his attendance at the summer classes in Colorado Springs, was among those instrumental in the formation of the Lloyd Shaw Foundation. He has always been most generous in his support of the Foundation and in making available to it the resources of Square Dancing, the official magazine of the Sets In Order American Square Dance Society. The Lloyd Shaw Foundation would like to take this opportunity to express its gratitude.

* * * * *

UPDATE

For several years after Dr. Shaw's death in 1958 a group of dedicated leaders continued to meet in Colorado Springs each summer in an informal Lloyd Shaw Fellowship under the guidance of Dorothy Stott Shaw. In August 1964 forty-seven leaders and proponents of the Shaw philosophy assembled at Colorado Springs indicated their intent to establish a foundation and on November 6, 1964 the Lloyd Shaw Foundation was incorporated, with the stated purpose of "perpetuating the memory and work of Dr. Lloyd Shaw by preserving, encouraging and extending the American folk and square dancing, music, songs and associated dances and arts in recreational and educational fields."

The Foundation publishes records and books, conducts university credit courses in the field of Health, Physical Education and Recreation, publishes a quarterly magazine and operates a summer camp in Colorado for square, round, contra and folk dancing. Perhaps the Foundation's greatest contribution at this time to the dance and educational field is its series of coordinated records and manuals for teaching dance in elementary and secondary schools and to the handicapped, for leaders of one night stands and for the contra caller and dancer.

END

NEW FOLK DANCE AND DANCE PARTY RECORD

The Recordings Division is proud to announce a great combination of six popular dances on one new record. LSF E-19 is a 7" 33 1/3 rpm recording containing the following dances:

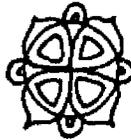
1. TROJAK - a delightful Polish folk dance for threes, with lovely authentic two-tempo music produced in Poland.
2. MAYIM - the ever-popular Israeli folk dance; music recorded in Europe.
3. SISKEN - a Danish waltz mixer, fun to dance with almost any group; music recorded by the LSF Minstrels.
4. DOUDLEBSKA POLKA - a wonderful Czechoslovakian mixer, with great music recorded in Europe.
5. D'HAMMERSCHMIEDSGSELLEN (Journeyman Blacksmith) - the Bavarian foursome dance with handclapping sequence; music recorded in Europe.
6. ZIGEUNER POLKA - the original music for the North German mixer, recorded in Europe. Instructions included also for "Ziggy's Polka," a relatively new American mixer.

This excellent new recording was mastered by Columbia in Nashville and comes with complete instructions for all seven dances. \$5.00 post paid. Order from the Mailings Division, Box 134, Sharpes, Florida 32959

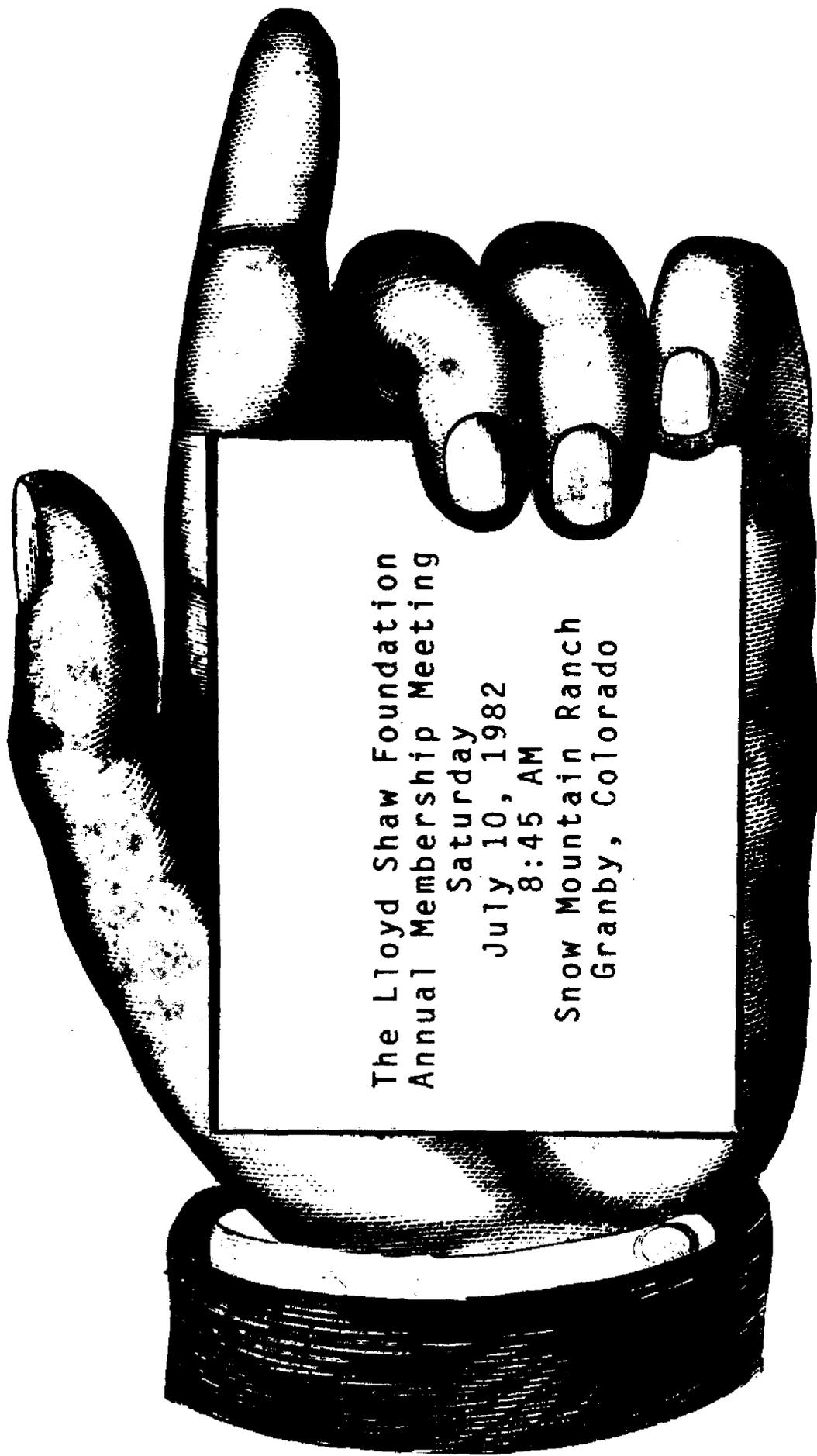
A trouble spot will be the half turn before the swing, which requires a left turn for the active men but a right turn for the active women. This part of the dance should be walked for even advanced dancers. Those with a feeling for symmetry may wish to change the call in line two to:

- - balance forward and back, actives
turn below full around,
- and line four to:
- - turn above half, - - actives swing,

In any case, the second dance is much the greater challenge to call but both dances are satisfying and enjoyable. Neither dance is for the beginner. Let me know how the dances go with your groups!



"Dancing is wonderful training for girls, it's the first way you learn to guess what a man is going to do before he does it." Christopher Morley.



The Lloyd Shaw Foundation
Annual Membership Meeting

Saturday

July 10, 1982

8:45 AM

Snow Mountain Ranch

Granby, Colorado

STIR THE BUCKET



Cal and Judy Campbell have finally settled into their new home; you can reach them at 4660 Player Drive, Fort Collins, CO 80525.

Pete Mazik reports a very active retirement: calling and teaching for three handicapped groups, plus his Heritage Reelers, senior citizens, children's groups, and one night stands, in addition to writing quadrilles and contras.

Sharon Kernen, of Phoenix, Arizona, is teaching numerous no-partner exercise routine classes which she calls "Dancercize." It sounds like a great way to keep fit!

Bob Howell, always inventive, is teaching two sets of teenage unicyclers to do square dancing. It would almost be worth a trip to Cleveland just to see the action.

Nann Karen reports that Calico and Boots, the square dance exhibition group from Boulder, Colorado, will be breaking ground for their very own dance hall this spring. It will be in barn style with a gabled roof; features include a wood floor and passive solar heating.

The Program Committee of the National Square Dance Convention has given "Cobo Contra" by Lannie McQuaide Special Honorable Mention in their awards for dances chosen to publicize the Convention. It is published elsewhere in this magazine.



LLOYD SHAW AND THE HARLEM ROSETTE

By John Bradford

As I drove to the Broadmoor Hotel in Colorado Springs for the Colorado Music Educators' Conference on January 29, I couldn't help reminisce on 35 years of association with Lloyd and Dorothy Shaw, the Lloyd Shaw Fellowship, and the Lloyd Shaw Foundation -- an association which has enriched my life immensely.

Driving to Colorado Springs that Friday morning in a fierce snowstorm, I thought back to the day in early June of 1946 when my mother, father, sister and I, having driven across the heat of Oklahoma and Kansas, arrived in Colorado Springs for Pappy's summer class ... to be greeted by a snowstorm! What a wonder and a joy!

Passing the old Cheyenne High School building, I could see, in my mind's eye, Pappy sitting on his stool in the tiny old auditorium, "lecturing" to his classes and pausing as Joe, the custodian, interrupted to pin a flower on him. Images of Cheyenne Mountain Dancers -- Shirley Woolard, Bobby Ann Pruyne, Bobby Jones, Shirley and Sharon Gillen, Don and Lorena Bymaster, and others whose names I can't recall came flooding by.

Turning the corner past the school grounds, I had to overcome force of habit not to turn on Cheyenne Road and head for 1527 Winfield Avenue, the Shaws' home. I thought of Mrs. Shaw, whom I had seen last summer in Boise, where, although needing the care afforded in a beautiful nursing

home, she remains as delightful and dear as ever.

After the Music Educators' Conference, as I sat in the lobby of the Broadmoor, looking over the terrace and the frozen lake, visions of summer Monday night dances there came to me. I could see Rae Hope and Bud Udick calling with the Cactus Tate orchestra and Pappy preparing his classes for the night at the Broadmoor.

I remembered Pappy coming in to class and saying, "Tonight we dance at the Broadmoor, and we'll have to work hard on all the new calls because Rae Hope loves to call something you don't know and mix everybody up. But tonight we're going to get him! Last night I had a dream about a new dance. It has a figure I saw some kids doing in Harlem, when we were in New York on our dance tour, so we'll call it the Harlem Rosette."

Then he taught us the dance and when we got to the Broadmoor that night, we got Rae Hope right out in the front square where Pappy was calling. When Pappy called the Harlem Rosette, Rae Hope's mouth dropped open as he tried to figure out what was going on. Pappy laughed and laughed as he stopped the dance to explain the new call and ribbed Rae about not keeping up with the latest things.

It was not only a pleasure to have this chance to introduce the Lloyd Shaw elementary school dance program to a great number of interested and enthusiastic music teachers but it was also good to be in Colorado Springs again and at the Broadmoor with this rich store of vivid memories.





BRADFORD'S DANCE SESSIONS WELL RECEIVED AT COLORADO MUSIC EDUCATORS' CONFERENCE

The Colorado Music Educators recently invited John Bradford to their annual conference to discuss dance in the elementary schools. Equipped with a new elementary kit, supplied for the occasion by George and Onie Senyk, John gave two well-received one-hour sessions at the January 29 conference, which was held at the Broadmoor Hotel in Colorado Springs.

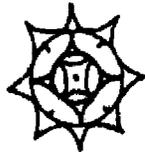
John sums up his time with this group by saying, "It was a marvelous experience! Despite the fact that few of the participants had much experience with dance, they were a wonderful group to work with because of their musical training. In my presentations I did dances from the fourth, fifth, and sixth grade levels, including the Grand March, Greensleeves, Clap Dance for Threes, the Learning to Polka sequence, Split the Ring, Ziggy's Polka, Long's Peak Schottische, and Ding Dong Daddy."

While noting "I have a special interest in the LSF elementary kit, since it was originally developed by my mother, Mary Jo Bradford, and her contributions developing and disseminating the program have been immeasurable," John goes on to say he is impressed with the changes that have been made.

He comments, "Having personally experienced the frustrations of trying to assemble and distribute kits with missing records from unreliable suppliers, I know what a major

step forward it is to have this program completely produced by the Lloyd Shaw Foundation." John adds, "I was most pleased to see all the records uniformly recorded at 33 1/3 rpm and was also delighted with the new music, in particular Hamilton's Reel, Zigeunerpolka, and Money Musk, all of which I used at the conference."

It seems John was not the only one impressed by the new kits. John says, "I had three cash offers to buy the kit I was using, and catalogs were snapped up like hotcakes." George and Onie report that orders for seven kits from Colorado school districts came in during the next month.



IMPORTANT ANNOUNCEMENT

The Mailings Division will be closed for the following periods of time, as the Senyks will be travelling, both for the Lloyd Shaw Foundation and for their own dancing fun:

May 19 to June 9

June 20 to August 15

If you wish to place an order, please try to time it to arrive during the periods that the Senyks are at home.



IS IT REALLY NEW?

by Al Scheer

Lessing, a German philosopher, was once asked "What is new and good?" His answer was "There is no such thing, because what is good is not new and what is new is not always good."

So it goes in square dancing; let us consider a few of our modern basics.

In 1957, Bill Hanson introduced a "new" basic which he called Square Through; it has proved to be a good basic figure which will be used for some time to come. But what Bill Hanson apparently did not know was that figure was in use during the 18th century in French quadrilles. In those days it was known as Chain of Four. No doubt there are many other worthy figures in the old quadrilles if one would make the effort to research them.

Recently CALLERLAB made Star the Route a quarterly selection; again, this figure is nothing new. I do not know its origin and I have not found it in old literature, but it has been around as long as I can remember and it was known as the Three Star Quadrille. I'm sure if I dug into my early notes I have this figure on age-browned paper written in faded old iron ink. But today it is NEW!

Then there is Chain Down the Line. The traditional figure, origin lost in antiquity, The Route, incorporates this figure. But then we also did "Right and left through down the line" and I wonder when someone unfamiliar with what has gone before in traditional square dancing will "invent" that one.

And so it goes; so many of our new callers have put the shingles on the roof before they have built the foundation. Unfortunately our callers' schools do not cover square dance history.

Perhaps if Hitler had bothered to read Alexander the Great, Napoleon, Caesar and the history of the British Empire, there might not have been a World War II. History is revealing; it is unfortunate that our young callers don't bother with what has gone before.



[Editors' note: The CALLERLAB movement selected for the quarter beginning April 1, 1982, is RED HOT. This is a traditional move that has been around the activity for a long period of time but has never before made any of the lists.]



ODE TO A GALLANT SEASON
By Dorothy Stott Shaw

Strophe

Let us speak now of these green leaves and
say:
Out of the common day
They are a job un-common.
While the wild wind roars down the bleakest
sky,
Winter's tag-ends to summon
For a last foray, and its battle cry
shrieks through the trees, behold them,
these:
wild plum and honeysuckle, slight and
slender
and green, shimmering between
the Equinox and April's imminent splendor.

Antistrophe

Let us speak now of this forsythia bush
that, in the satiny hush
before these wind-wracked hours,
broke in a shining and golden cry,
A shout of yellow flowers,
and chirrups now, under a glowering sky.
Oh, gallant blossoming things!
Behold, where springs
the first blue squill, the first brief
crocus -- gold.
Snow -- white, and whirling wildly in the
night,
Sweeps down upon it, boisterous and cold.

Epode

Let us stand still and hold our breath and
say:

this is no common day;
but each one mirrors earth's diversity
in little ways of courage.

Worship waits
within the meanest creature's bolted gates,
as you can see.

Let us stand still and sing
of spring!

From The Selected Poems
of Dorothy Stott Shaw





WHY A SQUARE DANCER LIKES DANCES FROM EASTERN COUNTRIES (AND VICE VERSA)

By Erich Fritz (who enjoys both kind of
dancing)

[Editors' note: Erich Fritz is a German Square Dance caller who attended our Rocky Mountain Dance Roundup in 1981. As a board member of the Baden Wurttemberg Dance Association he teaches Squares, Rounds, Mixers, and Contras. But he loves other international folk dances and ballroom dances, too.]

"Square dancing is fun" -- and everybody who ever tried it knows that.

The main interest with square dancing as with dances from East European countries lies in the fun of it. And, as I found out this year: the most fun you have in the countries of origin, which is the most natural surrounding for these dances. I had the pleasure to attend two dance weeks in Athens, Greece and in the Colorado Rocky Mountains. We learnt much there -- that was the "school" part. But then, when dancing just for fun, the real character became obvious. You formed a group or a formation with or without your partner, and began to dance. No exercise and probing -- but dancing right away.

That is what Squares and Kolos have in common: you can get up and dance immediately. This is what I call spontaneous dancing. There is somebody standing in front of the crowd who calls out the movements, or in a half circle or in the line

there is one who leads and demonstrates for the benefit of the others. You listen or watch him, and you follow him. For that you need good concentration and -- for European dancing -- an excellent physical mobility.

This sounds like hard work and it is! But in spite of that, both kinds of dancing hold great pleasure, and with that they bring a lot of excitement. Everybody can join in because the instructor will adapt his level to that of the dancers. He can adjust to all the different grades and statuses on the dance floor. In this regard, Square Dances and East European Folk Dances seem to be universal. Ballroom dancing may be included here under the aspect that, when waltzing or "rockin' 'n' rollin'" even each couple can choose the level to which they want to work themselves up to.

German, Scottish and contra dances do not leave the same scope for personal decisions. These dances have to be learnt by heart before they can be danced as a complete set of figures from memory. So whilst here you repeat something formerly fixated in your mind, in Square Dancing and East European Dancing the movements are created as you go along, which mean that the dance leader creates and improvises as you go along.

I don't mean to disqualify the fixed kind of dancing, but it will appeal to a different set of people very often. But after all, the main thing is that you enjoy what you are doing and that the rhythm gets you.

And whether Hoedown or East European Dance music, it hold true for both kinds. Each type of music has its own fascinating character and turbulent rhythm. It makes

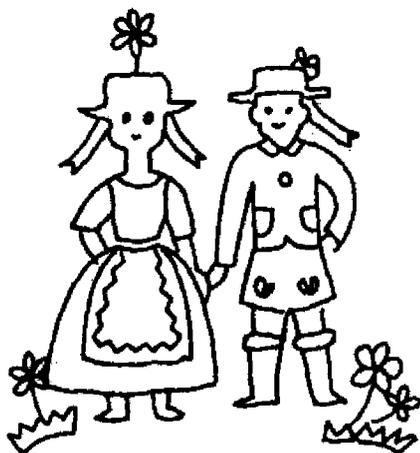
you want to move when you hear the sound. You need a lot of temperament, but then this is an ideal way to use your overflowing energy, even more so than on a football field.

But there are not only similarities between Square Dances and Eastern European Dances. Some characteristics are the very opposite. For Square Dancing you need flexibility of the mind more than anything else, whilst dances from the Eastern hemisphere ask mainly for a good physical condition. If it is fun for you to use your brain you will become an excellent Square Dancer. If you prefer dances with complicated bodywork and footwork you will love the Greek, Yugoslavian and Russian way of folk dancing.

For me the question would be hard to answer what I prefer to dance -- a Hot Hash (a difficult improvised Square Dance tip at high speed), a Csardas or a Tsamikos, because I love and enjoy to dance them all. And personally I prefer doing so when I am in the countries of origin, be it the USA, Hungary or Greece. But unfortunately, of course, it is impossible to attend all the given courses in these countries.

What I want to add is this: most important for me, be it as a dancer or be it as a dance instructor, is that dancing remains fun and does not turn into strenuous and boring lessons of how to go about it all.





CARE TO DANCE?

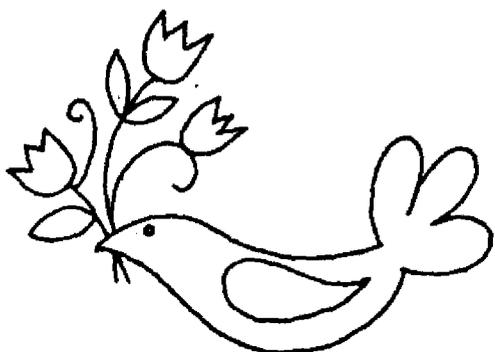
George Williams College, in Downer's Grove, Illinois, will be offering two Lloyd Shaw Foundation workshops during July, 1982. The Elementary and Secondary/Recreation Sections will be offered during July 19-23, and Advanced and Special Education will be offered July 26-30. Three quarter hours of credit is available. Staff include Ruth Ann Knapp, Enid Cocke, and Darleen Ecklund. For more information, write to George Scott, Director: Center for Extended Programs, 555 Thirty-first Street, Downer's Grove, Illinois 60515.

Shirley White announces a dance workshop for July 25-29, 1982. Two graduate or undergraduate credits are available. Staff include Don Armstrong and Gean Dentino. For more information, write to Shirley at The University of Wisconsin-Oshkosh, Oshkosh, Wisconsin 54901.

Beaver Island will again be the scene for one of Carole Howard's exuberant dance weeks, during the fourth week of August, 1982. Staff will include Carole (in person) plus others. If you haven't attended one of Carole's Beaver Island sessions, you haven't experienced life at its most invigorating! For more information, write to Carole Howard, 885 Hiawatha Drive, Mount Pleasant, Michigan 48858.

Don Armstrong's Thanksgiving Contra Holiday

will occur this year in a different location. The elegant Yorktowne Hotel in York, Pennsylvania, (near Gettysburg) will be an excellent site for this incomparable weekend. Staff will include Don and Marie Armstrong, Bill and Janis Johnston, and Angus McMorran. For further information, please write to Bill Johnston, Box 523, Skippack, Pennsylvania 19474.



LETTERS TO THE EDITOR

Dear Editor:

I thought it might be appropriate to let you folks at American Dance Circle know that your efforts in improving the magazine have not gone unnoticed.

You are to be congratulated on the improvements in the magazine which I now read cover-to-cover with increasing interest. The format is greatly improved, the articles are prepared and better presented, and the regularity of issue is also a plus.

Thanks for your efforts.

Yours very truly,

Bill Johnston
Skippack, Pennsylvania

Dear Editor:

As always, when my wife's copy of your magazine arrives, I'm quick to read it. The article by Al Scheer prompts me to reply.

I'm very happy to say I agree very much with the author's comments. I, too, was lucky to grow up in a culture where square dancing never died, but lived, lustily, a part of our social recreation. In Nova Scotia we were fortunate enough to have many ethnic groups bring their dances with them. French, English, Irish and Scottish settlers continued to dance for joy and share their dances with others as the communities began to become mixed.

Happy to say, even today there is still a great deal of this sort of dancing to be found in the Maritime Provinces. That's not to say that the modern square dance movement has not arrived -- it has.

As Al mentions in his story, often there was no caller, just someone who remembered the figures. Add excellent live music and an evening's fun was insured. We, too, had that wonderful event, the box social. The auctioneer was known to help the course of true love by tipping off the origin of the decorated boxes to certain love-sick swains. Too, he would sometimes cut off the bidding when he knew that the value had reached the limit of available resources.

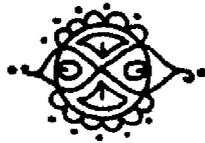
Regrettably, one of the larger ethnic groups in Nova Scotia, the Germans, did not preserve their folk customs. A real loss! It seems they became quickly assimilated, or whatever.

Live music still flourishes in the Maritimes, much the same as here in New England. We are indeed fortunate to be able to enjoy the fine old tunes and the many newer ones in the traditional style that are being written today. Especially those by Bob MacQuillen, of Dublin, New Hampshire.

Thank you, Al, for such a trip down memory lane!

Sincerely,

Roger Whynot
Prides Crossing, Massachusetts



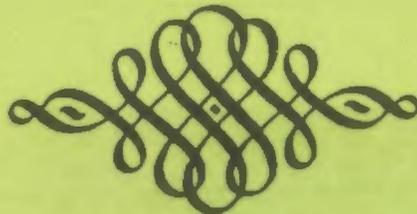
"The art of dancing stands at the source of all the arts that express themselves first in the human person. The art of building, or architecture, is the beginning of all the arts that lie outside the person; and in the end they unite." Havelock Ellis.

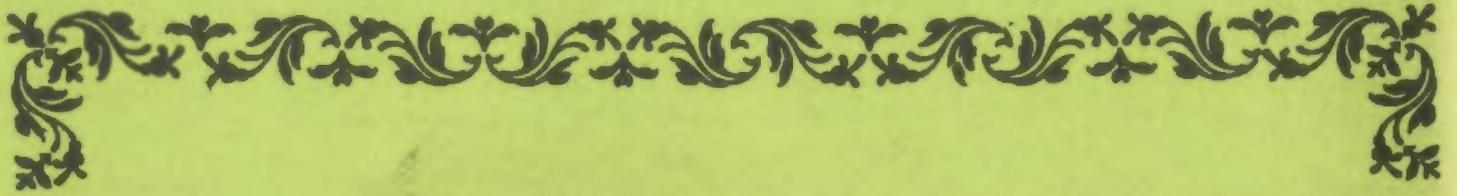
ADC REQUESTS HELP
Join the Press Corps

The editors are very desirous of receiving articles, news notes, dances, letters, advertisements, and other materials of interest to our readership from YOU. Please send these no less than one month before the next issue is due.

Advertisements may be placed in the "American Dance Circle." Rates are as follows: \$60.00 per page, \$30.00 per half-page for the regular editions; \$100.00 per page, \$50.00 per half-page for the annual fall edition to the general mailing list. Copy may be submitted camera-ready or we will set it up.

Send to "American Dance Circle"
c/o Linda Bradford
1795 Quail Street
Lakewood, Colorado 80215





LLOYD SHAW RECORDINGS

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Lloyd Shaw Foundation Mailings Division
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Sharpes, Florida 32959

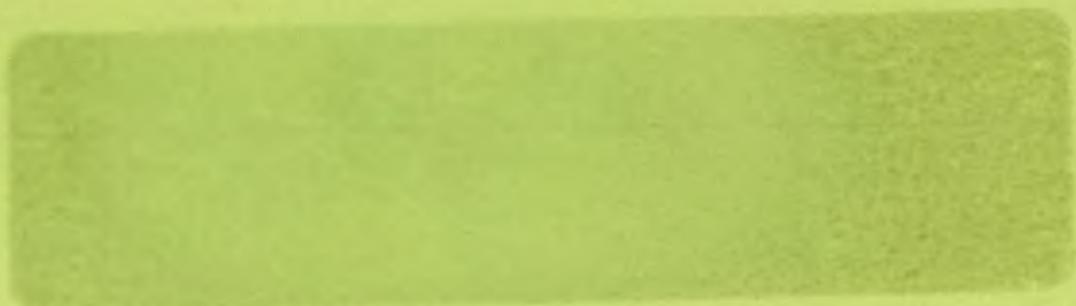
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LLOYD SHAW FOUNDATION



all who enjoy dancing

and want to spread the joy of dancing

ARE INVITED TO JOIN THE LLOYD SHAW FOUNDATION

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

Furthermore, you will be part of an organization actively dedicated to fostering our American dance heritage. The Lloyd Shaw Foundation engages in a vast array of projects, including

- sponsoring recreational dance weeks, providing superb dancing in beautiful settings
- conducting workshops to help teachers and callers develop and improve as dance instructors
- producing six different educational dance curriculum kits, each with a detailed manual, for use by school teachers and recreational leaders
- providing in-service workshops for school systems and other organizations using Lloyd Shaw Foundation materials
- producing significant dance publications, such as Heritage Dances of Early America by contra expert Ralph Page
- collecting reference materials on dance and, through the archives division, making these materials available to interested persons
- producing fine quality records, including contras, historical materials, rounds (both classical and modern), children's dances, and reissues of great dance music, much of it now available only through 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.

membership application

name _____

check one: new member renewal

address _____

check one:

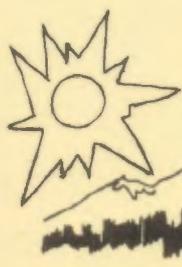
_____ zip _____

- active (\$15)
- couple (\$20)*
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- patron (\$100)*
- life (\$1000)*

mail to: Linda Plaut
LSF Membership
622 Mt. Evans Rd.
Golden, CO 80401

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

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



The Lloyd Shaw Foundation presents

Rocky Mountain Dance Roundup

DATES - Monday supper, July 5, through Sunday breakfast, July 11, 1982. Six nights, five days of dancing.

LOCATION - Snow Mountain Ranch, YMCA of the Rockies, 2500 acres in the heart of Colorado's most scenic and unspoiled mountains, is located near Granby, about 75 miles west of Denver on Interstate 70 west and then U. S. Highway 40 north. Buses, trains and airplanes are available out of Denver; we'll pick you up in Granby on request. For those of you flying into Denver, there will be one FREE bus trip from and return to the Denver airport.

PROGRAM - The theme is variety. Contemporary squares at two levels, traditional squares, folk, contras, solo dances, contemporary and classic rounds, English and Scottish dances, ballroom dancing and clogging will be included. Singing around the campfire or in the lounge will follow the evening parties.

LEADERSHIP - The staff includes Don & Marie Armstrong, Ed Butenhof, Cal & Judy Campbell, Enid Cocke, Gean Dentino, Mae Fraley, Howard Gilmore, Terry Graham, Leif Hetland, Carole Howard, Eben Jenkins, Herb Johnson, Ruth Ann Knapp, Roger Knox, Bill & Kris Litchman, Glen Nickerson, Tom Noonan, Dick Pasvolksy, George & Onie Senyk, B. J. & Tommie Thomas, Rudy Ulibarri, Rusty Wright and others. Each will enhance the variety in music, formation, and dance origin.

DANCE FACILITIES - We'll dance on a superb hardwood dancing area. There is a second hall available in the same building when simultaneous programming might be desirable. Both are air-cooled.

ACCOMMODATIONS - Spacious rooms with private bath and telephone in Aspenbrook Lodge, two double beds, two sleep couches. All types of camping facilities are available on the grounds. Meals are well-balanced, evening snacks are included, and a Western cookout is planned.

CHILDREN AND TEENS - Snow Mountain Ranch has a daily youth program for all ages, an Olympic-size swimming pool, horseback riding, hiking, fishing, etc. (nominal fees; not included in the LSF Dance Roundup package). The family dance parties at the beginning of some of the evening programs are designed to encourage the participation of all the children and teens. In addition, dance workshops during the day (or evening) will be scheduled as indicated or requested, particularly in clogging, folk and solo dances.

COSTS

Room with private bath, all meals:

One person	\$265.00	Three to a room	\$205.00 each
Two to a room	\$217.00 each	Four to a room	\$199.00 each
		Children, 2 to 11, in room with parents	\$99.00 each

Camping rates have not been released by the YMCA for 1982, but they are very reasonable at this facility. They will be available shortly and will be furnished upon request.

A \$25.00 deposit per person is required with registration for Rocky Mountain Dance Roundup.

Campground deposit is handled separately; we will coordinate this with each camper.

INFORMATION - Write Don Armstrong, 511 Wagon Rut Loop S., New Port Richey, FL 33553.

Rocky Mountain Dance Roundup

NAME(S) _____

MasterCharge or VISA number: _____

Expiration date: _____

ADDRESS _____

Signature: _____

Deposit Enclosed: _____

Accommodations desired: _____

Space is limited. Reservations will be accepted in the order in which they are received. Deposit is fully refundable to May 1, 1982. Make checks payable to The Lloyd Shaw Foundation. Send to Don Armstrong, 511 Wagon Rut Loop South, New Port Richey, Florida 33553.

ROCKY MOUNTAIN DANCE ROUNDUP

Supplemental Information

Rates - The move to the more spacious Aspenbrook Lodge plus an increase in the YMCA rates (higher than we had anticipated but certainly no more than the normal increase in all other areas) has raised our accommodation prices. The Lloyd Shaw Foundation dance fee remains at its low \$25 per person and \$15 for children and includes the evening snacks, syllabus and, hopefully, some return to the Foundation after administrative expenses. Thanks to the generosity of the leaders, all of whom donate their talent and time without any compensation, the Rocky Mountain Dance Roundup can still be enjoyed for much less than any other dance camp in the country.

Camping - Although we have not yet been able to secure the camping rates and the daily meal rates, we can assure all campers that your cost will be most reasonable. Assuming the increase that occurred in the lodge rate, following are some estimated costs::

Tenting	\$6.00 per day
Elec. hookup	\$6.50 per day
Elec. & water hookup	\$7.20 per day
Elec., water & sewer hookup	\$8.40 per day

Meals - Adults	\$13.50 per day
- Children	\$11.50 per day

We expect to have the campground and meal rates shortly and will be most happy to supply them upon request. Campers may take any or all meals with the group. Those of you who plan to camp should advise us as soon as possible of the facilities you require. We will make reservations for campground space the first of the year in order to assure its availability.

"Singles" - Because a great deal of the dancing requires partners, we are only accepting registrations from singles on a provisional basis, i.e., placed on our waiting list, in the order in which received, until a member of the opposite sex registers, then accepted when a suitable balance is achieved.

The Lloyd Shaw Foundation, Inc.

Linda Bradford, Secretary
1795 Quail St.
Lakewood, Colorado 80215

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