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The American Dance Circle

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IMPORTANT FOUNDATION ADDRESSES

| | |
|------------------------|------------------------|
| President | Vice President |
| Enid Cocke | Ruth Ann Knapp |
| 2217 Cedar Acres Drive | 2124 Passolt |
| Manhattan, KS 66502 | Saginaw, MI 48602 |
| Treasurer | Secretary |
| Ed Butenhof | Linda Bradford |
| 2500 East Avenue #8-0 | 16185 W. 14th Place |
| Rochester, NY 14610 | Golden, CO 80401 |
| Membership | Archives |
| Glen Nickerson | William Litchman |
| 606 Woodland Way | 1620 Los Alamos, SW |
| Kent, WA 98031 | Albuquerque, NM 87104 |
| Dance Center | Sales Division |
| Winona Ward | LSF Sales Division |
| 5506 Coal Avenue SE | c/o AudioLoft Studios |
| Albuquerque, NM 87108 | P.O. Box 7-11 |
| Phone: (505) 255-2661 | Mack's Creek, MO 65786 |
| | Phone: (314) 363-5432 |

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LETTER FROM THE PRESIDENT

Dear Friends:

I want to use my space in this issue of the ADC to invite you to be with us for our 25th anniversary celebration in Colorado Springs, May 26-29 (Memorial Weekend), 1989. It will be a time to celebrate our 25 years of accomplishments and also a time to bring together old and new friends of the Foundation.

We have arranged to use the Cheyenne Junior High School gym for our dance sessions and for our big Saturday evening dance party. This gym is on the site of "Pappy's gym" where he taught his summer classes from 1939 until 1953. During the Lloyd Shaw Fellowship weeks in the 70s we occasionally used the Cheyenne Mountain High School building up on the mesa and the Canyon Grade School across the road from the original Cheyenne School. But this is the first time since 1953 that we have literally "come home to Cheyenne Mountain," to quote the words of the school song.

This will be Memorial Weekend, so we hope that many people will be able to come. We plan to gather for dinner and fellowship on Friday evening. On Saturday morning we will begin with our dance program. We will dance our way through the Foundation's 25 years, beginning with the material that Lloyd Shaw taught at his summer classes. On Saturday evening we will have a big dance party in the gym with many local people and former Cheyenne students joining us either to dance or to observe. We will dance again on Sunday and that evening we will have a special party in the elegant Broadmoor Hotel ballroom for all the fulltime participants. There are also some films to see: "The Visible Anthem," the film made in 1972 about the Foundation and the summer Fellowship weeks; also some older films of the activities at Cheyenne Mountain School when Lloyd Shaw was superintendent there. On Monday we are inviting all the participants to be guests for lunch at Coombe-Corrie. This is the

beautiful log cabin that my grandfather built on land he brought west of Pikes Peak. It is about a 45 minute drive from Colorado Springs. We will break bread together, admire the view of the Collegiate Peaks, walk through the woods, climb the big rock, reminisce, and talk about our future.

I am pleased to announce that the first registrants for the weekend are my parents, Don and Doll Obee. My father was president of the Foundation until 1979, and my mother is Lloyd and Dorothy Shaw's daughter.

I am grateful to Mary Sorensen, who has helped make arrangements in Colorado Springs. She is a long-time family friend and a former teacher herself at Cheyenne School. It is because of Mary that we will be in the Cheyenne gym. She also made the initial contact with the Broadmoor Hotel about using the ballroom.

I hope you will respond quickly with your reservation. Mary reports that the weekend of May 26-29 is also graduation weekend in Colorado Springs, so we will need to book hotel rooms far in advance.

I look forward to hearing from you and even more to seeing you in May.

Erin

As the number of guests at a dinner party is regulated by the size of the table, so should the number of invitations to a ball be limited by the proportions of the ball-room. A prudent hostess will always invite a few more guests than she really desires to entertain, in the certainty that there will be some deserters when the appointed evening comes around; but she will at the same time remember that to overcrowd her room is to spoil the pleasure of those who love dancing, and that a party of this kind when too numerously attended is as great a failure as one at which too few are present.

MY FIRST MEETING WITH SUPERINTENDENT SHAW

Norm Brown

Colorado Springs was where I was born, and where I attended school through the eighth grade. In the seventh and eighth grades, I had been the "Head Boy" in my class. As such, I had been involved in cleaning lockers of knives, chains, and so forth from some of the gangs. I was involved in sports and that meant hanging around with "tough" guys: Blacks, Chicanos, and the really "in" group. I had plenty of orneriness. I knew a mouthful of dirty words and how to get involved in a fight. Then my parents moved to Cheyenne Canyon. I would attend Cheyenne Mountain School.

On my first day of school I found a fight. And I filled the air with some mighty nasty name calling, mostly aimed at the other fellows' moms. But I had never really thought about who I was calling what.

Lloyd Shaw opened a window and instructed me to come to his office. I still remember the voice, and the authority in those few words. I found my way to the office.

Superintendent Shaw briefly and very clearly let me know what the words I had used meant and that I had no business in calling someone's mother the names I had used.

He did not speak to me again. He just let me sit in his office. All day. I was dismissed at the end of the school day.

Pappy Shaw never mentioned the incident again until I had graduated. He had not forgotten. Nor had I. I don't remember ever using another swear word in school. I became very close to Mrs. Shaw and Pappy. Some of my fondest memories are the Sundays in their home listening to music. I was the last Cheyenne Mountain Square Dancer to dance four years with the team. I helped teach each summer. So I spent lots of time with the Shaws.

Pappy changed my life and taught me respect in one day, and with very few words. Pappy Shaw was clearly the most influential man in my life.

(Editor's Note: Norm Brown is currently with the Nevada Commission on Tourism where he is Marketing Assistance Manager. Special thanks to Lloyd Shaw Foundation member Gib Gilbert for initially telling me Norm's story and giving me enough information to help track him down. For any readers who may remember Norm, he can be reached at the Capitol Complex, Carson City, Nevada 89710, phone: (702) 885-4322 or 800-237-0774.)

BLUE RIDGE MOUNTAIN DANCE ROUNDUP

Copecrest Dance Resort

Dillard, Georgia

August 6-12, 1989

\$306 per person in lodges and cabins, \$212 per person in campground.

LODGE ROOMS NOW WAIT-LISTED, cabins being assigned. Register now to establish your priority for vacancies that may occur due to cancellation.

Send \$30 per person to Lloyd Shaw Foundation, c/o Marie Armstrong, P. O. Box 1011, Canon City, Colorado 81212.

MARY JO BRADFORD

On September 28 the Foundation lost one of its founding and most influential members, Mary Jo Bradford. Mary Jo was the developer of the original Elementary Dance Kit and one of the teachers in our first university classes run by the LSF to educate instructors in how to teach dancing to children. For many years after her retirement from teaching physical education in Tulsa, Mary Jo continued to train teachers in the Denver area.

Mary Jo's association with Lloyd and Dorothy Shaw began when she attended an exhibition of the Cheyenne Mountain Dancers during the winter of 1945. The following summer she attended Pappy's class and began her vocation of teaching adults to dance. Each year after that she returned to Colorado Springs with her husband, George, and her children, Mary Josie and John. A faithful member of Pappy's and Dorothy's Fellowship, eventually three generations of her family have become dancers and members of the Foundation.

More than just being our teacher and our friend, however, Mary Jo was a model for us of strength of character balanced by gentleness, diplomacy, and a sense of humor. Her numerous students, now better dance teachers, are a great legacy which she has left. We are privileged to have had her amongst us.

Good music is absolutely necessary to the prosperity of a ball. No hostess should tax her friends for this part of the entertainment. It is the most injudicious economy imaginable. Ladies who would prefer to dance are tied to the pianoforte; and as few amateurs have been trained in the art of playing dance music with that strict attention to time and accent which is absolutely necessary to the comfort of the dancers, a total and general discontent is sure to be the result.

KISKADDON'S "RHYMES OF THE RANGES"

A Book Review by Don Armstrong

Many years ago I did a regular column entitled "One Man's Opinion" in what is now the American Square Dance Magazine and I was also the Contra Editor for the old Sets in Order Magazine. Although my memory is somewhat lacking here, I feel sure that I never did a book review for either publication. But, because of my love for certain forms of poetry (I've written a couple of pretty decent poems if I do say so myself), and because of Dorothy and Pappy Shaw's love affair with poetry, I feel compelled to spread the word about the most unusual collection of poems I have run across in the past few years.

Today in many barns, tack rooms, livery stables and in the kitchens of lots of ranches, you'll find poems tacked up on the wall and a big percentage were written by the man known throughout the West as the "Cowboy Poet," Bruce Kiskaddon. Although he died in 1950 and his last book of poems was published in the late 1940s, you'll hear readings of his work at local fairs and folk festivals wherever ranchers and cowboys get together. In fact, and I share this opinion with many people far better qualified than I, his poetry is really oral-literature, designed to be read and enjoyed by the listener. In this respect, it is also unique. I only wish I could have heard Pappy Shaw reading "The Bunk House Mirror" or "Cold Mornin's."

Now we have a new book, "Rhymes of the Ranges," which is actually a new collection of the poems of Bruce Kiskaddon, edited and with an excellent introduction by Hal Cannon and beautifully illustrated by Katherine Field. It's published in hard cover by Gibbs M. Smith, Inc., Peregrine Smith Books, Salt Lake City, Utah.

Katherine Field, from Magdalena, New Mexico, adds pure magic to these poems, as her art work did for many of the poems when they originally appeared in Western Livestock magazine. You'll have to see for yourself to believe it!

(Continued next page)

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I quote from the book jacket:

"Kiskaddon is the epitome of a folk poet. He is absolutely unknown to the scholarly world of poetry, and yet the people who live on ranches in the American West have chosen him as their cowboy poet laureate" I wholeheartedly agree.

Here is a sample, reprinted with permission:

THE COWBOYS' CHRISTMAS DANCE

Winter is here and it aint so nice tendin' the feeders
and choppin' ice.

Nasty weather to stir about. Cold in the mornin's a
glittin' out.

Put a sting in your ears and nose: gotta watch out or
you'll freeze yore toes.

Blowin' your breath on a frosty bit. Makes you feel
like you want to quit.

You like one part of it any way, that's when you git
your Christmas day.

Plenty of feed and a right good chance to shake yore
feet at a country dance.

Fiddles a playin' jest watch 'em go. "Aleman left
an' doce do!"

Don't keer none fer the cold and storm. Dancin'
around you soon git warm.

Folks all in from the hills and flats. Ears tied up
in onder their hats

Tough on the hosses they drove and rode shivverin'
there with their backs all bowed.

It's the only time that folks has to spare so the
hosses has got to stand their share.

You turn 'em out when they git rode down but you
got to keep workin' the year around.

Winter time but it aint so bad. When it comes
around your sorter glad.
Even though it's nasty weather folks has a chance
to git together
And plenty of folks that was half way mad found out
their neighbors was not so bad.
Yes lots of trouble is checked in advance by a
sociable crowd at a Christmas dance.

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ADVERTISEMENTS may be placed in The American
Dance Circle at the following rates:

Regular issues of September, December, and
June

Full page - \$60

Half page - \$30

March issue sent to the complete LSF mail-
ing list

Full page - \$100

Half page - \$50

Scholarships are available for all Lloyd
Shaw Foundation Dance Weeks and Dance Leader-
ship Workshops. Contact

Enid Cocke, President
The Lloyd Shaw Foundation
2217 Cedar Acres Drive
Manhattan, KS 66502

ELEMENTARY KIT NOW ON CASSETTE

The Elementary Dance Kit has been available only on the fine E-Series recordings, eighteen 33-1/3 RPM records for eighty-four singing games and dances for kindergarten through sixth grade. But many teachers have requested that the exact same excellent music be made available on cassettes.

The Sales Division now can supply the Elementary Dance Kit package with either records or cassettes. The price remains the same for either package.

The cassette package consists of four high-quality cassettes with all the dances/games sequentially recorded with suitable intervals between dances, and with each dance titled verbally at the start of the dance to help the user find the music quickly and easily. The cassettes are attractively packaged in a cassette "album" or holder, and the complete sequential index is on the cover. Four cassettes were used to make each "side" short enough to facilitate finding a particular dance, and to reduce the possibility of tape "jamming" which is usually caused by cramming too much music on a tape. Shorter cassettes also permit the use of much more durable (thicker) tape and teachers will appreciate this when they are playing over a dance many times as there will be much less "tape-stretch" with our tapes!

Putting our excellent school kit onto cassettes is another way the Lloyd Shaw Foundation strives to help keep the dancing tradition alive in our schools. This project was greatly assisted by the support of Dr. David Lewis, and his help is gratefully acknowledged.

LINES ABOUT SQUARES

Dick Pasvolsky

A typical format of a program of Western square dancing during the late forties and early fifties consisted of a singing call followed by a reasonably short (by today's standards) patter call which, in turn, was followed by another singing call. During the "break," the dancers would usually do a folk or relatively easy round dance. New and/or more difficult dances were usually taught or reviewed by the caller.

Most of the patter routines were memorized by the callers. Most of the sight calling techniques used today were rarely if ever practiced in those early days. If a caller could memorize about a dozen singing calls and about six patter calls, he or she was usually sufficiently prepared to call a two-and-a-half to three-hour dance. (The three-hour dance was popular in those days.)

The patter routines were normally partner change dances, as most of our singing calls were and still are. When the routine was called four times, the dancers were returned to their original partners. Thus called, those routines all had names and were referred to as "dances." A variety of opening and closing breaks and, occasionally, a middle break, were used to add spice to the dances, but no matter what fillers might be used, a dance could be identified by the pattern of the main portion of the dance.

As shorter patter routines were developed, even those were given names by their creators. Those routines, many of which would be called modules today, were being created in such numbers that one of the more prolific square dance choreographers of the mid-fifties could not readily think of an appropriate name for his newest routine so he called in "runoutanames." That routine was used by Ed Gilmore in his recording of "Home in Indiana."

While, as today, the majority of square dances
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recorded in those early days were singing calls, several patter dances were recorded and titled according to the prevailing figure. Rickey Holden recorded for the Folkraft Record Company a series of dances with titles such as "The Route," "Arkansas Traveller," "Texas Whirlwind," "Quarter Sashay," and "Star by the Right."

Because Caller Schools were few and far between, most callers, with a minimum of instruction from other callers, learned many of their routines from records and accompanying call sheets. Those novice callers also studied the timing and inflections of the callers on those records.

One of the most popular records for new callers to imitate was Rickey Holden's "Star by the Right." This writer was among the many who memorized that recording almost word-for-word and tried hard to use Rickey's inflections and even the slight Texas accent he had acquired after moving from Delaware to San Antonio. A good many of us "rookies" proudly intoned our versions of "Star by the Raht" in our best "Holdenese" fashion, oblivious, of course, to the fact that we lacked that "Golden Holden" voice and Rickey's presence at the microphone. Nor did we have those Robert Redford looks (Redford got them from Holden--Rickey had them first.)

Star by the right is one of the few routines of that early period that survive in present-day patter. Al Brundage, one of square dancing's most popular callers for decades, still uses that pattern in his patter choreography. "The Route" survives in Bill Burleson's Square Dancing Encyclopedia as "Route Chain."

"Star by the Right" is among the more popular of the old routines still called by traditional dance callers. Gil Russell's version of the dance called in a traditional program at the Lloyd Shaw Foundation's Rocky Mountain Roundup this past July, provided me with the idea for the theme of this article.

The dance, created by Bob Sumrall of Abilene, Texas, appeared first in Bob's book Do-Si-Do in 1948

and later as "Star to the Right" in Raymond Smith's Collection of Square Dances and Mixers in 1950. The two versions are similar to each other and to Rickey's.

A quite different dance entitled "Star by the Right" appears in Lloyd Shaw's book Cowboy Dances, published originally in 1939, nine years before Sumrall's book appeared.

Sumrall's dance as Rickey called it on the Folkraft record F1074A, went like this:

Intro.:

Now tighten up the belly bands
Loosen up the traces
All rare back and get to your places
And honor your partner

All four ladies lead out to the right
And swing that guy that stole the sheep
On to the right, go on to the right
And swing that guy that brought it home
On to the right, go on to the right
And swing that guy that ate the meat
On to the right, go on to the right
And swing that guy that gnawed the bone.
Promenade now with your own
Well you promenade your partner home
Around the place the way you are
Now all four gentlemen star

Figure:

Star by the right in the center of the square
Your opposite left, you leave her there
Star by the right in the center of the set
Your partner left, you're not through yet
Star by the right in the center of town
Pass two ladies as you come round
Right hand lady with a left hand whirl
Star by the right you pass one girl
Corner by the left with a left all around
Star by the right and don't fall down

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Pass two ladies and you head for home
Do-si-do when you meet your own
Do-si-do and around you go
Walk right around on your heel and toe
Partner left with a left all around
Meet your corner as she comes down
And promenade that corner round
Your big foot up and your little foot down
Once around the way you are
Now all four gentlemen star
(Repeat figure three times)

The do-si-do used in this dance is the one we call "dopaso" today. In that early period of Western square dancing, the dancers continued the "partner left, corner right" action until the caller told them to do something else (promenade, circle, etc.) In this version, Rickey has the dancers do the do-si-do figure twice through before promenading. Some other do-si-do and filler on Rickey's record are:

Do-si-do and don't you know
You'll never get to heaven if you carry on so
Partner left, corner right
Promenade your corner if it takes all night
Promenade your corner maid
If she don't like whiskey feed 'er lemonade
Once around the way you been
Gentlemen center star again

Do-si-do with the lady you know
But you'll never catch a rabbit 'til it comes to snow
Some go right, some go wrong
Meet your corner and travel on
Promenade your corner gal
All around the whole corral
Once around the outside floor
Gentlemen center and star once more

Do-si-do and a little more dough
Use your heel and save your toe
Ace of diamonds, Jack of spades
Meet your corner and promenade
Promenade your own dear lady
Take her outside where it's shady
This one is pretty and so is Frank
But I'll take my gal to the water tank

("Frank" is reference to Frank Kaltman, original owner of Folkraft Record Company, in whose studio the dance was recorded.)

Those of us who used Al Brundage, Rickey Holden and other top callers of the late forties-early fifties as role models are quite grateful to them. By the same token, if imitation is the greatest form of flattery, then those outstanding callers must be quite proud, for we did, indeed, imitate them often.

BLUE RIDGE MOUNTAIN DANCE ROUNDUP
COPECREST DANCE RESORT
DILLARD, GEORGIA
AUGUST 6-12, 1989

This week will help mark the 25th anniversary of the Foundation. We expect to fill up early. More than two-thirds of the rooms are already reserved. We offer Foundation members the chance to register early for remaining rooms.

Dancing will include our usual variety of contras, squares, rounds and other dance forms led by Foundation professionals. Live music too!

Camp begins with dinner, Sunday evening, August 6th and ends with Saturday breakfast, August 12th. Tuition is \$30 to the Foundation plus \$276 per person for board and room in lodges or \$182 per person in the campground. (Campground includes meals; no other plan offered.)

Deposits of \$30 to Marie Armstrong, P.O. Box 1011, Canon City, CO 81282. Refundable if cancellation made by June 15, 1989.

FROM THE ARCHIVES

Bill Litchman

The first issue of Archive has been sent to archives all over the country as well as to persons who donated to the Archives Endowment Fund. In that issue were articles such as how to care for video tapes, conservation of photographs, and the art of interviewing for oral histories. It was the first issue of a series which should come out at least once each year, possibly more often, depending on contributions that others may make.

Also of importance in the news of the Archives is the state of endowment fund. We have \$3020 in our endowment fund at the present. We have a long way to go if the Archives is to be made independent. Our goal is \$50,000 which will provide enough income from the interest to support the Archives and still keep the endowment fund growing to meet inflation. At the current level, the income will provide enough to pay for nearly all of the current subscriptions that the Archives maintains. Please seriously consider making a donation of at least \$20 so that you can receive a copy of the next issue of Archive! for 1989. If your donation is larger than that, you might even qualify for a premium from the duplicates list of the archives.

The cataloging of the collections is again proceeding after the hiatus of the summer. We are about half way through the books at the moment and once that is done, we will begin with the periodicals. One person has promised to work with the cataloging project and she will begin in the coming weeks. For those who might be interested, we are using Rbase System V which is very easy to use and quite powerful.

As you may or may not have heard through the grapevine, the LSF has finally decided to create an audit statement concerning the finances of the Foundation. The purpose of this is to make it possible to request grant money from organizations which require such a statement. Most organizations

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ADC 12-88

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In celebration of the Silver Anniversary of The Lloyd Shaw Foundation (1964-1989), please find enclosed the additional amount of _____ to be applied to the following:

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This completed form and accompanying donation (in US Dollars or equivalent), is to be sent to:

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LSF Membership Chairman
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Checks should be made payable to The Lloyd Shaw Foundation.

Sale!

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"Heritage Dances of Early America" and "An Elegant Collection of Contras and Quadrilles." These books contain the real essence of the late, revered Ralph Page and will one day be collectors' items. Ageless dances, music for contras, and anecdotes of New England dance history. PLUS the enchanting recording of "The Market Lass," researched by Page and prompted by Don Armstrong, LS 1008.

The Page Package \$12.00 postpaid

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A collection for the caller or the basement dance group. Five popular contras, all with calls on flip side and a classic quadrille simple enough for the novice yet showy enough for exhibition. GOOD dances are timeless and can be used at any stage of teaching or programming. These are well-written, to excellent music, and prompted by the best!

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 contra
- 193/194 Shadrack's Delight, instrumental and
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- 200/308 Two instrumentals - Up Jumped the Devil
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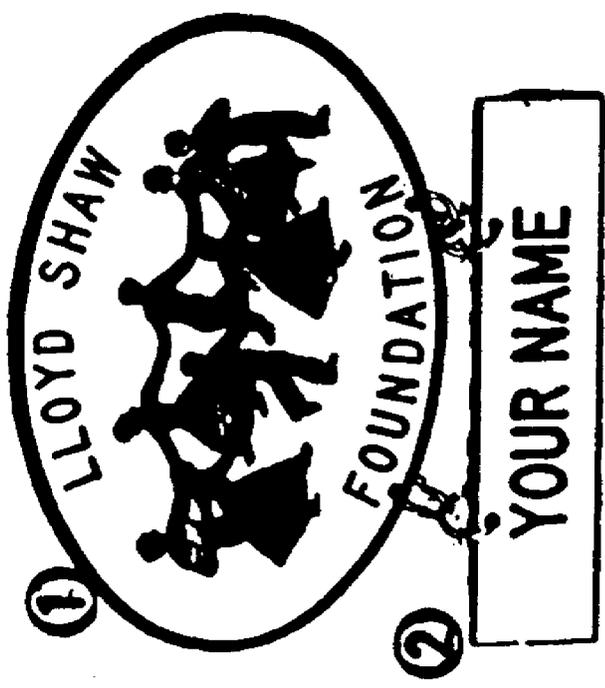
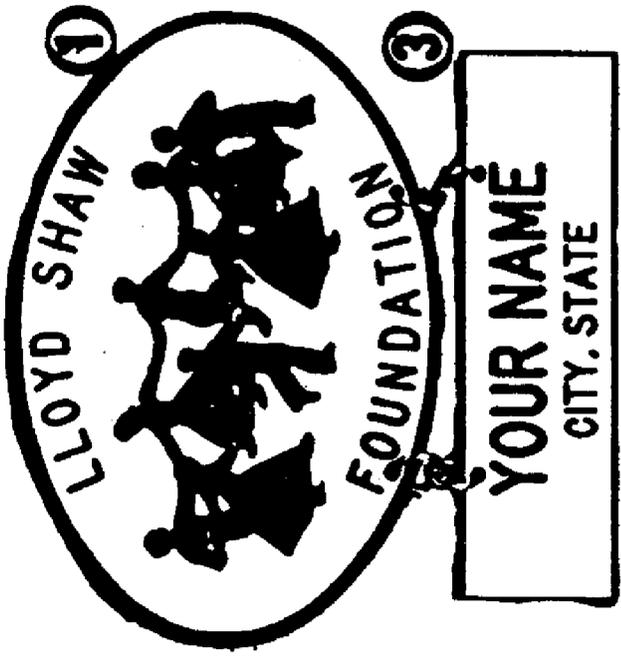
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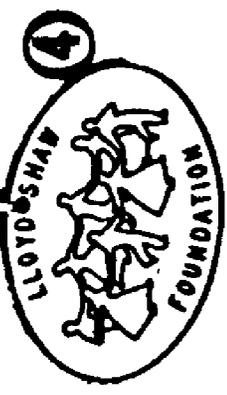
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Order by ITEM NUMBER and DESCRIPTION, giving the quantity of each item desired, name(s) and locale for the bars, together with the name and address to which the items are to be shipped. Prepay the order and save shipping charges. Send your order to Glen Nickerson, LSF Membership Chairman, 606 Woodland Way, Kent, Washington 98031.

with which I am familiar require such a statement and now we are prepared to move forward with this so that we will become competitive in the field. Grants are usually made based on some stated project which will (usually) have some public appeal. The Archives is one part (of several) of the LSF which has an appeal beyond the confines of the LSF membership. This should mean that the Archives might expect to be able to take advantage of grant possibilities in the future. Thanks are extended to Marie Armstrong for doing this difficult work. If any who read this have ideas regarding possible sources for funding or projects which should be funded, please communicate those.

Several donations have been received from interested individuals including some Henry Ford recordings and a book from Doug Kane, some old square dance records from the Smiths in Albuquerque, and other donations of time and effort. Special thanks are extended to Kristin Litchman for her time and contributions to the Archives work. Also very helpful in doing Archives work have been Donna Bauer, Caroline Barham, Rebecca Gore, and several others. Thank you.

A room should in all cases be provided for the accomodation of the ladies. In this room there ought to be several looking-glasses; attendants to assist the fair visitors in the arrangement of their hair and dress; and some place in which the cloaks and shawls can be laid in order, and found at a moment's notice. Needles and thread should also be at hand, to repair any little accident incurred in dancing.

The lady who gives a ball should endeavor to secure an equal number of dancers of both sexes. Many private parties are spoiled by the preponderance of young ladies, some of whom never get partners at all, unless they dance with each other.

SEEDLET TO BIG BOY: PART I

Farnsworth Crowder

(Editor's Note: Most of us have little, if any, real awareness of the old Cheyenne Mountain School: as an educational institution, as an environment for dancing, as the essential beginning of what is now the Lloyd Shaw Foundation. My thanks to LSF member Karen Utter for sending me the small booklet of twenty-four pages. Since most Foundation members have little or no access to this text, we are pleased to run the entire booklet in four installments during the twenty-fifth year of the Lloyd Shaw Foundation.)

SEEDLET TO BIG BOY

AN IMPRESSION OF CHEYENNE MOUNTAIN SCHOOL

FOREWORD.

Because of his growing interest in Cheyenne Mountain School and its activities, Mr. Paul Crowder left his literary work in Chicago to take a temporary position on our staff during the leave of one of the regular teachers. He returned again for a part of last year to help us during an emergency vacancy and to renew his acquaintances. When he left in June, he slipped an envelope into the office containing his impressions of the school, an envelope which was not found or opened until the following September.

Feeling that there might be many friends of the school who would find pleasure in this article, we have here printed it for them under Mr. Crowder's pen name. My only regret is that the scope of his article is such that it cannot give the picture of the curricular side of the school as fully as it does the extra-curricular. I wish that it might intimately acquaint you with each of our teachers as thoroughly

as it does with each of our activities and that it might carry you into the interests of each class room as successfully as it whistles you out, hookey-wise, into our abundant out-of-doors.

L.S.

(The text which follows is a brief personal estimate and was not written in the vein either of an advertisement or a brochure. I have not been prompted by the Board or Mr. Shaw in deciding on the contents of these few paragraphs; they do not represent, therefore, a carefully pruned and edited attempt at propaganda. I have remarked on what I have seen of value and have hinted at weaknesses. I believe heartily in Cheyenne Mountain School and, had I a boy or girl, I would wish for him or her the opportunity to attend it.)

F.C.

SEEDLET TO BIG BOY

YESTERDAY Not so many years ago, in the valley between the mesas, there were three or four homesteads whose life centered at the houses built in the valley bottom. Indians were still camping in the cottonwood and willow groves along Cheyenne Creek; they sometimes appeared in ugly mood at the back door of the Foster house to demand food. In those days, stock ranged the mesas; orchards and berry patches and grain fields pushed outward from the houses. The few people led a simple life working hard, spreading bountiful tables, worshipping with the people in the village, five or six miles away.

THE FIRST SCHOOL The first school was built in the scrub oaks on the edge of the south mesa, overlooking
(Continued next page)

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the farms, where now a steep motor road bears traffic from the valley to the Broadmoor Hotel. A second school was opened some time later near the Hinch's down on Cheyenne Creek. The one-story brick structure which still stands on the south side of the road, was employed for school, community church and forum. About it centered many homely, healthy squabbles which even yet color valley gossip.

What many a conservative considered far too sumptuous a school house was finally erected on the north side of Cheyenne Road, at the edge of the Botting farm. From without it looked red and plain enough, with its two floors and box-like lines. Within, it offered no pleasanter a prospect. It was simply a progressive country school in the most typical of country school days. While the first principal fell asleep over his desk on drowsy fall afternoons, the boys jumped out of windows to go tramping or stealing apples. There was a literary society which debated with feeling the relative mightiness of sword and pen. There were fist-fights, pig-tails, spelling-bees, overalls, paddles and warmed trousers' seats.

What made the school bewitching were the woods and streams and mesas around it, and the mountains starting up to timberline heights not a mile away, where one could devote oneself to a score of pleasures. Even to that of playing hookey. Then came a Miss Sheridan, with a new vision. She made the little school outstanding. She made it the first "superior" country school to be so designated by the state authorities.

TODAY But no longer is it a country school. Recent years have brought marked changes over the valley. The farms have disappeared under a dense sprinkling of homes and cottages. Two fine highways lie in the valley, and roads for tourists penetrate the canons and climb the mountains to the west. The south mesa, which is called Broadmoor, sloping down from the toes

(Continued on page 23)

I'M PREJUDICED. MR. ARMSTRONG. BUT ACCURATE

Mary Sorensen

(Editor's Note: In the March 1988 issue of the ADC, Don Armstrong told of his first meeting with Lloyd Shaw. On page 23 appeared his statement: "Pappy was not a particularly good caller" Mary Sorensen takes issue with Don's viewpoint.)

I met Dr. Lloyd Shaw in 1941 when he climbed down from the old Cheyenne Mountain School bus piled high with luggage on top--young faces peering through windows. He cut a dashing figure in his broad-brimmed Stetson, frock coat, black bow tie above his vest, western-cut pants and cowboy boots.

The business at hand? Inspection of living quarters. Mrs. Shaw accompanied us to their separate little building set in our small woods on the campus of Texas State College for Women, now Texas Women's University. They approved of the stark necessities provided, and similar buildings for their entourage. Jo Hunt and I dashed to our sophomore dorms to prepare for the anticipated show, "Lloyd Shaw and the Cheyenne Mountain Dancers." A rousing ovation completed the evening performance. We "danced" back to our dorms.

We had one more joy ahead: Lloyd Shaw's Square Dance Workshop for the TSCW Physical Education majors and invited guests. To our surprise, he first lined us up single file to instruct us in how to move when dancing! He also gave us his method of teaching square dancing. Even though he was the only male, we ended each tip with whoops of joy! Thus began my "prejudice," no doubt.

In our discussions of reasons for unmitigated exuberance in a learning session, we had difficulty pinpointing one element: each of us named favorite portions we liked best. We finally noticed not one of us had mentioned the caller! (Yet at other workshops on dance, we "heard" that adamant noise for weeks!)

(Continued next page)

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Lloyd Shaw had taken a group of inexperienced square dancers and, within the hour, led us through--yes, simple figures--as smoothly as though we had worked for weeks. He called several tips intermingling these figures, and the whole floor danced.

The August classes of 1944 and 1946 confirmed this fact: Lloyd Shaw danced the group when he called, whether it be class in the old gym, Acacia Park downtown, or a dance party. He explained that "the duty of the caller" meant melding music, calls and dancers in order that enjoyment was the key!" (Note: All three elements meshed as one.)

From 1945-1947 I worked at El Segundo Elementary School in California. Carl Myles, "Teach's" brother-in-law, was in charge of callers for a huge regional gathering of squares/square dancers. They packed the enormous floor. In the long succession of callers that took the stand, only Carl and "Pappy" Lloyd Shaw moved all the squares in unison. Only they heard tumultuous applause and shouts--again in unison from the jammed floor. (Pappy can't call?) Personally, I felt I had danced two feet above the floor.

In 1948 I marked my first year of residence in Colorado. Pappy's dances in Colorado Springs were the same as above. If not, he did a run-through so that all would enjoy. Even casual dancers in the Swing Club caught up quickly.

There was an August class time we heard Pappy talk with Carl Myles and other noted callers about his pending trip back East and the problems he would probably encounter. With all due respect to the recorded and author-callers there who contribute much to square and other dancing, they insisted that a good caller matched his calling with the beat of the music. Have you who have danced tried that method? My legs felt stiff; my body ached; my brain was confused--only half enthralled because I had taken the movements in deliberate steps--less than dancing.

You too, Mr. Armstrong, are a very talented dancer, teacher, liason for the Lloyd Shaw

Fellowship/Foundation. I salute you for all you have done/are doing for this prestigious group (more prejudice), however, I do challenge your statement . . . or should I agree that "Pappy" was not a good caller . . . but Lloyd Shaw was a great caller: He danced his squares.

From Seedlet to Big Boy (Continued)

of Cheyenne Mountain, has become a wealthy suburban community, with a sparkling social life centering about the Broadmoor Hotel and the Country Club. Colorado Springs, five miles away, is a leisurely city of forty thousand people, who have the time and the inclination, and assuredly the place, to make living a little more than grumbling, grabbing and begetting.

Invitations to a ball should be issued in the name of the lady of the house, and written on small note paper of the best quality. Elegant printed forms, some of them printed in gold or silver, are to be had at every stationer's by those who prefer them. The paper may be gilt-edged, but not colored. The sealing-wax used should be of some delicate hue.

An invitation should be sent out at least ten days before the evening appointed. A fortnight, three weeks, and even a month may be allowed in the way of notice.

Not more than two or three days should be permitted to elapse before you reply to an invitation of this kind. The reply should always be addressed to the lady of the house, and should be couched in the same person as the invitation.

The old form of "Presenting Compliments" is now out of fashion.

The Contra Corner

Bill Litchman

This time let us look at a dance sent in by Bill Johnston. He calls it "Pokey-0 Contra #2." This dance was originally written by Jerry Helt but has been modified by Bill. It is an alternate triple (improper) and uses a standard-length (32 bar, 64 count) tune. A jig might be nice but the music is the caller's choice.

(Intro) - - - -, 1st couple separate down below one,
- - - face out, join hands in threes everyone balance,
all forward and you turn back, all threes circle left,
- - - -, all threes circle right,
- - - -, - - Pokey-0,
- - - -, - - - - ,
- - - -, pop them through and balance too,
- - and swing, - - - - ,
- - - -, 1st couple separate down below one.

NOTES: The active couple can begin the dance by standing in the center, facing down the set. As the first couple separates to go down the outside at the beginning of the dance, they should sweep fairly wide to time their arrival at the center of the set, below the second couple (who move up into the first place), back to back with their partner, facing out between the second and third couples. Thus, the first man will be in the center facing out between two women and the first woman will be facing out between two men.

Couple one extend both hands to form triangles (circle of three) with the outside two they are facing and balance left and right (four counts total) before all dancers drop hands and move independently forward two steps, U-turn back in two steps and form the circle again. At this point, both inactive dancers will be back-to-back in the center, facing out and the active dancers will be on the outside looking in at them, holding hands.

After the circle left (8 counts) and circle right (8 counts), the two circles of three again circle left but this time also circle the other group of three in CCW direction. Thus, the threes move around each other completely (in 16 counts) to end with the active dancers on the outside looking in again, as they were before this action began. Even though there are 16 counts for the complete circle, it is a quick move and all dancers must cooperate together by not getting too far apart. On the other hand, enough space must be left so that collisions are kept to a minimum (zero)! In addition, the dancers should take turns stopping and pulling the other two around them as they go.

Inside dancers (inactives of couples 2 and 3) raise their joined hands and "pop" the active dancer under to the center to meet their partner. Make sure that dancers 2 and 3 do NOT change sides as they step forward from the center to turn back. Meanwhile the active dancers balance (4 counts) and swing (12 counts). Alternatively, the actives could "gypsy" around each other (8 counts) and swing (8 counts) or they could do-sa-do (8 counts) and then swing (8 counts) depending on how much action they wish to do. Finally, the actives' swing should end with the couple facing DOWN to put the man on the (im)proper side of the set to begin the dance with the cast out and down one place.

If the dance is done in a set of four couples rather than a longways for as many as will, each active dancer will perform the dance twice before moving directly to the bottom allowing a new active to begin at the top. In this way, each dancer will

(Continued on page 27)

CONTRAS FOR CONTEMPORARY SQUARE DANCERS

Don Armstrong

I am constantly asked, "What Contras do you use when you are calling for contemporary square dancers?" Almost always that question leads to another: "How are the contras you choose different from those you use for folk dance groups or traditional dance groups?"

On June 4, 1988, I did some contra workshops at the State Festival sponsored by the Texas State Federation of Square and Round Dancers in Amarillo, Texas. With the exception of Henry and Betty Thompson and a couple of others, none of the dancers were "contra dancers" by the farthest stretch of your imagination. Here is a list of the dances I actually used that weekend, and in the order of presentation with one exception--I can't find in my notes exactly where "Kiwi Ring" fit into the program.

| | |
|---------------------------------|-------------|
| Callison Hall Jig | LS 319/320 |
| Ozark Saturday Nite | E-41 |
| Broken Sixpence | 155/156 |
| The Caller's Wife | Grenn 16005 |
| T.A.G. | LS E-27 |
| Aston Polka | 187/188 |
| Oyster Shuckers Jig | 341/342 |
| Come and See Me | 335/336 |
| Yucca Jig | 195/196 |
| Levi Jackson Rag | E-28 |
| Aw Shucks | 343/344 |
| Needham Special | 301/302 |
| Quiet Contra | 189/190 |
| Don's Dawn Dance | 339/340 |
| Mandolin Contra | 331/332 |
| Lighted Sconce | 337/338 |
| Enid's Delight | 345/346 |
| (And somewhere in the programs) | |
| High Country Mixer | 337/338 |
| Kiwi Ring Mixer | E-40 |

"Were the dances any different?" Emphatically NO! Contra timing was adhered to at all times. Contra "music" was used as listed. Balances, and the traditional "balance and swing," were NOT deleted. Variety familiar to the folk/contra dancer was included by using T.A.G., Levi Jackson Rag, High Country Mixer, and Kiwi Ring. Musical variety was produced by reels, jigs, hornpipes, marches, and rags - and musical "style" variation through Scottish, English, Ozark, Traditional Eastern, and a couple of contemporary Singing Call tunes.

I believe in doing Contras, not watered-down generic nothings, and doing them to CONTRA music! It works for me! And the hall was full of smiling, happy, and enthusiastic dancers!

The Contra Corner (Continued from page 25)

perform the dance twice and sit out twice (once at the bottom and once at the top) and the other dancers will not have to wait nearly so long to do the active part. Eight times through the dance will allow each couple to perform equally and bring all dancers back to their original positions in the set.

To play dance music thoroughly well is a branch of the art which requires considerable practice. It is as different from every other kind of playing as whale fishing is from fly fishing. Those who give private balls will do well ever to bear this in mind, and to provide skilled musicians for the evening.

STIR THE BUCKET

Linda Bradford has a new address:

16185 W. 14th Place
Golden, CO 80401

Marie Armstrong is teaching folk dance at St. Scholastica Girls' Academy in Canon City, Colorado. She relies almost exclusively on the Lloyd Shaw Foundation elementary and recreational dance kits.

Cal Campbell reports that plans are going forward for a Leadership Training Workshop to be held the four days prior to Granby-89. It will be at Canon City, Co. Don Armstrong, Cal, Dena Fresh, and Bill Litchman will staff the workshop. The purpose of the workshop is to get young people into the pipeline to be future leaders in the LSF. All of us need to look for potential participants for the workshop.

Glen Nickerson reports that membership in the LSF is now at 670.

Diane Burton will be doing a workshop in the Kansas City area for the Kodaly organization. This is a direct result of work the Litchmans did at the national convention of the Organization of American Kodaly Educators last March. (See the June issue of the ADC.)

A room which is nearly square, yet a little longer than it is broad, will be found the most favorable for a ball. It admits of two quadrille parties, or two round dances, at the same time. In a perfectly square room this arrangement is not so practicable or pleasant.

DANCING EQUALS FRIENDSHIP AROUND THE WORLD

Ed Butenhof

Barbara and I were fortunate to be able to spend a month in Europe this summer: three weeks in Switzerland, one in Austria and three days in Germany. We didn't go there originally to dance, but rather just to vacation. After some of our Lloyd Shaw friends found out about our trip, however, we were asked to call dances in Freiberg (just outside of Stuttgart), Germany, and in Zurich, Switzerland. My German is pretty weak, but I was assured that the dancers would know enough English, at least of dance terminology, so there would be "no problem."

In Germany, the dancers included some that we had already met at the Lloyd Shaw dance camp in Granby, Colorado, as well as many others. It was like a reunion of old and dear friends. The dancers were primarily used to Western, club-type squares, and contras were new to them (except for the ones who had attended the LSF camp). We had a contra workshop in the afternoon and a dance in the evening which alternated contra tips and squares. The dancers loved the contras and the whole day was a delightful experience for us. We came as strangers, but we left with many new friends.

In Zurich, we again had a contra workshop followed by an evening dance. In this case the dancers were international folk dancers and had never done contras before. In this case, we knew no one when we arrived, not even the leader, with whom I had corresponded but never met. The dancers loved the contras, and while we were scheduled to alternate folk and contras in the evening, in fact we did almost entirely contras, except for teaching us several Swiss dances that we could take home with us. The dancers couldn't get enough of the contras. Again, we came as strangers, but left with new friends. My German (with considerable body language) was barely sufficient to "get by," but the language of dance is universal.

(Continued next page)

(Continued from page 29)

Finding people who enjoy dancing with you on the other side of the world is a special treat, and one we will long remember.

As a matter of fact, we'll do more than that. We fully expect to return next year and do it again. We want to see our good dancing friends again!

CALLING ALL LLOYD SHAW FOUNDATION MEMBERS
TO ATTEND THE 25TH ANNIVERSARY CELEBRATION
MAY 26-29, 1989, IN COLORADO SPRINGS

Name(s) _____

Address _____

City _____ State _____ Zip _____ Phone _____

Please reserve ___ places for me (us) at the Friday evening dinner. (Cost of meal not yet available.)

____ I (we) won't get there in time for the Friday evening dinner.

____ I (we) will be able to come to the cabin for lunch on Monday.

____ I (we) won't be able to make it on Monday.

____ Please send motel information

Costs: \$25 per participant (LSF Member, dues paid through 1989)

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Amount enclosed _____

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FROM THE WORKROOM

The Editor

Here is an issue with lots of balance to it. We look back with the "Seedlet to Big Boy" material and Norm Brown's first meeting with Lloyd Shaw. Things to come are heralded by Don Armstrong's mighty effort to get the kit music material on cassette tape, pointing to electronic possibilities of the future. Bill Litchman is always looking forward to good things in the Archives and our president shares information about the 25th anniversary celebration on Memorial Weekend, May 1989. Enjoying our past, yet confidently facing the future marks the organizational personality of the Foundation, something we all share and contribute toward and, at the same time, something that benefits us all.

This issue jumps the gun on the 25 anniversary celebration, but there seems to be so much to cover during 1988, we had to plunge ahead. The "Seedlet to Big Boy" was brought to my attention by Karen Utter and it will continue through the September issue of the ADC. We have permission to reprint an article about Lloyd Shaw and the Cheyenne Mountain Dancers that appeared in the Saturday Evening Post during 1941, and that should take another two or three installments.

Gib Gilbert set me off on a wild adventure tracking down Norm Brown for the article on page 4. Following Gib's suggestion, I contacted Norm's former church in Denver. They sent me to one city in Nevada and the information operator there sent me to another, nearby city and, as luck would have it, that was the Norm Brown who shared his past with us.

I would like to receive information from former Cheyenne Mountain Dancers who would tell about various learning and travel adventures with Lloyd Shaw. Bus breakdowns, successes, funny places, audience reactions, specific figures and anything else would be good material to consider for an article.





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