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LETTER FROM THE PRESIDENT

Dear Friends:

This year we celebrate our first quarter century. Compared to the Berea Christmas School, which marked its 50th session last year, and the Country Dance and Song Society, which is looking toward its 75th anniversary next year, we are still the new kids on the block. Nonetheless we have some significant achievements to celebrate.

As part of the Foundation, Lloyd Shaw Recordings expanded into the educational field. While continuing to produce music, especially rounds and contras, for recreational dancers, the recordings arm of the Foundation developed the three curriculum kits for elementary, secondary, and special education classes. Along with those kits came university workshops to train teachers in the dances and how to teach them. Now the Foundation has an arrangement with Marvin Melnyk Associates, an educational distributor, to give the kits much wider distribution and publicity than our volunteer efforts within the Foundation can provide.

The Foundation has weathered a number of difficult transitions in the shifting of workloads. In the first dozen years we had the benefit of my grandmother's almost full-time efforts. She ran the mailings office, handled the correspondence of the organization, and was our official ambassador at conventions and workshops. Beyond that, she was our spiritual center, inspiring the best in all of us and keeping us in touch with my grandfather's goals and standards. As she became less able to run the organization, others came forward to assume her burdens.

A series of dedicated individuals has stepped forward over the years to keep the mailings office going. Now we have the job in the capable hands of B.J. Carnahan's staff at Audioloft Studios in Macks Creek, Missouri. B.J. runs a marvelously organized operation, and we hope that we can have a long and mutually beneficial relationship with him.

Another job that my grandmother initiated was developing and running the Foundation archives. This began with a simple flyer soliciting donations of books, records, and dance memorabilia. It has developed into a substantial collection. But a collection by itself does little unless there is a knowledgeable person with the ability to organize materials, make them available, and to communicate this information to others. Fortunately for the

Foundation, Bill Litchman stepped forward. He has done all three tasks and in the process moved an ever-growing collection several times: from Colorado Springs to his home in Albuquerque, to temporary quarters, and finally to the LSF Dance Center. Such has been the quality of Bill's work that the Foundation Archives has been designated by the Library of Congress as the national depository and central clearing house for square dance archives.

We can also take pride in the progress the Foundation has made in reaching out to an ever larger and more widespread membership. We began with fifty some individuals and now count 670 members in the U.S. and many foreign countries. We tip our hats to Don Armstrong for serving as our roving ambassador who has acquainted people all over the world with the Foundation and its program of dancing. With nudging from Don, we have moved to take our dancing to all parts of the country. We will keep our roots in Colorado through our official incorporation and some dance events there, but we will continue working to make our kind of dancing available to people everywhere.

Elsewhere in this issue, please note the news of special events coming up this year. If you have not registered for the Memorial Weekend 25th Anniversary Celebration in Colorado Springs, please do so right away. See page 32 for further information.

Also note the information about the leadership workshop to precede the July dance week in Granby. This is a special opportunity for new or aspiring dance leaders to learn quality teaching from some of our finest leaders. If you know of potential leaders, please encourage them to come. This event needs your participation and support.

Happy birthday to the Foundation, and happy dancing to you.

Married couples ought not to dance with each other. There is, perhaps, no positive impropriety in it, and deviations from the rule may sometimes be either expedient or unavoidable; but it is more generous, and therefore more polite, for spouses to distribute their favors amongst the rest of the company.

SEEDLET TO BIG BOY: PART II

Farnsworth Crowder

(Editor's Note: This is the second installment from a small booklet describing the Cheyenne Mountain School during the early days. The first appeared in the December 1988 ADC, and the final two will be printed in the coming June and September issues. This section deals with the progress of a young boy, the "Seedlet" in our title, as he encounters various aspects of the school and its program. While today we are concerned mainly with Lloyd Shaw the dance leader and innovator, his life's work was primarily that of an educator. Thanks again to LSF member Karen Utter for sharing the booklet with us.)

THE PRESENT STRUCTURE And the red-brick box on Cheyenne Road no longer startles the eye. Additions have surrounded and swallowed it up. The present white structure and the spacious grounds bear an inimitable stamp of originality and good taste. One approaches by Cheyenne Road between rustic fences which bound the two units of the school domain. In the midst of the northern acres, over lawns and amidst pines and oaks, one sees the broad white facade.

"WHAT'S IN A NAME A stone over the front entrance designates CHEYENNE SCHOOL. A legend over the door to the latest addition says CHEYENNE MOUNTAIN SCHOOL. The original name, "Cheyenne," first came into the community, no doubt, in consequence of the frequent encampments of Cheyenne Indians on their way to the best buffalo hunting grounds. The name Cheyenne Mountain School was adopted in favor of Cheyenne Mountain and to proclaim the interest in mountaineering activities.

A noble mountain is a peculiarly convenient thing to be named for, because it can serve as a symbol, an inspiration, a challenge, a monument, and even, if necessary, a boast. Half the windows in the school look up to the high country, and those that can't do that frame miles and miles of plains sweeping down to Kansas.

It is proper, too, and worth proclaiming, that North and South Cheyenne Canons, Lake Moraine and the Seven Lakes, the timberline wilderness of Sierra Al Magre, and Windy Point on Pikes Peak lie within District Number Twelve, and send their clean waters, their storms, their quiets down the purple hills to school. It is a lively

satisfaction to imagine that these canons, lakes and peaks are trustees of a sort, present to preserve and enforce their own traditions of sanity, calm and sure strength.

THE KINDERGARTEN A worthy soil in which to grow would certainly be requested by any intelligent autonomous child; but children, like seeds, have a way of being tossed about to grow if they can. A tiny timid boy in blue breeches and white blouse is almost literally shaken from the parental thumb on a momentous September morning and left to sprout in a new strange soil. How fortunate if, thirteen years from now, the planter can stand proudly by a fine son and remark upon him in the words of the Great St. Nicholas (who, though he failed with his three ragamuffin charges, yet voiced what he would have liked to say): "Look at this leafy, fragrant shrub, this noble thorn-bush, so strong and vigorous. Observe that it is in more abundant leaf, and more glorious with bloom, than all the other thorns in the hedge. . . . what is the reason for this? It is because growing in a rich, moist soil, quiet and secure in the wealth which sustains its life, it has utilized all the juices of the earth to augment its power and glory. . . . it has devoted itself entirely to the joys of its magnificent and delicious fertility. . . ."

Which is a devious and rather sugary way of stating that Cheyenne Mountain School is ambitious to be more than the ordinary, dry, stony garden.

Our hypothetical Seedlet in blue breeches is left, with a sprinkling of maternal tears, at the kindergarten door, to begin a harsh and happy adventure. The kindergarten stands apart from the main building. The lad should be pleased with it. The low, rough-moulded Spanish structure, with its blue windows, its beam-ends, its flower-grown porch roof, is something of a doll house. In the clear limpid air of early fall, it is bright against the green oaks; it is small and intimate against the great wall of the mountains; it is just such a refuge as any Seedlet delights to scamper to from bigger stranger things.

There has been painted for him a lovely mural of Indian children at play. There have been devised bright Indian drums in which to hide the electric bulbs from him. A train on the crooked railroad, scheduled to run to the "Village of Liver and Onions," is permanently held over on one of the walls. The locomotive and cars can be chalked all over, because they are slate and are washed clean

every day. On the engine cab Seedlet can dissipate his ignorance of such mysteries as figures and the alphabet.

Everyone knows something of the enchantment of playing in the woods, for shadows, charms and fairies live in woods quite as much as do buttercups and bumble bees. Along Cheyenne Creek there is a school preserve of virgin woodland, fenced and variously improved, where young curiosity and imagination can never be quite exhausted.

Seedlet's kingdom is made completely wealthy with every needful item of equipment: his own playground; a lawn on which to dance; baby books, baby furnishings, baby piano, which please his fondness for the diminutive; a wardrobe of all manner of costumes in which to make-believe; a classroom movie machine; a music box; and a closet with an uncomfortable corner in which to meditate his puncturing of Sally Seedlet's new balloon.

THE GRADES

THE Rs By a second September, Seedlet will pass on to "the grades," where he will wrestle for six years with the all-important Triumvirate of the Rs. Cheyenne Mountain School has not been notably avaricious in seizing on all the new offers of a recently self-conscious pedagogy--the ciphers, devices, methods, semaphores and shibboleth. It has, if anything, been too cautious--has almost resorted to prayer and fasting--before instituting changes in method and curriculum. The some-what old-fashioned idea--which animated Socrates on his doorstep, Abelard in his grove, and the colleges of Oxford--persists here, that education is self-education, that it is stimulated by rubbing elbows, teacher with pupil, pupil with pupil and both with books, that the pedagogic function is more like starting fires than like efficiently filling jugs.

Our Lad brings to the grades his bundle of faggots. To strike the flint under them, to fan the first spark, to nurse the first ribbon of flame, is the faculty's conception of its obligation. There is an attempt afoot to begin liberal education; to excite hunger for that culture which Matthew Arnold called "a harmonious expansion of all the powers which make the beauty and worth of human nature."

READING and the LIBRARY Books and the sanctuary of books are counted the most vital assets to this end. The library room on the second floor has been decorated with murals by Lloyd Moylan. The

shelves store a rounded collection of four thousand volumes; the Board guarantees to purchase any fit volume that any earnest student, first-grader to senior, desires to read; the books are presided over, zealously and lovingly, by a poet!

Recently I saw on one of the library tables a picture of Elinor Wylie; beside it was a flower in a vase, and her books. The same day, I saw the entire school called together, not to inspire the basketball team, but to pay tribute to a "lovely and aloof pilgrimage" through the world. I saw binomial theorems and military campaigns deserted for assemblies at which Carl Sandburg was read and talked about. And later I heard the man himself on the same country-school stage before a "sold-out" house. Plenty of the volumes of Curwood and Edgar Wallace and S. E. White are carried through the library doors; well and good. But I have also seen books of poetry, worn out, sent off to the binders; I know six-graders devoted to Dickens and the Brontes, eighth-graders on their way--somewhat dazedly--but still on their way through Shakespeare; high school girls pondering the "Old Wives Tale." "War and Peace" and the "Forsyte Saga"; high school boys adventuring in Hugo, Kipling, Conrad, Dumas. One boy graduated and begged for the right to return simply for guidance in reading. He spent a semester in the majestic labyrinths of "The Dynasts."

It has been well argued that a boy is not necessarily in a library to discipline and enrich his mind, just as it can be argued that a boy in a cherry tree is not there to study botany. But for all that, he may become curious about trees while tickling his taste; and a boy pursuing adventure in a library may be unexpectedly exposed to great minds and thoughts.

Reading is held by the teachers here to be a flint like no other from which to strike a spark under Our Lad's bundle of faggots. He will be read to and read to from first grade to sixth; he will read, in time, for himself. The truth is faced from the beginning that he should read always for taste rather than for conscience. He is to be guided, not coerced. Small prudences are not insisted upon. If he has any taste, it will improve of itself.

During these grade-school years, Our Lad is further exposed, not only to the curricular subjects, but to those fragile and shadowy things which will contribute more to his manner than to his means of living. The orthodox amount of energy and attention is given to the strictly academic; and it should be said that the present tendency through the entire school is toward the excellent philosophies,

methodology and materials of the experimental schools of the University of Chicago.

THE ARTS But when nothing exists at school but school subjects, experience there becomes "so dessicated, so lacking in sap" that it is quite like "chewing a blotter." Our Lad's weeks will be given a little joy and bounce in a variety of ways. He will go regularly to the theater to listen to, and to hear explained the music of masters. Orthophonic and radio equipment will bring everything. Beethoven, Bach, Schubert, Chopin will become, gradually, singing parts of him. He will see and hear poets and their poetry, and may be persuaded that there is something important about the creatures. Periodically, he will be talked to, by the librarian, about books, old and new ones, that he may like. He goes to lunch along halls where there are not trophies or banners; where there are fine originals in oil and ink by Phillips, Potter, Sandzen and Sharp.

Off and on during the year he will view exhibits of the work of western artists, hung in his own school gallery. There will always be sufficient appreciative explanation to educate him in time to the difficult truth that painters aim at more than photography and pictorial pleasantries. In his classes, he will draw and crayon not only under the hand of a teacher of art, but under the eye of a maker of beauty.

This intrigue with Art in all its forms might strike some as enervating or hypocritical. The danger is existent perhaps; but the attempt to balance this diet with other more vigorous interests forestalls, I believe, any inclination to become weak or arty.

There is for instance the healthy attention given to the out-of-doors.

As ladies are not entitled to the privilege of asking gentlemen to dance, it is the duty of gentlemen to see that ladies shall not sit long waiting for partners, as it is one of the greatest breaches of good manners that a gentleman can be guilty of in a ball-room, to stand idling whilst ladies are waiting to be asked. He has the appearance of one who is either peevish at a refusal, or too proud and contemptuous to dance with any but his own favorites.

TWENTY-FIVE YEARS AGO: 1964

Milly Riley

We are members of the Lloyd Shaw Fellowship. About the 21st of April, a letter comes from Dorothy Shaw:

Four months from tonight, on the 19th of August, we shall be dancing the Cotillion. It will be the Wild Rose Cotillion this year. The Kansas people are making the favors, and Virginia Samuelson is shopping for decorations.

I'm late with this letter, but then Spring is late, too. Now, after a week of 70-degree weather following two fairly good snows, she is making a promise. I have crocuses outside the dining room window, and the grass replanted in September is green.

So think definitely toward August. The dates, remember, are Sunday August 16 - Friday August 21st. All I need to know at this time is that you are coming. If uncertain, I'll put you on the stand-by list.

It is time for us to make up our minds . . . can we make it this year? June 23rd brought another letter:

Letters are coming in almost daily . . . full of eagerness about the Fellowship. . . . Never was there such . . . enthusiasm. I have another new Lancers for you, and the Wild Rose Cotillion is really shaping up. . . .so

Remember to press your prettiest petticoat and longest dress and that good white shirt and dark jacket. Let me know if you have any friends you'd like to invite

THE SUITCASES CAME OUT OF THE CLOSET! A LETTER FLEW WEST! Monday and Tuesday, August 17-18, frantic practicing with mutterings under the breath: "We'll NEVER learn all these dances by Wednesday night."

(Continued next page)

(Continued from page 9)

THE WILD ROSE COTILLION

Wednesday Evening, August 19, 1964
The Carriage Stop. 8-12 P.M.

1. Circles
Anniversary Two-Step
The Light in the Window
John Bradford
Kirby Todd
2. Contra
Broken Sixpence
Tom Pell
3. Grand March
Patter Square
Singing Square
Bob & Becky
Osgood
Ralph Bellamy
Marie
Armstrong
4. Round Dances
Laces and Graces
Mozart Waltz
Mary Jo
Bradford
Dena Fresh
5. Les Lanciers Loomis
Don Armstrong
6. Circular Contra
Maverick Waltz
Norman
Chichester
7. Patter Square
Singing Square
Gib Gilbert
Bob Howell
8. Circular Round
Dena Fresh
9. Contras
Pike's Peak Special
The Hole in the Wall
Dorothy Shaw
Don Armstrong
10. The Wild Rose Quadrille
Dena Fresh

- | | |
|-------------------------------------|----------------------------|
| 11. Circle Dance - Favor Dance | Carlotta
Hegemann |
| 12. Patter Square
Singing Square | Bob Osgood
Cal Campbell |
| 13. Contra
Dumbarton Drums | Kirby Todd |
| 14. Les Lanciers Blonde | Don Armstrong |
| 15. The Five-Part Singing Quadrille | John Bradford |
| 16. Good-night Waltz Mixer | Gordon Hill |
| 17. Kanonwaltzer | Don Armstrong |

As a special treat, Dena and Elwyn Fresh danced their stunning "Merry Widow Waltz."

Dorothy Shaw worked on the assumption that we came there that week to learn to dance. We were there on the assumption that somebody, somewhere, would keep sprinkling on the MAGIC!

When a gentleman goes alone to a public ball, he must make application to the committee of arrangements, or one of the floor managers, who will introduce him to any lady that he wishes to dance with; and a gentleman so introduced will never be refused by the lady, if she be not already engaged, or form one of a party which she cannot leave; for a refusal would be a breach of the law of good manners, as the committee of arrangements are entitled and expected to be very scrupulous upon this point, and careful not to introduce to a lady any gentleman who is not au fait [fully competent] in dancing, or who is in other respects exceptionable

Calico and Boots: The Tradition Continues

Karen Utter

In the spring of 1945, several of Pappy Shaw's ex-Cheyenne Mountain Dancers were attending the University of Colorado at Boulder. They wanted to continue the kind of joyous, exuberant, beautiful dance they had done in high school, and to continue to share it with others through demonstrations. So they formed a square dance club. At first they sponsored open dances for all comers on Tuesdays and had closed dances, for club members only, on Thursdays; dancers had to try out and be voted in to actually belong to the club. Eventually the club became open and the exhibition team practiced on Thursdays, but club dancers continued to be taught the smooth style and traditional dances also.

Today, more than forty years later, Calico and Boots still exists, and it still reflects some of the ideas that Pappy Shaw instilled in his dancers, even though most of its current members never met him. Though for many years it was a student club with student leaders, with the resultant regular turnover of membership, the ideas and dancing style were passed faithfully on. For twenty years the continuity was helped along by the "one day fellowship." Started in 1959 by Gib Gilbert, C&Bers spent one day each year in Colorado Springs with Mrs. Shaw, talking and dancing, and coming away inspired to do and be something great!

C&B always had an exhibition group and has danced in some thirty-eight states and overseas, representing traditional western square and round dancing at its best. Over the years the team has tried hard to maintain not only some of the figures and calls but also the beauty, joy and energy of Pappy's dancers. In our travels and performances, we have met many former Cheyenne Mountain Dancers and/or former C&B members who still recognize what we do and they love to talk about it.

Calico and Boots is no longer a university club, though we tried to maintain that tradition as long as possible. CU had no room for a square dance club anymore, and the dancers now tend to be young working people rather than students. So we moved off campus and grew a little older but the traditions are still there. If I had to define C&B today, I'd say two things: One, we do community dancing--we don't keep up with mainstream squares but we include all the traditional variety that keeps dancing lively, interesting and fun, and teaches our dancers that all kinds of dances are worth trying. One couple who moved to Washington D.C., however, said

that in order to continue all the kinds of dance they had enjoyed at C&B, they were going to have to join eight different clubs! Second, and maybe most important, dance is only our vehicle. We are a people organization, a support group and a family with long time ties. Dance brings us together to share love, celebrate joy, and give support when troubles come. We are young, old, single, married, families of moms and daughters or sons--and we have a whole new generation of under-6's coming along to carry on our future!

Calico & Boots is something special and Pappy and Mrs. Shaw are still the inspiration that made us what we are. We hope we are going in directions they would be proud to be a part of.

(Editor's Note: Karen Utter is the choreographer and exhibition/performance leader of Calico and Boots. They represented the Foundation, through exciting performances, at the 50th Berea Christmas School in December 1987. Calico & Boots and Bill Litchman's group in Albuquerque, NM, are the only two teams I know of performing exhibition squares with a direct link to Lloyd Shaw's Cheyenne Mountain Dancers. Do you readers know of any others?)

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

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Full page - \$100

Half page - \$50

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Lloyd Shaw and his Cheyenne Mountain Dancers



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PHYSICAL EDUCATION AND THE DEPARTMENT
OF UNIVERSITY EXTENSION 8:30 P.M.
HOTEL VANCOUVER BALLROOM TUES. APR. 8

EARLY AMERICAN DANCES

P
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WALTZ ENTRANCE

Showing several varieties of the
slow waltz.

THE LANCERS

In five parts - the most formal
of the old quadrilles.

THE POLKA

One of Grandmother's
favorites.

THE MAZURKA

A stately old favorite in
figure-formation.

THE VARSOUVIANNA

Showing several forms of this
loveliest of the old round dance.

SINGING QUADRILLE

Intermediate between the formal quad-
rille and the "cowdrill" of the west.

FIRST INTERLUDE

The roots of things: The first Waltz and the first Polka:
The Viennese Waltz.

MEXICAN DANCES

P	JESUSITA	A circle dance from the ranchos of early California.
A	A MEXICAN QUADRILLE	In five parts - showing a distinctly different type of square dance.
R	EL CHOTE	An interesting Schottische - from New Mexico.
T	MEXICAN VARSOUVIANNA	A national modification of this universal favorite.
W	MATLANCHINES	An ancient religious ceremonial to the beat of a tom-tom.
O		

S E C O N D I N T E R L U D E

A few round dances of the Old Time Ballroom: The Glow Worm: The Bolero: The Skater's Waltz: The Merry Widow Waltz.

COWBOY DANCES

P	A COWBOY DANCE	A fast medley of square dance figures.
A	THE COWBOY SCHOTTISCHE	A variety of schottische steps.
R	THE KENTUCKY RUNNING SET	An historically significant dance of the southern mountains.
T	THE CIRCLE DANCE	Soldier's Joy, Sicillian Circle and the Spanish Circle.
H	POP GOES THE WEASEL	A long-ways or contra dance.
R	COWBOY WEASEL	A western deterioration of the old line dance.
E	VELETA WALTZ	A favorite round dance.
E	PROGRESSIVE WALTZ	A single visitor type of circle dance.
	COWBOY MEDLEY	A final combination of old cowboy squares.

T H E D A N C E R S Junior and senior students from the Cheyenne Mountain High School. Jean Gregory, Anne Knowles, Jean Matheson, Shirley Pruyne, Betty Douglas, Verna Merle Gaston, Shirley Woolard, Bobby Anne Pruyne, Barbara Simmons: Frank Alexander, Cortlandt Bymaster, Dick Tremaine, Charles Gillen, Billy Joe Kirkpatrick, Dick Perrin, Donald Downs, Paul Floyd, Bobby Jones.

M U S I C I A N S	Mrs. Harriett Johnson	- Pianist
	Ralph E. Nichols	- Violinist
	Frederick Knorr	- Cello

LINES ABOUT SQUARES

Dick Pasvolsky

The genesis of the Western Square Dance movement, as Dr. Lloyd "Pappy" Shaw perceived and created it during the 1930s, would certainly be a most fitting topic to include in this very special issue of the American Dance Circle, commemorating the twenty-fifth anniversary of the founding of the Lloyd Shaw Foundation. This column will, therefore, depart from its customary practice of feturing a dance or figure and will, instead, focus on Dr. Shaw's search for the somewhat elusive knowledge of the square dances done by the cowboys during the early thirties and his efforts to capture on paper the information gathered through these endeavors, leading eventually to the writing of his book, Cowboy Dances.

The following words, quoted from the jacket flap of Cowboy Dances, capsulize some of Shaw's early findings which motivated him to continue his quest for more knowledge of what he described as the "purely western square dances that our cowboys had enjoyed on the ranches and in the cow towns of the West."(1)

To the cattle range and to the mining camp of the West adventurers and fortune hunters came from every state of the Union, and brought with them the dances of their own section. The range became a free and open melting pot of American folkways. Some of these dances survived, some were modified, some were simplified. Many old dances were lost because they would not meet the democratic and simple conditions of the West. What survived may be considered the closest approach to a true American dance.(2)

As a teacher and administrator of the Cheyenne Mountain High School in Colorado Springs, Colorado, Shaw had been teaching his students European folk dances and New England quadrilles, circle dances and contras. As his group travelled through the West performing these dances for a variety of school groups and other organizations, he became aware of some square dances, which he called "cowboy dances," that should be explored extensively.

As he began his search for information, Shaw discovered that written instructions and calls for those dances were very difficult to come by. Most of the cowboy callers had simply memorized dances and the descriptive words and inflections needed to call them. As in the case of so much of our folk lore, the calls to those dances were being passed along orally, which meant, of course, that as indicated in the quote above, many of the old dances were lost and others altered.

A very important opportunity presented itself when rancher Guy Parker, a former cowboy, asked Dr. Shaw if he could select four couples from among his students to dance with a set of young dancers in a square dance contest he planned to enter. Shaw accepted eagerly, and they won the contest. "Pappy" declined his group's share of the prize money, so Mr. Parker insisted on reciprocating for the favor by teaching Shaw and his dancers "all of the old dances he could remember."(3)

That was the start. Shaw discovered that throughout the area many small groups of old-timers got together regularly to dance. Shaw and his group were invited to attend many of those dances, and he began to accumulate a large collection of calls and other information about the figures and dances by writing notes on old envelopes and other scraps of paper. He soon found himself in contact with several of the old callers in the area. Innovator that he was, Shaw was able to offer some of his variations of dances and figures in return for more information. Before long, he and his Cheyenne Mountain Dancers were invited to demonstrate square dances to various groups in the area and to teach high school, college and adult groups how to do them.

Because the cowboy callers were not teachers, techniques of teaching the dances had not been formulated. Lessons were certainly not part of the Western square dance scene at that time. So, Shaw developed techniques for teaching beginner groups effectively enough so that they would be dancing quite well and enjoying themselves in very short order.

Shaw found he was not able to get the old time callers to help teach the large numbers of groups who were asking for help. In addition to having little or not teaching skills, those callers used what Shaw described as "running doggerel. . . often hardly recognizable as words."(4) Dancers were directed through the figures more by inflections in the callers' voices than by the cryptic terminology. That style of calling did more to confuse the beginners than to help them through the dance.

Shaw, after much searching, did locate one small pamphlet of calls and directions for some of the cowboy dances that he was interested in. Most of the square dance call books he was able to track down contained directions and calls for New England quadrilles. He felt that in order to perpetuate the dances and the new dance groups in the area, a manual that could be used effectively by beginners should be developed.

(Continued Next Page)

Lines About Squares (continued)

He was able to refine his teaching techniques while working with a group that included several young society people, actors, artists, and celebrities at the play festival at Central City, Colorado for two to three weeks each summer from 1936 to 1938. His experiences with those groups convinced him that almost any group of people could teach themselves if a book containing simple progressive directions and relatively simple calls were available. So he began to organize his thoughts and resources for the writing of what he described as "this little book."

The "little book" he refers to is, of course, Cowboy Dances, published first in 1939 and reprinted many times. My copy was printed in 1949 (eleventh printing). It contains a wealth of very interesting information and speculation about the origins of many of the dances and figures, the influence of the New England quadrille and the Kentucky Running Set on the Western square dance, and a very thorough and interesting description of the aspects of square dancing that a beginner must understand in order to feel comfortable and secure enough to read on and attempt some of the many figures and techniques described and illustrated throughout the rest of the book.

Plans are in the works to have the book reprinted during this anniversary year. Some of you, especially those who are not members of the Lloyd Shaw Foundation and may not receive further information on its pending publication, may want to write to LSF President Enid Cocke, whose address appears inside the cover of this issue, for information on when the new book will be available. Cowboy Dances has served as a prime resource for much of the material presented in this column in past issues of the ADC.

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1. Lloyd Shaw. Cowboy Dances, p. 9.
 2. Ibid. Jacket Flap.
 3. Ibid. p. 10.
 4. Ibid.

At last!

THE LSF ELEMENTARY DANCE
PROGRAM IS AVAILABLE ON
CASSETTE TAPE!

All of the music included in the elementary dance program has been recorded on four cassettes, following the order of the dances in the Manual. The book-style cassette package is indexed for easy reference and every tune is orally titled, indicating where necessary the dance that is to be done to this tune. The Manual for the Elementary Dance Program accompanies each cassette package.

The price for the cassette package and Manual is the same as for the kit of records and manual, \$110.00.

The Foundation would like to acknowledge a generous donation toward this project by Dr. David Lewis. It is hoped that many teachers who expressed the need for this material on cassette rather than records will now be able to use the Elementary Dance Program.

Order from LSF Sales Division.

-*-*-*-*-*

BLUE RIDGE MOUNTAIN DANCE ROUNDUP

August 6-12, 1989, Copecrest Dance Resort,
Dillard, Georgia

We still have space available in first-class cabins and in the campground. Another great staff, and, again, some live music. Write Marie Armstrong, Box 1011, Canon City, CO 81212 for all details. Phone 719/275-8755.

NEW!

MARION'S DELIGHT

LS 347/348

A contra written and prompted by Carol Kopp. The music is "The Spider Bit the Baby" played by "Strings 'N Things." This is a delightful improper duple with a gypsy - easy to execute but very satisfying for all levels of contra dancers.



OUR 25TH ANNIVERSARY RECORD!

PINKY CHAMPAGNE (CHAMPAGNE
WALTZ) LS 263 by Dena Fresh.

Music by Fred Bergin.

A most appropriate record for celebrating the 25th anniversary of the founding of The Lloyd Shaw Foundation. Dena's delightful choreography complements the enhanced Bergin music and brings back memories of the founding days when both Dena and Fred were at La Semilla.

This record sells for \$10.00 and \$5.00 from every sale goes to the Dance Center Preservation Fund.

Celebrate the 25th anniversary with a really lovely waltz and a contribution as well.

Order from: LSF Sales Division
P. O. Box 11
Macks Creek, MO 65786



The Lloyd Shaw Foundation, Inc.

"To Recall, Restore and Teach the Folk Rhythms of the American People."

1964



1989

\$25,000 FOR THE 25TH ANNIVERSARY

THAT'S WHAT WE WANT TO RAISE TO PRESERVE OUR DANCE CENTER!

NOW IS THE TIME!

Three years ago one of the Foundation's generous benefactors, Rus Acton, contributed funds to purchase a building in Albuquerque to be used as the Lloyd Shaw Foundation Dance Center. The building has since been renovated, refurbished and decorated. We can be very proud of the present facility. The beautiful hardwood floor, excellent acoustics, kitchen and attractive lobby make it one of the finest dance centers in the Southwest. In addition to housing the Archives, the Center is being used for LSF dance groups and special events, and we hope that future functions will acquaint LSF adherents, near and far, with its value as a dance facility.

Although the building is being rented part of the time and new renters are continually being sought, the income is not sufficient to maintain the optimum reserve for upkeep, repairs and depreciation. Until the rental income can achieve this goal, we need to establish and contribute to a Preservation Fund in order to continue ownership of the building.

(Continued Next Page)

\$25,000 for the 25th Anniversary (continued)

YOU CAN HELP! Any donation, large or small, to the Dance Center Preservation Fund, would assist in this endeavor. Your donation would be a tax deduction as well as a contribution to a worthy cause.

LET'S MAKE THAT \$25,000 A REALITY BY THE TIME WE CELEBRATE OUR 25TH ANNIVERSARY IN 1989!

Send your contribution, payable to the Lloyd Shaw Foundation, to Marie Armstrong, P.O. Box 1011, Canon City, CO 81212, and feel good about what you have done to help the Foundation preserve its Dance Center. All contributions will be acknowledged.

FREE GIFT! For a donation of \$50 or more we will send you a copy of the specially produced Lloyd Shaw Foundation 25th Anniversary record, "Pinky Champagne" by Dena Fresh, with enhanced Fred Bergin music and complete cues on the flip side by Don Armstrong.

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*****
*
*   LLOYD SHAW FOUNDATION 4TH ANNUAL
*
*   SPRING DANCE
*
*   THE NAME OF THE GAME IS CONTRA - FEATURING:
*
*   DON ARMSTRONG
*
*   April 1, 1989
*
*   St. Paul's Church--40th & Main, Kansas City, MO
*
*   Members--$7           Evening only--$3
*   Others--$15          Evening only--$5
*
*   Pre-registrants save $2 on all-day tuition
*   Mail to: Diane Burton, 20 NE 47th, KC, MO 64116
*
*****

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STIR THE BUCKET

While spending the Christmas season in Laguna Beach, CA with their new grandson Joey, Hank and Dorothy Caruso had the pleasure of dancing with Bill and Alyse Johnson of nearby San Clemente, California.

The Fiesta Weekend tentatively scheduled for Albuquerque this spring, has been postponed in favor of the twenty-fifth anniversary celebration at Colorado Springs during the Memorial Weekend in May.

Don Armstrong reports an interesting dance event to keep in mind: This is Mexico's International Folklore Festival, December 27, 1989 - January 1, 1990 at the Oaxtepec Resort Center, Morelos, Mexico under the direction of Alura F. De Angeles. Alura taught dance at the University of Mexico for fifty years and rumors indicate this will be her last camp. For information, contact Manuel Gomez, Jr., 219 Rolling Green, San Antonio, Texas 78228 (Ph.: 512 432-6958). Don also reports that Alura personally secured the rights for the LSF to use two pieces of music in our Kits.

The Old Castle Morris and Garland Team from Baldwin City, KS, featured in last June's issue, will be traveling in Denmark for three weeks, June 26 - July 17, 1989, with their leader, LSF member Sylvia Forbes, and husband John who serves as musician for the group (as well as a member of the LSF Board and Editor of the ADC). These seventeen young people will represent the United States in the Danish-American Youth Exchange in Dance. They will perform English ritual dances, their trademark, and a variety of American dances including an Exhibition Square Dance done in the Lloyd Shaw style. They learned this routine last summer from LSF member Karen Utter, Boulder, CO., with help from Calico and Boots members. During the summer of 1990, as part of the same Youth Exchange program, they will host a Danish teenage folk dance group for three weeks in this country.

Karen Utter reports that Calico and Boots will be performing at the 25th Anniversary Celebration at Colorado Spring, during late May, and at the Rocky Mountain Dance Roundup at Granby this summer. If you haven't seen this group before, you are in for a treat. The energy, precision, fun, and enthusiasm radiated by this group is just amazing. And they are so willing to share this joy and knowledge. This has to be one of the Lloyd Shaw Foundation's greatest assets!

YOU AND OUR MAILING LIST - FOR 1989

Roger Knox

Each year a copy of the magazine you are reading, the spring (March) edition of The American Dance Circle, is mailed to all those on the "Master" mailing list of the Lloyd Shaw Foundation. This includes members and non-members alike. Also, throughout the year, everyone is sent a copy of announcements concerning dance camps, workshops, new recordings, etc. All other editions of our magazine (June, September, December) are sent only to dues-paying members of the Foundation.

Postage is one of the major expenditures of the Lloyd Shaw Foundation. Each year many names are added to our lists, principally from rosters of dance camps and workshops. In order to keep the size of our mailing list within manageable limits it is necessary that we remove the names of individuals who have been on the list for more than three (3) years unless they, at some time, have been members of the foundation.

If the four digit number on the left side of your address label, top row, is SMALLER than 4745 and there is no year number on the right, then your name is scheduled for deletion. But should you wish to have us continue to send you information about the Foundation, we will keep your name on our list for an extended period if you mail such a request to:

The Lloyd Shaw Foundation
Dance Center
5506 Coal Ave., S.E.
Albuquerque, NM 87108

There is no other amusement that combines so many good qualities as dancing; it adds to the general health and vigor, and tends in a remarkable degree to develop and give elasticity to the limbs and the whole system,--gives a healthy circulation to the blood, and is the best school for acquiring easy and graceful manners. The improvement that is made by young persons in attending a dancing school is truly astonishing.

The Rocky Mountain Dance Roundup

Presented by the Lloyd Shaw Foundation



July 3- 9, 1989

Activities

Square Dancing, Contra Dancing, Folk Dancing, Round Dancing, Fellowship, and Fun.

Location

Snow Mountain Ranch at Winter Park, Colorado, about 75 miles west of Denver, deep in the Rocky Mountains.

Meals & Lodging

Rooms are available in two lodges and fees include all meals. Housekeeping cabins and camping can be arranged directly with Snow Mountain Ranch.

Pinewood Aspenbrook

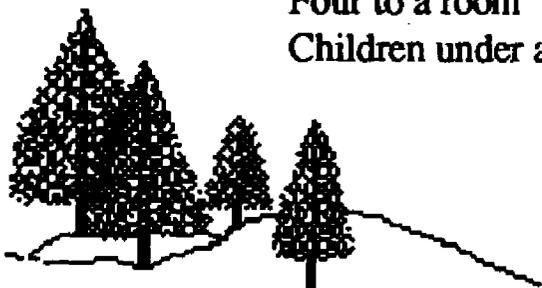
Private Room \$288 \$312

Two to a room \$222 \$240

Three to a room \$186 \$210

Four to a room \$168 \$198

Children under age 12 \$90 each



Dance Roundup Tuition

LSF Members staying in lodges - \$50.00

LSF Members in cabins or camping - \$53.50

Non-Members staying in lodges - \$60.00

Non-Members in cabins or camping - \$63.50

1989 Rocky Mountain Dance Roundup Registration

Name(s) _____

Address _____

City _____ State ____ Zip _____

Telephone _____ Tuition Enclosed \$ _____

Accommodations desired: _____

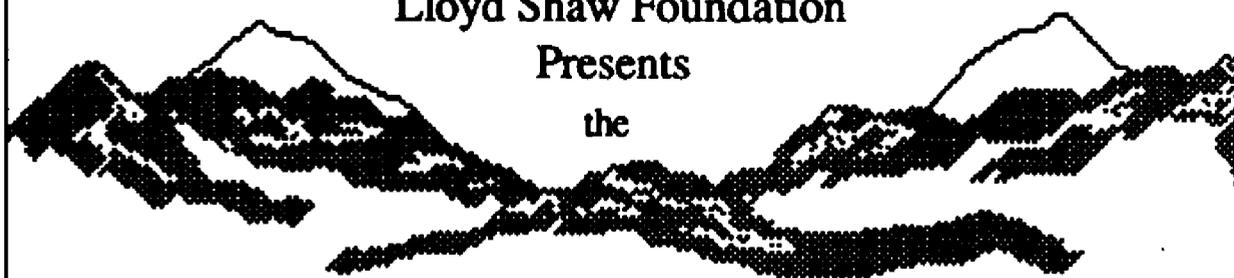
The choice of accommodations can't be guaranteed if received after 4/1/89.

Make checks payable to:
Lloyd Shaw Foundation

Mail to: Diane Burton
20 NE 47th
Kansas City, MO
64116

Phone: (816) 453-0157

The
Lloyd Shaw Foundation
Presents
the



1989

Leadership Training Institute

June 29-July 2 at Canon City, Colorado

The focus of the 1989 Lloyd Shaw Foundation Leadership Training Institute will be on variety in "One Night Stands" and "Community Recreational Dancing". The students will have the opportunity to gain experience in teaching methods for Square Dancing, Contra Dancing, Quadrilles, Round Dancing, Mixers, Line Dances and Folk Dances. Emphasis will be placed on using skills learned in one dance form to enhance skills needed to teach any other dance form. The resulting blend of these dances produce a highly entertaining and satisfying dance program.

Tuition: \$45.00 (includes lunches) on Campus

\$25.00 off Campus

Room & Board: \$120.00 double occupancy

**(includes Thursday dinner, Friday, Saturday & Sunday breakfast & dinner,
and Monday breakfast with apacked lunch)**

\$25.00 deposit required with each registration

For more information or registration contact:

Calvin Campbell

343 Turf Lane

Castle Rock, CO 80104

Telephone (303) 790-7921

**Come to the Gateway to the Rockies
to learn and share....**

DANCE A ROUND

Submitted by Herb Johnson

ONE MORE TIME

Composers: Pete & Carol Metzger, 201 W. Collins, #134, Orange,
CA 92667

Record: MERRY-GO-ROUND MGR052, HI HAT HH952, BB013

Footwork: Opposite. Woman's special instructions in
parentheses

Level: EZ Two Step (PH II)

Sequence: INTRO - AB - AB - ENDING

INTRO

Meas

1-4 WAIT;; SLO STD ACK TO SCP;;

1-2 wait ofp wall;;

3-4 bk L,-,pt R,-; sd R to scop,-,tch L in scp lod,-;

PART A

1-4 2 FWD TWO STEPS;; VINE APT TCH; BK HITCH

1-2 fwd L,cl R,fwd L,-; fwd R,cl L,fwd R in scp lod,-;

3-4 sd coh L,xRib,sd L,tch R; bk R,cl L,fwd R,-;

5-8 SCIS TO FC; FWD TWO STEP TO SCP; WALK TWIRL 4 TO SCP;;

5-6 sd L,cl R,xLlf to fc ptr & wall,-; fwd R,cl L, fwd R
to scp lod,-;

7-8 fwd L,-,fwd R (W twirl rf),-; fwd L,-,R to scp lod,-;

9-16 REPEAT MEAS 1-8 PART A TO BFLY WALL

PART B

1-4 VINE; VINE WRAP; UNWRAP; CHG SDS TO BFLY COH;

1-2 sd L,xRib,sd L,tch R in bfly wall; sd rlod R,xLib,sd
R,tch L (W rev twirl w both hands jnd) to wrap wall,-;

Dance A Round (continued)

- 3 unwrap L,R,L rel M's lh (W's rh) step apt to arm's length,-;
- 4 chg sds R,L,R trng rf (W trng lf under raised hnds) to bfly coh,-;

5-8 VINE; VINE WRAP; UNWRAP; CHG SDS TO BFLY WALL;
5-8 repeat meas 1-4 Part B to bfly wall

9-12 FC TO FC; BK TO BK; CIR AWAY & TOG IN 2 TWO STEPS;;
9-10 sd L,cl R trng lf,fwd L to bk to bk,-; sd R,cl L trng rf, fwd R to op lod,-;
11-12 fwd L cir away fm ptr,cl R,fwd L to fc rlod,-; fwd R cir bk twd ptr,cl L,fwd R blendg cp wall,-;

13-16 2 RF TRNG TWO STEPS TO SCP;; WALK TWIRL 4 TO SCP;;
13-14 sd L beg rf trn,cl R,bk L,-; sd R cont trng,cl L,fwd R to scp lod,-;
15-16 fwd L,-,R (W twirl rf),-; fwd L,-,R in scp lod,-;

ENDING

1-4 2 FWD TWO STEPS TO CP;; 2 SD CLOSES; SLO AP' PT;
1-2 fwd lod L,cl R,fwd L in scp lod,-; fwd R,cl L,fwd R blndg cp wall,-;
3-4 sd L,cl R,sd L,cl R; bk L,-,pt R twd ptr & ack,-;

Wisconsin Round Dance of the Month for March, 1989

A gentleman should not dance frequently with one lady, nor engage a lady too many dances in advance, as it obliges her to dance more than may be agreeable to her, or perhaps to forego the pleasure of dancing with a particular friend who may afterwards invite her. A lady once refused to engage with a gentleman upon the plea that she was already engaged. The gentleman requested permission to look at her programme, and finding it not filled up, put his name down for a late dance. The lady replied, "You may put your name down, but I shall be at home when the dance is called."

LEADERSHIP TRAINING INSTITUTE - NO. 1

Cal Campbell

June 29 - July 2, 1989, the Lloyd Shaw Foundation (LSF) will hold the first of a series of Leadership Training Institutes. The Foundation membership includes many well known square dance, round dance, contra dance and folk dance leaders. Over the next several years the purpose of the institutes will be to share the vast experience of these dance leaders with new or potential dance leaders and to provide a forum for the exchange of ideas and dances among all the participants.

The focus of this year's program will be twofold. First, there is a great need for people who can provide dance leadership for parties and other events. These normally involve participants who have never danced before or who dance only occasionally. The first day of this year's institute will be devoted entirely to exploring dance material that can be taught with a very limited amount of instruction and examples of how these dances can be used in different entertainment situations. Examples include tips on dances that can be used for theme parties, father/daughter banquets, senior citizens, church events, teen parties, corporate picnics, etc.

Second, the Lloyd Shaw Foundation has experienced considerable success in providing dance camp programs that include a variety of dance forms. Typical LSF dance camps in Colorado, Georgia, New Mexico and Pennsylvania include a mixture of square dancing (modern and traditional), contra dancing, round dancing and folk dancing. Depending on the leaders attending, special workshops sometimes include Scottish dances, clogging, and old English dances. Many of the leaders have programs in their own communities that encompass several dance forms in a single evening's program. Two days of this year's institute will explore dances that can be used in a mixed dance forms environment.

The focus of the 1989 program will be on square dances (both modern and traditional), round dances, contra dances and folk dances. The students will be given training on how to teach these dances during the daytime workshops and will have the opportunity to practice these newly learned skills during four evening parties. The syllabus provided to each participant will contain enough materials to support a long term dance program in their home communities. All records used will either be available from the LSF or other dance record vendors.

The setting for this first LSF Leadership Training Institute will be a picturesque private boarding school in Canon City, Colorado. Canon City is nestled at the foot of the Rocky Mountains: high enough in altitude to be cool and low enough to provide comfortable dancing for sea-level acclimated dancers.

Participants can stay in the dormitories and eat in an excellent cafeteria or there are many fine motels, camp grounds and restaurants available in the surrounding city. Nearby outside entertainment includes fishing, hiking, white water rafting on the Arkansas River, the Royal Gorge, Pikes Peak, the Air Force Academy, and all the delights of playing in the Rocky Mountains.

For those who wish to extend their stay in Colorado, the LSF Rocky Mountain Dance Roundup is scheduled for the week immediately following the Leadership Training Institute. This event is held at the Snow Mountain Ranch near Winter Park, Colorado. Here dancers can enjoy six days of fine dancing and fellowship with a staff of over a dozen leaders from all over the nation.

Additional information for both the LSF Leadership Training Institute and LSF dance weeks can be obtained by writing:

Calvin Campbell
343 Turf Ln.
Castle Rock, CO 80104

Good flooring is indispensable for a ball-room; but when the floor is rough, the evil may be remedied by covering it with holland [Ed.: holland is a cotton or linen fabric in plain weave, usually heavily sized], tightly stretched, a practice which is now much in vogue. This adds greatly to the comfort, and improves the appearance of the floor. The holland may even be stretched over the carpet. The room ought to be well lighted and well ventilated.

**A REMINDER TO REGISTER FOR THE 25TH ANNIVERSARY
CELEBRATION
IN COLORADO SPRINGS, MAY 26-29, 1989**

SCHEDULE:

FRIDAY EVENING: Dinner at the Clarion Hotel, followed by singing, reminiscing, and showing of films. (Cost of dinner: \$13.75 including beverage, dessert, tax, and tip.)

SATURDAY MORNING: Dances from the Lloyd Shaw summer classes.

SATURDAY AFTERNOON: Dances from the summer Fellowship classes, 1958-1978.

SATURDAY EVENING: Open dance in the Cheyenne Junior High Gym.

SUNDAY MORNING AND AFTERNOON: Dances from the Foundation dance weeks.

SUNDAY EVENING: Special cotillion in the Broadmoor Hotel ballroom.

MONDAY: Lunch at the Shaw family cabin, hosted by Don and Doll Shaw Obee.

To register, send \$25 per person registration to Enid Cocke, 2217 Cedar Acres Drive, Manhattan, KS 66502. If you haven't paid your dues for this year, include \$20 per person or \$30 per couple. Let Enid know if you will be at the Friday evening dinner and the Monday lunch at the cabin. Let her know if you need housing information, including a special group registration form for the Clarion Hotel.

The pleasures of dancing are universally known, at least to those who practice it; such as do not dance cannot be deemed judges. There is no greater earthly happiness or enjoyment than that to be found in a well ordered and well regulated Ball-Room. There is no more pleasant spectacle than a well appointed ball; where refinement and courtesy prevail; where elegant dressing and fine taste are apparent, and where grace and easy carriage are the predominating characteristics.

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)

\$45 per participant (non-LSF member) 1989 dues included in fee

Amount enclosed _____

Send to: Enid Cocke, 2217 Cedar Acres, Manhattan, KS
66502

To a public ball go about eight o'clock. to a private ball the time of going depends on the invitation. The hour should be adhered to as nearly as possible, as those who are punctual feel uncomfortable until the other guests arrive. Besides, it looks as if you wished to appear of great importance, when you make your entree at a late hour.

A BIRTHDAY ON THE ROAD

Dorothy Caruso

Subtitle: One day in the life of Dorothy Caruso who was in China--summer of 1988--with an Elderhostel program and an extended tour that included Beijing, Shanghai, Xian, Quilan, Canton and Honk-Kong.

I can not recall ever expecting to celebrate a birthday in Chengde, a mountainous city in Hebei Province, People's Republic of China! There I was, doing Tai Chi on the morning of my 70th birthday, attending classes on the history of China from the Ching Dynasty to the present day. This was followed by a visit to a "practical" school with outstanding performances of classical Chinese dance and music and "rock and roll" by talented teen-agers. A fashion show displayed many sewing and designing skills, both western and oriental styles.

The culmination of my special day was a banquet with delectable dishes: vegetables (mushrooms, bamboo shoots, beans, etc.), chicken, fish, pork, duck, all in savory sauces and with wine, beer and potent whiskey for the many toasts I received. A decorated cake made with sesame seed paste, a speech from the President of Chengde college, congratulations from my fellow Elderhostelers all made for a memorable birthday indeed!

Whatever preference may be felt, none should be shown in a public assembly of pleasure, which should be one large family, and universal urbanity should prevail throughout. Perfect politeness conceals preferences, and makes itself generally agreeable. Favoritism is suitable only for private life. Lovers are apt to forget this in the ball-room and make themselves disagreeable, and sometimes particularly offensive, by their exclusive devotion to one another. The ball-room is not the proper place for making love, but for general and agreeable association. Ladies especially ought to remember this; as no lady, however beautiful, accomplished, dignified, or opulent, can afford to lose the good opinion of the society in which she moves. Moreover, beauty, without good manners, speedily creates feelings very different from those of love.

FROM THE WORKROOM

The Editor

How do you celebrate our Lloyd Shaw past? Joyously, with lots of wonderful memories, sharing moments with one another, dancing again those dances that gave us those "goose-bumply" peak experiences, and touching base with those gracious, warm people who gave us that past through dancing with us or leading us. And this celebration takes place today. That's how we celebrate the present. The future? That's easy! More of the same, building up more peak experiences, more memories, more dancing with wonderful friends.

This issue could be twice as big as the one you are now holding, so much good material has come to hand. I'll spread it out over the next two or three issues. We got a head start in our December issue for just that reason. I have a long article from the early 1940s about Lloyd Shaw that appeared in the *Saturday Evening Post*, and will try to include it in the next three or four issues.

Special thanks to Shirley (Woolard) Burr for her contribution of the Cheyenne Mountain Dancers program. I have run that as received (a "facsimile" if you want the \$10 word). I am impressed, but not surprised, by the impact of the Mexican influence. You can see much of that influence in the exhibition squares done by Bill Litchman's and Karen Utter's dance teams.

When a lady and gentleman enter a private ball-room, their first care should be to find their hostess, and make their obeisance. But on entering a public ball-room, the gentleman merely takes the lady to a seat.

Good music should also be provided; for bad music will spoil the best dancing, and destroy both the beauty and the pleasure of the entertainment.

AMERICAN FOLK DANCING IN GERMANY

Don Armstrong has forwarded an announcement of a Folk Dance Camp in Germany featuring American traditions. The dates are May 16 - 20; the place is Trossingen, Germany, sponsored by the Baden-Wurttemberg Dance Association. Foundation members Tom Masterson and Don Armstrong are on the staff. The leaders are Helner Fischle and Erich Fritz. You may have met Erich as he has brought German dancers to the Rocky Mountain Dance Roundup at Granby last summer. Both Helner and Erich use common American dance terminology in their calling. No need to learn German versions of American dance calls.

The camp is located in Trossingen, a small town in the Southern part of Germany, located between the Black Forest, the Suabian Mountains and Lake Constance. Trossingen is called "Music City" because there are two universities to study musical arts. The cost (double occupancy) is 320 German Marks (about \$180, U.S.) for room, board and dancing. [NOT including transportation, of course.] Most classes will be held in one large hall, but Modern Square Dancing will have Basic and Mainstream offered simultaneously, and a smaller, additional hall will be used.

Erich writes: "We expect to have 60 to 80 dancers. There is not room for more. So, please make your decision and write to the address below. We'll send more details and a registration form. All you need to do then is to send it in, add a \$20 deposit, pay the rest by the end of March 1989, and come on over."

Erich Fritz
Aspacher Str. 60
D-7150 Backnang
West Germany

Erich adds the following postscript: "Don't forget, it's Springtime in Germany. There are so many places where you can go before or after the dance week. If you need advice, ask me too."

THE CONTRA CORNER

Contributed by Don Armstrong

ELK HUNT REEL

Counts	Action	Triple, Improper
8	Actives down in twos, turn alone	
8	Back and cast off	
16	Mirror Heys for 3 (up and down the lines)	
8	Actives half figure-8 below	
16	Contra Corners	
8	Actives swing, end with woman on right	

Don adds: "The dance was written while watching some Elk on the side of Mt. Taylor, near Garfield, Colorado during the fall, 1988 hunting season. I like a Reel (NOT a Hornpipe) and prefer tunes such as 'Honey Harbor Two Step,' 'Ross's Reel,' etc."

(Editor's Note: Don called this at the Berea Christmas School, 1988. I distinctly remember doing it on New Year's Eve, the week's biggest celebration-dance, and the "Elk Hunt Reel was WELL received!)

Retire [leave] quietly. It is not even necessary to say "Good night" to the host or hostess when retiring from a private ball, as when people are seen retiring it very often breaks up the party. A quiet opportunity, however, should previously be sought of intimating your intention to retire, as it is more respectful and agreeable.

FROM THE ARCHIVES

Dr. William Litchman

The endowment fund drive of the Archives is still in progress and stands at \$3780. We are appreciative of the support we have received from you and wish to thank you for your donations. We have not yet reached our goal, of course, and so your continued support is requested. If you donated last year and wish to continue to receive ARCHIVE!, please think about making a further donation this year.

The Archives has suffered in the past from some problems, one of which has been space but we are blessed now with a good building which has provided us with sufficient space for our collections and for working with everything we have. If only there were enough time to do all of the work that needs to be done!! On the other hand, we are blessed with two people who are contributing greatly to the progress of the Archives. Pamela Bowden is a professional librarian who is working in the Archives cataloging the books on the computer and developing the data base for the addition of the periodicals and recordings. Her presence greatly stimulates discussions and discoveries in the whole process and it is a delight to have her help. In addition, Rebecca Gore has been adding her help to the cataloging process as she has time. This sort of "hands-on" help is greatly appreciated.

We have added some things to our collection as usual and our thanks go to those who have taken the time and efforts to send these materials to the Archives. In addition to the occasional visitor, the Archives was closely scrutinized by several of the people in attendance at the recent Thanksgiving Dance Weekend which was held in Albuquerque.

One of the great advantages of being in a building like the Dance Center is that we have a continual stream of dancers and other interested people who are constantly in the building. This means that the LSF and the dance collection here are always in the minds of those who dance here and otherwise use the building.

ON THE SHELF

Becky Forbes Drew

Two pairs of dancing slippers sat side by side
On a shelf in the young girl's room.
Between a teddy bear pushed on his side
And a picture of the next day's groom.
One pair was old, and battered with wear.
Its hide and its lining were torn.
The other was new, with nary a care,
And as fresh as the newly-dawned morn.

The old pair said, "I have danced many times
With my lady so fair and so gay,
Wearing ribbons and flounces and jewels that shine
We would dance 'till the night became day.
I was there when she met him, so dashing and bold
And she charmed him with grace and with style.
I was there when he gave her a ring made of gold,
And asked her to walk down the aisle."

The new pair spoke, "My memories are few,
I have none when she flirted and played.
And I missed learning her first steps, too,
And the waltzes that made you so frayed.
But tomorrow she'll put on her snowy white dress,
Then, when my ribbons are tied,
We will go with her father to church to be blest,
And she'll dance down the aisle as a bride."

Two pairs of dancing slippers sat side by side
Thinking of the day to come
When their mistress would become a bride
And leave their room for a newer home.
The old pair pondered the girl gone by
And her simple childhood life.
While the new pair pondered the day drawing nigh
When the girl would become a wife.

THE
LLOYD SHAW FOUNDATION
Membership Form

This is a renewal _____ or new _____ membership for:

Name(s) _____

Address _____

_____ Zip _____

The category of membership desired is: (check one)

___ Individual (\$20) ___ Sustaining (\$50)**

___ Couple (\$30)** ___ Patron (\$100)**

___ Supporting (\$35)** ___ Life (\$1,000)**

___ Club (\$35)

**Membership in these categories entitles any two people living at the same address to full voting privileges. They will receive one joint-use copy of each Foundation mailing.

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:

___ Dance Center Fund ___ Archives Fund

___ Scholarship Fund ___ General Fund

___ Other (indicate choice) _____

* All dues and donations to the Lloyd Shaw Foundation are tax deductible *

If this is a new membership, please indicate how you first learned about the Lloyd Shaw Foundation:

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

Glen Nickerson
LSF Membership Chairman
606 Woodland Way
Kent, Washington 98031

Checks should be made payable to The Lloyd Shaw Foundation.

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LLOYD SHAW RECORDINGS ARE AVAILABLE FROM

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