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# The American Dance Circle

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## LETTER FROM THE PRESIDENT

In our last issue we printed reminiscences by Bob Osgood and Herb Eggender. Bob was editor for many years of *Square Dancing Magazine*, and Herb danced as a high school student at Lloyd Shaw's Cheyenne Mountain School. Bob credits Lloyd Shaw with being "the man who brought square dancing to California and to the rest of the country, in a rebirth that was so overwhelming in our area." And Herb said that Lloyd Shaw's book, *Cowboy Dances*, "together with the exhibition teams that Pappy took around the country, really started the spark for square dancing as we know it."

Bob and Herb certainly speak with authority, having been leaders and teachers in the square dance activity since the 1940's. It is a given in the Lloyd Shaw Foundation that Lloyd stimulated the rebirth of square dancing in the country. Certainly he had the right tools, as Herb explained it: a book that enabled everyone to learn and teach the old dances and a spectacular exhibition team of high school students who criss-crossed the country.

Thus it comes as a shock to us when people in some parts of the country demur. They say square dancing never died in their part of the country--it was just fine, thank you. We hear this comment in particular from New England and Appalachia. In those regions the local folk traditions have continued to the present. In the Northeast the New England quadrilles and contras are more popular than ever nowadays, and the Appalachian region has a strong indigenous tradition of dance and song. Both areas are also blessed with capable and dedicated leaders who are carrying on the tradition.

How do we reconcile the conflicting claims? I think different things were true in different parts of the country. It is probably safe to say that the west coast, being a more recently settled part of the country, did not have such well-established folk traditions as did the eastern parts of the country. Under the inspiration of Lloyd Shaw, people like Bob Osgood and also Shaw's older brother Ray Shaw, who lived in Southern California, got many people involved in square dancing.

Even in the Rocky Mountain region of the country, square dancing was not dead. As Lloyd Shaw reports in his book, he got his impetus to explore western square dancing when a local rancher asked him to provide some dancers for a square dance contest that he wanted

to enter. A square dance contest? It must have been a very common activity if contests were held! Shaw goes on to report that he visited lots of square dances in the region in his quest to collect dance material.

I think Lloyd Shaw's contribution was to make the dance accessible to many more people. He did this first by collecting material and publishing his book, which was designed, as he says, to be a manual for beginners who want to get started. In the year Cowboy Dances came out he also held his first summer class to train teachers. Then later Fred Bergin approached him and they began making recordings so that everyone would have music even if they had no musicians.

I suppose Lloyd Shaw helped move square dancing from a folk activity to a recreational activity. As he found it, it was an ongoing activity that had existed in some form for generations. He gave the dance to people who had not necessarily grown up with that tradition. Another possible definition of folk dance is a dance that rises spontaneously among a group of people rather than being taught to them by an "expert." Breakdancing, for example, was a spontaneous dance activity that was performed by kids on street corners in Manhattan, Kansas, and on the island of Manhattan. True folk activities, such as breakdancing, are often short-lived. They lack the hierarchy of teachers and professionals who will keep it going. As a recreational activity, square dancing is preserved by means of clubs, professional callers, conventions, and an abundance of books and magazines.

Lloyd Shaw hoped that square dancing could keep its folk qualities even as it became a recreational activity. In this year of his centennial, let us reach back to those folk roots and keep alive the fun and spontaneity of square dancing.

*Ernie*

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Changes of address should be forwarded to

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## TALES OF LLOYD SHAW: #3

### Herb Eggender

Pappy was a very dominating personality. He did have a booming voice. He was a hard-headed cuss, and he was a very demanding taskmaster. But all with a lot of love for the people with whom he was working. I went to Cheyenne Mountain School for twelve years and I had Pappy as a teacher at various points along that school.

One of the classes I had with Pappy was Western History. Gosh, what a teacher of Western History. 'Cause he knew western history. And he didn't just talk about it. If he was going to tell us about Bent's Fort, he didn't just tell us about Bent's Fort. We all got up and left the classroom, went down and crawled into the old school bus, and drove down to Bent's Fort. And we spent the day down there wandering around the grounds, where the old pioneers were defending themselves from Indian attacks and so forth. What a great experience for a bunch of school kids. And this was his approach to everything.

In our senior English class when we did Shakespeare, Pappy didn't just read about King Lear; he did not just read King Lear, Pappy was King Lear. Our Senior English class was in a room at the top of the school, sort of off in a corner. It was our library, actually. When Pappy did King Lear, MacBeth, or any of those things, I don't care where you were in the school, you could hear the windows rattle with his voice. Because he would just boom and he'd play those parts. What a terrific experience that was.

Thank God for Dorothy Shaw, his wife Dorothy Stott Shaw, who was a remarkable person in her own right. She was poetess laureate of the State of Colorado on several different occasions, a wonderful, sweet woman, and the only thing that saved our lives. I said that Pappy had a lot of brass. I think a great deal of it was concentrated in his kidneys. Or maybe it was steel. He had a fantastic cross-country capacity. If it had not been for Dorothy shaking him periodically and saying, "Pappy, I think we'd better stop and let the kids out," I don't know what would have happened.

When we were practicing or working, time meant nothing to Pappy. I think some of us would have been danced clear down to our

(Continued)

knees had it not been for Dorothy saying, "Pappy, it's been two hours. Don't you think it's time perhaps we let 'em sit down a little bit?" So, she was our mother and she guarded over us and put a restrainer on Pappy. Because he was a driver, he was enthusiastic, he was a taskmaster, he was a dominating, not necessarily a domineering, but a dominating figure and he needed somebody like Dorothy to play the counterpart. And she did it beautifully. They made a great team.

Pappy was a remarkable man. Had he not been persistent, had he not been kind of dominating, had he not been enthusiastic, he would not have been able to go to some of these old-time fiddlers and callers and get from them the material that they had.

Many of you remember back, not too many years, when you couldn't get anything out of a caller. You went to a caller's dance, and he had some good patter he was using, and he saw you come in, he wouldn't use it. You asked him for it, and he wouldn't give it to you. That was his patter. It wasn't like it is today where you can go to callers' school and you've got all this printed material, and so forth. So if Pappy had not been the kind of person that he was, there's no way that he would have gotten the material that he put in Cowboy Dances in 1939. But he was able to get it and he was able to give us this book which really formed the foundation for our modern square dancing.

*(Ed. Note: The above material comes from a "Remembrance Panel" last summer at the Opry Land Hotel, Tennessee, at the Callerlab 16th Annual Convention. This continues a series begun in the March (1990) issue marking the 100th anniversary year of Lloyd Shaw's birth.)*

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Scholarships are available for all Lloyd Shaw Foundation Dance Weeks and Dance Leadership Workshops. Contact

Enid Cocke, President  
Lloyd Shaw Foundation  
2217 Cedar Acres Dr.  
Manhattan, KS 66502

## CHRISTMAS IN MEXICO

**Barbara Williams**

Make Christmas 1990 something to look forward to--and then to remember forever--go dancing for a week in the tropical paradise of Oaxtepec in Mexico!

That's what I did for Christmas 1989. Don and Marie Armstrong, Libba Grey and I drove from Colorado to Mexico City. Christmas Eve was spent in Laredo, Texas and Christmas night in Matehualo, Mexico. Then Mexico City!

I wouldn't have missed the drive from Laredo to Mexico City for anything. It would not have been half as enjoyable to fly, for we would have missed the true picture of Mexico, a picture of contrasts--in life style and economic situations and in an ever-changing countryside. This is a different country with a different culture which I enjoyed and appreciated. I felt neither threatened nor depressed. Their way of life they have chosen, and they are not unhappy in not having all that we Americans feel are "essentials for happiness." Everywhere we went, from the roadside tire repair, to the open markets, to the loveliest restaurant you could ever imagine, there were happy, friendly people who live life on a different time scale that was very refreshing. The only thing that ran on schedule in two weeks was the bus going to and from Cuernavaca. I think the driver was late for his siesta, and our German friends nearly got left behind.!

The only way I can describe Oaxtepec is as an oasis. It is beautiful beyond description, like walking onto a movie set. Huge palm trees and other foliage and flowers are everywhere. Not just plants, but bushes and trees covered with blossoms. The view from the observatory of the two snow-capped volcanoes brought me back night after night at sunset just to watch in wonder. The hotel and all the buildings on the grounds of the resort are lovely, with high arched brick tile ceilings and covered, tiled walkways.

But the best part of the trip was the opportunity to meet many new friends. Alura Flores Barnes is one of the wonders of Oaxtepec. At 85 years old, she could outdance most everyone there as she taught the Mexican dances she loves. Her desire to see the heritage of Mexican

(Continued next page)

dancing passed to the younger generation is reflected in many years of dedication to, and leadership of, the dance world of this great country. She treasures the young people and her greatest concern is providing a continuing opportunity for students to come to Oaxtepec to learn and then go out and pass on their knowledge and enjoyment to others. The group of dancers was a congenial one. Language was never a barrier to having fun together.

I would recommend Oaxtepec Christmas Dance Week to anyone who likes people, adventure, and dancing. It was one of the greatest vacations of my life.

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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 mailing list:

Full Page \$100

Half Page - \$5

Deadline for camera-ready copy is the first day of the month preceding publication:

August 1

November 1

February 1

May 1

Copy not camera ready is due two weeks earlier. Check must accompany ad materials, payable to the Lloyd Shaw Foundation .

## TALES OF LLOYD SHAW: #4

### Herb Eggender

And so, when he [Pappy] formed his dance team, we went on our trips across the country. Our first trip was in 1939; we were invited to go to the National Folk Festival in Washington, D.C., and participate as kind of a last minute "addition." We were really not part of the regular program. We climbed in the old, brand new then, 1938 Ford bus, and headed across country with Pappy and, thank God, Dorothy, cause she saved our lives, and our bus driver. One year it was Nick, one year Barney. Sometimes Nick went along as a fiddler. And our study hall teacher, Teach Johnson who played the piano. We headed off cross country, heading for Washington D.C. We got there and did our little bit of a program in Constitution Hall at the National Folk Festival. And by audience demand, instead of being on that program just that one evening, we were there for the entire Festival. Every night, and we danced.

We stayed in a very quaint camp ground, which generates thousands of stories, some of which I couldn't even tell you. The first time I learned about corn cobs there, and these were not for making pipes out of, either. But we danced on that trip at the National Folk Festival, we went to Swarthmore College, went on to New York and we instructed and danced at Columbia University, in the city of New York. Can you imagine a bunch of green kids from Colorado, cowboy boots with their pants tucked in the top of the boots, cowboy hats, shirts, neckerchiefs around the neck and here we are, running around New York City, creating lots of stares. From New York City we went to Vermont, Bennington School of the Dance in Vermont, on up to Canada. I think it was on that trip we went down to Detroit and stopped there at Henry Ford's place. We were able to dance in Lovett Hall, the beautiful dance hall that Henry Ford built for and named after the dancing master that he brought back with him from the East coast. [Ed: Benjamin Lovett. Lovett Hall was less than a year old at this time.] Then we went on down to Chicago University and we danced there, the University of Kansas and, I guess, home. Our next trip was out to the west coast that same year. We spent a week at the University of California instructing and dancing there. Very, very arduous trips. We traveled all day in that little old cramped-up bus. We danced hours one time.

*(Ed. Note: Same source as Tale of Lloyd Shaw: #3.)*



Dance Center Report (continued)

Regularly Scheduled Use of the Dance Center

Wednesday	Scandinavian Folk Dance	7:30 P.M.
Friday	Ballroom Dance Summer Schedule (June 11 - July 6th) Fall schedule will begin August 24	
Saturday	Georgian Society (2nd) English Country Dance (3rd) (Live Music: Boxwood Consort)	7:30 P.M. 7:30 P.M.
Sunday	Trad. Contra and Square Dance (3rd) International Folk Dancing with emphasis on Balkan (all Sundays but 3rd)	7-10 P.M.

Special workshops are scheduled for most weekends in the coming months. For complete information, call Donna Bauer at (505) 842-0046 or write in care of the LSF Dance Center, 5506 Coal Ave. SE, Albuquerque, NM 87108.

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Previous copies of *The American Dance Circle* may be obtained from

The Lloyd Shaw Foundation Archives  
c/o Dr. William Litchman  
1620 Los Alamos SW  
Albuquerque, NM 87104

## CIRCLE TO DON

Jo Trapnel, England

Formation: Big circular set, in 4's, one cpl facing in, the other facing out, W on M's right side.

Music: 32 bar Jig. (Jo uses "Hot Punch.")

- 1-16 Circle four to left and to right.
- 17-24 Without dropping hands, balance fwd and back. Then men pass corner lady across in front to place her in partners place.
- 25-32 Repeat counts 17-24.
- 33-40 Face this girl and do-sa-do.
- 41-48 Face her, give right hands, grand right & left passing FOUR dancers (2 steps per hand).
- 49-56 With number 5, do-sa-do.
- 57-64 Swing, ending with W on M's right, facing center of foursome, ready to start again.

In remembrance of Don Armstrong's visit to England in 1989.

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## FLETCHER'S FOLLY

*Original Contra Dance by Whynot called for the first time at Fletcher Craft School, Ludlow, Vermont on October 4, 1981.*

Roger Whynot and Dick Leger were on staff together at Fletcher's Croft Farm in Vermont when "Fletcher's Folly just happened! The group was predominantly modern square dancers who needed a contra which would allow modern movements while demanding strict adherence to timing. Roger believes that both aims were accomplished.

Now available to all contra dancers on LSF 349/350.

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The traditional old time waltz set to music recorded in Germany and made available to the Foundation through the generosity of Tanz Records.

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\*\*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 Centennial of Lloyd Shaw's birth (1890),

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:

The completed form and accompanying donation (in U.S. dollars or equivalent), is to be sent to:

Ruth Ann Knapp,  
Membership Chair  
2124 Passolt  
Saginaw, MI 48603

Checks should be made payable to the Lloyd Shaw Foundation.

## FROM THE WORKROOM

### The Editor

Foundation members need to know about Phyllis S. Weikart and her work in folk dancing for children. (Perhaps many of you already do.) She comes from the world of Physical Education (She teaches the subject at Eastern Michigan University) but music teachers are flocking to her workshops and institutes. As I see it, Weikart has brought a remarkable, flexible system of folk dance teaching with excellent recordings to accompany the process. Her main ideas are presented in *Teaching Movement & Dance*, and she has used the folk music duo, Gemini, supplemented with other musicians as needed, to provide some outstanding recordings to accompany the dances.

In organizing her material she has picked up on two of the long-standing catch words of public education, scope and sequence. Scope refers to what specific skills, information and application will be taught and the level of complexity to be attained. Sequence considers the order in which these will be presented. The dances follow an orderly, logical progression from very easy to more and more complex. Learn one skill then add another; combine those until comfortable and then try adding another. In February I attended a couple of workshop sessions featuring one of Weikart's proteges from Texas. We started at 'ground zero,' a circle to the right, as I recall, and only to the right (Take hands, face LOD and walk). The music example was short enough to hold the attention span of pre-school, kindergarten, or perhaps first grade children. Then we had a different dance in which the primary movement was circling left. Then another dance putting those two together. Then stepping into the middle; then combining that with the two circling directions and so on. Another session, later in the day, included a lot of the morning movement repertory with other objects such as tennis balls, short sticks and even bean bags. This was for hand-eye coordination, important for young people, and probably a bit closer to Weikart's physical education focus than to our musical roots. I was impressed by the care and thought that went into each step of the dance growth process.

On a somewhat different note, this will be my last issue as editor of the ADC. The press of demands on my discretionary time do not permit the day-to-day attention needed. I recommend the position to one and all. You will get excellent support from a wonderful group of people. Those interested should contact Foundation President, Enid Cocke whose address is on the inside cover.

## TO DRESS OR NOT TO DRESS! (IS THAT THE QUESTION?)

Diane Burton

When I first got into recreational dancing (as opposed to teaching it in the schools), it was through a square dance club. I can remember coming home from the first class and realizing that my face actually hurt from smiling so much; I loved it! Several moves later, I joined Cal Campbell's square dance club in Santa Fe, and the question of appropriate attire arose. There was a costume that you wore as a square dancer. The costume had very little to do with the joy that I took in the activity. No problems; we accepted it and conformed. So what if frilly underskirts didn't look all that nice for a five footer; everyone else was dressed the same way. Long sleeved shirts were no problem; that was the only kind my partner wore 'in real life.' Some balked at the long shirts during a summer heat spell, saying that a wet shirt sleeve couldn't be much more pleasant than a wet arm. But I found that with the shirt you at least did not come away with a wet hand to extend to the next dancer.

About three years later I attended my first Lloyd Shaw Fellowship. Here was a whole new group of dancers, a new style of dancing, a new style of dressing! Long skirts for the evening dances, and such elegance at the yearly Grand Ball at the Broadmoor in Colorado Springs! Here was a new set of costumes to enjoy looking for and collecting.

Years later, now in Kansas City, I first started dancing with a contra club. Neither my long skirts or my frilly slips were appropriate there. You saw anything from jeans to 'squaw dresses,' but the usual attire was quite casual. So I invested in some 'frontier' skirts which, fortunately, were quite stylish at the time. The one thing I balked at was the 'granny shoes' which seemed to be the popular dancing style for the leaders of the group. On attending Christmas Dance School at Berea and the Ralph Page Memorial Weekend, I discovered that the style of dress found there was similar to that of the contra club with the occasional addition of long skirts for the evenings.

Buffalo Gap folk dance events found a much less formal type of attire. Shorts and t-shirts were common during the day with lovely ethnic skirts, blouses, and shirts for the evening dances. The Lloyd Shaw Foundation dance week at Copecrest in Georgia and the Don Armstrong

(Continued)

Thanksgiving Contra Weekend found a more formal type of attire, with typical square dance outfits, long skirts in the evening and, occasionally for the Grand Ball, lovely period costumes.

The Rocky Mountain Dance Roundup, to our delight, attracts dancers from all over the world and from all walks of dance. Sometimes it has been suggested to me that perhaps we should have a 'dress code,' but I believe that part of what makes it such a lovely week is the diversity of the people who attend. If you are a folk dancer for fifty-one weeks of the year but want to join us for this one week, you should not have to buy a new set of clothes to do so! If your clothing is different, that just says to us that here is someone who needs to be 'investigated.' Where are you from? What kind of dancing do you do at home? Is there something you would like to share with us? How did you hear about us? Are you enjoying yourselves? Is there anything we can do to make you feel more at home.

One of the hallmarks of the Lloyd Shaw Foundation is its interest in variety. To experience the most authentic presentation possible of the many dance forms that we enjoy, we search for and welcome diverse personalities and dance backgrounds. Differences in dress are integral parts of the dance experiences that we seek; long may they thrive and enrich our lives!

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*Let us lose our interest, intense and hectic, in half digesting the new round dances, and start really learning the inexpressible joy of the waltz. Let us practice it until every variation is a perfect mastery of our own. Let us dance the best of the old two-steps, giving more thought always to the beauty of the steps, rather than the newest arrangement of the only partly understood steps by Mr. and Mrs. Nobody. Let us do the schottische and the polka with the gusto of an older age, counting out our steps with precision and with soul-satisfying grace. Let us go on to the varsouvianna, and the gavotte, and the mazurka, learning them in all their rich variety. Let us dance for the joy and beauty of our dancing, leaving it to the beginners, who will soon tire and drop out, the learning of each silly new routine.*

*-Lloyd Shaw*

## DANCE COMMUNITIES: A PERSONAL VIEW (PART III)

John M. Forbes

In the last installment we talked about the second in a series of interlocking dance "communities." The first two communities are me and the unit made by my partner and me. But these interlock with at least two more units at a dancing scene.

The third community is the whole group in the dance formation with us. The rest of the square, the circle, the contra lines, etc. I want to dance with these people, not just near them. When you dance near people, I feel, you worry too much about the track on the floor (indirect interaction) and not enough about helping yourself and others have a good time (through direct interaction). I think this explains, at least to me, my preference for a 'hands-across' star instead of the more popular 'bunch-of-bananas' star. With the first, I feel the weight, the substance of dancing with other people. In the second, I am only dancing near them. I don't affect them. They don't affect me. Certain popular dance styles lose me for just that reason: **near vs. with.**

I feel uncomfortable, perhaps a little bit embarrassed for my partner, when another couple, especially in a contra line (but in other formations too) does an extra flourish or turn in the dance, say at the end of a ladies chain or a right-and-left-through. Invariably, the other couple is late for the beginning of the next figure with me and my partner. As a couple-unit, they have not accepted the discipline of the phrasing and figure designed to fit that musical space. And, they have not accepted the discipline of dancing with others in the dance. They are also missing the pleasure of accurate timing. Do the flourish, yes! I have no objections. But make sure you cheat the rest of that figure enough so you can get it all in without interrupting my flow of the dance. My partner and I do not want to wait for you. When, musically, it is our turn to dance together, dance with us for the whole musical space allotted.

Having been on both sides of the music stand, I must include the music source as one of the communities. A good band (rare as they might seem to be) provides the flexibility of length/repetition of a dance, a variety of tunes and styles, and the interaction with dancers that makes any good dance evening extra special. Good dancers help good musicians

(Continued)

play better. Good musicians help good dancers dance better. Good dance musicians are good all-around musicians who, at the moment, happen to be playing dance music (assuming they have a strong background in playing dance music). It's really as simple as that.

On very rare occasions while dancing, I have a wonderful momentary glow, a peak experience, an aesthetic high, whatever you choose to call it. I can't make it happen; I can't force it; I can't anticipate it happening. It comes when I least expect it. It will happen during an evening dance or a daytime class. For me, it always happens when live music is involved, never recorded music by anonymous, faceless musicians not present. And I have enjoyed this feeling as a musician too.

And where is the leader/caller in all of this? Another community, but only one? He/she is the sorcerer, using skills, experience, and just a little magic provided by dancers and musicians, the chef who designs a well-rounded meal of dancing: some fast, others slow, a variety of formations, different meters and styles (waltz, rag, jig, reel, hornpipe), and a combination of familiar known figures, unknown or unusual figures, and the ability to blend them in familiar as well as different, unusual patterns. For me (and I am speaking only for me), an entire evening of contras is just as boring as a whole evening of squares. Perhaps he/she is not so much a community, as a protagonist who brings out the best in each of the other communities, me, my partner and I, those we dance with, and the musicians.

In my experience, the best dance evenings are put together by one, perhaps two people--no more. Let the evening reflect the experience, the breadth and skill of an individual caller and what he or she does best. A committee usually doesn't work. The best evening organizers I know are Don Armstrong, Ted Sannella, Anthony (Tony) Barrand, T. Auxier, and perhaps a few others. Their goal is to give the dancers what they need (whether the dancers know it or not) and not always what the dancers or caller want. Yet they are sensitive to a crowd, changing their program in mid-stream to reflect the needs of the moment. These caller/leaders perform this vital, necessary skill so smoothly, changing the program, you would never know the original, planned format was not followed. And they are comfortable working with live musicians.

**These are thoughts I often have about dancing. But I never think about any of this while I am dancing.**

*(Ed. Note: Last in a series.)*

## TALES OF LLOYD SHAW: #5

Herb Eggender

Pappy, above all, was an educator. No matter where we went, his primary objective was to see that his kids were taken care of and that their education was not neglected. First of all, in order to get on the dance team, it was a competitive thing and to go on the trip you had to have all your work done ahead of time for the two weeks you would be gone. You had to be carrying a pretty good grade average.

No matter where we went, if there was a museum, a garden, a statue, whatever it might be of historical significance, or of interest, or of educational value to Pappy's kids, we saw it. I don't care if it was closed. I don't care if it was not open to the public. Those were minor inconveniences to Pappy. He had more brass than anybody I've ever seen. He would simply find out who was in charge of the place and, regardless of the time of day or night, he would roust them out. And he would say: "Hey! Look here! I've got a bunch of kids from Colorado here, and we're goin' across country and I think it's important that they see this museum. And I'd appreciate it very much if you'd just open it up and let us in." And I'll be danged if most everybody didn't do it.

And so we got in and saw so many things that even the general public would not have seen. Because they didn't have Pappy with them. And where ever we went he made sure that that happened. For example: When we were in New York City, he made sure that we got down into New York City and went to a night club there which was, at that time, called "The Barn." It was kind of a western motif night club. He took us down there and let us spend an evening there, and have a hamburger. I still have the menu from that night club. The prices make you want to cry. No matter what it was, he wanted to make sure that we savored the atmosphere where we were and saw the important things. This was, of course, as we were dancing and teaching and working with the people in such places as Swarthmore, Chicago University, New York University, Bennington School of the Dance, Kansas State University, University of California, and so forth. So it was a terrific experience for all of us, going around the country.

*(Ed. Note: Same source as Tales of Lloyd Shaw: #3)*

## STIR THE BUCKET

Friends of **Luc and Frieda Blancke** of Belgium will be pleased to know that they will be on the staff of the Blue Ridge Mountain Dance Roundup at Copecrest, August 5-11, 1990. They will be presenting Belgian and international folk dances.

**John and Sylvia Forbes**, "proprietors" of the well-known teen dance groups known collectively as the "Old Castle Morris and Garland Team" will serve as hosts this summer for visiting troop of young Danish folk dancers. This grew out of the trip to Denmark last summer by the Old Castle senior team, seventeen dancers in all. The Danes will be in Washington D. C. for about a week in late June, move to Berea, Kentucky, for a teen dance camp and then travel to Kansas in early July. The Danes will return home from Kansas City International Airport on July 13.

LSF member **Roy Seifert** of Andover, Kansas (a suburb of Wichita) has received the state's top award in recognition of his outstanding support and contribution to the art form of dance in Kansas. The honor was bestowed by the Kansas Dance Network based in Lawrence, KS. The award represented the Kansas Dance Network's first "lifetime achievement award." A retired federal inspector, Roy has been dancing for forty-three years.

The **Jerry and Becky Cope**, of Copecrest, Georgia fame, site of the LSF "Blue Ridge Mountain Dance Roundup," have been honored with the Silver Spur Award by the American Square Dance Society. The award recognizes men and women who contribute their time, money and ideas for the protection, promotion and perpetuation of square dancing. Lloyd Shaw was given the very first Silver Spur Award in 1956, Dorothy Stott Shaw, in 1972.

**Don and Marie Armstrong** are currently introducing thirty LSF dancers to the joys of dancing with folk dancers in Flanders and visiting them in their homes. After their sojourn in Flanders, many of the group will travel to other parts of Europe before returning home. Don and Marie promise more details in the September issue of the *American Dance Circle*.

*The American Dance Circle* is looking for a new editor to assume duties with the September 1990 issue. The editor enjoys a unique, interesting perspective of the Foundation's activities and makes real contributions to communications between members. Interested would-be applicants should contact Foundation President, Enid Cocke.

## LINES ABOUT SQUARES - REVISITED

Bill Johnston

I, too, have long been upset with the designations "Western" vs. "Eastern" dance because I think that for the most part the terms are mis-used. The phrase "one-night-stand" has its proper use, but still doesn't cover the overall category of what I think you are trying to suggest should be called "barn dance." However, I would suggest the phrase "barn dance" doesn't quite cover it either because then it will be confused with the British use of that term. I will agree, however, that the British use probably does come a bit closer to what we want to define than do some of the other terms that have been used. Frieda Gratzon wants to call it "community dance," but I'm not happy with that either because she seems to think of it in terms of little tots dancing with parents and grandparents.

We have "English country dance" and "Scottish country dance"--so why not "American country dance?"

*[The term "American country dance" is often used to refer to those early American dances before, say, 1820, done in contra lines. These are usually three couple minor but today generally adapted, where practical, to two-couple minor. In printed sources, especially those of American origin, the term "country dance" is specifically, intentionally given. Ed.]*

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*And let us, also, as time permits, learn the beautiful old quadrilles with their insistence on the "eight count." Let us really measure, and truly enjoy! Let us add to our knowledge the beauty of the contras. Let us know the joy that was our fathers, and our fathers' fathers, in this rich old form of the dance. Let us do the great circles with particular joy, moving on from couple to couple, repeating the essential measured movements with friend after friend, and particular friends, now and then, arranged in a great circle.*

*-Lloyd Shaw*

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