

Welcome!

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**The  
American  
Dance Circle**

**March 2011**

**Volume 32, Number 1**

## THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Chair, back inside page.)

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

### PUBLICATION INFORMATION

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**Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:**

**Full page -- \$ 60    Half page -- \$ 30**

**Make checks payable to the Lloyd Shaw Foundation**

**Full page = 4.5" wide X 7.5" tall    Half page = 4.5" wide x 3.5" tall**

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## LETTER FROM THE PRESIDENT

Hi, welcome to *The American Dance Circle* for March, 2011.

Happy New Year for 2011. I hope this new year will be a very good year for you and me. Have you made any new year's resolutions? I also hope that this year will include some dancing for all of us!

This is a unique year date-wise. It has 1/1/11, 1/11/11, 11/1/11 and 11/11/11. It will be another hundred years before this happens again and I doubt that you and/or I will be around for it.

I have something else to tell you and it isn't about the *ADC* or dancing. My wife and owner Lovetta (rhymes with cheetah) and our daughter Melissa are making some patchwork quilts. That's not the news. They are embroidering *Thank you for your service to our country* in the center of each quilt. They are planning on having 24 made by the middle of November, 2011. They will present them to a veterans' nursing home in Truth Or Consequences, NM, (yes, there **really** is a town named for Ralph Edwards' old game show). They will make the presentation on the eleventh hour of the eleventh day of the eleventh month (11/11/11, Veterans Day). I will have some pictures for the *ADC*.

I understand that the folks that attended Terpsichore Dance Holiday 2010, in West Virginia, had a great time. Lance Simon has posted some pictures and comments about their experience. In fact he says "Please feel free to distribute this or post on your web site -- a wonderful family experience." The web link is: <http://picasaweb.google.com/lance.a.simon/TerpsichoreDanceHoliday2010#> If you have internet access just type the above link address into your browser's address bar (yes, that whole, long thing).

This time of year would make a great time to start planning on attending the Terpsichore dance camp in 2011. The dates are the same as this camp (December 27, 2011 – January 1, 2012) but, of course, different days of the week.

The LSF Membership and Board meetings are scheduled for July 18, 2011, (Monday) at the Lake Cumberland Dance Week held July 17-23, 2011. If you are at the dance camp, please come to the Membership Meeting. You are welcome to come to the Board Meeting also. In fact, if you are just in the area, come to the meetings. **Come on over!**

I've talked to several dance leaders around the country, and dancing attendance is up in several areas and all different types of dance (square, contra, round, folk, swing). I understand that as the economy goes down dance attendance goes up. This just proves that dance is still an economical value for a family activity. How about in your area? Is dance attendance up?

Well, that's all for now. See you at a dance or in the next *American Dance Circle*.

SinSquarely,  
Rusty Wright  
[LSFPres0810@gmail.com](mailto:LSFPres0810@gmail.com)

# **TERPSICHORE REPORT**

**By Claire Orner**

For a second year our family spent the week between Christmas and New Year's at Terpsichore Dance Holiday. This five-day vacation had us dancing the night (and day) away. The boys mastered four dance styles, juggling, acting, band performance, and singing. The music surrounding each creative genre included banjo, fiddle, guitar, and piano. Rusty commented that being entertained by the professional musicians was worth five times the cost of camp enrollment. The importance of community was reinforced constantly. Beyond the creative arts, the five-star resort offered elegant accommodations with gourmet meals.

What truly stood out this year was the top quality staff that coordinated the multi-faceted, intergenerational extravaganza. Bob Mathis, one of the first directors of the camp, personally welcomed every guest. He never stopped smiling and joking even when three staff members were unable to obtain flights due to the east coast snowstorm. Gaye Fifer, our contra and English country caller and camp co-director, showed patience and expertise guiding the mix of novice and experienced dancers. Jeff Kenton, a former director of TDH, made sure all music was amplified to perfection. In addition, he was in charge of welcoming new guests, secretly discovering and disclosing each family's colorful laundry and skeletons. The program director, Bill Wellington, iced the camp's cake with fun, creative enjoyment. He sported a handle-bar moustache and spectacles and kicked-off every evening with a sing-along. He could strum any song the audience suggested from "Waltzing Matilda" to "I want to be a Dog." Bill taught us the words to "Oh How He Lied," one of many original works. The boys particularly connected with his song regarding family reading time in lieu of television watching. Even Bill's daughter, Sophie, joined her dad in their rendition of "Preteen Blues." She certainly has inherited his creative singing humor.

As grand marshal of the New Year's Eve procession, Bill led us around the ballroom in his black

tails and gold-buttoned lapel. Claire was honored to swing dance and waltz with him as Rusty and Walker performed five new songs on their violins accompanied by saxophone, trumpet, flute, keyboard, oboe, and clarinet. The evening ended with one hundred and thirty participants in three circles singing a three-way round, "Oh How Lovely is the Evening." Ashton was completely mesmerized swaying back and forth (the only time he slowed down.)

Beyond Bill's banjo plucking and burning-up the fiddle, he is a master story teller as is evident on his six World of Folklore Radio compact discs (check out [www.radiowoof.com](http://www.radiowoof.com)). Listening and laughing to his creations the entire trip home, we were reminded of how richly this dance community has blessed our family.

Thank you all for another great dance holiday. Your magnificent collaboration, without an ounce of competition, rings clear for 2011. Check the event out at [www.danceholiday.net](http://www.danceholiday.net)

### **Easy as Pie!**

After your editor called a dance party for a crowd of international students last fall, she received a request from one of the organizers. Would I please send her the instructions for a couple of dances and give her a source for the music? It took only a couple of minutes to fulfill her request. I directed her to the LSF webpage where she could down-load the instructions and the music!



## **DOROTHY MATHIS**

We have just received word that Dorothy Mathis died on February 7 after a bout with cancer. We regarded her as the matriarch of Terpsichore's Holiday, having attended the event from its inception. We recall that Dorothy had to leave the first TH early because she had a role as a supernumerary in an opera production at the Kennedy Center in Washington, DC. A staunch supporter of the Center, serving as a volunteer and usher, she jumped at the opportunity when volunteers were invited to try out for non-singing roles in a production.

This year Dorothy came to Terpsichore in a wheel chair, but she managed nonetheless to visit with everyone and to participate in the candle dance. She was very much a part of the whole week.

Dorothy is the mother of four, including Bob Mathis, one of the founders and directors of Terpsichore's Holiday, and his sister Susan, who with their families are regulars at Terpsichore.

Seeing Dorothy, whom we also call Dottie, at Terpsichore inspired the following poem by Barb McRae from Michigan. It was read as the closing for Dottie's funeral service. Thanks to Barb for sharing it with us.



# TERPSICHORE FAREWELL

by Barb McRae

*For the Mathis family because I love you all*

Pat, pat, pat; hands touch in rhythm to the guitar  
strumming

Young hands, old hands, in-between hands  
each in turn reach out to the gleam  
of a life yet dancing  
while death waits outside the circle

Tap, tap, tap; feet step into the center when the caller's  
humming

Steady feet, nimble feet, slow and careful feet  
do-si-do and ladies chain  
tender partners whirling  
as the day grows dim

La, la la; voices softly sing in the harmony of night  
High voices, low, voices, out-of-tune voices  
keep the vigil as the flame sputters  
shalom whispers  
'come into the circle' and 'don't let the light go out'

Dot, Dot, Dot; family gently flit in and out of your light  
daughter Sue, son Bob, and grandchildren too  
complicated loves melted down to pure gold  
a new beauty revealed,  
forever memories laid while the band plays on



# **MOTHER NATURE VS. TERPSICHORE**

**By Enid Cocke**

The forces of nature proved challenging for the Greek muse of the dance this year, but the muse prevailed. One of our headliners was to be David Millstone of Lebanon, NH, a well-known teacher of contras and English country dances as well as a dance videographer. My husband Lew and I were looking forward to meeting David and his wife Sheila at the Pittsburgh airport and sharing a car for the drive down to Stonewall Resort. David and I had exchanged emails, and we were glad that we would finally meet.

When we landed in Pittsburgh, there was a phone message waiting for us. David reported that they had made it from their home to Boston, but a nor'easter had blown in with winds up to 80 mph and bitter cold. The airport was closed, the trains were shut down, and even the highways were closed. There was no way they could get to Terpsichore within the next couple of days. And the same conditions faced Henry and Betsy Chapin in New York City. Neither couple could get to West Virginia.

I wondered how we could fill their shoes and cover all their classes. By the time we reached the resort, the staff were already in a meeting and had found ways to cover everything on the schedule. Gaye Fifer, who had recently taken a CDSS class on teaching English, and Charles Roth, an enthusiastic English country dancer and leader in his home community, took on the English sessions, and Gaye, along with others, took on increased contra teaching. Other leaders, especially those leading children's classes stepped forward to cover the classes that Henry and Betsy were scheduled to lead.

I've always liked the image of the swan, gliding serenely along while under the water its feet may be paddling furiously. All our leaders performed like elegant swans. Our heartfelt thanks to all who stepped in and took on extra responsibilities in what turned out to be a fantastic camp.

And David, Sheila, Henry, and Betsy, we are counting on your being with us next year.

# **HENRY FORD**

**By Dick Pasvolsky**

By the early 1920's, square dancing had not disappeared completely in the Northeast, but it was overshadowed by the very popular contra, especially in rural New England, where many of the programs of the impromptu dances, the junkets, were devoted to contras, sprinkled with some folk and round dances.

The wild ballroom dance phase had abated considerably with America's entry into World War I. It emerged again in 1925 with the introduction of the Charleston. Formal balls and informal dance parties held in the cities in the Northeast at that time very rarely included square dancing, or even the more formal quadrilles, in their programs.

One evening in 1923, when Henry Ford was sixty years old, he and his wife, the former Clara Bryant, were reminiscing with friends in their playroom about dances they had done in their younger days. After the guests left, Clara reminded Henry that although they had done a great deal of dancing during their courtship, they had done very little since they were married. Henry admitted that he had been quite excited by the reminiscences of the evening and promised Clara that he would see what he could do about providing opportunities for them to do the old dances again.

Ford bought the Botsford Inn, located in Farmington, sixteen miles northeast of Detroit. He was especially interested in the thirty by fifty foot ballroom and set about restoring it in an effort to bring back its original charm.

But the Fords wanted to create a dance area that would be much more accessible to their home. So, Ford began to clear space for dancing in his enormous engineering laboratory. He had special flooring laid and the dance area fenced off with canvas so that it could be used as a temporary ballroom. He needed a teacher. Benjamin Lovett, a dance master from nearby Hudson Massachusetts, was the one most highly recommended to him. "Uncle Ben" had been a dance instructor since

1904 and, as a youngster, surely must have been exposed to many of the old dances that stirred nostalgia in the Fords and probably would remember many of those that might have disappeared from general use.

Ford contacted Lovett and the two met for the first time in October, 1923, at the Wayside Inn, in Sudbury, Massachusetts, the setting of Longfellow's "Tale of a Wayside Inn." Such luminaries as George Washington and the Marquis de Lafayette had enjoyed the hospitality of that inn, still so highly regarded as a place to visit that it is marked in the Rand McNally Road Atlas and cited as a special tourist attraction. Henry, aware of its historical significance, was struck by the idea that the ballroom might be an ideal place to conduct a series of parties featuring some the old dances that had given Clara and him so much pleasure more than a generation before. At that meeting, Lovett who, at that time, had five dance studios in nearby cities, agreed to conduct a program of instruction on the old period dances and a series of dance parties in the inn's ballroom. He also agreed to travel to Dearborn as the Ford's private dance instructor for a weekend or two. Lovett told him that he was under contract to the Wayside Inn and could not leave except for short periods of time. No problem for multi-billionaire Ford. He simply bought the Wayside Inn and drew up a contract to have Mr. Lovett and his wife go to Dearborn to teach dancing for two months. The Lovetts were to stay in Dearborn for nineteen years.

Henry selected thirty of his staff who, with their spouses, were to go through a series of lessons to learn the old steps and dances. Many of the executives were quite uneasy at first, trying to sort out the difference between a chassé and a chassis. Their minds were prone to linger more on the latter than the former, and very little progress was made during the first two or three lessons. Ford informed his somewhat reluctant "volunteers" that because progress was so slow they would have to attend classes every night until they got it right. So, nightly for the next two weeks, some of Ford's top executives were put through their paces by the Lovetts, assisted by the Fords.

The ballroom area was open at all times during working hours, so that any employee could go into it at any time to receive instruction on a particular step or figure. The Lovetts were in the room with the orchestra that Henry had put together, ready to offer instruction at almost any time of day. At that time, one could hardly expect to reach for a video tape, C.D., cassette or even a record with music and instructions. Occasionally Ford would suggest to a member of his staff that he or she needed a bit of work on a particular step and that Lovett was waiting in the dance room. Automobile work could wait.

The core of well-trained dancers expanded to more Ford employees, friends and relatives of the Fords and, eventually, to enthusiastic dancers of the public at large. An invitation to attend one of the Ford dances was difficult to refuse. Henry could be quite persuasive. Occasionally, when an invited couple would decline because they were having company for dinner, Ford would simply suggest that they bring their company to the dance after dinner. Then he would arrange to have a Lincoln and/or Ford station wagon come around to the site of the dinner to transport the dinner guests to and from the dance.

In time, many of the more talented dancers became instructors. Lovett was kept very busy teaching and running dances on the home front and traveling, sometimes long distances, to teach, often children's groups. The Fords also enjoyed traveling to teach any group willing to become indoctrinated into the wonderful world of old time dancing. Interest in Ford's program had become so widespread that many of Ford's corps of instructors were called on to travel to teach those groups that the Fords and the Lovetts were too busy to handle.

The Fords were devoted as much to teaching children the proper social skills and deportment—"The courtesy and conduct that go with the dance"—as Ford put it, as they were in teaching the dances. In 1925, they published a manual titled *Good Morning* and subtitled "After a Sleep of Twenty-five years, Old Fashioned Dancing is Being Revived by Mr. and Mrs. Henry Ford."

The first edition of that manual, aimed largely toward introducing children to the old dances and the accompanying social amenities, did include a few words on cleanliness, thoughtfulness, courtesy and manners.

Lovett, at Ford's urging, started a children's group, consisting at first of eight boys and eight girls. The local program grew to 22,000, and the program spread to other parts of the country. Colleges and universities all over the country began to include the program in their curricula. More than 50,000 copies of *Good Morning* were sold in its first printing. *Good Morning* was the text book for my first course in square dancing, taught by Dr. Hazel Wacker, at Panzer College in New Jersey, in 1946.

The engineering lab served as the chief base of operations for the Fords and Lovetts for thirteen years. In 1937, Lovett Hall was completed and officially opened for business at a dedication dance held in the hall on October 26. Lovett Hall is an extraordinary dance hall. With good taste, Lovett's help, and sparing no expense, Ford housed the hall in a colonial two-story red brick building. He had installed a floor of teakwood from East India, cut glass lead-crystal chandeliers made in Czechoslovakia, furniture of eighteenth century design, and cabinets scattered around the floor filled with china taken from Ford's museum collection.

The outbreak of World War 11 brought the Fords' program to a sudden halt. Fourteen of their teachers enlisted or were drafted, and Ford had to turn his attention toward the manufacturing of ground vehicles and airplanes for the war. Lovett, tired after a very active eighteen years, went back to Massachusetts to rest and retired a year later. Before they retired completely, the Lovetts and the Fords managed to put out one last edition of *Good Morning* in 1943.

All of the editions of *Good Morning* featured a mix of quadrilles, contras, square dances, folk dances, minuets, lancers, jigs and reels, waltzes, polkas and a mixer. Only two singing calls were included in the first edition and eighteen in the fourth and final edition, an indication of the increase in popularity of that form of dance; probably

due to the efforts of the Fords and the Lovetts. Music for all of the dances was printed in all editions of *Good Morning*. The two that appeared in all four editions were Pop Goes the Weasel and The Girl I Left behind Me. Here is Mr. Lovett's version of those dances as they were printed in *Good Morning*:

### **Pop Goes the Weasel**

The head couple lead to the right and balance there so easy (Head couple leads to the right and balances with that couple)

Then join hands and circle half

(The two couples join hands and circle half around)

Pop! Goes the weasel

(The right hand couple raises hands while the head couple bows through in under and leads to the next couple)

The song continues until head couple returns to its original place. The next couple on right leads, continuing until each couple has completed movement.

### **The Girl I Left Behind Me**

The head couple lead up to the right and balance there so kindly

(First couple leads to the right and balances)

And pass right through and balance too

(Couple 1 passes between that couple and balances back to back)

And swing that girl behind you

And right and left through and away you go, and on to the next and balance

(The leading gentleman will take his new partner, lead to the next and balance, continuing until the leading gentleman has returned to his original place)

Right hand to partner, grand right and left

Next couple on side leads to right, continuing until each couple has completed the movement.



Lovett included printed music for every dance in the four editions of the manual.

As square dancing kept increasing, Mr. Lovett suggested that perhaps records would be another way of promoting the activity. Mr. Ford contacted his friend, Thomas Edison, who agreed to record a few of his tunes, played by Ford's orchestra. They were recorded on Edison's own label—I believe that they were the first square dance tunes ever recorded on records. The tunes recorded on Edison's label were 78 RPM disks but were at least a quarter of an inch thick. Later records put out by Ford on his own label were the thickness of the ones that were used in the juke boxes and for general use until the mid fifties.

The first square dance that I ever did, in Dr. Hazel Wacker's class, at Panzer College, East Orange, New Jersey, was *Life on the Ocean Waves*, to Ford's recording.

References:

*Henry Ford, The Last Billionaire*, William C. Richards  
*Good Morning*, Benjamin B. Lovett

(This is an excerpt from Dick's book *Square Dancing*. Used with permission.)

## **CONVERSATIONS ABOUT CONTRAS**

**By Glen Nickerson**

In a previous article on the Rigadoon/Rigaudon one finds the statement "After the young man has danced opposite his own girl, he steps over in front of the girl of his left neighbor — *the ancient motif of exchange of women*. (emphasis added) In the second part ... one of the innumerable courting dances takes place:" The practice of dancing with 'the other woman' (or women) continues today in the forms of progression; in squares the men dance with each of the ladies; in contras the active couples dance with each of the inactive couples in turn - the ladies may be temporarily separated from their

**YOU ARE INVITED TO THE  
SHAW FOLK RENDEZVOUS,  
A GATHERING OF LSF FRIENDS AND PARTICIPANTS OF  
THE FOLK FELLOWSHIP AND  
ROCKY MOUNTAIN DANCE ROUNDUP**

Date: July 8-9, 2011

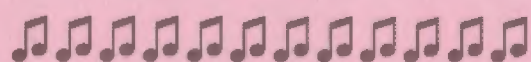
Time: Friday evening, Saturday morning, afternoon and evening.

Location: The Outpost, 10101 E Colorado Ave,  
Denver, CO

**Program:** Friday Evening Dance, Saturday morning & afternoon workshop sessions and an evening meal and dance.

- **Many dance styles make it special!** Contra, English, Squares, Rounds and International
- All dances include sufficient walk thru's to ensure your success. Such fun!
- **Dancers from across the nation** plan to attend!
- **Nightly Dance Parties** with after-party entertainment!

**Fees:** will be similar to last year (under \$50 for entire program.) Contact [Bob@sde-co.com](mailto:Bob@sde-co.com) , 303-808-7837 for fees that fit your schedule.



To download dance instructions and dance tunes  
Go to [www.lloydshaw.org](http://www.lloydshaw.org)  
Search under "Catalogue"



This summer, join the Lloyd Shaw Foundation at  
**Cumberland Dance Week 2011**



**July 17 - 23, 2011**  
**Nancy, Kentucky**

Join us for six days and nights of music and dance in beautiful, south central Kentucky. Your registration includes all meals from Sunday evening to Saturday morning; air-conditioned, hotel-style residence rooms with private bath; and all workshops and dances.

### **Staff**

Seth Tepfer  
Drake Meadow  
Laura Light  
George Paul  
Al White  
Alice White  
Eric Schedler  
Brad Battey  
Ben Schreiber  
Beth Battey  
Sam Droege  
Hazel Jodock  
Kappy Laning  
Ruth Pershing  
Phyllis Rogers

**CumberlandDanceWeek.org**

## Typical Activities at Cumberland Dance Week

**Dancing:** Contra, English, square, waltz, Irish, international, intergenerational dances. Nightly dance parties, plus three late-night dances.

**Music:** How to Play in a Dance Band, under leadership of Laura Light and George Paul. Musicians also welcome to sit in with bands during daytime classes and late-night dances. Impromptu jam sessions on the porch.

**Workshops and other activities:** Callers workshop, drumming, storytelling, squares, advanced contra, English Country Dance, waltz/couples, Latin dance, dance potpourri, crafts.

**Teens:** Rapper sword, contra, square, Latin dance, storytelling.

**Children:** Six daily sessions for ages 4-7 and 8-11. Folk dancing, singing games, crafts & stories, nature hike, drumming, traditional games. Wee Tots program for ages 4 and under.

## Location & Facilities

Lake Cumberland 4-H Educational Center is a spacious, modern facility remotely located on forested hills above beautiful Lake Cumberland near Nancy, Kentucky. Private, air-conditioned rooms, all meals included, wooden dance floors, huge covered porches connecting residence rooms with dance halls, classrooms, and dining facilities. Park your car for the week and enjoy the most enriching camp experience of your life. Parents feel comfortable knowing this is a safe environment for their children. Wireless internet access available in central areas.

For more information or to register, visit **CumberlandDanceWeek.org**;  
email [registrar@CumberlandDanceWeek.org](mailto:registrar@CumberlandDanceWeek.org);  
or call Eric Schreiber at 618/374-2024 or Darrell Webb at 404/285-4498

### Scholarships available

\* \* \* \* \*

*"I keep expecting the bliss police to show up at my door,  
because it can't be legal to be this happy."*

## Registration

Register online at [CumberlandDanceWeek.org](http://CumberlandDanceWeek.org) or use the form below. Remit one-half of total; balance due July 1, 2011. Make check payable to "LSF Cumberland" and mail to: **CDW Registrar, 359 Triborough Hollow, Lawrenceville, GA 30044.**

Refunds: Except emergencies, \$50 deductible after June 1<sup>st</sup>, redeemable within one year at any Lloyd Shaw Foundation event.

This form is for one room. Most rooms accommodate up to 4 people; larger groups should contact the registrar for accommodation options and pricing. Single-occupancy rooms cannot be guaranteed. Contact registrar for roommate requests.

Enter names as you want them to appear on ID badges.

Sex      LSF  
(M / F)   Member?

Adult: \_\_\_\_\_

Adult: \_\_\_\_\_

Youth: \_\_\_\_\_ Age: \_\_\_\_\_

Youth: \_\_\_\_\_ Age: \_\_\_\_\_

(attach additional page if needed)

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Reserve vegetarian meals for \_\_\_\_\_ Adult(s) \_\_\_\_\_ Youth(s)

### Cost

Includes tuition, lodging (1 room), all meals from Sunday supper to Saturday breakfast.

<u>Age / Occupancy</u>	<u>Price per Person</u>	<u>No. of Persons</u>	<u>Cost</u>
Ages 3 & under	\$99	x _____	= \$ _____
Ages 4-17	\$199	x _____	= \$ _____
Adult (2+ adults in room)	\$699	x _____	= \$ _____
Adult (1 adult in room)	\$834	_____	= \$ _____
LSF Member Discount* (per adult; 2 max.)	- \$25	x _____	= \$ _____
<b>Total</b>			<b>\$ _____</b>

Examples: 1 adult and 1 child aged 8 would be \$834 + \$199; 2 adults & 1 child aged 8 would be \$699 + \$699 + \$199.

\*Not a member of the Lloyd Shaw Foundation? To join, enclose a separate check for \$25 (single) or \$40 (family) to the Lloyd Shaw Foundation.

partner but eventually (but not always) are returned to the partner for the next repetition of the dance.

The following dance includes the exchange of women, and was found in a small dance booklet that I had received from a retired dance leader - the title page and the first six pages were missing as were pages 65 and on. It was obviously a pocket reminder of dance sequences, so the dancer could refresh his memory before the dance. Many early dance publications cautioned the dancers to "never get on the floor without knowing the dance." From the contents and the appearance, the booklet appeared to be Scottish in origin, as progression was nearly always by a final poussette. I have assumed that this dance formation started as a standard Scottish four-couple proper dance, but with instructions in part 1 to cross over. However, it can easily be danced as an improper duple longways dance. It includes the exchange of women about as often as can be accomplished in one dance repetition.

### **The Guaracha or Waltz**

1. The lady and gentleman at the top cross over to each other's place, and face down the dance, the second couple facing up; the two couples set and change to each other's place, face to partner, set and change places; set again and change on the sides; set again and change with partners, which brings all four to places.
2. First and second couples join hands, balance, and gentlemen turn ladies into each other's places, repeating till they again regain places.
3. Poussette (Waltz)."

Compare this dance to the contemporary dance *Maverick Waltz* which was published as a circle dance with one couple facing the center of the hall (COH) and one couple facing the wall, all dancers opposite to, and facing, their partner. This is the same as a longways

duple minor with the even numbered couples (2,4,6, etc.) crossed over. Part 1 of *Guaracha* starts with the dancers in that formation.

For comparison purposes, here is *Maverick Waltz* as published in The Caller/Teacher Manual for Contrás, by Don Armstrong.

**Maverick Waltz Circle Contra**  
By Ede Butlin

1 - 4 Swing forward; and back; star thru; step back

5 - 8 Swing forward; and back; star thru; step back

9 -12 Swing forward; and back; star thru; step back

13-16 Swing forward; and back; star thru; step back

17-20 Circle left

21-24 Star left

25-28 Half promenade

29-32 Pass thru, turn away, take new girl to begin.

Although *Maverick...* is described otherwise, the first part of the dance can be said to be four repetitions of "Balance and Star Thru" until all four are "returned to places." This is very similar to the "Set and Change" of *Guaracha*. I would describe the second part of *Guaracha* as "balance and ladies roll away" which becomes a zero combination as all return to places. The second part of *Maverick...* "circle left plus a left hand star" is also a zero combination. Up to this point the two dances can be said to be essentially equivalent - the only difference is in the final method of progression.

A third very similar dance was shown in Volume 19, issue #4 (December 1998) of this publication as a *Sicilian Circle*, or as "2 face 2" which can also be danced as a longways duple minor. That dance was shown as *Spanish Circle Waltz* and is almost identical to either of

the above dances, again except for the final progression. In *Spanish Circle*...the progression is "waltz around and on to the next."

Guaracha refers to a dance and music from Spain of unknown date, and the Spanish Circle Waltz dating from the mid 1800's is very similar but includes a progression similar to the "swing and change" found in early English dances (see *Flowers of Edinburgh*, in Volume 27, #1), and Maverick Waltz is a contemporary dance of fairly recent date. There are sayings to the effect that "the more things change, the more they stay the same." These three dances can be said to be examples.

## **A SWEDISH EDUCATOR'S IMPRESSIONS OF LLOYD SHAW**

"Cheyenne Mountain High School"

from

*Fostran för Nutid, Framtid och Demokrati*

*(Education for the Present, Future and Democracy)*

by

Robert E. Wenngren, 1943

Translated by Enid Cocke, 2010

*Editor's Note: In Lloyd Shaw's library I recently came across a book in Swedish. Opening it, I found an inscription written to Lloyd Shaw by the author. I looked in the Table of Contents, and, sure enough, there was a chapter on Cheyenne Mountain School. Having learned Danish 30 years ago and having spent half a year in Sweden, I was able to translate this chapter with the help of a Swedish/English dictionary. The picture a visitor gets is of course of the activities rather than the work in the classroom, but by all accounts the learning in the classroom was equally fine.*



I had certainly heard talk several times about Cheyenne Mountain High School. But one hears talk of so many things that are the biggest or next biggest, the best or next best in the USA, or "in the world," that one pays little attention and soon forgets what was heard. And I had forgotten Cheyenne School. But then I came on my way westward to Denver, Colorado, a city with a splendid climate, wide open streets, a wonderful nature park with Buffalo Bill's grave, and with various things of interest concerning schools and education, among them an especially well known system for adult education. It was Dr. Essert who is involved in the latter who reminded me of Cheyenne School's existence. "You're traveling west. Have you been in Colorado Springs and seen Cheyenne School? Don't think of traveling farther west until you have visited it. It is the world's most wonderful school. Don't people talk about it in Sweden? You simply have to go there."

And so I had to. And so I traveled south to Pikes Peak, the Garden of the Gods, and Seven Falls. When one starts early and drives fast, one arrives like the early bird. It wasn't much later than sunrise when I stopped in Colorado Springs and asked for directions to Cheyenne School. Everyone knew where it was. "Just three or four miles and you're there." And so I was there. For its unusual qualities could one not miss it.

Dr. Shaw, the superintendent, immediately puts one at ease. He is extraordinarily likable. One feels welcome and completely at home in his school. Here I meet one of the most charming personalities that I have met in the world of education. "Bad luck," he says, "I was just getting ready to drive to the Colorado College chapel and give a talk on 'My Religious Experiences.' People are gathering already, so I can't cancel."

"Good luck," I counter. "Now I can share in the experience." In this way I experience one of the most memorable hours of my life. The Dean of the college takes me around and shows me the chapel. It is a donation of a Mr. Shove, who wanted to introduce some of the old culture from his fatherland, England. The style is pure English, and some of the building stones are even

brought from old English ruins. Mr. Shove built himself a monument, and his genealogy is carved on the wall of the choir.

The chapel begins to fill with college youth. They throw away a cigarette butt hesitantly after a last inhalation, some outside but a few inside. They make themselves comfortable in the American manner: sit on their backs, put their feet up on the nearest available place, and let their heads disappear between their shoulders. Not everyone does this, but some do.

And so it begins. They sing in unison without full participation. The Dean says some words of welcome and gratitude to the donor, who sits nearby—and then Dr. Shaw.

He opens his heart and gives a gripping picture of a person's internal and external fight with the devil, the church, religion, and God. He captures his audience. They sit up, gather together their extremities, collect themselves, and listen intently. Here is something to think about. Dr. Shaw gives something of himself, and they appreciate it. "I didn't get any further than the introduction," he says on the way back. "One gets no further when he speaks freely from the heart and the heart is overfull."

"Tell about your school."

"Oh, there isn't much to talk about." He is modest. "Cheyenne Mountain School is a public school, District No. 12. We have a kindergarten here, elementary and high schools. It's the usual organization. But you can look around, and perhaps I can show you something a little surprising later." One of the school's older students, a courteous, knowledgeable youngster, takes me around and explains everything as if it were his own school. I ask him. He answers, "Yes, it all belongs to us." The whole school and everything in it. Even Dr. Shaw is ours.

We should go over and visit the kindergarten first. It has its own playground with a sandbox, shovels,

swings, slides, trapezes, and next to it is a lawn for dancing and doing somersaults. Inside, the school is a child's paradise. On the walls are bright colored and fanciful paintings of the lives of the Cheyenne Indians who not long ago often had their campgrounds here on their way to the buffalo grounds. Here are peaceful paintings of locomotives, cars, and stations, which can be whitewashed over and conjured up again. There are children's books in abundance, children's furniture, and a children's piano, which they play with perseverance. A rich collection of costumes and clothes is found in a capacious wardrobe. They are used to make the children's plays and tableaux more realistic. There are also radios, film equipment, and music boxes.

"Now we'll go over to the nature preserve," says Fred. "It's just across the road here." Now here is something unusual. A good friend has donated a large area for a "Nature Study Preserve." Cheyenne Creek winds along beside it. In this moist environment the vegetation is unusually rich, even jungle-like. Trees, bushes, and flowers of unusual kinds flourish in abundance, and many of the mountain flora have been transplanted down here. In bird houses and nesting boxes the winged creatures appear to be thriving. And in the middle of this glory of nature wander the small children as if in paradise and the older students as if in a researcher's herb garden. Here is peace, beauty, and harmony.

In a clearing there is an open-air theater. "We regularly produce *The Littlest Wiseman* at Christmas and *The Harvest Moon* twice a year. It's Dr. Shaw who has given the plays their plot, and Mrs. Shaw has given them form. You have perhaps heard of this American Oberammergau play. But we produce even other things in addition—little things that we write ourselves.

"But let us go up to the corral on the mesa before we return to the school. We don't have so many horses right now. The terrible dryness has made it impossible for us to feed so many. Under normal conditions we have about 30 head. Now in the heat they are for the most part very docile." With practiced ease, competence,

and elegance, he mounts a horse, which is not the least bit disturbed.

With our return to the school, it is lunchtime. As with most American schools, there is a special lunch room where both teachers and students can get their noon meal. Here is a lunch room of an unusual sort. It is tastefully painted, and the wealth of artwork surprises me. "Here our school has so many friends," says Dr. Shaw. "We get help with the things that we can't manage ourselves. And the teachers are so interested and manage to find so many things."

We take a tour of the school. One sees, senses, and marvels. How can this be possible? Here is an altogether ideal school. Library, museum, laboratory, costume studio, and set workshop—all are so strangely artistic and pleasant that one can hardly describe it. It has to be seen. No, it has to be known. Dr. Shaw seems to understand my reflections. He says, "The spirit is more important than knowledge, teaching more important than the method, and more important than everything else is to live, yes, live and let live."

A youth comes and reports that all is ready in the gymnasium. "Please go up in the balcony. I must go down there," says Dr. Shaw and disappears. What is this? One of the small surprises. Skansen!\* A pair of violin players and youths in folk costumes. They tune up and begin to play. Swedish folk tunes! Vingåkersvals, Fryksdalspolska, and Oxdans! All this at the foot of the Rocky Mountains, 1900 miles from New York where one can occasionally see a folk dance performance. From Holland, Scotland, Hungary, and Poland. A Russian dance ends the performance. Never have I seen a group of young people dance with such joy and insight in spite of the tropical warmth! But there stood Dr. Shaw in the middle of them, directing and dancing with them. He explains later that they have over 100 different national dances on their program and that he saw some of these dances at Skansen. "What a wonderful place," says Dr. Shaw. "And Stockholm. Both my wife and I fell in love with its beauty, surrounded by water."

“You have so many old cars in the parking lot.”

“Oh, I must explain. We have a ‘Five-dollar Ford Club.’ The name tells what it is. It’s simply a group of Ford owners, but each Ford must not cost more than five dollars. For that matter, you can see for yourself. You will see them in action. Come!”

After a few minutes I have a “Fordformation” in front of me. Five-dollar Fords. A motor, four wheels, a gas tank or a can of gas, something remaining of a body, usually only a seat, and a boy with a sense of humor. I get a seat in one of the better ones so I can come along and not sit on top of someone. And so we head straight out into nature. We drive over stones, hollows, grass clumps, puddles, bushes, mud, and creeks. Uphill and downhill in winding serpentine. It is a damp but refreshing ride. There one turns over. But what does it matter? Two boys are there to help, and it is quickly back on its wheels again. There is another one stuck in the mud. A chain-clad wheel whips mud up in the air. But it doesn’t help. The car just sinks deeper. But willing boys’ hands easily lift it up. There goes a tire. It doesn’t matter. It doesn’t mean anything. Just so the car rattles and goes. Especially rattles. Next we come to a steep slope with a fairly solid surface. Here the goal is to drive as high as possible up the slope and turn without overturning. I am a bystander. One needs to know exactly when it is time to turn. No one has an accident. Beautiful. And so we come back. I am shaken, jolted. But it certainly is enormously refreshing.

The Ford seems however to be less in style than the horse and bull. The students ride both of them. Beginners have old calm horses and bull calves, but one who is skilled and brave will mount a young stallion or a full-grown bull. Then the rider raises his lasso in a wild-west manner and feels free, happy, and strong. This is truly living for a youngster. This is rodeo sports.

[\*An open-air park/museum in Stockholm where the folk arts are preserved and practiced.]

A few years earlier Cheyenne Mountain High School awakened attention in the world of American football. They had a team in the state's highest league, and nonetheless decided that they shouldn't participate. Football was too dangerous, and they should devote themselves to rodeo sports instead which, says a newspaper article, is thought to be less dangerous, although Dr. Shaw fell and broke a rib while on a ride with the boys. The media had a field day over that. It is to abandon the field of glory to give up football. When I see the boys play ball, I ask about it. Dr. Shaw explains, "We didn't give up ball games, but we got out of competition. A few years ago we went in for football with all our might. We had a group of strong and sturdy boys, but the school was so small that we could get only 14 boys even though we drew some from the lower classes. We had exceptional luck and beat teams from the biggest schools in the state. When our little school had such a success, the news media began to praise us to excess. I became afraid that if we continued to play with these smaller boys from the lower classes, someone could easily get seriously hurt. We discussed the issue, the boys and I, and through a vote, decided that we should give up the competition. Now we play among ourselves and less for glory than for the sake of enjoyment and fitness.

Dr. Shaw and his colleagues seek to develop a natural sport and to that end use the land around the school. Mountain climbing and skiing are the most popular sports. Above Seven Falls the student association owns a log cabin, and, as a ski lodge, they rent a ranch house, which lies on the back side of Pikes Peak. The students even have their own bus and a set of tents. Together they have earned money through their dramatic productions and competitions with Fords, horses, and bulls. The students travel by bus with skis and tents on holidays and on weekend outings over the state's imposing mountains. They participate in sport for its own sake, not for first prize. They don't work for medals or recognition.

Basketball, in which students are eager to compete, occupies an honored status at Cheyenne

School. They think it is a fine and decent sport. As far as physical training is concerned, one can say moreover that it is an individualized system. Students each choose two or three sports that they want to participate in each term. They must devote a minimum time to each but may spend more time on them if they want to. The school has the opportunity for all sorts of physical training. They have an excellent gymnasium, six surfaced tennis courts, an area for golf, a track field, and a running track. A way up the mountain they have access to a swimming beach and a swimming pool. In the winter they skate and ski. They have even tried flying gliders, which interested the boys mightily. Thus they satisfied their desire for challenge and daring.

One sees how far they have come in Cheyenne School. But how have they come there? A cheerful temperament and a fresh perspective. Much is done among the students themselves. They realized that they needed substantial financing to have riding lessons. But then they needed a corral. They got permission to use an area behind the school. The owner was obliging. The streetcar company, which had dug up a lot of rails, donated 100 of them for posts. The US Forest Service let the boys go into the forest to look for timber to make hurdles for riding competitions. Meanwhile they had a wonderful and strengthening activity. They don't mind digging, and they know that physical labor is a useful activity.

"What do the parents say?" They are typically interested, pleased, and enthusiastic. But all the boys who want to ride must have written permission from their parents. In general the community supports Dr. Shaw and his school. When some sort of animal protection society comes to a rodeo to protest that animals are being used for riding, they overlook the fact that the animals have it as easy as the boys.

Dr. Shaw himself thinks about this healthy ranch sport and says, "In this day of 'paved' civilization, it is something wonderful for a boy to learn to handle horses. I believe that we have hit on something that will prove to show itself of exceptional worth for developing character

and fitness by providing such an experience to boys. And that offers us a fascinating way out of the over-organized and overemphasized sports system of today.”

Dr. Shaw has received all sorts of evidence that the public is interested in his school and his program. He has received a lot of help. The school has received free use of 700 acres of pastureland in the winter where there is room for practice and exhibitions. They have also gotten free use of horses to ride for the winter. They have even gotten the loan of saddles and bridles, so about 30 horses with tack are available for the school’s use.

It is not hard to understand the joy of living that 30-some youths know when they get on a horse’s back and climb through open meadows and over mountains to reach some beautiful outlook to take their lunch break. There they gather for their meals around their elders, cook their food, tell of their adventures and observations, and study their maps while their horses graze nearby. It is a healthy wilderness experience, which surely has major implications for both physical and mental development, for the foundation of a healthier outlook and way of life than all of zoology’s orders and classes. Through this open-air life is created an intimate knowledge of nature and a love of the same, which is evident in students in Cheyenne Mountain School.

Dr. Shaw has every reason to be pleased with his school, and that he is. He has been offered many prominent positions, but he refuses to take them. When I ask him about it, he says, “I will stay here as long as I can. It is so good to be here. I have to a certain degree achieved what I was working for. Of course there are many private schools that have stables where students can buy or rent riding horses or bring their own and pay for their upkeep. But I am warmed with satisfaction and gladness when I think that fate has let us, without expenditures, have a pasture full of horses, which my public school students can go out in and have the enjoyment and use of.”



There is an attraction of Indian story romance and wild west adventure over Cheyenne Mountain High School, but this attraction is controlled, cultivated, and fine. It is like the kindergarten's colorful and idealized paintings of the Indians' lives compared with the privations and strains of existence.

A couple of years later\* I met Dr. Shaw again in Berkeley in California. He had come in the school's bus with his folk dancing students the long 1300-mile trip from Colorado Springs. In the University's gymnastic and sports hall they demonstrated folk dances before more than a thousand spectators. There were folk dances from the most diverse countries. Among others represented were Sweden, Denmark, Poland, Russia, and Spain. The costumes were colorful and the dances were performed with a rhythm and precision that showed much practice but also insight. Here again was the same contagious enthusiasm as I had witnessed in Dr. Shaw's school. The audience was enchanted with both the costumes and the dances. Dr. Shaw directed from the microphone while his students danced. When they finished up with the Swedish weaving dance, Dr. Shaw said many lovely words about both Sweden and the Swedish folk dances, and he asked me to give his greetings to Sweden and the wonderful Skansen. Perhaps I can carry out my assignment here.

\*According to Lloyd Shaw's notes, the institute at Berkeley was conducted in 1940, placing Mr. Wenngren's visit to Cheyenne Mountain School in 1938, approximately. By this time Dr. Shaw had begun to research and perform square dances. Either these dances did not attract the writer's attention or squares did not happen to be performed when he was present.

## STIR THE BUCKET

**Ruth Ann Knapp**, LSF Membership Chair, has retired after teaching for 45 years. Her first two years were elementary music in Beaverton Oregon. She found the music job in Saginaw, Michigan while she was on the library staff at the National Music Camp in Interlochen. She taught in the public schools there for 43 years—all but two in music. She taught classroom in 1975-77 due to financial difficulties in the district/state. When the program was reinstated, she returned to music. She is now pursuing election to a seat on the Board of Education.

**Don Obee**, former LSF president, son-in-law of Lloyd and Dorothy Shaw, and father of your editor, celebrated his 99<sup>th</sup> birthday on January 23<sup>rd</sup>. He still enjoys dancing when a big band combo comes to his retirement home in Colorado Springs.

## DANCE CENTER CALENDAR

By Donna Bauer

Sunday	Alternate dance classes	2:30-5:30 PM
	High Desert Dancers	5:45-7:00 PM
Monday	Private practice	5:00-7:00 PM
Tuesday	Private lessons	10:30-1:00 PM
	Karate	5:30-6:45 PM
	Tango	8:00-11:00 PM
Wednesday	Irish	6:30-7:30 PM (2 <sup>nd</sup> & 4 <sup>th</sup> )
	Scandinavian	7:30-10:00 PM
Thursday	Karate	5:30-6:45 PM
	Tango	7:00-11:00 PM
Friday	Private ballroom lessons	4:00-6:00 PM
Saturday	Irish Step Dancing	8:00-1:00 PM
	Tango	2:30-6:45 PM
	Folk Dancing	7:00-10:30 PM

## EVENTS OF NOTE

### **A Traditional Square Dance Calling Class with Bill**

**Litchman**, May 25-27, Lloyd Shaw Dance Center, Albuquerque, NM. For information contact Donna Bauer, [dfbauer@aol.com](mailto:dfbauer@aol.com), (505) 255-2661.

**The Shaw/Folk Reunion**, July, 2011 8-9, the Outpost, Denver, CO. Friday evening and all day Saturday. Contact Bob Riggs: [Bob@sde-co.com](mailto:Bob@sde-co.com), (303)-808-7837

**Cumberland Dance Week**, July 17-23, 2011, Lake Cumberland 4-H Educational Center, Nancy, KY [www.cumberlanddanceweek.org](http://www.cumberlanddanceweek.org). See registration form in the centerfold of this issue.

**Terpsichore's Holiday**, December 27-January 1, 2012 Stonewall Resort, Roanoke, WV. Put it on your calendar now! [www.danceholiday.net](http://www.danceholiday.net)



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