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Additional materials, unless otherwise noted, from a Lloyd Shaw manuscript of 1957, the basis of a talk. Supplied by Enid Cocke.

LETTER FROM THE PRESIDENT

This has been a busy and successful summer for the LSF. We got off to a good start with our 25th Anniversary Celebration in Colorado Springs over Memorial Weekend, continued with an outstanding Leadership Institute in Canon City, and had excellent attendance at the Rocky Mountain Dance Roundup in Granby. Now as we go to press we are looking forward to a successful week at Copecrest in Georgia in August, a week that has been booked solid for months. You will read about some of these activities elsewhere in this publication, but a few personal observations are in order.

I am particularly excited about the success of the Leadership Institute. Twenty years ago we were conducting university leadership-training workshops at institutions all over the country. It seemed to be a good model. The University provided credit (an important factor for those in public education) and recruited the class members while LSF leaders came in and provided the curriculum and instruction. It worked well for about ten years, but gradually it became difficult to find institutions to host the workshops. Even when one was scheduled, the enrollment was often disappointing. Some of our best people have undertaken to line up workshops, but the results were not in proportion to their efforts. This important function of the Foundation has continued through local efforts of some of our leaders and through inservice days offered directly to school districts.

Then last summer Cal Campbell challenged the Board to provide training for our younger generation of dancers who are already coming to Foundation dance weeks. Marie Armstrong suggested a Catholic girls' school in Canon City as the site, and Cal was given a green light to try this new format. It is really not new. It is the pattern my grandfather began with when he started offering summer classes in Colorado Springs in 1939--exactly 50 years ago!

The question was whether people would come to us rather than our going to them. We felt that the first year would be successful if we could get 25 people. Imagine our excitement when over 60 came! And by the end of the institute 33 had pre-registered for next summer. Thanks to Cal, I believe that we have found the format that will once again enable the Foundation to cultivate new leaders. I foresee that the Institute will feed both leaders and participants into our recreational dance weeks. Perhaps more important, the Institute participants are equipped to return to their communities to create LSF dance programs there. And so it will grow. (continued next page)

WALTZ WITH ME DARLING

Dorothy Stott Shaw

Waltz with me darling, before we go home,
Light in my arms as a handful of foam,
Light in my arms as the moonlight that spills
Over the magical hills.

Grandmother danced in a happier day,
Under her hoopskirts her slipper toes play;
Under an arbor of smilax and rose,
With a step and step and a close.

Bring back dear Grandmother's gladness a while;
Her light little feet and her bright little smile;
Waltz with me, darling, beneath a big moon,
To a sweet little three-quarter tune.

Lilacs in blossom have scented the air,
Stars in your eyes and a rose in your hair;
Waltz with me darling, with wings on your feet!
Nothing was ever so sweet - so sweet.

Letter from the President (continued)

I was not able to be at the institute, but I was thrilled that our younger daughter Meagan could be there. I feel deep gratitude to the staff of Cal and Judy Campbell, Dena and Elwyn Fresh, Don and Marie Armstrong, and Bill and Kris Litchman for sharing their many years of dance experience with her. When Meagan came to Granby and taught a contra (Philippe Callens' lovely dance called "Enid's Delight"), it was indeed a proud and happy experience for her parents.

I look forward to seeing many new leaders emerge from the Institute, giving us happy dancing experiences for years to come.

SEEDLET TO BIG BOY

Farnsworth Crowder

This is the fourth installment from a small booklet describing the Cheyenne Mountain School during the early days. The first section appeared in the December 1988 ADC, the second in March 1989, the third in the recent June issue, and this is the final section of the booklet. Here we encounter graduation and the list of faculty and staff. 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.)

SPORTS Big Boy, in the midst of the present-day athletic riot, may be quite puzzled by the absence of a predatory athletic policy. He will miss the conditions which favor the psychology of "a winner"--thirst for victory, awards and publicity. He may have been swelling his young chest, lo, these many years, to look handsome under sweaters and medals. But there are no lettered sweaters and no medals here.

A few years ago, the school engaged in the usual competitive games. With less than fifty students in its senior high school, it produced a football team of state championship class. "The reputation of that eleven," says one of the older teachers, "was one of the most damaging assets we ever had. It took us four years to get over it."

Football was abandoned. Basketball is the only sport in which the school produces a team for competition. It plays a clean, swift game that justifies the warm pride the school feels for it.

How then is the physical director justifying his berth on the salary list? Sports activities here proceed from the convictions: first, the commonplace one--that everybody should benefit; second, that a rah-rah preoccupation with athletics is artificial, dangerous to tender adolescent vanities and consumes time out of all proportion to its real value; and finally, that the comparatively sedentary life of a modern adult does not call for training in football and running the mile. The ambition is that Big Boy will leave the school possessing genuine skill in two or three sports of a kind he can follow for life.

Insofar as there is a "system" at all, it is what they call "individual gym." This means, simply, that each student selects for a term two or three sports in which he desires coaching. He devotes a required minimum of time to them--more if he desires. There is equipment and opportunity in and about the school for almost any type of physical cultivation. There is an equipped gymnasium; six surfaced tennis courts;

a three-hole golf course; archery and target pistol ranges; a regulation turf field and running track. At the top of Broadmoor is a lake beach and a pool. In winter there is skating and skiing. And there is a whisper that gliding is to be introduced, that eagle of sports, the motorless offshoot of aviation.

Animating Big Boy through it all is a distinct amateur enthusiasm. There is a childlike, almost European desire to "have fun," a strong ambition for mastery, and there is plenty of healthy competition and just pride in accomplishment. But a minimum of nastiness and tension and false values.

MOUNTAINEERING Scouting, roughing it, facing nature in the raw, are vestiges of ancient necessities, which have become sports. With the greatest mountain masses in the United States at its back door, Cheyenne Mountain School has a perfect locality in which to practice those glorious hereditary occupations--tramping, trailing, camping out, exploring, spying on plants and animals, swapping camp-side yarns and swatting the pestiferous insect.

The prescription which sends us roughing-it has been sugared into what someone has called "smoothing-it." So it is. Big boy finds easeful accommodations. In the mountain country above Seven Falls, the students own a large log cabin, available for suppers, over-night parties and hikers. The Mountaineers, a school order of mountain enthusiasts, hold forth here at meeting times.

In the days of its Indian enthusiasms, the school purchased two tepees, to be used for shelter on camping excursions. Shortly, followed a motor truck in which to transport the tepee equipment, bedding, food, etc. And more recently still, came the purchase--by the students themselves from the proceeds from their dramatic performances--of a 20 passenger DeLuxe Motor Coach. The high school is now on wheels indeed.

In the fall--the season for long treks--supplies and ten or fifteen passengers can be loaded in the truck; twenty more can travel DeLuxe. By sundown of a Friday evening, the Mountaineers can be a hundred miles from home, pitching their tepees in the shadow of a snow-capped range.

The truck and coach have been found invaluable for other purposes--science field trips of all kinds, basketball and folk dance trips. Concerts,
(continued next page)

Seedlet to Big Boy (continued)

exhibits, industrial and business houses are as good as across the street.

DeLuxe has brought in a new "Senior Pike." The class--never larger than twenty--steals away some fine spring morning. Breakfast is cooked by the roadside. Denver is left behind. The foothills come nearer again. At the end of the Big Thompson, they reach Estes Park Village, for two days in Rocky Mountain National Park. The expense--transportation, hotel and meals--will fall under a five-dollar bill.

Good slopes for skiing can be reached readily with DeLuxe. The Saturday excursions to timberline snow in May are better than blue day-dreams.

For those Mountaineers who lean toward the pleasant eruditions of nature study, there is every encouragement and opportunity, from the science class room, the library, the museum and the preserve to the wide high field of the whole Pikes Peak Region.

GRADUATION Seedlet has run his course. He is Big Boy today, rigged out in his best bib and tucker. His class--of course the best class ever--sits stiffly on the stage. The girls' flowers are trembling with every heart beat; the boys' Adams' apples are running up and down from cellar to attic. . . . Somebody prays. Some good, earnest person makes an address. . . . There is a solo. . . . The superintendent makes remarks. . . . Big Boy's damp hand closes on his diploma. He smiles and swallows hard.

The theater stands empty; the chairs on the stage are askew; even the flowers look droopy. Big Boy is taking a last peek at the place where he has been for so long. Somebody slips up behind and puts a hand on his shoulder and speaks proudly: "Look at this leafy, fragrant shrub, this noble thorn-bush, so strong and vigorous. Observe that it is--"

"Aw, can that noise!"

And yet, perhaps, there is a fortunate soil here. Perhaps Seedlet *will*, in his thirteen years, up and down these halls, over these acres of gracious campus, through the brave, still, high country to the west, around and about the outskirts of science and language, in and out of a labyrinth of tales and poems, pictures and music--perhaps, in his thirteen years, he will stand a trifle taller, own a clearer eye, a surer vanity, grow to be Big Boy indeed, because he struck root here.

DANCING THROUGH AMERICAN HISTORY

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10:35 - 11:35--Dances of 1770-1840

11:40 - 12:40--Dances of 1840-1900

2:00 - 3:20--Dances of 1700-1800

3:30 - 4:50--Dances of 1800-1900

6:30--if you have it, wear period attire for dinner

8:00 - 10:30--Grand Ball

Fees: Saturday package -- \$20

Friday evening dance free if pre-registered for Saturday Package

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Saturday morning only -- \$5

Saturday afternoon only -- \$5

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telephone: (816) 453-0157

SWING THAT PRETTY GAL: Part Two of Three

Forbes Parkhill

Doctor Shaw and his Cheyenne Mountain dancers have inspired the formation of innumerable square dance groups--twenty five in one town. These groups have expanded and created other groups. Now they're zealots seeking converts. Still they know almost nothing of the vigorous personality of the smiling schoolmaster.

As a student at Colorado College, Lloyd Shaw played a little football, but was only moderately interested in dancing. A few years of teaching, and he was appointed principal of the Cheyenne Mountain public school at the foot of Pikes Peak. Parental prejudice balked his plans for ballroom dancing at the school, but no objection was voiced to folk dancing, which was regarded as a form of gymnastics.

His school, which includes both elementary and high-school grades, was small. Nevertheless, with a squad of fourteen boys, he organized and coached a football team that defeated all opponents, including the state prep champions. The school never played another game in interscholastic football competition.

"I was appalled at what I'd done to my boys," apologizes Doctor Shaw, who became a de-emphasizer two decades ahead of his time. "The effect of the headlines and newspaper pictures was to make insufferable prigs of them. Just because Nature had made them a bit larger and stronger than the other fellows, they strutted about as if they'd really accomplished something.

"I am an educator. The training of youth for adult life is my profession. The few athletes competing in football receive training useless to them in later years. Competitive sports that glorify punishment of a physically weaker foe have no place, to my way of thinking, in a civilized social order. Physical perfection and victory over one's own weakness should be the goal of civilized sport."

Track and baseball were retained as intramural sports. Free-lance basketball is played with outside teams, free of leagues and championship aspirations. Doctor Shaw is proud that his boys wear no letters on their sweaters, that the halls of his school contain no trophy cases.

To replace football, what better for a Western school than a range-land rodeo? On a 700-acre plot of pasture land on the adjoining mesa his boys staged a rodeo, with bronco busting, steer roping, steer wrestling and all the trimmings. With them he rode broncos and

bulldogged steers. He cracked a rib, but insists this was not the reason he decided the sport was unsuitable to a school.

It was another sport for boys only. The girls could dress up in Western costumes and look pretty, but it fell short of the ideal recreation the young schoolmaster was seeking. He had in mind a plenary sport, intramural, nonseasonal, suited to both boys and girls. Above all, it must promote the perfection of self rather than the humiliation of an opponent.

Several friends of the school rent saddle horses to summer tourists visiting Colorado Springs. Doctor Shaw agreed to pasture the horses on the mesa tract, if the owners would supply saddles and bridles and permit the students to ride. For years any student has been free to ride at any time outside school hours if he ropes and saddles his own horse. Horseback riding, though popular at the school, holds scant appeal for the girls. In seeking the perfect recreation, Doctor Shaw experimented constantly. Years before skiing became an American vogue his youngsters were executing Christiania turns on the slopes of Cheyenne Mountain and Pikes Peak.

In turn he tried out archery, swimming, target shooting, mountaineering, studied Indian crafts and lore, experimented with various handicrafts born of his personal hobbies. He took part in all student activities. He built a big loom that furnished cloth for his own suits. He even took up gliding.

Always he had been interested in doing things with his hands, and spent three years building a mountain home on the slope of Pikes Peak, performing every building operation himself, even felling the trees and shaping the logs. Some school activities, found wanting, were dropped. Others, retained, are being carried on today. None proved the all-embracing recreation he was seeking.

Meanwhile his classes in folk dancing continued, but their appeal remained esoteric. In delving into Western frontier lore, he found that the old square dances still were being danced in Colorado cattle towns and mining camps. He was impressed by their likeness to the folk dances.

He introduced one or two to his students. Their free-and-easy lustiness appealed to the youngsters. The gym resounded to the strains of Wild Horse and Soap Suds Over the Fence. Many of the boys had felt folk dancing was panty-waist stuff, suited perhaps for little girls in bloomers, clapping hands.

(continued next page)

Swing That Pretty Gal (continued)

But these cowboy dances struck 'em as he-man entertainment. The calls were different--crude, sometimes, and boisterous, but touched with range land breeziness and humor. They liked:

*Here you twist and there you whirl
Right around that pretty girl.
Here you duck and there you dive,
Pep up, boys, and act alive!
Twist 'em right and twist 'em wrong.
Straighten 'em out and trot right along.*

At school entertainments the cowboy dances stole the show, but the repertoire was limited. Doctor Shaw set about acquiring additional dances and calls. His quest resolved itself into an absorbing research in Western Americana.

The New England quadrille furnished the pattern for some of the dances, the Mexican influence is responsible for a few steps, but most of the cowboy favorites, he found, have developed from the Kentucky Running Set, in turn an offshoot of the old English dance, so old that it originated in the May Day round, which may be traced to pagan quasi-religious ceremonials.

Western pioneers, coming from all parts of the country and representing many races, brought their dances with them. In the new environment of cattle range and mining camp only the fittest survived. These became freer, more flexible, more boisterous.

Hull's Victory, New England *contredanse* commemorating the captain's triumph with the good ship Constitution, transplanted to the Western range land, became Hell's Victory. The cowboy always calls a polka a "pokey, as in the Pokey Nine:

*Three by three in a pokey nine,
Three by three in a pokey-oh
Three by three and on you go!*

Doctor Shaw invaded cow camp and mining town, questioning, cajoling, swapping, jotting down new calls on the backs of envelopes.

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1989 LSF THANKSGIVING WEEKEND IN NEW MEXICO

NOVEMBER 23 - 26

You are invited to dance with us on the beautiful floating wood floor of the Lloyd Shaw Dance Center in Albuquerque, New Mexico. Join us for a lively assortment of dances old and new: traditional and contemporary squares, contras, rounds, folk dances -- with a surprise or two. Rudi Ulibarri, Rusty and Lovetta Wright, and Bill and Kris Litchman will be on the staff.

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THE LSF 25TH ANNIVERSARY CELEBRATION

Enid Cocke

Eighty-three people gathered in Colorado Springs over Memorial weekend to hold a special birthday party for the Foundation. They came from 13 different states, some from as far away as New York, New Jersey, and Washington state. There were people who danced at Cheyenne School, at Lloyd Shaw's summer classes, at the Fellowship run by Dorothy Shaw, and at Foundation dance weeks. And then there were newcomers for whom this was their first contact with a Lloyd Shaw dance program. Families were there, in some cases three generations strong.

The program took people through the Foundation's dance history, beginning with the traditional squares, rounds, and singing quadrilles that Lloyd Shaw taught at his summer classes. The program continued with dances from the Lloyd Shaw Fellowship years in the 60s and 70s and then with dances used at Foundation weeks in the last ten years. One talented teacher after another got up and gave dancers a serendipitous dance experience. An incomplete list of highlights would include John Bradford's docey doe hoedown, Gib Gilbert's calling of "The Alabama Jubilee," Ken Kernen's singing calls, Glen Nickerson's smooth and creative new contras, Diane Burton's session of 3/4 time dances (which included a fine orchestra of volunteer musicians), and dancing Dena Fresh's "Pinky Champagne," "Waltz Minuet," and "Sorrento."

A highlight was the cotillion ball held in the Broadmoor Hotel ballroom. This lovely room was made for elegant dancing. For one evening there was dancing in it to match the elegance of the room. (It is rare to find such a good room for dancing, and it is even more difficult to convince the caterers that the entire floor was needed for dancing. Despite phone calls and correspondence about needing chairs only around the periphery of the room, the first dancers to arrive found the floor set with tables and chairs--a problem quickly remedied!) A special element in the whole weekend, but particularly at the cotillion, was the presence of Calico and Boots, a square dance exhibition team directed by Foundation member Karen Utter of Boulder, Colorado. They did a cowboy square dance exhibition on Saturday night, and Sunday night at the Broadmoor they did a Royal Lancers Quadrille for a set of eight couples. Everyone in the room was taken back a century as they watched the men in their frock coats and the women in their long gowns dancing underneath the chandeliers of the ballroom.

On Memorial Day those who could stay over went up to the Shaw family cabin, a 40 minute drive from Colorado Springs, on the west side of Pikes Peak. Don and Doli Shaw Obee were there to host the group and tell the story of the building of the cabin. After the busy pace of dancing on the previous two days, people had leisure to visit and explore. Randy and Carole Barnes played the hammered dulcimer and guitar. Their selections included Randy's poignantly beautiful tune written for Dorothy Shaw.

It was a magical weekend, made possible by the generous sharing of talent of many people. The collective knowledge of the dance leaders in attendance was nothing short of dazzling. In other ways too, people stepped forward to help, whether it was providing the sound system, selling books and records, or finding the dance locations and organizing the picnic at the cabin. One name in particular must be mentioned: Mary Sorensen, the local coordinator for the weekend. It couldn't have happened without her.

For those busy Foundation members whose full schedules prevented them from coming this year, please put Memorial Weekend, 1994, on your calendar. We'll be back for another wonderful party.

And of the square dance, let us dance it with a new joy and new confidence! Let us keep always in the back of our minds its old, old history, and its deep, deep significance. Let us learn to time it beautifully, to step it beautifully, and to love it utterly! Let us go back again in our spirits to our earliest ancestors, and search with them for this great path-way to the Gods.

[Proof from the Old Testament that there were 120,000 Square Dancers in Ancient Nineveh?] From the 1952 Class Notes

"And should I not spare Ninevah, that great city, wherein are more than six score thousand persons that cannot discern between their right hand and their left hand."

Jonah 4:11

DANCE A ROUND

Submitted by Chuck Jaworski

SALTY TWO STEP

Composers: Jack & Muriel Ray, 2931 Victoria Circle, Macon, GA 31204
Record: MCA 60090 or Decca 27981 Salty Dog Rag/Red Foley
Footwork: Opposite. Woman's special instructions in parentheses.
Level: EZ Two Step (Phase II)

Sequence: Intro - ABC - ABC - B - Tag

INTRO

Meas

1 - 4 WAIT;; BOX APT;;

1 - 2 wait bfly wall;;

3 - 4 sd lod L,cl R,bk L,-; sd rlod R,cl L,fwd R to bfly,-;

5 - 8 BK AWAY IN 2 TWO STEPS;; SLO STRUT TOG 4 TO OP LOD;;

5 - 6 bk coh L (W bk wall),cl R,bk L,-; bk R,cl L,bk R,-;

7 - 8 strut tog L,-,R,-; L,-,R to op lod,-;

PART A

1 - 4 FWD TWO STEPS;; SLO STRUT 4;;

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

3 - 4 slo strut fwd lod L,-,R,-; L,-,R,-;

5 - 8 VINE APT CLAP; VINE TOG TCH IN BFLY; SLO OP VINE 4;;

5 - 6 sd coh L (W sd wall),xRib,sd L,clap hnds; sd wall R,xlib
trng rf,fwd R to bfly,tch L;

9 - 16 REPEAT MEAS 1-8 PART A

PART B

1 - 4 CHARLESTON TWICE;; 2 FWD TWO STEPS;;

1 - 2 fwd lod L,-,pt R fwd,-; bk rlod R,-,pt L bwd,-;

3 - 4 repeat meas 1-2 Part A

(Salty Two Step: Part B - continued)

5 - 8 HITCH DBL;; SLO BASKETBALL TURN 4;;

5 - 6 fwd lod L,cl R,bk L,-; bk R,cl L, fwd R in op lod,-;

7 - 8 lunge sd lod L,-,rec fwd rlod R to lop,-; lunge sd rlod L
trng away fm ptr,-,rec fwd lod R to op,-;

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

PART C

1 - 4 2 SD TCHS; SD TWO STEP; 2 SD TCHS; SD TWO STEP;

1 - 2 sd lod L,tch R,sd rlod R,tch L; sd lod L,cl R,sd L bfly,-;

3 - 4 sd rlodR,tch L,sd lod L,tch R; sd Rlod R,cl L,sd R bfly,-;

**5 - 8 HITCH APT TO BJO; WHEEL 3; HITCH APT TO BJO;
WHEEL 3**

5 - 8 bk L,cl R,fwd L to bfly bjo wall,-; wheel rf R,L,R to bfly
bjo coh,-; repat meas 5-6 Part C endg bfly wall

9 - 16 REPAT MEAS 1-8 PART C (W TRNG TO OP LOD IN MEAS 8)

TAG

1 - 2 SLO OP VINE PT;

1 - 2 sd lod L,-,xRib to lop rlod,-; sd lod L,-,pt R dwn lod trng
on ball of left foot to op lod,-;

Chuck sends along the following comments:

After having danced the original "Salty Dog Rag" and seeing again how much people enjoyed the music at the recent Granby camp, I felt the Lloyd Shaw membership would enjoy this "recent" version of the old chestnut Salty Dog Rag.

This is a very popular current Round Dance among Club dancers.

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.

Please send me more information about:



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\$12.00

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FROM THE WORK ROOM

The Editor

A new look this issue, thanks to some computer help from friends. Now, if that same technology could do a little better at spelling problems! For the disk wizards, this is put together using the Wordperfect 5.0 program with a font listed as "Zaph Calligraph." From that font I am using 10pt Roman and Italic for the text and 12.5pt Roman (plus the bold and underline features) for the title/author credits. Note the use of 12.5pt in the notice for the Thanksgiving dance event. The Computer is a Zenith Data Systems with a 20MB hard drive. The printer is a Hewlett-Packard LaserJet Series II. We'll try this style for a few issues and see what comments come from the membership.

The "Seedlet to Big Boy" concludes this issue. Lloyd Shaw the educator is to be respected for his stance on eliminating football--particularly in terms of life-long learning and needs. So many activities, for young and old alike, seem to strive for competition, usually based on fairly rigid standardization. To name a few in our dance world, clogging groups, square dance contests, some of the British solo dances, (e.g.: Irish and Scottish) and the accompanying music all have contests. To me, the opposite is one of the beauties of the LSF dance approach: It is not competitive; one does not need to be "the best;" one can simply enjoy the relationship between dance figures and music for its own sake.

As this goes to press, I just recently returned from a trip to Denmark with our teen dance team. And, yes, we did get to go by passing through a semi-competitive situation. During an evening off Sylvia and I got to watch a Danish adult folk dance group perform. Our particular hosts belonged to that group and, at 21 and 29 respectively, they were the youngest members. She was a musician for the group--a large button accordion. The average age of the others must have been between 55 and 60. Most had been dancing for 25 years or more. No competition here. The dances performed were not elaborate nor complicated. But the style of dancing was very smooth, almost a gliding-on-wheels, especially in circles, their unique stars (they usually call them "mills"), and most notably in their buzz-step swing. No leapers! The dancing was strong, vital, with plenty of energy. The audience was equivalent to one of our Elderhostels and they joined in some of the dances, as did the two American visitors.

CARE TO DANCE

FLEMISH DANCE HOLIDAY: May 30 - June 9, 1990. The Lloyd Shaw Foundation invites you to visit Belgium, dance with Flemish folk dancers and stay in their homes. American coordinators are Don and Marie Armstrong with arrangements in Belgium by Luc and Frieda Blanke. Part of the time, lodging will be in a lovely old castle accommodating only 60 people. Thus, the American contingent is limited to 30 people. Part of the time will involve homestays with folk dance families. Many exciting side trips have been planned. The cost varies depending on your choice of departure city: from Colorado, \$1400; St. Louis, \$1360; and \$1285 from New York. The basic fee includes air fare, all accommodations, all meals except for beverages, tuition and gratuities. A \$250 deposit is required immediately with an interim payment of \$500 by December 1st. Balance due on April 1, 1990. Deposit refunded if cancellation made by December 1. Contact Marie Armstrong, P.O. Box 1011, Canon City, CO 81212.

RALPH PAGE LEGACY WEEKEND: The Third Ralph Page Legacy Weekend will take place January 12 - 14, 1990 at the University of New Hampshire, Durham, NH, the site of the Ralph Page Library. Featured callers include Tony Parkes, Ralph Sweet, Ted Sannella, Larry Jennings, Phil Johnson and Marianne Taylor. Musicians will include Bob McQuillen, Laurie Andres, Peter Barnes, Mary Lea, Bill Tomzcak and Randy Miller. Cost of the weekend is \$75 for all dances, workshops, 2 lunches, 2 mid-morning snacks and the Saturday banquet. A list of nearby accommodations is available on request. Write to Ralph Page Legacy Weekend Committee, c/o Neffa, 1950 Massachusetts Ave., Cambridge, MA 02140.

THE YORKTOWNE WINTER DANCE HOLIDAY: "Not exactly another dance week, but rather A ROMANTIC DANCE VACATION." Held at the Yorktowne Hotel, Yorktowne, PA. Staff includes Richard Powers, Bob Dalsemer, Patri Pugliese, Marianne Taylor, Katherine Terzi and Robert Morris. Basic tuition of \$295 covers 16 classes, 4 tea dances and 5 balls plus food package of 5 breakfasts, four dinners and 3 lunches. Special room rates are available at the hotel. Contact: Yorktowne Winter Dance Holiday, 86 E. Stewart Ave, Lansdowne, PA 19050.

LSF LEADERSHIP TRAINING INSTITUTE

Cal Campbell

The inaugural session of the Lloyd Shaw Foundation Leadership Training Institute was an outstanding success. Sixty-one people enjoyed over three days of dancing and practice in becoming dance leaders. Students received basic instruction in the skills of square dance calling, round dance cueing, contra dance prompting and folk dance leadership. Each student received an extensive syllabus containing materials sufficient to set up and conduct a long term "community recreational dance" program.

The Lloyd Shaw Foundation provided an international staff of nine experts including Calvin and Judy Campbell (Castle Rock, CO), Don and Marie Armstrong (Canon City, CO), Dena and Elwyn Fresh (Bella Vista, AR), Bill and Kris Litchman (Albuquerque, NM) and Art Shepard (Christchurch, New Zealand). Several other dance leaders attended as participants to help coach the new students and to learn additional leadership skills in dance forms that were unfamiliar to them. The Institute was held at a private school in Canon City, CO, during the last week in June.

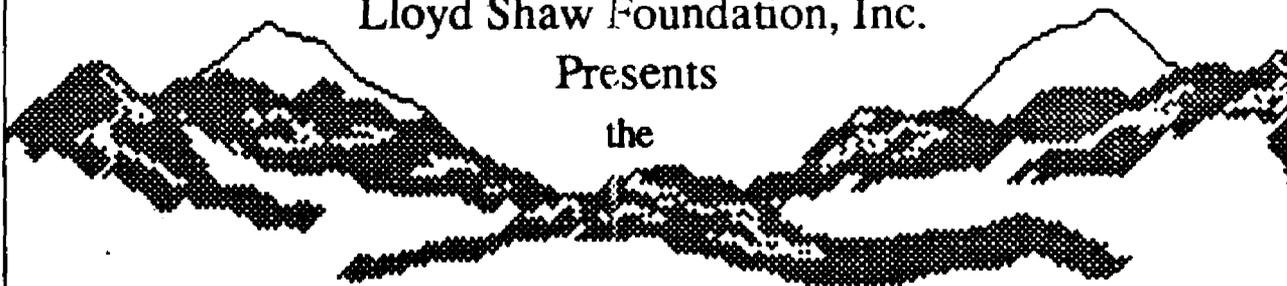
The Leadership Training Institute is a long term project of the Lloyd Shaw Foundation to provide an environment for experienced dance leaders to come and contribute their knowledge to new and/or potential dance leaders of the future. Each Institute is organized around a core staff, but other leaders are encouraged to attend and contribute their knowledge and help coach the new leaders. The mixture of new and experienced people provides a unique opportunity for everyone to exchange ideas and gain new skills.

The 1990 Leadership Training Institute will begin on Tuesday evening, June 26, and end Sunday morning July 1. Over 30 people have already pre-registered for this Institute. The general theme in 1990 will be "Teaching Dancing" and will concentrate on teaching techniques for square dancing, round dancing, contra dancing and folk dancing. Students will be instructed on how all these dance forms can be used to enhance one another. The resulting blend provides a program highly suitable for people who wish to have a wider variety in their dancing experience than currently provided by specialized dance clubs. It is also an excellent place for people who wish to sample different dancing forms and perhaps choose one or more for additional study.

For additional information, contact Calvin Campbell, 343 Turf Ln., Castle Rock, CO 80104.

The
Lloyd Shaw Foundation, Inc.

Presents
the



1990

Leadership Training Institute

June 26-July 1 at Canon City, Colorado

***Would you like to become a better
dance leader?***

Students attending the Leadership Training Institute 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: \$40.00

Room & Meals: \$35.00/person/day/double occupancy

(Camping facilities are also available)

\$25.00 deposit required with each registration

For more information 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....*

THE TRIP OF MY DREAMS

Diane Burton

That old cliché truly describes my trip to Belgium and Germany in May, 1989. Many of you have met Frieda and Luc Blancke-Van Vlaenderen at the Rocky Mountain Dance Roundup or Copecrest. This time it was their chance to be host and hostess, and they did such a wonderful job of it that I want to go again already!

It was a whirlwind tour of Brussels, Ghent, Brugge, and Lovendegem with a chance to attend Luc's round dance club. We did many familiar rounds, including such old favorites as "Frenchy Brown," and some mixers. Most of the dances were familiar to me, and the language was no barrier--especially with Frieda interpreting!

Then it was on to Germany via Luxembourg, the Mosel, the Rhine, and the Black Forest. Only a small portion of time was spent on the autobahn, which was interesting in itself, so that we could see the resort areas, the castles, the small towns, and the vineyards along the rivers.

Next came four days of dancing in Trossingen, the home of Hohner harmonicas. Here I saw and danced with old friends from RMDR, Eric and Adelheid Fritz, Else Schonleb, Walter Kumbitsky, Eva Hopfmuller, Peter and Brigitte Niermann, and Paul Sunder-Plassmann and old and new friends from Kentucky, Margaret and Bill Fuller and their son and daughter-in-law, Anne and Bob. I learned that Peter plays a mean dance-piano and had a wonderful time dancing with new friends. The square dancing was taught in German but called in English, and I didn't do too badly with mainstream. The folk was taught by our friend from Boulder, Tom Masterson, and though the local dancers enjoyed his instruction in German, it reduced me to "monkey see, monkey do!" The contras with Don Armstrong were no problem, and they even called on me to do "Enid's Delight." What an enjoyable workshop.

The last few days were spent in driving country roads in Switzerland and Germany, visiting Eva in Ludwigsburg and touring the famous castle there, and meeting Walter Kögler who exchanges music and dances with the Foundation, pressing records on the TANZ label (see my new t-shirt?)

Then it was security (Who gave you that candy? How long have you known them? Has it been out of your sight since you received it?) and customs (Is that all? Would you like it to be more, Ma'm?) and waiting in Chicago until it was possible to fly around a thunderstorm between there and Kansas City. And now it is photographs, wonderful memories, love to Frieda and Luc and all of the other wonderful people who made it possible, and--most especially--WHEN I CAN I GO AGAIN?

ROCKY MOUNTAIN DANCE ROUNDUP

JULY 2 - 8, 1990

ACTIVITIES . . . Square Dancing, Contra Dancing, Folk Dancing, Round Dancing, Fellowship, and Fun! Hiking, indoor pool, roller rink, miniature golf free; horse-back riding; all on site.

LOCATION . . . Snow Mountain Ranch, between Granby and Winter Park; about 75 miles northwest 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. NOTE that the listed fees are for summer, 1989, and are subject to change:

	Sngl	Dble	Trple	Quad	Under 12
Pinewoods	\$288	\$222	\$186	\$168	\$90
Aspenbrook	\$312	\$240	\$210	\$198	\$90

TUITION	Adults	Young-Adults	Children
LSF Members in Lodges	\$50	\$25	\$15
LSF Members Camping/Cabins	\$53.50	\$28.50	
Non-Members in Lodges	\$60	\$30	
Non-Members Camping/Cabins	\$63.50	\$33.50	

REMEMBER TO REGISTER BEFORE FEBRUARY 1, 1990

\$20 off each adult tuition postmarked before February 1, 1990!

Singles registering late may be put on a waiting list until there is a balance of male/female registrants.

Choice of accomodations can not be guaranteed, especially if received late. NO refunds after June 1, 1990.

NAME _____ PHONE _____

ADDRESS _____ ZIP _____

PHONE _____ TUITION ENCLOSED _____

Accomodations: Aspenbrook () Pinewoods()

Single () Double () Triple () Quad ()

I/We will make arrangements for camping or cabin ()

Make Checks Payable to the Lloyd Shaw Foundation

To Register, or for additional information, contact: Diane Burton, 20 NE 47th St., Kansas City, MO 64116. Home: (816) 453-0157; Office: (816) 274-3678.

SILVER BOOT AWARDS

The Foundation has a special award to recognize extraordinary work done in its behalf. A replica of the silver boot pin that Lloyd Shaw awarded to members of the Cheyenne Mountain Dance Team has been recreated by a silversmith in Albuquerque. The first award was made to Don Armstrong in 1987. This summer two awards were given.

The first was made to Dena Fresh at the Canon City Leadership Institute. Dena was a dancer at Cheyenne Mountain School and a lifelong friend of Lloyd and Dorothy Shaw. She was a dance professional in the truest sense of the word, having studied modern dance and ballet as well as ballroom and folk dance. With this strong background she was able to choreograph round dances that have become classics. They are danced in many parts of the world, not only by square dancers but by folk dancers as well. The Foundation was honored when Dena and her husband Elwyn agreed to come out to Canon City to serve on the staff of the Leadership Institute. It was an honor in particular for the young people to dance to Dena's instruction. The silver boot was a tiny token of the Foundation's gratitude, respect, and affection for Dena's lifelong contribution to American dance.

The second silver boot award was made to Marie Armstrong at the Copecrest dance week. Marie also brings a rich background to the Foundation with her knowledge of songs, dances, and play party games from the American South. She is an all-round leader who can call a square dance or lead a songfest with equal ease. She has served in various capacities for the Foundation--as publicity chair and as registrar of both the Granby and Copecrest weeks. Some of her greatest contributions, however, have been behind the scenes. She has donated her time as a professional accountant to produce comprehensive financial reports for the Foundation. And she has spent untold hours over the years typing catalogues and cue sheets for the Sales Division. It is exacting work of which few people are capable, but Marie has simply given it to the Foundation. For her many talents, her insistence on excellence, her energy, and her ability to make things happen, the Foundation says a profound and loving thank you, Marie.

Back issues of The American Dance Circle may be requested from the LSF Archives, c/o Dr. William Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.

ROCKY MOUNTAIN DANCE ROUNDUP, 1989

Linda Bradford

Once more the LSF had an outstanding dance week at Snow Mountain Ranch during the first week of July. We had 110 participants to enjoy the fine hot dry weather and high level (in addition to high altitude) dancing. During the week we commemorated the 25th Anniversary of the Foundation in two ways: one was by having an informal meeting of the membership to acquaint them with happenings of the organization, and the other was a celebratious evening dance during which we enjoyed many of the dances which have been a part of the LSF and its history.

Highlights of the RMDR included the changing informational displays and the beautiful schedules of the evening dances prepared daily by Libba Grey, and also the lively dance exhibitions provided by Calico and Boots and by the Lindsey gentlemen. One "lowlight" was the presentation of a modern version of the "Briar Rosebud" children's dance by a cast which was exemplary but best left un-named. Always present was the very special fellowship gained through dancing well with old and new friends.

Plan to attend another wonderful RMDR in 1990! The dates are July 2-8. For information and registration, write to Diane Burton, Registrar, 20 NE 47th, Kansas City, MO 64116.

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

Regular issues of September, December, and June sent to the LSF Membership only:

Full page - \$60

Half page - \$30

March issue sent to the complete LSF mailing list:

Full page - \$100

Half page - \$50

TRANSITION

DON ARMSTRONG JR.

The Foundation extends sympathy and support to Don and Marie Armstrong in the loss of their son, Don Armstrong, Jr., who died during the weekend of May 19, 1989. Don Jr. was a man of many talents: musician on many instruments, recording engineer, dance caller, a natural dancer, and radio DJ and talk-show host. At one time, he was the top DJ in the Kansas City area. He owned a radio station in Colorado at the time of his death.

According to Don Armstrong, Sr., "Don started playing in my dance band, 'The Quadrilles,' when he was in his early teens (bass mostly--but filled in for me on drums once in a while). He is heard on several of my old Windsor recordings and I think on a couple that I did for Folk Dancer too. He also was a very fine caller, substituting for me almost at any time or place, even my BIG dances at the Gulfport Casino in St. Petersburg. He did a great deal of work on editing, voice dubbing, recording, as the sound engineer, when we did the early LSF records. He was a natural dancer who picked up dances so easily it always surprised those around him, and he was very talented musically, playing, among other instruments, the accordion, sax, guitar, drums and bass.

"His professional field was Radio, and he was very well known from coast to coast as a superb programmer, and an extremely talented talk show host."

IRENE QUALLY

Vice President Ruth Ann Knapp reports the passing, in February, of Irene Qually. She attended the Shaw June Classes from 1945 to 1951 and was a caller from 1945 to 1957. She also attended the Beaver Island workshop in the early years. She was from Oshkosh, Wisconsin.

STIR THE BUCKET

The Foundation extends special thanks to Glen Nickerson as he ends his work as the LSF membership chair. Service and accuracy have been the hallmarks of Glen's years in that position. He has seen the computer come to the aid of his task. Now he hands the address list off to Ruth Knapp who begins her duties as membership chair while continuing as Vice President of the LSF.

According to Vice President Knapp, LSF member Carole Howard did a workshop for the Michigan Music Educators Association at their Alma Conference in August.

Foundation member Louise Kemsies has been honored with a profile in the American Square Dance magazine for July, 1989. She has been treasurer of the Medina Square Dance Club of Medina, Ohio, for the past three years. She makes lovely silk roses and poinsettias. Louise was a powerful force in organizing square dance classes for area senior citizens.

Bill Litchman's dance in the June ADC "Contra Corner," "The Hills of Habersham," has prompted a response from Ruth G. Woodard of Memphis, Tennessee, and LSF member Bill Johnston. The balances, according to Ruth, should be of the "Step-Arch" type rather than the "Step-Swing" style suggested by the June article. She writes "Mary [Collette] was very fearful that a step-swing would degenerate into a step-kick(!) as, indeed, it has in some groups. The step-balance (arch) was designed to represent the gentle waves of the Habersham River, nothing violent."

Bill Johnston suggests that the Fred Bergin organ music is not the only music for this dance. According to Ruth, the Collettes preferred Columbia DX 1803 Royal Cotillion 3 ("The Debutante Royal Cotillion," Part 3), "because of its superb orchestration. Las and I, also, usually use this selection for the dance."

Raymond LaBarbera, at the 1989 Rocky Mountain Dance Roundup, commented that he had been to many dance camps, many more intense than this one, but he had never been to a friendlier dance camp.

Friends of Genevieve Shimer will want to know she has experienced some difficult health problems this summer. Her spirits are very good, however, as she is continuing to write and edit a number of projects and is eagerly preparing for the seventy-fifth anniversary celebrations of our sister organization, The Country Dance and Song Society of America. Readers may want to drop an encouraging note to her at 411 West 21st, New York, NY 10011.

**CONDENSED MINUTES
OF THE
ANNUAL MEETING OF THE MEMBERS
OF
THE LLOYD SHAW FOUNDATION
Copecrest Dance Resort, Dillard, Georgia
9 August, 1989**

Upon determination that a quorum was present, the meeting was called to order by President Cocke at 1:30 P.M.

A call for corrections to the 1988 minutes of the annual members' meeting was made, the minutes having been previously published in The American Dance Circle. A motion was made and passed that the minutes be approved as published.

Treasurer Ed Butenhof gave a financial report which was accepted by motion. The fiscal year of the LSF ends on 31 August, so the figures presented are incomplete but representative. At the meeting, \$18,800 was in the general fund, for an increase of approximately \$1,000 since the start of the year. Cash flow through the fund is about \$15,000 per year.

Glen Nickerson, as immediate past Membership Chair, reported a membership decline of 65 from the report of 1988. Discussion indicated the probably cause was late renewals occasioned by the increase in dues. This was substantiated by renewals still being received, both by Ruth Ann Knapp, the current membership chair, and by Glen. A motion was made and passed to accept the report. A vote of thanks was extended to Glen for his work on the membership activity from 1982 to 1989.

In the absence of Bill Litchman, Director of the LSF Archives, Enid Cocke reported that the Archives is now essentially self-supporting and no budget funds are being requested. An endowment fund, which now stands at \$4,200, plus income from sale of duplicate materials, etc., is adequate to meet the expenses. The LSF Archives has been designated by the Library of Congress as the central clearing house for dance archives. Effort continues on cataloging of materials, supporting of research visits, and similar activities.

Enid next reported on the Dance Center. An endowment fund had been established, with a goal of \$25,000, to act as a reserve fund. Currently, the fund stands at \$13,473. The Executive Committee had previously set a goal for the manager to reach a monthly income of \$1,000; this has been accomplished and usage of the building is

increasing. The Dance Center has been recognized as a non-profit establishment, saving approximately \$2,700 per year in expenses.

Workshop Chair Diane Burton reported on two workshops during the year, one in Canada in conjunction with Marvin Melnyk, the LSF record distributor, for a group of Canadian teachers, and one in Kansas City for music teachers which will be repeated next year. The remainder of the workshops activities involved mailings of brochures, placing of ads, and reponses to inquiries. Diane, as director of the Colorado dance week, reported a funds surplus, income over expenses, of \$2,811.70 from a very successful week for 110 registrants, in spite of some unusually hot weather. Registrations are holding steady or increasing each year.

This year being the 25th anniversary of the founding of the LSF, Enid reported on some special activities. The first Leadership Institute was held in Canon City, CO, immediately preceding the Colorado dance week. Approximately 60 attended, resulting in an overage above expenses of \$600 as well as a highly successful institute. Plans are underway for the second institute to be held in 1990, again in Canon City. A special anniversary dance weekend was held in Colorado Springs over the Memorial Day weekend. The last LSF event in that city was a Fellowship week in 1978. The daily events were held in the Cheyenne Mountain School gymnasium, but the weekend culminated in a dance in the grand ballroom of the Biltmore Hotel. Income over expenses was about \$510 plus \$64 in sales and \$1,155 in donations. Plans are being made to repeat the weekend in five years, for the 30th Anniversary.

Don Armstrong, Recording Chair, reported that recording activities were concentrated on the release of "Marion's Delight," and "Pinky Champagne" as records, and the re-recording on cassettes of the Elementary Education Kit and "Pancho" Baird's "Cowboy Songs and Poems." Repressing of other records continues.

Enid reporte briefly on the status of The American Dance Circle, and called for suggestions regarding contents. The magazine is under the editorship of John Forbes.

Marie Armstrong reported on publicity activities, with expenses of \$665, primarily for ads and mailings. A bulk mailing permit has been obtained for Canon City which has and will reduce expenses. The relocation of the Sales Division to Mack's Creek, MO, has been quite successful and mutual benefits are resulting. Don Armstrong reported on the forthcoming Flemish Dance Holiday, which is sold out at the limit of 30 participants. (continued on page 32)

**CONDENSED MINUTES
OF THE
ANNUAL MEETING OF THE DIRECTORS
OF
THE LLOYD SHAW FOUNDATION
Copecrest Dance Resort, Dillard, Georgia
9 August 1989**

A quorum of the Directors being present, the meeting was called to order by President Enid Cocke at 2:58 P.M. Directors present were: Don Armstrong, Marie Armstrong, Diane Burton, Ed Butenhof, Henry Caruso, Enid Cocke, William Fuller, Glen Nickerson, Henry Thompson, Las Woodard, and Rusty Wright.

A motion was made and passed that the current slate of officers be re-elected for an additional term.

The budget for the 1989-1990 fiscal year was presented and discussed, with the preliminary budget forecasting an income of \$16,650 and expenses of \$12,725, representing an overage of \$3,925. It was agreed that the overage be transferred to a contingency fund established as an expense item, resulting in a near balance of income and expenses on the balance sheet. It was also agreed that any overage of past and future years for the Thanksgiving dance weekend in New Mexico be deposited in the general operating fund. Obtaining the copyright for Cowboy Dances and the expenses involved therein are to be investigated by Enid.

Operation of the Dance Center and the reporting systems now in effect were discussed. It was agreed that the Executive Committee and the Foundation lawyer discuss the need and methods for including a depreciation/maintenance reserve fund along with the operating fund in the center expenses, and that the decision then be relayed to the Dance Center committee. Discussion also centered on increasing the usage of the center by opening the hall to visiting callers on a share-expenses basis, by ads in Viltus and other publications, and by wider publication of a calendar of events.

A motion was made and passed that holders of various positions, appointed or elected, but not members of the Board of Directors, with the foundation be encouraged to attend and participate in Board meetings as ex-officio, non-voting members.

The relationship between the Country Dance and Song Society of America (CDSS) and the Foundation, and the desirability of the Foundation joining the CDSS as an affiliate was discussed. It was noted that arrangements had previously been made for the CDSS to receive LSF mailings, on a reciprocal exchange basis, through 1999. It was agreed that no further action was necessary. However, it was agreed that the Foundation forward a memo to the CDSS expressing concern over the illness of the CDSS president and wishing her a speedy recovery.

The Flemish Dance Holiday tour to Belgium, and the need or desirability of the Foundation, or its members, for arranging similar tours was discussed. It was agreed that both a policy and criteria for similar tours were needed. A motion was made and passed that the actions of the Executive Committee in establishing the Flemish tour be approved, and that the Executive Committee be empowered to review and approve/disapprove future applications for tours under the sponsorship of the Foundation.

A review of the policy for reimbursement of staff leaders at institutes and workshops resulted in clarification of the existing policies, with no other actions proposed or required.

The availability of the updated membership application and other brochures, and the need for updating the general brochure, were questioned. Enid agreed to check into these matters.

A motion was made and passed to ratify the appointments of Diane Burton as Director of the Rocky Mountain Dance Roundup week, and George Senyk as the Director of the Blue Ridge Mountain Dance Roundup week. It was noted that future registrations for the Blue Ridge week will be handled by the Copecrest staff, which will simplify registrations for both parties.

A motion was made, but died for lack of a second, that a suggestion be made to the dance week directors to use live music groups at the events. A consensus was reached that a mixture of recorded music and live music be used. A motion was then made to give the dance week directors the prerogative and authority to use live music groups or recordings as their judgement dictated. The motion was passed with one nay vote.

The meeting was adjourned at 4:52 P.M.

(continued next page)

Directors' Meeting (continued)

A reconvening of the meeting of the Foundation Directors was called at 4:30 P.M. on 10 August 1989, with the purpose of listening to ideas presented by Henry Thompson regarding the formation of local chapters of the foundation, much the same as chapters are affiliated with the Country Dance and Song Society of America. A motion was made and passed that a committee be appointed to explore the ways and means of forming local chapters of the Foundation, including criteria for accreditation and financial arrangements, and to make recommendations to the Executive Committee for their consideration. The resulting information is to be included in the Board Newsletter as soon as available.

Rusty Wright presented information on the costs and benefits of the Foundation becoming an affiliate member of CallerLab. As an affiliate, Foundation members would be able to individually purchase liability insurance at a nominal cost. A motion was made and passed that Rusty obtain the detailed information necessary and forward the information to the Executive Committee. The information is also to be included in the Board Newsletter.

There being no further items of discussion, the meeting was adjourned.

Respectfully submitted,

Glen Nickerson

Recorder for the Meeting

Membership Meeting (continued)

Henry Caruso, as spokesman for the Nominating Committee, offered the names of Ed Butenhof, Glen Nickerson, and Rusty Wright as nominees for a second three-year term, and Henry Thompson as a nominee for an initial term on the Board of Directors. Nominations from the floor were requested; there being none, a motion was made and passed to accept the committee report and to elect the nominees.

Enid opened the discussion for members to suggest items for consideration by the Board of Directors. Several items were brought forth which are included in the full minutes but not detailed here.

Following the discussions, the meeting was adjourned.

Respectfully submitted

Glen Nickerson,

Recorder for the meeting

LLOYD SHAW FOUNDATION BOARD 1988 - 1989

Marie Armstrong
Don Armstrong
P.O. Box 1011
Canon City, CO 81212

Diane Burton
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Kansas City, MO 64116

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John Forbes
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Gil Russell
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George Senyk
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Rusty Wright
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Santa Fe, NM 87502

EXECUTIVE COMMITTEE

Don Armstrong
Enid Cocke
Bill Litchman

Frank Plaut (LSF Attorney)
Suite C-400
12600 West Colfax Ave.
Denver-Lakewood, CO 80215



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