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Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



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LETTER FROM THE PRESIDENT

Events are being scheduled here in Kansas to celebrate the 100th anniversary of the birth of Dwight Eisenhower. They have prompted me to remember that 1890 was also the year of Lloyd Shaw's birth, so we in the Foundation have another landmark to commemorate.

Our purpose in the Lloyd Shaw Foundation is not to live in the past but to carry on the work of one who preceded and inspired us. The man in whose name the organization was formed must continue to serve as our touchstone. His philosophy must inform our selection of activities, indeed the way in which we carry out all of our projects in his name.

Whenever a person touches the lives of many others beyond immediate family and friends, there arises the danger that all who follow after will remember that person in their own image. We certainly encounter that difficulty with Lloyd Shaw. Teachers see him as a teacher alone, environmentalists emphasize his love of nature, and businessmen admire his savvy. It does the Foundation no service to create a cult in his name, but it becomes an increasing challenge to sort out the man from the many romanticized notions that people maintain about him.

He died on the eve of my thirteenth birthday, so I have only the recollection of a very dynamic, exciting grandfather who was even a bit intimidating to an awkward adolescent who wanted and received his loving approval but feared not being able to live up to his standards. The pace of life quickened whenever he and my grandmother came to visit us, or, even better, we went to visit them in Colorado Springs. Interesting people would come to visit when he was in town and animated conversations would prolong our stay at the dinner table. I retain the sense of someone who was keenly alive even though he was physically limited by crippled hips that forced him to walk with two canes.

My perception of him as it relates to the dance world comes mostly from the word of others who knew him in that sphere. The only thing I can recall firsthand is a conversation I overheard with square dance callers who came to see him when he visited our home in the late 50's. The quote that I remember from that gathering was the question, "What have they done to our dance?" I wasn't sure at the time what was meant, but I have copies of some things he wrote at that time that addressed the same question. Even in the 50's he felt that square dancing

was becoming mechanistic and unlovely. He compared the floor patterns to the movement of machines and automobile traffic as opposed to the natural, organic patterns of the traditional dances. It is this feeling that prompted his refrain: "Keep it simple--keep it folk!"

This motto may sound ironic coming from a man whose exhibition dance team of high school students dazzled the country with spectacular aerial stunts in their square dance routines. The contradiction is reconciled in the words of the Saturday Evening Post writer whose article was reprinted here recently. He wrote that Lloyd Shaw was "an educator with the instincts of a showman and the zeal of a missionary." He was a born teacher in that he had to share everything worthwhile that he discovered in life. Then there was the bit of P. T. Barnum in him that knew how to win peoples' attention and get them to try this "new" activity called square dancing.

The missionary zeal had to do with his profound belief in the value of American folk dance. He saw it as a wholesome activity that promoted the country's democratic ideals. He liked to quote a bank president who said that it was only at a square dance that he could freely socialize with all of his employees, from the vice president to the janitor's wife.

The other factor that made Lloyd Shaw tick, according to my grandmother, was beauty. He was struck by the potential for beauty in the dance, for all of us to do something beautifully and in so doing, to find the best part of ourselves. The other things that we discover in the process are joy and fellowship, for this is not an introverted sort of dancing. We depend on each other to create this beautiful thing.

And so as a foundation we take our charge from Lloyd Shaw's life. We are committed to continuing to provide opportunities for people to rediscover the beauty and joy of our American folk dance.

Ernie

LINES ABOUT SQUARES

Dick Pasvolsky

Bill Burleson, in his *The Square Dance Encyclopedia* has defined quite well most of the terms that have been used in square dancing. Two terms used very often, "barn dancing" and "eastern square dancing" are, however, not defined in his book and I have not seen either of them defined anywhere else in print. They have been used in recent years to mean the one-night stand type of dance that callers program for groups of people who have little or no square dancing experience.

A case could perhaps be made for the use of the term "barn dance" to denote the one-night stand. With some expected opposition from those who are trying to take the country out of square dancing, we might even come up with a satisfactory definition that Bill could include in his encyclopedia and thus make "barn dance" an official designation for the one-night stand. But I can see absolutely no way of equating "eastern square dance" with "one-night stand."

I have asked some of the callers and dancers who have used that term to describe what they meant by "eastern square dancing." Some of the words and phrases used in those definitions are: easy figures like ladies chain and right and left thru, non-western figures, figures like duck for the oyster and birdie in the cage, old-time dances, traditional dances, visiting-couple dances, play party games, recreational dances, contras ("Virginia Reel" mentioned often), "Turkey in the Straw" kind of music, farmer clothes (plaid shirts and overalls or jeans usually specified), no lessons needed, and, in one case, quadrilles. A few mentioned hay, jails, and mock weddings.

I think we can assume that the term "eastern square dancing" was put into general use because of a need to differentiate western square dancing from other types of square dancing. If its not "western", it must be "eastern" seems to be the reasoning behind using the latter term.

In reality, many of those things attributed to eastern dancing have been, at some time or another, very much a part of the western square dance program. Figures such as ladies chain and right and left thru are still staples of club square dancing. Duck for the oyster and birdie in the cage were among the figures described in Lloyd Shaw's book *Cowboy Dances* which he wrote to help him launch the western club movement. Those and many other "old-time" or traditional figures and dances were

very popular in western dancing until the early fifties. Many of those figures were used in visiting-couple dances. In fact, visiting-couple singing calls were very popular in early western dancing. The most popular singing call of the 1949-50 period was the visiting-couple dance, "Rose of San Antone."

Recreational dancing and play party games are certainly not exclusively eastern regional activities. Contras and quadrilles were popular in the East before the West was settled and are still very popular in New England. They certainly could be considered eastern dance styles, but they constitute a very small portion of the normal one-night stand square dance program. In fact, Lloyd Shaw, in *Cowboy Dances*, said that he believed the New England quadrille and the Kentucky Running Set were the main sources of the western dances.

If we could gain access to the programs of all of the one-night stand dances done in 1989, we would no doubt find that in many of those programs would be listed only dances, figures and music that are used in western club dancing today. Some of the newer callers know no figures other than those that they learned in western dancing, and others for some reason feel that the "duck for the oyster" type figure is too corny. So, in effect, their one-night stand dances are simply easy-level club-style dances.

Western dress certainly does typify club dancing, but the western theme, including dress, decorations, and activities, prevails at many one-night stands, even in the East. Some are even advertised as "western hoedowns."

Perhaps one of these days we may come up with a suitable name and accurate definition for the dance program that we conduct for the novice dancer. Even the designation "one night stand" has its drawbacks. It is not nearly as colorful as the aforementioned "barn dance" and is used by some callers to differentiate the occasional club dance from the dances that he/she calls for a club or other group on a regular basis.

For the time being, however, we must be content to call "eastern" square dances to our little cow-girl scouts and their wrangler daddies, surrounded by hay bales on which are perched western saddles and ox yokes.

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.

TALES OF LLOYD SHAW: #1

Bob Osgood

(Editor's Note: The following excerpts are from material presented as part of a "Remembrance Panel" last summer at the Opry Land Hotel, Nashville, Tennessee, at the Callerlab 16th annual convention.)

July 13, 1950. The place is Santa Monica, California at the intersection of where Wilshire Boulevard hits Ocean Avenue. It makes a large "T" and right on the other side of Ocean Avenue are the cliffs that go down to the ocean, so you have a picture of where we're taking you. It has been a busy day, getting the streets all fixed for square dancing. It's the 75th, the Diamond Jubilee, of the city of Santa Monica, California. They decided they would have the world's largest square dance. They figured what they would do is to publicize that they would have ten thousand people.

Things started right on time with a drum and bugle corps, with lights and with dancers from all over the state of California. Right smack at 7:30 the squares were all set on the pavement ready to go and we started square dancing. For half an hour the first of the thirty-five callers that were chosen by the callers themselves started calling. Remember, this was 1950. Square dancing was just two or three years old in our area at that time.

Just about half an hour into it, you saw red lights down at the end, and sirens, and a motorcycle group brought a shiny Cadillac convertible. In the back of it was the governor of our state, later to be the Chief Justice of the Supreme Court, Earl Warren. He came up and he came on the stage and sat down and said he'd stay a little while. But he stayed the whole evening.

Fifteen minutes later we saw more red lights coming down the street. As they came down, people began to converge on the convertible. It took them fifteen minutes to go two blocks, so solid was the mound of square dancers who went up to the car to say "thank you" to the man who had brought square dancing to California and to the rest of the country, in a rebirth that was so overwhelming in our area. The man in the back of the car, together with his wife, was Dr. Lloyd Shaw. His wife's name was Dorothy and we called him "Pappy." He was the one that we put the responsibility on, the thanks on, for what he had brought us in the way of joy and fun, throughout our area and throughout the country.

LIMITED EDITION OF 25
SILVER BUCKLES NOW AVAILABLE

To commemorate the twenty-fifth anniversary of the Lloyd Shaw Foundation, a limited and numbered edition of 25 silver buckles has been produced.

Artisan Agua Das of Golden, Colorado, using the ancient lost wax method, has cast and individually crafted each buckle using 3 1/2 oz. of solid sterling silver.

The design features the Foundation logo and measures about 3 1/8" by 2 1/4". The cost of each buckle is \$120, of which \$20 is a donation to the LSF.

Send your check to Linda Bradford,
16185 W. 14th Place, Golden, CO 80401,
to acquire one of these exclusive buckles.

Support the LSF financially while adding one of these very beautiful buckles to your dance wardrobe.



THE CONTRA CORNER

Bill Litchman

THE FOUR POSTER

Bill Kattke
New York State

Formation: Triple minor formation (1, 4, 7, etc., active and not crossed)
Music: Any good reel

Introduction:

Ones cast out and mirror hey

Dance:

- A1 - - - -, - - - -,
 - - Cast-off and, with your partner, do-sa-do,
A2 - - - -, half-figure-eight below,
 - - - -, half-figure-eight above,

B1 - - - -, right to partner and contra corners,
 - - - -, - - - -,
B2 - - - -, - - actives swing
 - - - -, (Ones cast out and mirror hey)

NOTES: At the beginning of the dance, the actives should face up, then cast out to pass the dancer just below them (their neighbor) by the right shoulder for the first lady (left shoulder for the first man) to start a mirror hey for three on their own side of the set. The men will hey on their side and the women on theirs. The hey finishes with a cast-off with the next below (actives will finish the hey moving up the center of the set through the number two couple which makes the cast-off flow very nicely).

The do-sa-do is done by the actives only and that is followed by the half-figure-eight below and above. (The dance could be varied by having the man half-figure-eight above first, below second, while the woman half-figure-eight below first, above second. And to make it more

challenging, try a hey for three instead of the half figure-eight. The actives will be doing a half-hey for three with each set of three--above and below.) At the end of the first half-figure-eight, the actives will be progressed but crossed to the opposite side. At the end of the second half-figure-eight, the actives will be progressed on their own side (again).

The contra corner figure is the standard one beginning with the partner by the right hand. The swing at the end should finish with the actives in the center facing up, lady on the gent's right, ready for the cast off and mirror hey.

GLORIOSKI

(BL: Here is one I put together from bits and pieces of other dances [how else?] and is enjoyed by my group.)

Formation: Three couple set, three men facing three women

Music: I use Irish country dance music (reels) for this one. A nice tune is "Mason's Apron" by Sean McGuire, although the dance timing fits a hornpipe very well.

Introduction:

Follow the leader and invert the line,

Dance:

A1 - - - -, couple one up the center and cast-off,
 - - - -, actives turn right, hey for four,

A2 - - - -, - - - -,
 - - - -, actives center and contra corners

B1 - - - -, - - - -,
 - - - -, all three balance, all three swing

B2 - - - -, - - - -,
 - - - -, (Follow the leader and invert the line)

(continued next page)

The Contra Corner (continued)

NOTES: The inversion of the line which begins at the first of the dance means that the active couple will separate and cast to the bottom of the set, followed by each person in their own line. The active dancer will end at the bottom, the bottom person will simply move up the center to the top, and the middle dancers will move to the top and then cast right back to where they started. This action should take only 8 counts. The set order is now third couple at the top and first couple at the bottom.

The active couple (now at the bottom) then dances up the center (with partner) and casts with the third couple (now at the top), into the middle place. The second couple (in the middle) should move down slightly to make room for the active couple which will end in the middle place. The progression has now occurred and the order of couples is: Original bottom couple is at the top, original top couple is in the middle, and original middle couple is at the bottom. This action should take eight counts.

The active couple then turns with the right hand about a quarter turn to be able to face the first (or right opposite) corner person. The first man should be facing the original second woman (now at the bottom) and the first woman should be facing the original third man (now at the top).

The actives will immediately pass LEFT shoulders with the corner dancer, and these four dancers will do a hey for four, diagonally across the set. The only dancers not participating will be the third woman (now at the top) and the second man (now at the bottom). The initial right preparatory turn and hey for four should require 16 counts.

After finishing the hey for four, the actives will be coming to the center of the set to begin the contra corners figure beginning with partner by the right, right-opposite by the left, etc. The contra corners figure requires 16 counts. Then all three couples will balance and swing their partners (the final 16 counts). It is nice on the balance for the active couples to finish the contra corners by ignoring their partner at the end and moving to their original progressed place on their own side before beginning the balance (balance right first). Then the three swinging couples will be turning in unison.

Following the swing, all dancers should finish soon enough to be back in their lines for the beginning of the next phrase. This is a dance for experienced dancers, but fun to do once the pattern is learned.

TALES OF LLOYD SHAW: #2

Herb Eggender

(These are excerpts from the same source as "Tales of Lloyd Shaw: #1," but a different presenter.)

Pappy Shaw was the principal of a little school in Colorado Springs, Colorado, called Cheyenne Mountain School. And it was at that school that Pappy became interested in square dancing and where he decided that square dancing was really an integral and interesting part of our national history and particularly our western history. And that he wanted to know more about this square dancing. Pappy entered into this project to learn more about square dancing with great enthusiasm as with everything that he did. And he went out throughout the West and he talked to old musicians, old fiddlers, old callers, and he drew out from them material which nobody had ever seen before and he recorded some of their old calls, some of the old fiddle tunes, and some of the music, and put his findings down in a book which I think many of you have, certainly. It's called *Cowboy Dancing* [i.e.: *Cowboy Dances*], first produced in 1939, Caxton Publishers in Caldwell, Idaho. And that book, *Cowboy Dances* [correct, here], together with the exhibition teams that Pappy took around the country, really started the spark for square dancing as we know it.

I knew Pappy pretty well, because I was in Cheyenne School for twelve years. It was a small school, total population, grades one through twelve, of less than 200 students. We all knew Pappy pretty well. I spent quite a bit of time in Pappy's office. My late wife Erna and I started going together in 8th grade in that school. Pappy didn't like young people going together. He coined a term for it which I loved. He called it "conspicuous coupling." We were frequently in his office for conspicuous coupling so I got to know Pappy pretty well.

FROM THE ARCHIVES

Bill Litchman

Over the past few months some extraordinary things have been happening at the Archives. First, Lee Ellen Friedland from Washington, D.C., has been spending time in the Archives doing a lot of work looking through our collection of periodicals. She is planning a book on the social history of square dancing and it requires a significant effort to get at the real story of how square dancing has evolved and the forces at work doing it.

Secondly, Ms Friedland works with the people at the Folklife Center at the Library of Congress and she has made it possible for the Archives to help complete some of the collections of periodicals there. Donations made by the many, many people who have supported the Archives have made it possible for us to contribute to the greatest collection of printed material ever gathered in this country. I feel great pride in this accomplishment. Although it may sound like it would have been easy to just send off a package of stuff to them, we are able to contribute specific issues of magazines which are quite scarce and which the finest library on earth has not been able to find.

There are several other people who have travelled to Albuquerque to utilize the Archives this year and it has been a busy time. We have been especially pleased to receive some very nice donations of dance materials.

I suppose everyone knows, even if you are certain that the Archives already has a copy of a particular item, that it is still important to give to the Archives. One good reason is that the Archives is a supplier to other archives and collections and they look to us to find some of these materials. This role stems from the declaration by the Library of Congress making the Archives the national clearinghouse for square dance collections. Secondly, even though the Archives may have one copy of an item, other copies might be needed in the collection because there are slight bibliographic differences between different printings. It is important in the study of any group of publications to have many different examples of the same publication to better follow the history of a specific book or item.

When people come to the Archives, they occasionally comment that we have two or more copies of certain items. I explain to them that these multiple copies are very important. In making this point, I hope you realize that the Archives is not just collecting several identical copies of the same item but several examples which differ from one another by slight, though important, aspects.

For example, having several copies of Hillgrove's Ballroom Guide (1863-68) helps us to know about the publication history of this important book. Knowing that there have been several printings of this book and the time spacing between each different printing helps to know the rate that the book was purchased. Having a complete set of these different issues also gives some idea of the length of popularity of the book (and the contents?) which can help to show the dynamic character of the changes in dance taste.

In some cases, books were published with only a copyright date and this date remained unchanged throughout the whole life of the book. Having enough copies of the various printings of the book may help in placing dates on some (or all) of the copies available. Some of the decisions in dating, providing a proper sequence for copies, or estimating the number of copies printed can be very difficult unless enough copies are at hand. Bibliographic research is an exacting science based on data from the type of paper used, ink, type styles, layout, and many other aspects of the construction of the book. Thus, the more complete our collection, the more valuable it will be for those interested in dance research, whether it may be the dances themselves, the music, the sequence of figures and their changes, or the study of the books proper.

Currently, the Archives is still offering the set of three books by Lloyd and Dorothy Shaw, as advertised in the last American Dance Circle. The books have recently come to light and represent the very best of the wonderful poetry of Dorothy Shaw (two books) and the Christmas play, "The Littlest Wiseman," by Lloyd Shaw. The set of three is only \$20 (or \$8 per book), postpaid.

The endowment fund of the Archives has topped \$5400 which represents a little over 10% of our goal. Thanks are extended to all who have contributed to this fund, including those who utilize the collections. The sooner we can establish a reasonable endowment fund, the easier it will be to continue to maintain the Archives.

(continued next page)

From the Archives (continued)

Recently the photocopier that the Archives has been using has bitten the dust. Is there anyone out there who knows of the existence of a heavy-duty "office-quality" photocopier? We need a used (or new) photocopier of reasonable quality and with enough life and vigor left to be of some use when used heavily. We can afford to buy a copier but don't have a lot of money to do it with! Please let me know about any leads.

Finally, I am asking all of you to be scouts for the Archives by visiting used bookstores whenever you are in a new town or city and keep the Archives in mind when you hear of a caller or leader retiring from active work. The Archives is still very interested in donations of materials and we need to continually be on the lookout. One of the reasons for this is the dreadful loss of historical material because of the death of a leader and the lack of interest by the heirs or family members. A lot of valuable history is thrown away each year just because "it's in the way."

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

STIR THE BUCKET

Kirby Todd, founding member of the LSF and longtime friend of the Shaw family, has moved from Folk Valley to a retirement home in Pontiac, Illinois. He leaves large shoes to fill, but people are carrying on at Folk Valley with the dance classes, campouts, cookouts, monthly dances, and all the other activities that Kirby introduced there. Kirby reports that he is enjoying the good meals, the warmth of the staff, and the fellowship of his new neighbors. His is at Evenglow Lodge, 215 E. Washington St. #244, Pontiac IL 61764. His phone is (815) 844-6131.

Don and Doli Shaw Obee have made a year-long project of celebrating their 50th anniversary. Earlier in the year they had a visit with their son Kent and his family, and for Memorial Weekend last May they were at the LSF 25th anniversary with their daughter Enid Cocke and her family. In October they traveled to New Zealand and Australia on a trip organized by LSF founding members and friends Bob and Phyllis Howell.

Tom Masterson is engineering a week of workshops this summer, August 19-26, in Ukrainian dance and music conducted by members of the **Bukovynian Ensemble**, one of the foremost folk ensembles of the Ukraine. This is their first visit to North America. The event will be held at Perry Mansfield Camp/Stephens College near Steamboat Springs. Cost for the workshop, lodging, meals, etc. is \$335. For information, contact Tom at (303) 499-6363 or Barb Roach (303) 442-0677.

Glenn Nickerson urges readers to send all Foundation memberships or renewals to **Ruth Ann Knapp**, 2124 Passolt, Saginaw, MI 48602. Those inadvertently sent to his address may experience a delay as he forwards them to Ruth Ann. Glenn and Flo plan to travel during February in Florida, Arizona, and California.

Ruth Ann also sends this information from **Barbara Shipps**: "After 50 years of calling squares and rounds, I hung up my microphone and dancing slippers. Too many heart problems keep me off the dance floor." Barbara, still lively and resting comfortably, will be remembered by those at Granby, Beaver Island, and York and many who took Pappy's classes in Colorado.

Those who visit **Macks Creek**, site of the **LSF Mailing Division**, beware. To quote a recent article in a Kansas City newspaper, *Over the Road*, a magazine for recreational vehicle travelers, recently included the town [of Macks Creek] on its list of the nation's top 10 speed traps."

DANCE A ROUND

Submitted by Chuck Jaworski

Oh My!

Composers: Ellis & Helen Olliges, 1019 Ardmore Dr.,
Louisville, KY 40217 (502) 637-5170
Record: GRENN 14191B Oh Me Oh My
Footwork: Opposite. Woman's special instructions in
parentheses.
Level: EZ Two Step (Ph II)
Sequence: INTRO - AB - A(1-8) - C - B - A(9-16) - TAG

INTRO

Meas

1-4 **WAIT; ; SLO CIR 4; ;**
1-2 wait op lod no hands jnd;;
3-4 fwd coh L,-,rlod R,-; fwd wall L,-,lod R to op lod w lead hnds
mom jnd,-;

PART A

1-4 **SLIDING DOOR;; SLO RK APT REC; FWD TWO STEP**
1-2 rk apt L,-,rec R,-; chg sds xib of W xLif,sd R,xLif to lop lod,-;
3-4 rk apt R,-,rec L,-; fwd R,cl L,fwd R,-;
5-8 **WALK TRN IN; BWD TWO STEP; SLO RK BK REC; FWD TWO
STEP;**
5-6 fwd dc L beg lf trn (W rf),-,bk lod R to op rlod,-; bk L,cl R,bk
L,-,
7-8 rk bk R,-,rec L,-; fwd R,cl L,fwd R,-;
9-16 **REPEAT MEAS 1-8 PART A IN OPP DIR**

PART B

- 1-4 SLO VINE 2; SD TWO STEP; SLO LUNGE TRN AWAY REC;
TWO STEP TO BFLY;**
1-2 sd L,-,xRib,-; sd L,cl R,sd L,-;
3-4 lunge R twd wall trng lf,-,rec L to fc,-; fwd R,cl L,fwd R to
bfly,-;

- 5-8 SLO RK SD REC; X SD X; SLO RK SD REC; X SD X;**

5-6 rk sd lod L,-,rec R,-; xLif,sd rlod R,xLif,-;

7-8 rk sd rlod R,-,rec L,-; xRif,sd lod L,xRif to op lod,-;

Note: When Part B is repeated use same footwork in opp dir M
will be outsd (W insd), fc flod

PART C

- 1-4 R CHARLESTONS TO RLOD;;;;**

1-4 fwd rlod L,-,pt R fwd,-; bk R,-,pt L bk,-; repeat meas 1-2
Part C

- 5-8 2 FWD TWO STEPS;; SLO CHG SDS 4 TO FC LOD;;**

5-6 fwd rlod L,cl R,fwd L,-; fwd rlod R,cl L,fwd R,-;

7-8 chg sds under M's rh (W's lh) fwd drc L,-,fwd coh R,-; fwd
dc L,-,fwd R endg op lod,-;

- 9-16 REPEAT MEAS 1-8 PART C IN OPP DIR**

9-16 Note: Use same footwork but opp dir to end fc op rlod w M
outsd & W insd.

TAG

- 1-2 WIGGLE WIGGLE; SLO APT PT;**

Note: As meas 16 Part A is completed the second time
blend to bfly wall. The music seems to end but you will hear 2
percussion beats. The challenge is to hit these beats with the
wiggles.

1-2 shift wgt to L lk left knee & relax right knee causing left hip
to pt lod, shft wgt to R lk right knee & relax left knee causing
right hip to pt rlod,-,-; apt L,-,pt R,-;

DICK AND BESS HAILE

(In November 1989 the Schenectady Folk Dancers of Schenectady, New York, hosted a farewell party for Dick and Bess Haile, to honor them for their long and faithful service to the club and to the tradition of folk dancing. The Hailes had led and taught the Schenectady Folk Dancers for over thirty years. They are members of the Lloyd Shaw Foundation and have attended the Rocky Mountain Dance Roundup at Granby as participants and leaders. Their new address is P.O. Drawer DDDD, Southampton, NY 11968. The following remarks by Jim Newell were made at that farewell party.)

Every person who really enjoys dancing probably looks up to one or two other dancers and hopes to be able to dance some day as they do. In my case, I have felt this way for several years about Dick and Bess Haile.

I love their style of dancing; I love the dances they teach; and I admire the breadth of their repertoire.

Above all, I admire the personal qualities of their dance leadership. With all their talent and experience, the Hailes are thoroughly modest people. When they teach a dance you can see that they call attention to themselves only long enough to present the dance and to help everyone do it. Then they just want to enjoy the dance like everyone else.

Through patience, humor and genuine friendliness they have made it possible for all kinds of people to enjoy folk dancing. They would work at any level with any person who wanted to learn.

For us to continue their work means more than knowing and teaching a certain body of dances. It also means sharing this pastime in the spirit of generosity that we learned from the Hailes.

BOOKS TO KNOW ABOUT

Bill Litchman writes:

I have just received two books through the mail from friends. The first is a copy of *Just One More Dance, A Collection of Old Western Square Dance Calls*, by Carole Howard. It is not really a collection of calls, but a collection of patter used (generally) in traditional square dance calling. However, the material in this book will be of value to all who might be interested in the square dance. Callers, leaders, teachers, dancers, and observers will enjoy reading the clever rhymes and patter in this book.

I can recognize patter from several callers I have known including Gib Gilbert and Al Scheer. These excellent callers are known for their patter (among other things) and overall their contributions are "Scheerly" wonderful.

The second book is a catalog of country dance figures published in the U.S. listing their names, sources, music, figure sequence, and some other attributes. *Dance Figures Index, American Country Dances 1730-1810*, is compiled by Robert M. Keller. This collection is not only available in printed form but also as an electronic data base (\$25). The book is published by The Hendrickson Group and is available from Robert Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878 (\$14.95). The work is massive and will be of great value to people interested in the historical evolution of country dancing.

Lloyd Shaw Foundation Vice President Ruth Ann Knapp sent us some information about a book by Tony Parkes, *Shadrack's Delight and Other Dances*. Tony is greatly in demand as one of New England's finest callers and choreographers. This forty-six page booklet has seventeen squares, twenty-five contras and one Sicilian Circle formation, each with performing notes and background information, a practice popularized and used most effectively by Ted Sannella in his *Balance and Swing*. The book is available from Hands Four Productions, Box A, Bedford, MA 01730, at \$6 plus \$2 for postage and handling. An audio cassette is available at \$8. Both slightly higher in Massachusetts.

FROM THE DANCE CENTER

Donna Bauer, Manager of the Lloyd Shaw Foundation Dance Center in Albuquerque, NM, lists the following special events for spring and summer, 1990.

- March 3 International Folk Dancing
- July 7 Contemporary Square Dance 7:30 P.M.
 with Otto Degner and Art Shepard plus
 a tour group from New Zealand

Donna reports that the Dance Center is being used by many different groups on a regular basis. Scheduled for the next quarter are:

- Wednesday Scandinavian Folk Dance 7:30 P.M.
 Dances taught by Neal & Lois Nelson
- Friday Ballroom dance 7:30 P.M.
 (except 4/13 and 4/20; ending on 5/4)
- Saturday Georgian Society Dance (2nd) 7:30 P.M.
 English Country Dance (3rd) 7:30 P.M.
 (Live Music: Boxwood Consort)
- Sunday Trad. Contra and Square Dance (3rd) 7 - 10 P.M.
 International Folk Dancing with 7:30 P.M.
 emphasis on Balkan (all Sundays but 3rd)

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

LINES ABOUT SQUARES—REVISITED

Don Chase

I was particularly interested in the article by Dick Pasvolsky about "Arkansas Traveller," since it has been a favorite with a group for which I call one tip a month. I wonder if you know that Rod Linnell did this as a singer to the tune of "Little Burnt Potato."

Marian and I both did this to Rod's call on a record long before I ever did any calling at all. Here's Rod's version:

The two head (side) couples forward, then back again you go,

You turn the opposite by the right hand around and don't be slow.

You turn your partner by the left, your corner by the right;

Then back to your partner and balance with all your might.

Now a left hand round your partner, dos-a-dos with your corners all,

Then take your pretty partner and promenade the hall*

(Eight measures of silence follow.)

When I call it I take the corner instead of the partner; makes it a little more (to me) interesting. As intro. and break, I find I don't have any trouble adapting to the tune--in fact it's usually a little different every time.

Scholarships are available for all Lloyd Shaw Foundation Dance Weeks and Dance Leadership Workshops. For information contact:

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

WHAT'S IT ALL ABOUT

Submitted by the Editor

(Note: The following material is taken from the 1964 Syllabus, an item that came out after the week at Colorado Springs rather than before. The syllabus, thus, was more a summary of events that occurred rather than a prepared schedule of classes to take place. The material here was formulated over a period of two or three days, but finalized in a meeting on Friday morning.)

NAME: The Lloyd Shaw Foundation, Inc.

PLACE OF BUSINESS; 1527 Winfield Avenue, Colorado Springs, Colorado, 80906

POST OFFICE ADDRESS: Box 203, Colorado Springs, Colorado 80901

OBJECTIVES AND PURPOSES: To perpetuate the memory and work of Dr. Lloyd Shaw, The Foundation shall endeavor to preserve, encourage and extend the arts of American folk and square dancing, music, songs, and associated dances and arts, in recreational and educational fields. Toward this end the Foundation is to be created to:

- a. Conduct research for itself and/or for others.
- b. Publish books, articles, pamphlets, teaching aids, etc.
- c. Produce recordings, music, transcriptions, tapes and films as may be needed, by all means now known or developed in the future.
- d. Conduct and promote educational institutes, conferences, as well as festivals for the promotion of The Foundation activities, or fund raising in connection therewith.
- e. Provide a clearing house for information related to The Foundation activities and purposes, and to maintain a relationship of reciprocity with similar or affiliated groups in other areas who wish to share in ideas and recreational materials such as games, songs, music, folk dances, books, tapes and records.
- f. Establish a library consisting of material already assembled, or to be acquired in the future.

g. Obtain land or construct buildings or whatever physical properties as may now be needed, or may become necessary in the future, for the purpose of carrying on the activities of The Foundation.

h. Solicit and raise funds by donations, bequest, and any and all available means, to provide for operating The Foundation and sustaining its operation in the future, including the establishment of Trust funds to assure income for future requirements.

i. Operate as a "non-profit Foundation," authorized to disburse funds necessary for the operation of The Foundation and the purposes above, which may include:

1. Salaries or Talent Fees as determined by the Board of Trustees.
2. Reimbursement for travel expenses, etc. etc.

ETC. ETC.

OFFICERS AND BOARD OF TRUSTEES.

With the thoughtful advice of our attorney, we have selected the following Trustees and Officers to make up the Executive Committee which will transact business until they can be more suitably elected at the Annual Meeting.

Don Armstrong, Trustee and President
Fred Bergin, Trustee and First Vice-President
Kirby Todd, Trustee and Second Vice-President
John Bradford, Trustee and Treasurer
Dorothy S. Shaw, Trustee and Executive Secretary
D. J. Obee, Trustee
Lewis S. Chase, Trustee

(Ed. Note: This material is in place of "From the Workroom" this issue. It gets at the very "birthing" of The Foundation. As we read the above and recall ongoing activities and specific events of the past few years, we have kept rather close to our original ideals.)

BLUE RIDGE MOUNTAIN DANCE ROUNDUP

August 5-11, 1990

at

COPECREST DANCE RESORT

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LLOYD SHAW RECORDINGS ARE AVAILABLE FROM

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The Lloyd Shaw Foundation, Inc.
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March, 1990

Dear Readers:

President Enid Cocke is asking you to help the LSF Board make a decision with some far-reaching financial implications for the Foundation. We have two printing/publishing possibilities but can, at best, afford just one at this time. This reader survey is designed to help us prioritize these printing projects. Please indicate which you would be more interested in acquiring:

One Night Stands by Ed Butenhof. My first ___ second ___ choice
A "Compleat" resource book for getting started and calling various kinds of one-night dance engagements. Includes over 100 dance descriptions.

Cowboy Dances by Lloyd Shaw. My first ___ second ___ choice
A reprinting of this 1939 classic, including history and complete descriptions of many traditional western square and round dances.

Your vote does not obligate you to purchase either book, nor does it obligate the Foundation to print either book; however, we appreciate knowing your preference for either of the two options.

Note that the membership form is on the reverse of this half-sheet. You may use this to join or renew. Return to

Ruth Ann Knapp
2124 Passolt
Saginaw, MI 48602

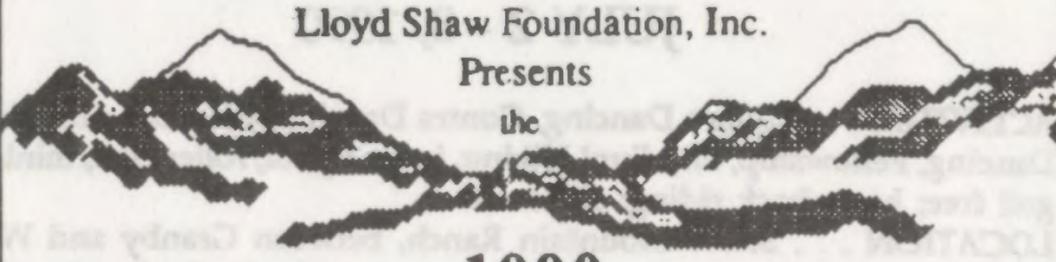
Please fill out the following too:

___ I am currently a Lloyd Shaw Foundation Member

___ I am not currently a Lloyd Shaw Foundation Member

___ I currently own an earlier edition of Lloyd Shaw's *Cowboy Dances*
from the year _____.

(This centerfold is designed to be torn out and used as needed)

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
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Telephone (303) 790-7921

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

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 Mounete Ranch. **NOTE: Fees have risen since last summer; these are correct for the coming season.**

	Sngl	Dble	Trple	Quad	Under 12
Pinewoods	\$300	\$240	\$198	\$174	\$90
AspenBrook	\$324	\$282	\$234	\$222	\$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	\$63.50	\$33.50	

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 _____

Tuition Enclosed: _____

Accomodations: Aspenbrook () Pinewoods ()

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

I/We will make arrangements for camping or cabin.

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) 453-0517; Office: (816) 274-

THE LLOYD SHAW FOUNDATION Membership Form

This is a renewal _____ or new _____ membership for:

Name(s) _____

Address _____

_____ Zip _____

The category of membership desired is: (check one)

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

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

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

_____ Club (\$35)

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

In celebration of the Centennial of Lloyd Shaw's birth (1890), please find enclosed the additional amount of _____ to be applied to the following:

_____ Dance Center Fund _____ Archives Fund

_____ Scholarship Fund _____ General Fund

_____ Other (indicate choice): _____

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

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

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

Ruth Ann Knapp,
Membership Chair
2124 Passolt
Saginaw, MI 48602

Checks should be made payable to the Lloyd Shaw Foundation.

The Kentucky Heritage Institute for the Traditional Arts presents

the Ninth Annual

Kentucky Summer DANCE S C H O O L



June 24 - 30, 1990

Berea College, Berea, Kentucky

STAFF

KICK-OFF DANCE

Saturday June 23

7:30 - ?

with

Kathy Anderson
T. Auxier

Ten Penny Bit

The Allen Street
String Band

\$5.00 Dance

\$15.00 Dance & Room

Kathy Anderson
Marianne McAdam
Rima Laibow-Koser
Jacqui Ekdahl
Mary Colmer
Chris Bischoff
T. Auxier
Carol Urquhart
John Foley
Don Coffey
Ellen Ford
Terry Forbes
Roland Forbes
Sylvia McGirt
Albert Bauman
Marnen Laibow-Koser

SPECIAL EVENTS

SUNDAY

Opening Dance

TUESDAY

Street Dance

WEDNESDAY

Costumes

THURSDAY

Participant Callers
& Musicians

FRIDAY

Grande Elegance
BALL

F E A T U R I N G

Ten Penny Bit
Mark Cannon
Bob Loeffler
Robin Loeffler

The Allen Street String Band
David Landreth
Andrea Landreth
Ed Hawkes
Bill Rintz

(Keep This)

ADULT PROGRAM

KIDS' PROGRAM

						6-9	10-12
7:15-8:15	BREAKFAST						
8:30-9:30	Morning Group Session				Creative Dance for Kids		
9:40-10:50	Contras & N.E. Squares 1A ■	Party Dancing 1B	Summer Mummers 1C ▲	International Games 1D ▲	Cornshuck Crafts 1E	Stories, Songs, & Folk Games K1	Pottery Y1
11:00-12:00	Beginning Appalachian Clogging 2A	Ballroom Dance Waltz, Foxtrot, Swing 2B	Integrating Dance into the Classroom 2C ▲■	Irish Set Dances 2D	Outdoor Pioneer Games KY2		
12:15-1:00	LUNCH						
1:30-2:30 The Music Hour	SING! Participation Performance 3A	Tin Whistle 3B	M?n Dulcimer 3C	discussion Hour 3D ■	Rhythm Wksp 3E ▲	Hammered Dulcimer 3F	Singing & Folk Dancing for Kids (Grownups may join) KY3 ▲
2:40-3:50	Country Dance Band All Instruments! 4A	English Country Dance 4B	British Dances Welsh & English 4C ■	Ritual Roots of Appalachia Discussion 4D ▲	Pottery K4		Rapper Y4
4:00-5:00	International Dances 5A	Creative Dance for Leaders 5B ▲■	Appalachian & Southern Squares 5C	Dance Potpourri With Participant calling 5D ■	Pot Throwing 5E	Pretending K5	Simple Instruments 5F/Y5 ▲
5:15-6:00	SUPPER						
7:30-12:00	EVENING DANCE PARTY						

- ▲ :Teacher Track (particularly recommended for school teachers)
- :Leader Track (recommended for beginning dance teachers)

U S E F U L I N F O R M A T I O N

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The nearest airport is Bluegrass Field, Lexington.

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Bring Instruments & Songs-- There will be a participants' concert.

Teachers & Musicians are subject to change.

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_____	122/153	Five Foot Two/Schottische (OldSouthern) "
_____	143/144	Rye Waltz/Carlyle (Rustic Dance) "
_____	276/4568	Grand Square Quadrille/Grand March (Blue Bells of Scotland)
_____	4554/4568	Knightsbridge March/Blue Bells of Scotland
		<u>Flip Contras (called and instrumental)</u>
_____	155/156	Broken Sixpence/Broken Sixpence Medley
_____	163/164	Homosassa Hornpipe/Rickett's Hornpipe
_____	167/168	Terry Lynn's Jig/Come Under My Plaidie
_____	183/184	New Pretoria/Marching to Pretoria
_____	185/186	Happy Wanderer/The Happy Wanderer
_____	187/188	Aston Polka/Sweet Georgia Brown
_____	189/190	Quiet Contra/Melancholy Baby
_____	193/194	Shadrack's Delight/Dashing White Sergeant
_____	195/196	Yucca Jig/Major Mackey's Jig
_____	305/306	Inflation Reel/Ragtime Annie

_____ 311/312 Riley's Reel/Square Dance Reel
_____ 323/324 Granny's Pearls/Kettledrum, Miss Thompson's Reel, Miss
Campbell medley
_____ 329/330 Whisper Ring/Whispering
_____ 331/332 Mandolin Contra/Medley for "The Isle"
_____ 333/334 Duke of Kent's Waltz Contra/Neudeutscher (edited)
_____ 335/336 Come and See Me/Doc Boyd's Jig and Jerry's Beaver Hat
_____ 1008 Market Lass/Glen Towle

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_____ 304/312 Fishers Hornpipe/Square Dance Reel

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_____ 509/510 I Dont Know Why
_____ 515/516 Charming Betsy

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_____ 511/512 Chattahootchee/Yellow Creek

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