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A Quarterly Publication
of the Lloyd Shaw
Foundation

The American Dance Circle

SEPTEMBER 1996

THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization dedicated to recalling, restoring, and teaching the folk dances of the American people.

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

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

Membership in the Foundation is open to all who are interested in these goals.

PUBLICATION INFORMATION

The *American Dance Circle* is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date. Ads and articles may be submitted to either co-editor:

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Advertisements may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

September, December, June issues 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

Full page = 4 wide X 7 tall Half page = 4 wide x 3 1/2 tall

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LETTER FROM THE PRESIDENT

Dear Friends,

I am still on a high from attending our Colorado dance week. I can't remember a week with more wonderful dancing or a lovelier sense of fellowship and cooperation among the participants. I was reminded of a quote from Chuck Jones who helped my grandmother prepare a great historical dance pageant for the 1959 National Square Dance Convention in Denver. He said that with all the endless hours of work that went into it, "only the love must show." A lot of us worked very hard to prepare for our assignments for the week and we gave our very best, but what I saw was the love showing. I saw people joyfully sharing in dance, music, and fellowship.

We had some fine new additions and some old friends on staff this year. To fill the great gap left by Bill Litchman, who is minding his health and taking things easy this year, we were thrilled to have Gib Gilbert among us again. What a joy to dance a docey doe hoedown to Gib's wonderful rhymed patter. And any lady who got to waltz with Gib was lucky indeed. We also had the special pleasure of dancing to Chris Kermiet's traditional calling one day. On the musical side, we were fortunate to have Marnen Laibow-Koser with us. He is a one-man orchestra, playing the fiddle, viola, whistle, flute, and piano, and he danced every dance when he wasn't playing in the band. The last night he put his loves together and danced a morris dance while playing the fiddle!

Another highlight for me was the children's program. Donna Bauer and Lovetta Wright worked wonders. Lovetta conducted a very creative crafts program that occupied the children for hours, and Donna worked to develop these future dance leaders.

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She had them organize two dances for the 7:00-8:00 evening slot. They planned their own program, engaging a few callers but teaching and leading most of the dances themselves. They even had Christina Riggs wear a sandwich board at the noon hour advertising the evening dance and encouraging everyone to come. The young people also populated the Beginning Band, which rehearsed during the week and played for the Grand March at our Calico Ball the last night. The children left us seeing double, since they included three sets of identical twins--two sets being 14-year-old boys and the third being Melissa Wright Cline's two-year-old daughters. Every time I looked, Kimberley and Cheryl were in the lap of a new and different "grandparent."

One of my jobs in the Foundation is to chair the Awards Committee. Since I hadn't planned any award this year, I knew something was fishy when Diane Ortner began a speech about the Foundation's Silver Boot Award, which was derived from a silver pin that Lloyd Shaw used to give his Cheyenne Mountain Dancers. I was so overwhelmed to be the recipient of the award myself that I was incapable of expressing my thanks articulately. I do remember saying that I couldn't imagine my life without dance and without the wonderful people whom dance, through the Foundation, has brought into my life. I am deeply grateful to the Foundation for this honor and to the people who have worked so hard to keep our dance heritage alive. I pledge my renewed efforts to carry on the task so that succeeding generations can know the joy of our dance and carry it on even farther into the future.



Eric

SILVER BOOT AWARD

by *Diane Ortner*

From time to time a special award is presented to the Foundation's most dedicated members, those whose work keeps the organization operating on a day-to-day basis. It is a silver boot pin with turquoise insets, modeled after the pin that Lloyd Shaw gave his Cheyenne Mountain Dancers to recognize participation on the dance team. At the Rocky Mountain Dance Roundup in July of this year, this award was presented to the Foundation's staunchest supporter, President Enid Cocke.

Over the years the Foundation has been wisely guided by presidents who were members of the Lloyd Shaw family and by others who knew Lloyd Shaw and ably represented his viewpoints to the group: Don Armstrong, Don Obee, and since 1979, Enid Cocke, Lloyd Shaw's granddaughter. Enid has been a part of the Foundation since its inception. She has served as a leader at Foundation workshops and at summer dance weeks and has always been a model of the grace and style that Lloyd Shaw attempted to promote in dance.

Enid leads a busy life as wife, mother, and director of the 'English as a second language' program at Kansas State University. As president-elect of a national organization relating to that topic, she has many demands on her time. Yet she finds time to chair the Foundation's Board and Executive Committees, to respond to all of the communication she gets in that regard, to serve as co-editor of the *American Dance Circle* and, currently, to handle Foundation publicity. She dances with and calls for a local contra club and has turned her hand to writing lovely round dances.

It is not easy to keep the lines of communication open among board members who often meet only once or twice a year and who are spread across the entire North American continent. Particularly valued is Enid's ability to tolerate open, if sometimes heated, expressions of opinion while always keeping the goal of a reasoned solution in mind. The Silver Boot award is a gift that reflects the gift that Enid has given the Foundation by her leadership.

MINUTES OF THE ANNUAL MEETING OF THE MEMBERSHIP OF THE LLOYD SHAW FOUNDATION

July 3, 1996

Rocky Mountain Dance Roundup Black Forest, Colorado

President Enid Cocke called the meeting to order at 1:30 PM. A quorum was declared. The minutes of the previous meeting were approved, as was the Treasurer's report.

Diane Ortner presented her preliminary report on the Rocky Mountain Dance Roundup and on the *American Dance Circle*. She also announced that as the LaForet Camp can not accommodate the LSF dance week in its 1997 schedule, we will need to find a new site for RMDR.

Ed Butenhof presented a preliminary report on the Cumberland Dance Camp to be held the first full week of August, 1996. This year there are no facilities for RV's, though they are expected to be completed by 1997. There is almost unlimited capacity for attendance.

Bill Litchman reported on the Archives.

Donna Bauer discussed the improvements to the Dance Center. These include new toilets, ceramic tile in the kitchen, and ramp repair totalling approximately \$4400. The same basic tenants use the facility on a regular basis and there are also various weekend workshops. Approximately \$5000 from rentals per year is accrued towards the maintenance fund, which now totals about \$25,000 after the cost of the repairs. The air conditioning project is still under investigation. A mechanical engineer has been contacted to inspect the cracks in the beams of the ceiling.

Ruth Ann Knapp presented reports on membership and reminded the membership that they do not need to tear the membership renewal form out of the ADC. All she needs is the same information as is requested on the form. The report on the Kit Revision includes a letter from Brad Edwards at the Sales Division. The stock accounting does not reflect the materials which have subsequently been returned by Marvin Melnyk.

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Don Armstrong reported on the Recordings Division. He emphasized that Bill Litchman and Rusty Wright were included in the latest production efforts so that they will have the expertise to carry the Recordings Division into the future.

Enid Cocke requested applications for a Publicity Chair. Please reply to her if you are interested in the position.

At the 1995 Board meeting, Rusty Wright was charged with the responsibility of spending \$6000 for the purchase of two sound systems, one for the eastern dance camp and one for the western dance camp. He has spent \$2500 so far for the needs of RMDR but has not yet purchased a system for the eastern camp.

Wright also reported on the meeting he attended in Kansas City, the "Common Meeting" which included Callerlab and numerous other dance affiliated organizations. The goal of the meeting was to find the commonalities between the various organizations and to improve communications between them. Rebecca Holden has been hired to help develop a new image for square dancing and will be making some video tapes which will be disseminated on national television.

Dale Sullivan presented the work which he has done towards a system for balloting by mail. The proposed system includes the use of numbered ballots, the possibility of cumulative voting, a set of instructions, biographies of each nominee, and a signature card. It is hoped that this system will be implemented before the 1977 Board election.

The Nominating committee consisted of Kris Litchman and Chuck Jaworski. The Board currently has 15 members. Don Armstrong, Ed Butenhof, Diane Ortner, and Rusty Wright are finishing their first three-year term and are eligible for a second term. Onie Senyk is finishing her second three-year term and is not eligible for re-election. The committee nominated the following slate: Don Armstrong, Donna Bauer, Diane Ortner, Allynn Riggs, and Rusty Wright. Chris Conboy was nominated from the floor.

The following were elected to the Board: Rusty Wright, Diane Ortner, Donna Bauer, Allynn Riggs, and Chris Conboy.

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President Enid Cocke requested directions to the Board.

LuAnna Peck requested the LSF set up a Web page with access to the Archives and other information and volunteered her son Justin to develop it.

The meeting was adjourned at 3:20 PM.

MINUTES OF THE ANNUAL MEETING OF THE BOARD OF DIRECTORS OF THE LLOYD SHAW FOUNDATION

July 3, 1996

**Rocky Mountain Dance Roundup
Black Forest, Colorado**

President Enid Cocke called the meeting to order at 3:15 PM. Board members in attendance were Dale Sullivan, Kris Litchman, Randy Barnes, Hank Caruso, Jeffery Lindsey, Don Armstrong, Chuck Jaworski, Frank Gornowich, Onie Senyk, Rusty Wright, Ed Butenhof, Diane Ortner, and Enid Cocke. In addition, newly elected Donna Bauer and Chris Conboy, Secretary Linda Bradford, and LSF Attorney Frank Plaut were present.

The current officers were re-elected by acclamation. (Enid Cocke, President; Hank Caruso, Vice President; Bill Litchman, Vice President; Ed Butenhof, Treasurer; Linda Bradford, Secretary.)

The re-appointment of the current executive committee was approved. (Enid Cocke, Don Armstrong, Bill Litchman, Diane Ortner, Frank Plaut.)

The Treasurer's report includes only the funds in the general accounts. Frank Plaut recommended that annual reports in the future should also include the following: the value of the Dance Center building, an estimated value of the Archives, an inventory of our stock at the Sales Division, and any other accounts which are maintained by individuals which pertain to specific tasks of the LSF, such as dance camps. It was recommended that a CPA be engaged to value the stock at the Sales Division.

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Dale Sullivan discussed the proposed ballot by mail. Cumulative voting was discussed, as was the shortness of time between the eastern dance camp (during which the Membership meetings are held in alternate years) and the proposed election day. The motion was made and seconded that the proposal (including the version with non-cumulative balloting) be accepted. The motion passed unanimously. It was moved and seconded that the ballot by mail take place with the mailing of ballots on September 15 and election day to be November 15. The motion was approved unanimously.

The Board discussed the budget request for the Archives presented by Bill Litchman. As the Archives did not spend its allocation for this fiscal year, the moneys remaining in this account will cover most of the new request. The Archives fits the LSF goals, as originally exemplified by the library begun by Lloyd Shaw. The Board would like to know what long term possibilities exist for the Archives, and how it might be funded in a more self-supporting manner. The Board consensus was that turning the Archives over to another entity would be acceptable only as a last resort. The budget request was tabled until other items were discussed.

Diane Ortner discussed the proposed Leadership Development Workshop. She expressed the idea that part of our mission is to develop new leaders and at the same time ensure the preservation of the LSF. The goal is to have a three or four day workshop for people who have shown interest in becoming leaders in the LSF to help them understand what the LSF is about, to learn teaching techniques, and to learn how to use our teaching materials. She proposed no cost to the invited participants except for transportation. Other LSF members would be able to attend the workshop at their own expense. She requested \$3000 for this workshop.

Diane Ortner requested help in finding a new location for RMDR for 1997 as LaForet is booked for our scheduled week. Volunteers to help in the search included Chris Conboy, Randy and Carole Barnes, Bob and Allynn Riggs, and Linda Bradford. Bob Riggs is to be chairman. Diane Ortner will send
(continued next page)

site requirements to the members of the group.

We discussed the Elementary Kit revision. Questions included whether there is a market for a new kit, whether we should just dump the old kits in stock, what the format of a new kit should be, whether just a new manual is enough, and whether we have a structure for marketing a kit. The Board consensus was that we should turn the questions back to the Revision Committee. Frank Plaut reminded us that the Board can take action by telephone and that the Executive Committee is also empowered to make decisions.

The Election Committee asked for \$500 to run the election. The committee consists of Dale Sullivan, Mavis and Mick Gippner, and Diane Ortner.

Don Armstrong suggested that we need a new catalog before the end of 1996. The current catalog is now on disk so it should not be too hard to revise. This project will be paid for by the Recordings Committee and so does not require a budget request. Diane Ortner volunteered to undertake this project.

The budget will be sent out for approval.

The meeting was recessed at 5:15 until the next afternoon.

The Board reconvened at 4 PM on July 4. In attendance were Enid Cocke, Dale Sullivan, Diane Ortner, Ed Butenhof, Hank Caruso, Frank Gornowich, Jeffery Lindsey, Rusty Wright, Chuck Jaworski, Onie Senyk, Donna Bauer, Frank Plaut, and Linda Bradford.

We continued the discussion about election procedures. The Committee will request information about nominees so that all candidates will have the same type of information in their biographies to be mailed out to the members. The by-laws will need to be corrected to conform to the suggested changes. The By-Law Committee, under the supervision of Dale Sullivan, will make these changes.

It was brought to Board attention that the proposed invitees to the Leadership Development Seminar have differing levels of experience. The LSF will need to be explicit in presenting the LSF philosophy and to plan for the attendees to learn from each other. The opinion was expressed that asking specific people to attend and offering them

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a scholarship rather than inviting people to apply for the scholarship is elitist. Diane Ortner replied that the people proposed to be invited have already demonstrated a commitment to the LSF. The consensus of the Board was that the LSF select the people. It was moved and seconded that the Board approve the idea of having the Leadership Development Seminar as outlined in Diane Ortner's proposal. The motion was passed unanimously. A committee was appointed to develop the workshop, consisting of Enid Cocke, Diane Ortner, Chuck Jaworski, and Bill Litchman.

It was moved and seconded that we approve the concept of the Archives budget request with the proviso that by the next Board meeting there be a series of options for the long term with a "fiscal note" attached to each one so that the Board can make an informed decision. The motion passed unanimously. The Archives Committee as currently formed (Bill Litchman, Renee LaPerriere, and Linda Bradford) will continue to function with the addition of a fourth member, someone who is fiscally knowledgeable, to be appointed by the President. The committee is to meet at LSF expense, using funds from the President's discretionary account.

Bob Riggs was appointed as Chairman of the committee to identify a new site for RMDR.

Ed Butenhof reported that the proposed budget includes expected income of \$16,200 and requests totalling \$41,000. It was moved and seconded that we accept the budget. The motion passed unanimously.

We discussed the Leadership Training Institute for 1997. What should be the curriculum, as the Secondary/Recreational Dance Kit does not cover all the forms of dance which we would like to cover? Should we try to hold an LTI in 1997? One possible location would be the Dance Center. The new site for RMDR might accommodate the LTI, also, so the two could once again dovetail. If there is to be an LTI next year, work towards it needs to begin immediately. The first year of LTI, \$500 seed money was allocated to the workshop. Enid Cocke will find out if the seed money is still in existence. It was moved and seconded that we have

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SPITFIRE SWING

by *Don Armstrong*

The beautiful Spitfire was probably the most famous British fighter of WW II. Don tells the story of flying a Spitfire in a mock "dog-fight" with a P-38 Lightning; Charles Lindbergh was the other pilot! This triple improper contra is very enjoyable when danced in a four couple set. After being active twice, the lead couple swings to the foot during the last eight counts.

SPITFIRE SWING

Composer: Don Armstrong
Formation: Triple improper contra
Music: 8 x 64-count reel, or start with a Jig and switch to a reel on the 5th time through.

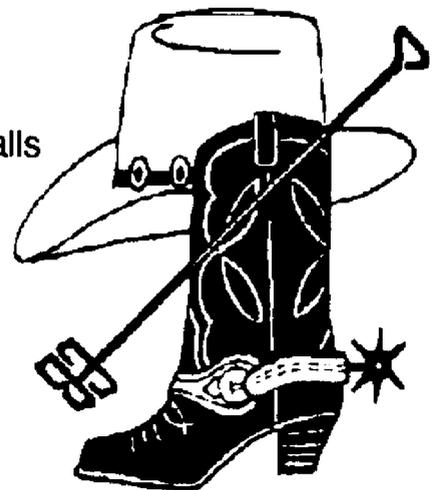
Counts

1 - 16 **Mirror Heys for Three down the set**
(couple #1 start IN)
17 - 32 **Dip and Dive**
(same 3 couples; centers always arch)
33 - 48 **With the ones below, balance and swing.**
49 - 56 **Forward 6 and back**
57 - 64 **Just the actives swing**
(end facing down; if dancing in a four couple set, the second time the actives swing, they should swing to the foot at this point)

JUST ONE MORE DANCE

A collection of old Western Square Dance Calls gathered by Carole Howard, Central Michigan University, Mt. Pleasant, MI.

NOW AVAILABLE FROM
THE LLOYD SHAW FOUNDATION
SALES DIVISION, PO Box 11,
Mack's Creek, MO 65786, \$9.00.



RE-IGNITING A HEYDAY (c)

by *Pete Cohen*

One can never be sure where offhand words will come to earth, nor whether they might land as sparks on tinder or as a sprinkle upon buried seed: perhaps as both. The words I'm remembering here were spoken about three years ago by a young woman about to call a square dance during the tenth anniversary gala of the Lawrence (Kansas) Barn Dance Association. Perhaps she was just offering some extra information, or a justification for interrupting the almost exclusive menu of contra.

"This dance is from the 1950s," she said, and then added, "The '50s were the heyday of square dancing."

Immediately my wife Sue and I looked at each other, and smiled. It had never occurred to us that we had participated in a heyday. But upon a moment's reflection the remark rang true, and a spark landed hot among some tinder in my head. For the next several months I time-traveled back thirty and forty years by cavorting about the livingroom, and leaving circling footprints over the pastures when I took my walks.

I was trying to see very clearly again the dances of that heyday, that we had swung through but never called.

I might have gone searching back to Wyoming, or consulted the Lloyd Shaw Library, or other western callers now keeping the traditional flame such as Bill Litchman, Gib Gilbert, Chris Kermiet, or anyone else I might have discovered, but it was memory that was calling me, much closer at hand.

I kept following memory till it became blurry and then improvised to keep on going. Finally I put it all in words and produced a spiral-bound book, and then revised it. Now it's called *Heyday Squares II*¹ and takes 37 pages to offer the

(c) copyright 1966 Peter Zachary Cohen

¹*Heyday Squares II* can be ordered from Pete Cohen, Route 1, Alta Vista, Kansas 66834; \$9 postpaid.

(continued next page)

directions and rhymed calls for seven square dances that I feel represent the particular kind of heyday times we had, at least in Laramie and the area around.

Why all the fire and effort? What was so special to be recovered? For one thing, though Wyoming averaged only three people per square mile, hoedowns could pop up anywhere.

As the '50s decade approached I was in the state university's student union building, waiting with others for transportation to the freshman orientation program at the school's lodge in the mountains. Close to on-time, several livestock-hauling semis pulled up outside--"ragtops," with their canvas covers rolled back. We went aboard, up cleated planks, and discovered that only a quick hosing-out separated us from the trucks' last trip to Denver stockyards. But it was a clear day, with plenty of fresh air and room to breathe it. I doubt we were on our way fifteen minutes before on my truck a couple of instruments were uncased, someone offered to call, and for the next half hour we square danced as we rode across the hills and hollows of the Laramie plains. Only 80 years earlier--a single long lifetime--the only traveling vehicles known there had been wagons and travois.

Several years later, in the early dawn of an autumn Saturday, Sue and I were on the same road and discovered behind us an extra glow of many headlights. The opening day of the hunting season was long past, yet it became clear that finding venison amid such an invasion could get dicey, so we spun back to town, swapped clothes, and drove 200 miles to frolic the weekend at a square dance festival in a high school gym in Riverton.

On another date we found a similar affair at the tiny company town of Sinclair, in the elegant ballroom of the community center supplied by the oil company. Ft. Collins, across the unguarded border into Colorado, also had a big annual weekend of what we now call traditional squares and rounds. Laramie's filled the University's Half-Acre Gym, plus spectators filling the upstairs bleachers. And it was not unusual to find the governor and the congressional delegation in the front ranks of the Grand March. Bugs Bunny also joined us there,

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genuinely drawn on programs and posters because Chuck Jones, his creator, arrived from Hollywood on the Union Pacific with a large contingent of Californians. He also did some calling.

Between festivals we danced with two monthly clubs in Laramie (pop.10,000 and not a lot of settlers out beyond). For any who might have heard their names, the callers were Louis Lutz and Ed Bradley, witty, smooth, and full of new things. Whatever the callers, in club or festival, the usual plan was to begin with a square that had a plain-to-follow visitation pattern, like dive-for-the-oyster (usually broken up with a two-couple do-si-do), or a more uniform grapevine-twist. Then the same set would stir-the-bucket (first couple becoming second, etc.), and the following dance would be a more flowing or involved kind, with different couples or two groups of them often doing movements different from the others in the same set.

Those 'second dances' were like the whirling of a lariat whose loop could close in or expand, then flatten across one arc, then fold into figure-eights. They were in memory a combination of a hawk's gliding and an otter's quick weaving through the rushes. Even before that heyday remark, I'd begun to thirst for those old delights.

Describing them by metaphors was easy; going back after the details became a lively learning experience.

Since I was steering only by general recollection, to begin I looked for a tune to follow, with a beat strong enough to lean on, and jumpy enough I could hum it over and over without getting bogged down while trying to match movements to it. Stephen Foster's *Camptown Races* practically leaped to mind, and familiar phrases matching its rhythm sprang up on their own. "Ladies to the center and balance the bar--" All I had to do was add "Doo-dah, Doo-dah." This, I thought was going to be easy, as I experimented with the order of the various phrases and for the first time ever followed my own directions.

Eventually the opening line became part of the second and fourth go-rounds, and the whole dance can be seen in the side bar.

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As I left those particular foot-trails through the grassy pasture, I could hear my memory enthusiastically applauding, so for my first encore I let the last century be, and began humming a tune I remembered from the 1950s. (Later I found it dates from the '40s, but even in 1993 its copyrighted sheet music was still listed as current.) *Across the Alley From the Alamo* is a cheery lilt about a pinto pony and a Navajo who were sadly hard of hearing. Being jivey, it was tougher to handle because more directional phrases would fit the music; suddenly I was confronting a wider haze of possible movements. Fortunately, however, the directions had to rhyme (in my memory everything rhymed in the '50s), a factor that soon cut the options down to manageable size.

By adopting a different sequence of rhymes I worked out the usual four go-rounds through which each he and she trades partners around the set. Then the goal was to have four different calls for the same movements. In my memory there was a lot of vocal variety. "--On you roam, and all promenade home" called on the first go-round might become "--on your toes where the springtime grows" on the second, "roaming past the summer rose" on the third, "to where the autumn leaves and the winter snows" on the fourth. Such re-wording each time, and the use of metaphoric references and puns, rather than plain directions, struck me as another hallmark of those times. I recall it sometimes required some quick translation on the wing, which provided an extra pip of fun and satisfaction.

And gradually, as I reached to encompass all that, I got bolder, going for to match the fuller, more interwoven "second squares." For that I had to start, not with a tune, but by first constructing movements of the people, figuring that if I next got the matching calls to rhyme smoothly, music would follow. That is, if I could ever keep straight in my head which lady or gent would move to where at what time. That challenge ran the plow tip deep into the ground and a struggle began.

(to be continued)

Look for the conclusion of this article and Pete's heyday dance, "Doodah", in the December ADC.

SQUARE DANCE TIMING FOR CALLERS: RECAP

by *Dick Leger*

We need to reflect on what we have covered so far in the caller schools on timing. Every school is different, so I will talk in general terms as far as progress is concerned at the average school. By this time the callers have a working knowledge of how the basics fit in the music, how they add up to a complete figure of 64 counts, and how to call them at the right time so that the dancers will be able to dance the basics smoothly from start to finish without being rushed or having to stop at any time. Pre-cuing makes this possible. We have always had to pre-cue rounds, mixers, and contras, so that the dancers could have the phrase for the execution of those dances. At this time in the school, the callers realize that squares not only can be cued, but should be cued IF they are serious about giving the music to the dancer to dance to.

I remember doing a three-hour clinic on the subject of timing once when someone asked the question, "Isn't this the old style of prompting?" My answer was that it certainly was, but that he himself was already doing the same thing. His reply was that he certainly was not. I asked if he ever used a singing call where he used "circle left" or "sides face, grand square" so he could sing the words in the song. At this point he admitted he did, to which I replied that he was indeed using old-fashioned prompting. Needless to say the session turned out to be more beneficial after that encounter. I went on from there to point out that if "circle left" and "grand square" were cued, then it would only be a follow up to also cue any other call whether it be singing or patter. Planning our choreography to add up to the 64 counts is undermined if we don't pre-cue the dancers to start on time. It is just common sense that if they don't start on time, they won't finish on time.

At this point in the school, we have not even considered doing any singing calls. Even though we may use a singing call record for some of our drills, we emphasize that we are looking for the

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cues at the proper place and not to sing the song, as that will come later. In this way we are establishing the fact that the cues can be given in the singing calls as well as the patter calls. We are also enforcing the estatic feeling of dancing the drills precisely as well as providing the calls at the proper time in order to do so. I mention dancing often at the school so that we don't forget the fact that dancing is what we will get paid to provide. Using the right tools of the trade we will have a chance to not only let the dancers win, but do the very best job we can in giving them the opportunity to dance smoothly and with confidence.

Most of the callers that I have come across are doing the best job that they know how. It is up to the caller trainers to provide them with the necessary tools to work with. We cannot "cloud" the mind of a new caller with dumping "too much, too soon" on him. What it has taken twenty or thirty years to learn ourselves, we cannot possibly teach all at the same time to those learning. We need to get back to basic fundamentals of calling. WHAT to call WHERE in the music to provide the best TIMING. If we can successfully do this, we will be giving the new caller the one chance to do it right from the beginning.

Editor's note: This is the last in a series of articles by Dick Leger on the topic of timing for square dance callers. If you would like to see Dick address other specific topics in regard to square dance calling in the American Dance Circle, please let us know.

* * * * *

MINUTES OF THE BOARD OF DIRECTORS (continued)
an LTI in 1997. The motion passed unanimously. A committee was formed to oversee this project. Members are Randy Barnes, Enid Cocke, Don Armstrong, Bill Litchman, Cal Campbell, and Diane Ortner.

The meeting was adjourned at 4:55 PM.

Respectfully submitted,
Linda M. Bradford
Secretary

PATTER FOR TRADITIONAL CALLS

extracted by *Bill Litchman*

In a book of violin tunes gathered and published by Viola "Mom" Ruth, of Phoenix, Arizona, in 1948, there is also a section of callers' patter collected by John Stillman. Some of this patter is at least interesting if not unique. Here are some examples:

Then promenade, yes promenade all
Dance around till your arches fall.

Ducks in the mill pond, geese in the clover
Hide your pretty girl, I'm coming over.

Big ones swing, little ones too
Swing your honey and she'll swing you.

Wipe off your chin, pull up your vest
Swing that gal that you love best.

Ace is high and the deuce is low,
Swing your honey and home you go.

Now you swing yours and I'll swing mine
And promenade home while the full moon shines.

Everybody swing like a monkey on a vine
And promenade home you're doin' fine.

Gravy in the skillet, chicken in the pen
Everybody dance as pretty as you can.

Bob whites singing in the sugar cane
While you're strutting along with your ball
and chain.

Music's hot as a hundred in the shade
While you're going 'round in a promenade.

Slim ones, fat ones, short, or tall
Promenade one, and promenade all.

(continued next page)

Docey doe patter:

Circle four and Docey Doe
You ain't a raggin' like you did a bit ago.

Docey Doe with the gent you know
Won't be long 'til we have more dough.

Circle four and Docey Doe
My shoes shine like an old black crow.

Snagged my hose and made it ravel
One more change and on you travel.

Mamma's in the kitchen using the phone
One more change and on you roam.

Jinny in the hay mound shoving down straw
Right to your partner and go see haw.

Chicken on the fence, possum on a rail
One more change and on you sail.

Hurry up girls, and don't be slow
If you don't go to meetin' then you won't get
a beau.

The- the- the- that's all folks!



"Traditional Square Dance" Caller

MAIL BALLOTING APPROVED

by *Enid Cocke*

At its annual meeting the Board of the Lloyd Shaw Foundation approved a bylaw amendment to provide for voting by mail for members of the Board of Directors. Previously, voting occurred at the annual membership meeting, which was held alternately at the Colorado or eastern summer dance camp. The bylaw amendment reflects an effort by the Board to open up participation to all members of the Foundation, not just those who can make it to the Annual Membership Meeting.

The amendment will include many of the procedures previously followed. There will still be a nominating committee that will seek out nominations and prepare a slate of nominees for publication in the ADC and for presentation at the Annual Membership Meeting. At that meeting nominations may also be made from the floor. The complete slate of nominees with brief biographies prepared by an Elections Committee will then be mailed to the membership for their vote.

Dale Sullivan, a lawyer and Board member from the Kansas City area, has worked for the last two years to prepare this amendment. He will chair the Elections Committee, assisted by Diane Ortner and Mick and Mavis Gippner who also live in the Kansas City area. Our thanks to Dale for his work and also to Ruth Ann Knapp, who has supported this effort and provided models from other organizations.

We hope that members will take advantage of their extended franchise and will work actively to find and elect the best possible Board.

**December 31 Come Midnight ... Sing We In The New Year,
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Dec 26, 96 - Jan 1, 97

******* ADULT/TEEN SELECTIONS *******

- 8:30** Contras / Beginning Morris Dancing
10:15 Traditional Squares / Garland Dance / Swing & Line Dances for Adults [participants lead-it-yourself class]
1:30 Advanced Contras / Dancing with Lloyd Shaw Foundation Materials / How to Call Squares / Cornshuck Dolls / Fiddle Workshop / 18th Century Costuming
2:30 English Country Dancing / Southern Squares / Mummers Play (adults & youths) / Pennywhistle in D / Hammered Dulcimer Workshop / Guitar Workshop
3:30 Old Quadrilles & Couple Dances / Contradance With Styling / Puff Quilt Making / The Dance Band Class (will play the Grand March and opening set at New Year's Eve Ball)
4:30 Waltzing Workshop / Sound Systems for Dances / Ballads & Singalong / Tatting / [optional extra costuming time]

Nightly: 7:00 Concert or Special Event, followed by The Dance

**** CHILDREN'S CLASSES ****

- 8:30** - Folk Dancing
10:15 - Kids Learn Rapper Sword
2:30 - Broadway Dancing / Mummers
4:30 - Creative Choreography
7:45-9:xx - Supervised youth activities
9:15 - Oldtyme Singing Games
1:30 - International Games/Cornshucks
3:30 - Folk Rhythms for Kids
7:00 - Attend concert with parents
8:30am-9:xxpm Babysitting for Tots

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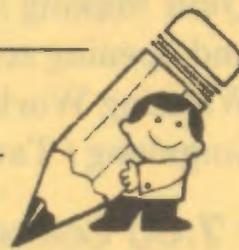
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*B Dinah/Wake Up Susan
- E-56 #A Saratoga Hornpipe/Barlow Knife/Shenandoah Falls
*B Brandywine/Three Forks of Reedy
- E-57 #A Frenchie's Reel/La Ronfluese Gobeil
*B Forked Deer/Doctor, Doctor
- E-58 #A Forrester's Hornpipe/Good for the Tongue/Walker Street
*B Sadie at the Back Door/Waiting for Nancy
- E-59 ^A Deshutes, or Lose It/Stone's Rag
#B Don Tremaine's Reel/The Golden Keyboard
- E-60 ^A Reunion/Farewell to Whiskey/Temperance Reel
#B Vinton's Hornpipe/President Garfield's Hornpipe
- E-61 ^A After the Battle of Aughrim/Red House
#B Haste to the Wedding Jig/Johnny Don't Get Drunk
- E-62 ^A Rose Tree I/ Rose Tree II
#B Mountain Ranger/Old Joe/Red Wing
- E-63 *A Booth Shot Lincoln/Briarpicker Brown
^B Blackthorn Stick Jig/Donnie's Farewell to London
- E-64 *A Bitter Creek/Nixon's Farewell
^B Snouts and Ears of America/Green Mountain Petronella
- E-65 *A Year of Jubilo/Yellow Rose of Texas
^B Knowle Park/Come Dance and Sing
- E-66 *John Brown's March/Waiting for the Federals
^Kesh Jig/Swallowtail Jig

*Boiled Buzzards #New Republic Band ^Boxwood Consort
See article for more information about the bands.

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LEADERSHIP DEVELOPMENT SEMINAR

by Diane Ortner

At the annual meeting, the Board of Directors approved the presentation of a Leadership Development Seminar during 1997.

As with many other organizations that have a nation-wide base of members, the LSF finds that certain people tend to carry much of the leadership load and that it is sometimes difficult to encourage busy, younger members to begin to step into those leadership roles. The Leadership Development Seminar will be expressly designed to encourage young leaders who have attended Foundation events and shown an interest in assuming leadership roles within the organization.

Details of the seminar will be determined by Bill Litchman, Chuck Jaworski, Enid Cocke, and Diane Ortner. Applications for scholarships or suggestions for persons who should be contacted in regard to scholarships to attend the seminar should be sent to Enid Cocke. At the present time, it appears that the meeting will take place at the dance center in Albuquerque over the Memorial Day Weekend, 1997.

The primary purposes of the seminar will be to acquaint the potential leaders with: the dance philosophy of Lloyd Shaw and the Lloyd Shaw Foundation, teaching techniques in the areas of dance promoted by the Foundation, Lloyd Shaw Foundation kits and materials, the range of opportunities and responsibilities that need to be undertaken in order for the LSF to continue its operation into the foreseeable future.

A budget item has been approved in order to help with the cost of room, board, and meals for those who could not otherwise attend. All members are invited to attend and participate in giving the potential leaders the most complete picture possible of what the Foundation stands for and hopes to accomplish. Members who have not had the opportunity to make themselves known to current office-holders, who wish to learn more about the Foundation, or who have an interest in assuming more active responsibility in the operation of the Foundation are encouraged to participate.

ENGLISH COUNTRY DANCES IN AMERICA

by *Lee Ticknor*

The interpretation of dances given in early American dance manuscripts and dance books is often not an easy task. There are phrases or words that have not been used by English country dancers or dance teachers for nearly 200 years. In some cases the manuscript appears to be just notes that the writer made as reminders of the figures of the dance. There are mistakes and omissions, and punctuation signs are infrequent and inconsistent. Most writers did not include music nor coordinate their directions with the music. English dance books at this time period, on the other hand, usually included the music, and the dance directions usually contained symbols indicating the end of each musical phrase.

Two expressions that are found in dance directions of this time period are "cross over one couple" and "cross over two couples." The former appears 20 times in the 43 dances described by Clement Weeks in his 1783 manuscript, and the latter appears ten times. An example of the former is in one set of Weeks' directions for "The Wild Irishman" which are "Right hands across, left hands back again, cross over 1 Cou. turn your partner by the right hand, four hands round with the 3d. Cou. right and left at top."

Fortunately, in 1752 Nicholas Dukes in England published a book which consists of diagrams of various figures or movements. His Diagram 11 shows the movement for "Cross over one Co: & turn your Partner." The first couple crosses over (not giving hands), dances down on the improper side into second couple's place, and turns partner with two hands once and a half round to end on their own side in second place (the second couple presumably has moved up to first place.) So, this movement would be used in this dance except the turn is to be made with the right hands.

The rest of the directions for this dance are almost straight-forward. The tune is a reel with two 8-bar (16-count) phrases and probably would be played AABB. The "Right hands across, left hands
(continued next page)

back again" is the common star figure and usually takes eight bars of music. "Cross over 1 Cou. turn your partner by the right hand" also requires eight bars of music and the final figure, "right and left at top," usually takes eight bars of music. This leaves the third figure, "four hands round with the 3d. Cou.," which usually would take only four bars of music. That adds up to only 28 bars, whereas we need either 24 or 32 bars in order to fit the tune. The simplest solution is to assume that the writer omitted "and back again," which would take another four bars. Since a third couple is involved, this is a triple minor dance typical of the English country dances of the time.

Weeks gives two other sets of figures for "The Wild Irishman;" it must have been a popular tune. The second set is: "Cross right hands round--Left hands back again--cross over one Cou. turn your partners--right and left." It appears these directions would require only 24 bars of music. The third set of figures is: "Cast down 2 Cou.--up again--lead down 2 Cou.--up again--Set Corners--and lead to the Sides--." These directions seem to have four figures and would take 32 bars of music.

A somewhat more complicated dance from the Weeks manuscript is "Lady's Breast Knot." The directions are: "Three hands round the Woman's Side--three hands round the Man's Side--Cross over 2 Cou.--lead to the Top & cast off--fall back 1 Cou. set corners--lead out at the Sides--." In this dance Weeks included symbols which were often used in England at this time period to show the ends of the musical phrases. This is the only American manuscript I have seen that uses these symbols. The tune was recorded about 1780 by a George Bush, an officer in Washington's army, in his manuscript tune book, and it has been republished by Kate Keller in *Fiddle Tunes from the American Revolution*. It has two four-bar phrases but the time signature is 4/4. Thus, as a tune for dancing it might have been played either two or four counts to the bar. Since the tune is so short, we'll assume it was played four counts per bar, which means it had two 16-count phrases.

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The first movement of the dance probably means the first couple and second woman join hands and circle left once around in 8 counts, since this was a fairly common figure. Then the first couple and the second man do the same. Dukes shows "Cross over 2 Cou." in his Diagram 9, and he shows "Cross over two Co. & lead up to the top and Cast of" in his Diagram 8. Thus, the first couple crosses over, goes below the second couple, crosses over again, and goes below the third couple. Then the third couple leads up (with nearer hands joined) to the top of the minor set and casts off to second place, the second couple moving up. These two movements would each take 16 counts of music.

I think the inclusion of the next movement, "fall back 1 Cou." may be an error. "Set corners" was a common figure whereby the first couple, being in second place, would each set twice to their first corners and twice to their second corners, taking 16 counts of music.

The final movement, "lead out at the sides," was also a frequent figure in those days. It was included in 20 of the 43 dances in Weeks' manuscript. Dukes shows two ways of doing this figure. In his Diagram 76, the active couple in the center of second place faces the men's side with the first man on the left; they lead out between the second and third men, turn toward each other and lead back in; they then lead out between the second and third women, turn and lead back in. However, in Dukes' diagram 44, the active couple first lead out between the second and third men, separate and dance around the nearest man back to the center; then they lead out between the two women, cast around the nearest woman back to the center, and end on their own side in second place. Thus, essentially, the first woman dances a figure 8 around the second couple while the first man does the same around the third couple.

A slightly different interpretation of this movement has been given by Keller & Sweet and by Morrison in their re-publications of early American dances. They have the active couple, with man on the left, first lead out the woman's side, cast around the women, meet in the center and lead out
(continued next page)

the men's side, and cast around the men back to their own sides in second place. Since many people have become familiar with doing this figure in this manner, I would interpret the dance that way. This figure takes 16 counts or one phrase of music. Thus, this version of "Lady's Breat Knot" has five figures requiring five 16-count musical phrases. The music may be played ABBAB. Keller and Sweet give a simplified interpretation of this dance which has only four figures.

Two other nebulous terms found in early American dance manuscripts are "allemand" and "rigadoon." Allemand is a turn with another person and is described by Saltator as follows: "Allemande, is to put one hand behind and reach the other out side-ways, turning both palms backwards matching another person's presented in like manner, and the arms interweaving with them." But he neglected to say that with the arms and hands joined in this manner the couple turn round, usually once.

The rigadoon is a setting step and is described by Kellom Tomlinson as follows (superfluous words being omitted): ". . . the Weight being on both Feet in first Position, you sink and give a Spring. . . upon the left Foot . . . by taking the right Foot up from the Floor . . . and (it) moves open off to the right side . . . about the length of a Step in Dancing; and then it returns to the first Position . . . receiving weight; upon which the left Foot . . . moves open sideways in like manner and in returning receives one half of the Weight in the same position as at first; after which comes the Close on both feet . . ." The "Close" is a little spring landing on both feet in first or third position. Tomlinson takes five counts for this step. But nowadays English country dancers usually do the step in four counts. Pierre Rameau describes doing the step in three counts, and though it is attractive, it requires considerable skill.

Other terms frequently found are "foot it," "balance," and "dance address," which are all setting steps of some kind, performed in place. "Chasa," "shasa," or "chasse" means to use a slipping step. "Turn corners," "Turn contrary

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corners," or "turn contra corners" might be done as Dukes shows in his Diagrams 74 & 75 with first couple turning their first corners by the right hands, turning partner by left hands, turning second corners by right hands, and turning partner by left hands to own side. Such a movement is also described in one of Willcox's dances as follows: "Gentm turns third Lady his partner second Gentm, cross, then the Gentm turns second Lady his partner third Gentm, then turns your partner into her place." "Cross" may mean that the first couple pass by right shoulders as they head toward their second corners.

One of the main problems in interpreting these manuscripts is omissions and errors. For instance, if the writer says "lead down in the middle right and left at top," we suspect an omission because one of the more common figures was "lead down the middle, back up, and cast off one couple," which gave the progression. Sometimes comparison of manuscripts allows one to fill in missing words or to correct misstatements. But dances were done differently at different places and times, so a difference in manuscripts does not necessarily mean an error. Sometimes manuscripts are not self-consistent, as shown by the directions for "The Wild Irishman" given above. In the Weeks manuscript, seven dances are described twice and two are even given three times. However, reading different dances in the same manuscript can sometimes help to clarify certain expressions because the directions for a certain figure may be expressed slightly differently.

There has been some discussion in the literature and among dancers about the use of steps such as the baroque bouree, contretemps, etc., in the 18th century English and American country dances. I know from my own experience with modern Scottish country dancing that it is possible to get a large number of people to use steps in these kinds of dances, but it is questionable whether, in the 18th century, it was done by a majority of people. One must carefully choose what dances or figures one uses these steps in, because the distance travelled with the bouree or contretemps is only three-fourths as much as with a walking

(continued next page)

step. So, I prefer to interpret early American country dances with the steps currently used in English country dancing unless the writer specifies a particular step, such as a rigadoon. For theatrical performances in the 18th century, fancy (baroque) steps were used. Some were probably also used in the dancing of cotillions.

Since there are many uncertainties in the meanings of the terms used in these early American manuscripts and books, it is not surprising that different people develop different interpretations which may be equally valid. We have only written words and a few diagrams to rely on, but we are thankful for these. For more examples of the interpretation of early American dances, the reader may see the books listed below by Hendrickson and Keller, Morrison, Page, or myself.

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CHIPPENHAM FOLK FESTIVAL, SPRING BANK HOLIDAY, 1996

by *Diane Ortner*

If you have attended NEFFA or the National Square Dance Convention, the Silver Jubilee Folk Festival at the Olympiad Leisure Centre in Chippenham, England would seem quite familiar, perhaps. Nevertheless, being in England certainly gave it a different flavor, and the dancing was anything but commonplace.

Dance director Geoff Elwell kept open dancing scheduled in three to four different halls until the final evening dance. In addition to that, there were sessions for youth, Morris and rapper sword, singing, and crafts, music, and food and instrument tents, demonstration groups of Irish dancing and from Germany and the Czech Republic, a festival orchestra, songfests in the local pubs, a wonderful concert by the Boys of the Lough, musical plays, and what seemed like an almost continuous ceilidh. There was something for everyone, and Jinny Jinks and Dorothy Caruso even joined in with the swimming pool dance. With live music and a caller who modified the dances to fit the environment (for instance, splashes instead of hand-claps), dancing in a swimming pool may be a coming activity!

As a dyed-in-the-wool dancer, what do I particularly remember about the events I attended? Rhodri Davies presented us with an excellent selection of dances throughout the weekend; his sessions featured a wide variety of dance forms: contras, trios, squares -- even the Oxbow Loop traditional figure that he learned from Bill Litchman at Sidmouth three years ago. As I commented to one fellow-dancer when I blew a call, "I know we're all speaking English, but . . . "; however, Rhodrie, whose mother is an elocutionist, was wonderfully easy to understand.

Colin Hume's sessions were very enjoyable, too. I understand that some of the purists do not agree with Colin's re-interpretation of Playford dances, but he presents himself in an amusingly self-effacing and yet determined way designed to

(continued next page)

soothe both segments of his dancing audience. At any rate, his sessions were always very well attended, and he presented dances of his own and others that were intriguing, mentally stimulating, nicely flowing, and set to generally delightful music. I've been told that Colin is moving to the US soon, so perhaps more of us will get to dance under his leadership.

There were, of course, other excellent callers: Bob Archer, John Lagsdon, Dawn Winskill, Hilary Herbert. The music was wonderful: Pendragon, Cat's Whiskers, and the Jay Family Band dealt ably with a variety of dance forms. I was particularly impressed with a band named Iceni Folk, who played for contras, squares, English, and Scottish with appropriate style in each form. Bands that can deal with tunes written by Colin Hume are always to be admired.

Another reaction: About half-way through the weekend, I came to the conclusion that those of us who deal primarily with contras in our local calling and dancing are endangering our dance mentalities! Thinking in eight figure sequences too much, especially when 1, 2, or even 4 of those are frequently taken up with "balance and swing partner" and "balance and swing neighbor," can be quite stultifying. Dancing with John Lagsdon, Hilary Herbert, and Colin Hume--Playford or not--where we found 3 and 4 sequences of figures in one dance had my mind in a whirl. Sometimes the first half of the figures were the standard English ones, forward a double, siding, arming, which helped a little. Other times there was a common thread to the first half of each figure, and sometimes that helped while in other instances it only sent me off in the wrong direction mentally. Finally, there were the totally distinct figures. There are good and bad points about these kinds of dances. The figure is the thing, and often you have to concentrate to the point that you cannot relax and enjoy the music and the flow of the movement. Also, it seems a shame to spend 20 to 30 minutes learning a dance only to perform it in its entirety once or twice, knowing that you might never again perform it. On the other hand, there is a real thrill to gain from performing the dance correctly,
(continued next page)

and some of them have a uniqueness of movement that you will never get from an eight-figure contra or two-figure square.

One final comment: Over and over, throughout the festival, I heard familiar names: Dan Pearl, Gene Hubert, Ten Sanella, Bill Litchman . . . But I also heard "In America, they do it . . ." It is hard, I think, for European callers to realize that in America, the New Englanders do it this way, the Californians may do it another way, and in Michigan or Missouri or Ohio, the same movement may be done in another way altogether. Case in point is the wrist grip star which has become popular in contra dance circles recently as opposed to the hand-hold star used in English Country Dance and the "bunch of bananas" star common in Foundation events and, I found, also very common in English square dancing. Another point of departure is the forearm grip -- common in Modern Western Square Dancing but not common in contra dances or for Alamo Circles, Ocean Waves, etc. One fellow dancer (English) became quite upset when we ignored her contention that in America they use the forearm grip in square dancing; as I recall, we were performing a Bill Litchman-taught traditional square. I was startled at first at the no-hand, double balance before a swing and was quizzed about "how you do it in America," but as a rule these small differences were easy to overcome, and we all had a thoroughly enjoyable, exhausting weekend at Chippenham.

Our thanks go to our good friends Frieda Van Vlaenderen and Luc Blancke for a wonderful two weeks that were adapted to our small number and included time in Germany, Belgium, Holland, France (to get the ferry from Calais to England), and at Chippenham.

* * * * *

1996 ROCKY MOUNTAIN DANCE ROUNDUP SYLLABUS

A limited number of copies (6) of the 1996 Rocky Mountain Dance Roundup Syllabus are available. This year's syllabus includes a variety of selections, all the way from Don Armstrong's 10 contras through today's latest line dance, Macarena, as presented by Linda Bradford. It can be obtained by sending a check for \$5 (includes postage) made out to the Lloyd Shaw Foundation to: Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151.

ROCKY MOUNTAIN DANCE ROUNDUP, '96-'97

by *Diane Ortner*

Eighty dancers and leaders participated in the 1996 Rocky Mountain Dance Roundup. Actually, just about every person that attended was both a dancer and a leader in one way or another, adding to the feeling of sharing that is so typical of Lloyd Shaw Foundation events.

Thirteen first-time participants attended including a music scholar, one from Denmark, and two from Germany. Twelve additional friends attended the Wednesday evening "Guest Night," and six folk dance teachers from the United States and Germany who were in the area for the convention of the Federation of Folk Dance Teachers visited with us on Thursday.

Nine children took part in the program carried out by Lovetta Wright and Donna Bauer, proudly exhibiting their crafts before one evening dance and taking partial or full responsibility for planning, emceeing, and teaching their hour dances before the main dance on two separate evenings.

Six people, under the direction of Lew Cocke, devoted a good portion of their time to providing live music for 20 out of 33 workshop sessions and for much of the evening dances. Two scholars, Marnen Laibow-Koser and Ron Tomocik, added special touches not only with their musical expertise but also with the unique outlooks they brought because of their different backgrounds in dance and music.

There were too many highlights to begin to list them all, but we especially enjoyed the "beginner's band" composed of both children and adults as they kicked off the last evening's Calico Ball with a fine rendition of a Grand March under the direction of Rusty Wright. The silent auction, plus some spirited bidding on a 14 hour clock during a very un-silent auction led by Gib Gilbert, raised just over \$700 for the work and music scholarship funds.

We will not be returning to La Foret next year. The process of looking for a new site has already begun, and the chair of the committee, Bob Riggs, will welcome any input you can give him in

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THINKING ABOUT DANCE:
THE GOOD TIMES, PART I
by John M. Forbes

A personal update; a checkup; a current state-of-my-mind:

Well--we made it! Providence, reading, luck, caring, feedback from you, perhaps a bit of half-hidden frustration, whatever, here we are at "Thinking About Dance" #25. Looking over some recent columns, you might find it hard to tell that I firmly believe in one overriding principle: DANCE IS FUN. That includes dancing, calling, and making dance music for other dancers. Each has a unique set of pleasures, and each is keyed to the music.

For me, a particular dance begins as a set of prescribed movements within a given amount or length of music. I initially think of it as

- 1) Geometry: How the dance is designed; its figures
- 2) Geography: Exactly where I'm going to commit those figures right now, on this floor
- 3) Numbers: Musical beats, phrases, measures; the framework in time against which I will commit these figures.

The next step is like your alarm clock: "Set It and Forget It." Learn the dance at hand as well as you can, as soon as you can. Let the ending of one figure cue the beginning of the next. Figures are not isolated within a particular dance; they are intentionally connected in this particular sequence. Learning the string of figures to the point of confidence and understanding how those figures unite with the music used make it easier to get to the main goal of dancing--relating to the people dancing with you and near you. Be alert and learn the dance. Don't rely on the caller completely to keep you on track.

I've been teaching, playing for, and dancing "Sellenner's Round or the Beginning of the World" for some twenty-five years, as I write this. Thus I can truly enjoy it as I dance in the New Year, doing it, each December 31st. With all this familiarity I can relate completely to the people dancing it with me (But I still make a mistake or

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two now and then!) At that special moment other folks in the dance, including musicians, are incredibly important to me.

Contras are such fun, too. I've never met one I didn't like, at least some part of it, and I've never met one I'd call advanced or difficult.** How complicated can you really get in thirty-two (up to forty-eight) measures or sixty-four (up to ninety-six) beats? (I'm ignoring the idea that 'complicated' is sometimes a teaching/calling problem, not inherent in the dance being taught.)

My least enjoyable aspect of contra dances is when one couple stands around while the other couple does something. The best is, of course, the opposite: both couples, and both members of each couple, dancing at a co-equal level throughout the dance. I appreciate the current trend toward equal-gender or non-gender-specific calling, too.

Maybe this helps explain my fascination with English dances of the 17th and 18th centuries--they come under the widespread but inaccurate term "Playford Dances." Some figures are used in just about every dance: up and back a double, siding, arming, set and turn single, and so on. Many other figures are not. But in "English" (my choice for informal label), dances are often constructed to last beyond the standard thirty-two bars (64 beats), using two or more rounds of the tune to get through the total figure sequence just once. The discipline, the mental energy required is incredible. Each called term requires a concise, much more standardized set of physical responses than those, say, in contra or traditional square dance calls.

And the whole figure sequence is important, too, since each of these "English" dances is usually so exquisitely tied to its own music. That's why tune substitution is virtually impossible. In most contras, by contrast, any jig or reel will usually serve. Many carry that label. But in English, the tune and the figures generally meld into one significant whole. Tom Cook's famous slogan is much in order here: "Dance is music made visible."

The "visible" aspect is made manifest by the variety of formations used: longways for three or

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four couples, or square formations (some, such as "Newcastle," are referred to as a "circle for eight"). Then there are 'Longways for as Many as Will' (really, contra lines, "proper"), two-couple dances, circles such as "Gathering Peascods" and "Sellenger's Round," and unique formations like "Dargason or Sedeny," where you form a single straight line of four men and four women, all facing the center point of the line.

The late Pat Shaw did all of this so well. He composed longer figure-sequence dances, some in pseudo-Playford style, plus clever contras, Sicilian circle ("Margaret's Waltz," for example) and other formations within thirty-two-bar-length music, the figure sequence repeated as a contra.

**Late pre-press update and true confession: Pat Shaw's dance, "John Talis's Canon," in contra formation (duple minor, proper, ones not crossed over), caught me by surprise in the summer of 1984 during a dance week at Halsway Manor, England. It uses English figures such as turn single, plus standard contra figures like cross-overs and stars. In the dance figures, just like the musical canon used for this dance--with words you'd call it a "round"--the two contra lines do exactly the same thing, but at different musical times. The first corners (1st man, 2nd lady) initiate the pattern. The second corners (1st lady, 2nd man) execute exactly the same pattern, but four counts later--right through the progression, too. Terrific conception, but it sure had me confused for awhile. [See "Pat Shaw Collection," Book 2, p. 6/dance #21. The dance is labeled a reel, but the designated music, a canon, is in the 6/8 rhythm of a jig.]

(to be continued in the December ADC)

ROCKY MOUNTAIN DANCE ROUNDUP (continued)

this regard. 1997 will mark the 20th year for the Foundation to present an open dance week in Colorado and, despite the uncertainty in regard to location, 18 persons--four who were first-timers this year--are already registered. So get your registration in early and plan to join us for an extra special, surprise-location Rocky Mountain Dance Roundup, '97!

3 BY 3

by *Diane Ortner*

This is a triple progression triple, devised to combat the boredom that can lead to the inactives in a triple resorting to performing "Macarena" while they wait for their chance to become active. It was workshopped and revised at the Rocky Mountain Dance Roundup; these experienced dancers seemed to enjoy it. When performed at a local contra club that very seldom does triples, several things became obvious: (1) the couple at the head of the set had a hard time believing that they became active on the very next sequence through the dance (being used to duples, they expected to wait out one sequence); (2) the actives needed to be very aware of where they were in the set after the balance and swing; (3) the inactives needed to space the set carefully. If danced to one of the Foundation's new records that goes through twelve times, each couple in a twelve couple set will be active 4 times, and inactive 8 times.

3 x 3

Composer: Diane Ortner
Formation: Triple proper contra.

Counts

- 1 - 16 **Actives down the outside, below two;
Up the inside and cast off.**
- 17 - 32 **Turn contra corners.**
- 33 - 48 **Actives balance and swing.**
Put her on the right and face down.
(Actives, be sure that you are just
above the couple #3 that you just
turned in the contra corners)
- 49 - 56 **Actives half figure of 8 with your
Couple #3, and a little bit more to
split that couple and go on to the
Couple #2 from the NEXT threesome.**
- 57 - 64 **Actives mirror allemande 1 1/2 (ladies
allemande left; men allemande right)
and move past that couple to start the
dance again with old couple #3 of that
set and old couple #2 of the NEXT set.**

SQUARE DANCE MAGAZINES, REVISITED

by *Bill Litchman*

In the June, 1996, *ADC*, an article was published about square dance magazines. Since then I have heard from Stan Burdick with some comments and corrections.

"Bob Osgood transferred all his unfulfilled and current subscriptions when he closed *SIO* (Sets in Order) in 1985 to us at *American Squaredance* by special agreement and we became at that point the only national S/D magazine of its kind. He let die the names 'SIO' and 'Square Dancing'.

". . . Bob provided the momentum for *LEGACY* but it was equally organized in 1973 by both Charlie Baldwin and me, when, after several meetings of the three of us for two or three days each in NYC and elsewhere, we set up the first *LEGACY* convention in 1973 in Cleveland.

"I'd like the record to show Cathie's name with mine as co-editor, co-publisher of *ASD*, which we published from 1968 to 1991 (not 1988) and John Sanborn bought it then, publishing his first issue in January of 1992.

"Over 23 years we grew [from 1700 subscribers] to 12,000 . . . and in the later years, after accumulating the subscriptions from Bob Osgood, we jumped to 19,000 and finally topped it off with 24,000 at the highest point. This is not in any way to belittle the great work of Bob and his magazine; only to show that a lot of hard work and perseverance on our part provided another strong influence."

It is wonderful to have Stan's comments about *American Squaredance* and, especially, to have some figures about circulation and subscribers over the years. Information such as this is very helpful when assessing the impact of square dancing on American society as a whole and looking at the several parts of the square dancing microcosm in particular. Many thanks to Stan and Cathie (and to so many others) for their contributions to square dancing and leadership in the field of recreational dance.

FRANCES McCANDLESS, 1916-1996

by *Enid Cocks*

Longtime Foundation supporter and friend Frances McCandless died suddenly at her home in Colorado Springs on June 19. A memorial service was held for her at All Souls Unitarian Church on July 6, and a number of Foundation friends were able to attend. People reminisced about her friendliness, her thoughtfulness, her independent spirit, and her girlish energy as she was seen around Colorado Springs on foot or using public transit.

Frances' dance credentials go way back. In the 40's and 50's she danced with the University of Minnesota Folk Dancers under Ralph Piper, and she came out west to attend Lloyd Shaw's summer classes. She danced too with Lloyd's brother Ray Shaw, and was among the dancers on the floor when Lloyd Shaw recorded his "Duel in the Sun" square dance album.

A graduate of Oberlin College, Frances worked as a dental school lab technician, first at the University of Minnesota and then at the University of Rochester Dental school in New York. During World War II she worked in Washington D.C. Upon her retirement in 1974, she moved to Colorado Springs, spending the next six years helping Dorothy Shaw to do the business of the Lloyd Shaw Foundation and Mailings Division.

In addition to her activity in the Lloyd Shaw Foundation, Frances was active in the Colorado Springs Poetry Fellowship, All Souls Unitarian Church, and Unity Church of the Rockies. She was also very interested in the environment, making a trip to Alaska and Siberia and two trips to Antarctica in recent years.

We will miss her sunny, serene presence among us.

STIR THE BUCKET

This December will be the 25th consecutive Berea Christmas Country Dance School for **John Forbes** ("Thinking about Dance" contributor), his 24th on staff. Only Barbara Harding, sometimes "English" instructor at the school, and Pat Napier, always Appalachian, have a longer unbroken record. John and **Sylvia** are kept busy with their dance team's performances at venues such as Powell Gardens and Loose Park Rose Garden.

Yona and **Al Chock** note that at every program, fiesta, and beach party they attended during their April trip to Puerto Rico, the line dance "Macarena" was "the hit of the evening. It brought people up out of their chairs to dance in every available space." To obtain directions for this dance, which was presented at the Rocky Mountain Dance Roundup by **Linda Bradford**, just buy a copy of the RMDR syllabus! One of the charms of the dance is that no two people will perform it in exactly the same manner. Yona notes that it is a great hand jive that can be used by kids or adults, and the wheelchair-bound as well.

Donna Bauer has sent copies of two articles about **Bill Litchman** and the **Lloyd Shaw Foundation Archives** recently published in the Albuquerque Tribune, one on May 6 and one on May 25. Both articles detail Bill's work in building the collection and mention the work of Lloyd Shaw. As one article states, "Once history is dumped into the trash bin, it can never be resurrected."

A recent issue of the Country Dance & Song Society News, notes that **Lee** and **Gail Ticknor**, ADC contributors and instructors at the LSF Cumberland Dance Camp were recently honored by the Williamsburg Heritage Dancers at their twentieth George Washington's Ball. Lee and Gail founded the group in 1972 and, after moving to Staunton, VA, in 1988 organized an English country dance group there. "No one during this century has had a greater influence in expanding the interest in Country Dancing in Virginia" was only a small portion of the ball program dedication.

(continued next page)

DANCE CENTER CALENDAR

by *Donna Bauer*

| | | |
|------------|------------------|------------------------|
| Sundays | -- 6:00- 7:30 PM | High Desert Dancers |
| Mondays | -- 6:00- 8:30 PM | UNM Ballroom Dance |
| Tuesdays | -- 5:15- 6:45 PM | Karate |
| | -- 7:30-10:30 PM | Tango Class |
| Wednesdays | -- 6:00- 7:15 PM | UNM Ballroom Dancing |
| | -- 7:30-10:00 PM | Scandinavian Dancing |
| Thursdays | -- 5:15- 6:45 PM | Karate |
| | -- 7:00- 9:00 PM | Latin Class |
| Fridays | -- 7:30-11:00 PM | UNM Ballroom Dance |
| Saturdays | -- 9:00-10:30 AM | Karate |
| | --12:00- 2:00 PM | Hungarian (1st Sat.) |
| | -- 4:00- 6:00 PM | UNM Ballroom Dance |
| | -- 8:00-11:00 PM | UNM Ballroom (monthly) |

In addition to other recent changes, the Dance Center now has newly remodeled restrooms. Please contact Donna if you plan to be in the Albuquerque area and wish to visit the Archives or the Dance Center.

* * * * *

STIR THE BUCKET (continued)

Frank and **Dorothy Gornowich** will be intimately involved with the contra program at the 1997 National Square Dance Convention in Jacksonville, Florida. If you are registered and would like a calling spot in the contra hall, they are the ones to contact. See their address on the inside back cover of this issue. **George** and **Onie Senyk**, also Florida natives, will be involved with this project, too.

1996/1997 EVENTS OF NOTE

Contra Dancing for Square Dancers, Zion Methodist Church, 1485 Craig Road, St. Louis, MO., monthly meetings on Sunday afternoons. Call Tony and Becky McUmbert at (573) 221-6199 for exact dates.

Don Armstrong Contra Holiday, York, Pennsylvania, November 28-December 1, 1996. Contrás, squares, folk, Scottish, rounds, and more with leaders Don Armstrong, Bill Johnston, and Dick Leger. Write Bill Johnston, PO Box 138, Skippack, PA 19474.

Fourth Annual Western Contra Dance Weekend, Solvang, CA, September 27-29, 1996. Western/traditional contra, rounds, and quadrilles Leif & Anna Lee Hetland, Clark & Aillene Elliott. For information, contact Leif Hetland, 9331 Oak Creek Road, Cherry Valley, CA, 92223-5811; phone: (909) 845-6359.

46th National Square Dance Convention, Orlando, Florida, June 25-28, 1997. For information contact: Ann & Eddie Milan, 6693 Bowie Road, Jacksonville, FL 32219; phone: (904) 765-0296; fax: (904) 768-2262; Email: millane@mail.firn.edu.

Twentieth Annual LSF Rocky Mountain Dance Roundup, location yet to be determined. June 29-July 5, 1997. See advertisement in center of this issue for registration form and keep watching for the announcement of our new location. Write or call Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151; phone: (816) 587-4337; Email: deortner@aol.com.

LSF Cumberland Dance Camp, Kentucky Leadership Center near Somerset, KY. August 3-9, 1997. See advertisement in center of this issue. For details, contact Marie Armstrong, PO Box 382, Oak Ridge, NC 27310; phone/fax: (910) 643-4731.

West Square Dance Convention, Denver, Colorado August 6-9, 1997. Contacts and Co-Chairmen of the Board, Pres & Kay Minnick, 6882 Garland St., Arvada, CO 80004 (303) 422-3371; Sam and Linda Margheim, 11200 E. 22nd Ave., Aurora, CO 80010 (303) 344-5190.

FOUNDATION INFORMATION

- Don Armstrong, PO Box 874, Canon City, CO 81215. (Executive Committee; Director of Recordings Division) Phone and fax (719) 269-1161.
- T. Auxier, 7900 Harp Pike, Frankfort, KY 40601. (Board of Directors) ☎(502) 223-8367.
- Randy Barnes, PO Box 1523, Buena Vista, CO 81211. (Board of Directors) ☎(719) 395-6704.
- Linda Bradford, 16185 W. 14th Place, Golden, CO 80401. (Secretary) ☎(303) 277-9217.
- Donna Bauer, 909 Tijeras, NW, #201, Albuquerque, NM (Board of Directors) ☎(505) 842-0046; Email: dfbauer@aol.com.
- Ed Butenhof, 201 Red Oak Drive, Hendersonville, NC 28791. (Treasurer) ☎(704) 697-9773; Email: eabutenhof@ioa.com.
- Hank Caruso, 7245 Grant Blvd., Middleburg Heights, OH 44130. (Vice President; Board of Directors) ☎(216) 243-1207.
- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503. (President; Executive Committee; Board of Directors; Co-editor of American Dance Circle) ☎(913) 539-6306; Email: ecocke@ksu.edu.
- Chris Conboy, 1926 Keystone Circle, Colorado Springs, CO 80918-1734 (Board of Directors) ☎(719) 598-3282.
- Frank Gornowich, 2338 Tranquility Lane, Green Cove Springs, FL 32043 (Board of Directors) ☎(904) 282-8383.
- Chuck Jaworski, 4716 W. Berenice, Chicago, IL 60641. (Board of Directors) ☎(312) 685-8407.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603. (Membership Chairman)
- Jeffery Lindsey, 8404 Catalpa, El Paso, TX 79925. (Board of Directors) ☎(915) 778-0349.
- Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Kris: Board of Directors; Bill: Archives Director; Executive Committee; Vice President) ☎(505) 247-3921. EMail litchman@neon.unm.edu.
- LSF Dance Center, & Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. ☎(505) 255-2661.
- LSF Legal Address, Suite C-400, 12600 West Colfax, Lakewood, CO 80125.
- LSF Mailings List, & Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (all changes of address should go to Diane).
- LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 ☎(573) 363-5432.
- Grant Logan, 205 Finch Avenue East, Willowdale, Ontario, Canada M2N 4S1. (Board of Directors) ☎(416) 222 5680.
- Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. (Board of Directors; Executive Committee; Director of Rocky Mountain Dance Roundup; Co-editor of American Dance Circle) ☎(816) 587-4337; Email: deortner@aol.com.
- Frank Plaut, Suite C-400, 12600 West Colfax, Lakewood, CO 80125. (Foundation Attorney; Executive Committee)
- Allynn Riggs, 7683 E. Jostilla Blvd., Englewood, CO (Board of Directors) ☎(303) 741-6375; Email: rlriggs@aol.com.
- Dale Sullivan, 3915 NW Ponderosa, Lee's Summit, MO 64064. (Board of Directors) ☎(816) 373-4095.
- Rusty Wright, 3022 Siringo Rondo, S, Santa Fe, NM 87505. (Board of Directors) ☎(505) 471-0391.



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