

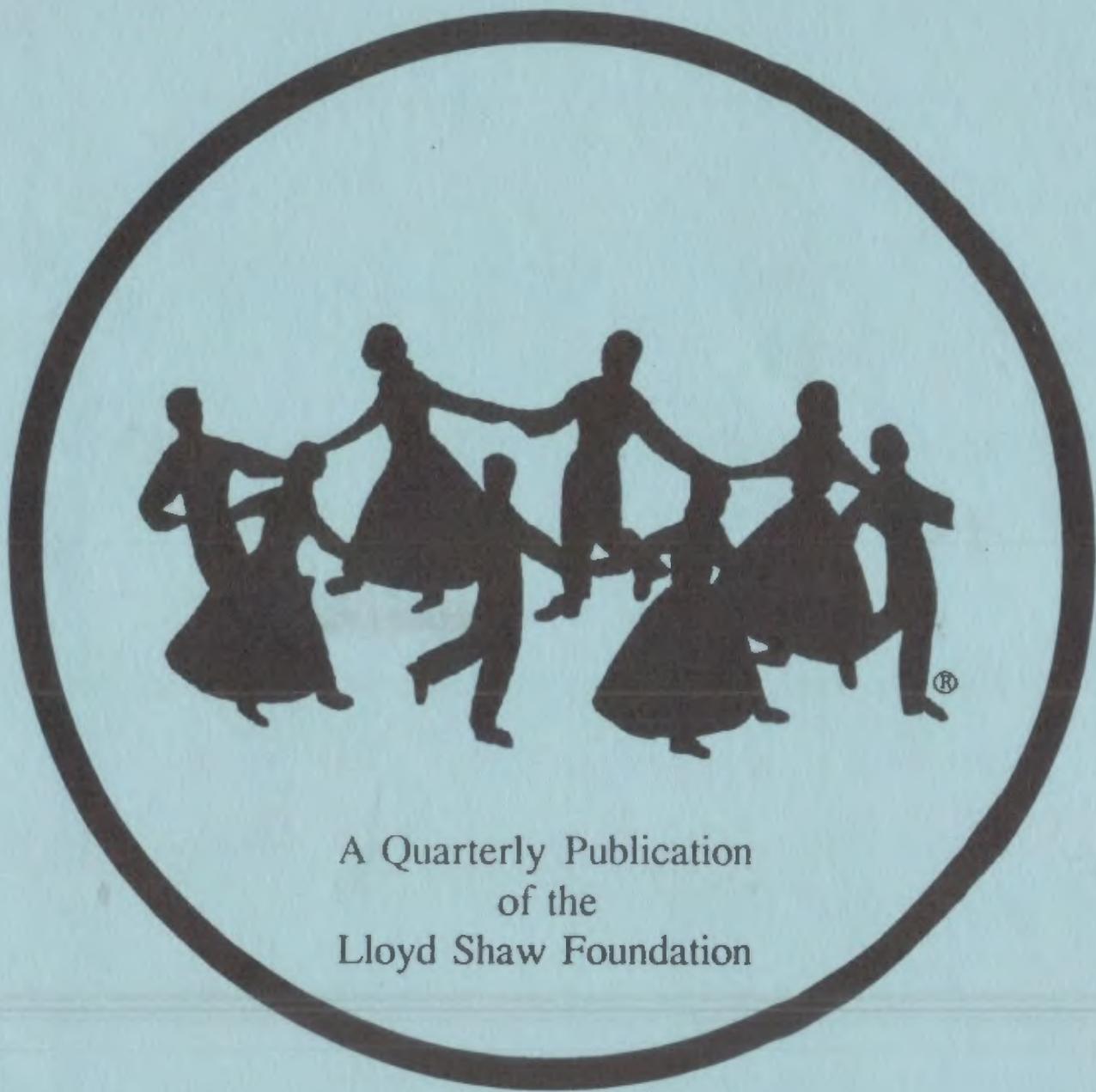
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Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



**The
American
Dance Circle**

DECEMBER 2001

Volume 22, Number 4

THE LLOYD SHAW FOUNDATION

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

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

Membership in the Foundation is open to all who are interested in these goals. (See Membership Form elsewhere in this issue.)

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

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

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- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.
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Full page -- \$ 60 Half page -- \$ 30

Make checks payable to the Lloyd Shaw Foundation

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

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From the President **by Bill Litchman**

Today is not an enviable time in the moral life of our old world. We view the world now with a jaundiced eye, looking over our shoulder and fearing what we might see. We have ample reason to do so.

Take heart, however, for the world hasn't changed, only our perception of it. There are still as many good, honest, and wonderful people in this world as there were before. Dance is still the wonderful community activity that it was before, and our great dance leaders are still the same personable, loving people we know them to be.

Recently, I had an accident in which I broke a bone in my hand as well as gathered a number of bruises and scrapes from my intimate contact with the surface of this world! As a result, I had to cancel calling a dance which came up soon after the accident. I didn't want to do it but I really didn't have the energy I would have needed to be able to produce a good dance. Fortunately, there are any number of willing callers here in Albuquerque who can take over at a moment's notice and they very kindly did.

Unbeknownst to me, however, someone created a card and passed it around among those in attendance and then passed it on to me later. The center piece for the card was a poem which was made up by someone before the dance (probably on their computer). Before you read it, you need to know that most of the local dancers know me as "Doc." It was very nicely presented (printed) as the front of the card and read as follows.

Ode to Doc, 9/29/01

Doc was riding
one fine day
on his bike
a long, long way.
Suddenly he's
on the ground ?
cracked his helmet,
not his crown.
Little woozy,
poor Doc is.
Bandaged, bruised
broke his wrist.
Can't remember,
can't hold mike,
can't drive car,
can't ride bike.
Can't call dance ?
this worries us.
Next time, Doc,
please take the bus!

With all that, I really don't need to say any more!

Note: One comment written on the card was "Dang! I couldn't hardly swang!" Further research has determined that the author of the poem is Merri Rudd, who is a local caller with the FolkMADS group, an attorney, and now the probate judge for Bernalillo County.

From the Archives

by Bill Litchman

The Archives has continued to grow apace and we now have two volunteers who work there regularly. You are already familiar with Bob Brundage, originally of Connecticut, now living within three blocks of the Archives. He has gained fame among callers with his project to record the oral histories of all of the award-winning callers and round dance leaders in the country. It is an admirable project and has a lot of completed tapes and transcriptions. All of the results of his work are on display at the Archives and are available for research purposes.

Our other volunteer is new and became interested when she was taking dance classes held at the Dance Center. She called, we made an appointment and now she is involved. She is a dance teacher and researcher, taking classes at UNM and she desires to do some research into dance history at the Archives. She is certainly welcome, both for her work as well as her interest in dance.

Last summer the board created an Archives Committee to pursue funding for the Archives and/or to find another institution to sponsor the collection. The committee has been active since that time but has not been able to make any noticeable headway with the funding project. If any of you have any suggestions for sources of money which might help maintain the Archives, please write me a letter or contact me (wmlitchman@yahoo.com). I'd be delighted to hear from you. The committee members are Cal Campbell, Linda Bradford, and DeWayne Young. Most of you will know these people but let me introduce them to you.

Cal Campbell is a long-time member of the LSF, has served in many important positions and functions within the organization but may be best known for his excellent work with the LTI (Leadership Training Institute) which he held for several years at Canon City, Colorado. He is also deeply involved with Callerlab and the Community Dance Program, the latter with Ken Kernen and others.

Linda Bradford has also served the LSF for many, many years, including being an officer many times. She is an experienced librarian, has made great improvements in the

Archives, particularly in the cataloguing and organizing of the catalog, and has donated her time and money. We are greatly indebted to her for so many things.

DeWayne Young is heavily involved with the National Folk Organization (along with Mary Bee Jensen) and has recently published an index of Vyts Beliajus' *Viltis Magazine*. This momentous work is a great help to researchers in the field of folk dancing, costume, and regional dance history because Vyts' magazine was published from the early WWII years and still continues from a different venue. DeWayne has been on staff at RMDR for the past few years and has a good following based on his friendly demeanor and inspired teaching.

The Archives is in good hands with these folks and my hope is that they will be successful in finding the resources we need in order to continue to function as an Archive. Please be proactive in your involvement with the Archives.



ELECTION RESULTS

Congratulations to the newly elected members to the Lloyd Shaw Foundation board of directors. They are **Marie Armstrong** of Oak Ridge, NC, **Bob Riggs** of Englewood, CO, and **Bob Fuller** of Brandon, FL (who is soon to move to Kentucky and was elected to serve a second term on the board.) Voters had a large and talented slate of people to choose among. The Foundation is fortunate to have had so many good people who were willing to run for election and to serve.

CUMBERLAND CAMP, 2001

BY Lynn Schreiber

For those who took part in the Lloyd Shaw Foundation's summer event, Cumberland Dance Camp, it was a week filled with fellowship, cultural enlightenment, and plenty of dancing. Hosted by the Kentucky Leadership Center in south central Kentucky, the camp featured dancing in many styles and configurations, such as Eastern Traditional Squares, Contras, English, Morris, and International dancing.

As always, Cumberland Camp maintained its intergenerational focus by bringing together dancers of all ages and dance levels. A morning period and an early evening period each day featured intergenerational dance sessions which everyone was encouraged to attend.

In addition to the adult dance program, those looking for an occasional change of pace were offered options between dancing and other activities, such as a penny whistle workshop, a caller workshop, dulcimer workshops, a basket weaving class, and an heirloom egg decorating class. Of course, most people also took time to enjoy the surrounding grounds and to gather with others in rocking chairs on the big porch.

The children's program was expanded this year to include more outdoor activity time for the younger folks. As usual, children were exposed to daily dance classes which this year featured international and folk dances. Craft classes and storytelling were taught by qualified instructors in an array of venues such as Nature Crafts, Pioneer Life, and Around the World. A wee tot childcare facility provided quality care and activities for the smallest attendees.

All in all, Cumberland Camp's 2001 staff feels that the camp went very well this year. It was successful in meeting the desires of campers to have a program with a lot of variety, while continuing to maintain its emphasis on dancing and "passing it on to the next generation."

A WORD FROM A CUMBERLAND CAMP PARTICIPANT

We so enjoyed the Cumberland Camp. The adult/children programs were well balanced. Children did not interfere with adults' program time. The outstanding leadership of Glen Morningstar and Andreas Hayden was wonderful. The organization and leadership of Bob Tomlinson and the various committees were seamless. You knew things were happening—very much under control without unnecessary tension. Friday evening Bob wrapped it all up saying, it isn't the dancing or the music—it is the community that's developed over the week. Indeed!

—Betsy Tanabe

LLOYD SHAW DANCE CENTER SCHEDULE

Sunday	5:30 - 7:00 PM High Desert Dancers
Monday	12:00 - 1:00 PM Private Practice 7:00 - 9:00 PM Argentine Tango lessons
Tuesday	5:30 - 6:45 PM Karate 7:00 - 10:00 PM Argentine Tango
Wednesday	7:30 - 10:00 PM Scandinavian (1st, 3rd, 5th) 7:00 - 8:00 PM Tango (2nd, 4th, private practice)
Thursday	1:00 - 3:00 PM Private Practice 5:30 - 6:45 PM Karate 7:30 - 9:30 PM Swing
Friday	7:00 - 10:00 PM Argentine Tango
Saturday	9:00 AM - 2:00 PM Irish Step Dancing 2:30 PM - 4:30 PM Argentine Tango Club 5:30 PM - 6:30 PM Salsa 7:00 PM - 10:00 PM Swing

THREE CONTRAS

Chris Bischoff sent these three dances by Cary Ravitz. Chris reports, "Cary is from Lexington, KY and is becoming an important contra dance writer. His dances are circulating and people enjoy them because they are unusual, but generally flow well. The three dances below are not too difficult and I really enjoy dancing and calling them." The dances are reproduced with the permission of the choreographer. Cary has an excellent webpage for aspiring contra dance writers: www.concentric.net/~ravitz/dance/

Presto Petronella

Becket Formation

- A1 Long lines go forward and back (8)
On the left diagonal ladies chain (8)

- A2 Star left 3/4 (8)
Look away from the star for your partner to gypsy 1 1/2 (8)

- B1 Take hands in a circle, balance, and roll one place to the right, as in Petronella (8)
Take hands, balance, and roll one place to the right (8)

- B2 Partners balance and swing (16)

Reel Easy

Duple Improper

- A1 Neighbors do-si-do (8)
Neighbors swing (8)

- A2 Long lines go forward and back (8)
Ladies allemande right 1 + 1/2 (8)

- B1 Partners balance and swing (16)
- B2 Circle left 3/4 (8)
Neighbors allemande right 1X (6)
Neighbors use right hands to pull by (2)

Snake in the Hey

Duple Improper

- A1 Ladies allemande right 3/4 to a long wave in the middle (4), Balance (4)
Ladies back out while men walk forward to a long wave in the middle (4), Balance (4)
- A2 Men allemande left 3/4 (4)
Partners box the gnat (4)
Partners pass right to start a 1/2 hey (8)
- B1 Partners balance and swing (16)
- B2 Right and left through across (8)
Ladies chain across (8)

LINES ABOUT SQUARES

By Dick Pasvolsky

In the September, 2001, edition of this column, I suggested using the Appalachian circle formation to allow more than two couples at a time to dance some of the visiting-couple figures. I also suggested using selected singing call visiting-couple dances in the Appalachian circle. I included the calls for a figure that I use for "Coming Around the Mountain" as an example of a dance in which the tune is repeated throughout the recording. I also offered the recording of "Swanee River" (Lady Round the Lady, LS521/522) as an example of a dance for which the tunes for the figure and the breaks are not the same.

For this edition, I shall describe some of the more popular visiting-couple figures that may, using patter calls, be used in those large circle formations.

"Dive (or duck) for the Oyster" is a figure that I have used quite often.

The basic call is simply:

Active couple(s) lead to the right

Circle four with all your might

Duck for the oyster

Dive for the clam

This has proved to be a very versatile figure for me because of the various figures that I can add to the end. When Lloyd Shaw introduced the figure in his book *Cowboy Dances*, he ended it with "dive for the sardine and take a full can." His explanation of that figure, sometimes called "duck for the hole in the old tin can," (after the basic figure) is:

The first couple dives again under the arms of the second couple, this time passing through to the other side, all still holding hands. The first couple now raise their leading and joined hands and pass under this self-made arch in the old childhood figure of "wringing the dishrag." In passing under their own joined hands, each turns to the outside or away from his partner (the gentleman pivoting left and the lady pivoting right). They now pull the second couple through after them under their still raised hands. The second couple finds their outside and still joined hands under which the first couple

passes now above their other arms which have been pulled through and under. This pulls them face to face. Then as the pulling of arms continues it brings them shoulder to shoulder (the shoulders of the pulled arms, of course) then back to back. They have completed the dishrag and are back in the original circle of four.

During my early years of calling, which began in 1948, most callers considered the dishrag figure to be an integral part of the duck for the oyster figure. In recent years, I have used different endings. After Dive for the Oyster, I may call:

Swing your opposite, that's old pork chop

Now swing your own, that's old ham (or "spam" or "honey lamb")

Or I may call just "duck right through and go on to the next" or, if visiting the last couple, "duck right through and get back home."

The terminology might vary some from area to area and from caller to caller. Having lived in the New Jersey shore area for many years, where people from other parts of the state called us clam diggers, I tend to call "dive (or duck) for the oyster and dig for the clam." Shaw tells of a version heard on Cape Cod which goes: "dig for the oyster, delve for the clam." I never heard of a clam delver, but for fun, I may throw in that term occasionally. To delve does mean to dig.

"Birdie in the Cage" is another of the more popular visiting-couple figures. My calls for that figure are:

Active couples lead to the right and circle up four with all your might

Birdie in the middle (or cage) and close the door.

(Cheep cheep cheep)

Birdie hop out and put the old crow (or buzzard) in

(Caw caw caw)

Crow hop out and both couples swing

Lead over to the next, etc.

Explanation:

1. Active couple(s) lead to the couple on the right and circle left

2. Active lady drops hands with the other dancers and places herself in the middle of the circle as the other three join hands and circle around her. Suggest that the birdie in the

middle flap her wings as she and the caller (and others if they wish) give out with a few cheep cheep cheeps.

3. The "birdie" takes her partner's place in the circle and he takes her place in the center and chimes in with the caller who does his/her best imitation of a crow call (mine sounds nothing like caw caw.)

4. Self explanatory.

"Chase the Rabbit" is one of the many relatives of the "Lady Around the Lady" figure.

The calls:

1. Active couples lead to the right

2. Chase the rabbit, chase the squirrel

Chase that pretty girl 'round the world

3. Chase the possum, chase the coon

Chase that big guy 'round the room (or Chase that ugly big baboon)

4. Swing in the middle and on to the next

Explanation:

1. Self explanatory

2. Active lady goes between the other couple and around the lady as her partner follows her.

3. Active gentleman takes the lead and his partner follows him between the other couple and around the gent

4. Self explanatory

Another "Lady Around the Lady" type figure is "Lady 'Round Two and the Gent falls (or Steps) Through."

The calls:

1. Active couples lead to the right and

2. The lady around two and the gent falls through

3. Gent around two and the lady falls through

4. Swing in the middle then lead to the next

Explanation:

1. Self explanatory

2. Active lady, starting to the right, walks completely around the other couple

3. Her partner starts to follow her, but goes around only the gent and steps through between the couple

to take the lead

4. The active gent goes to the right and around the other couple

5. The lady goes around only the other gent, then steps between the couple to meet her partner in the center

6. Self explanatory.

"The Basket" is another figure that the caller can vary depending on the dancers' level of dancing skill, physical ability and perhaps mood.

The calls:

1. Active couples lead to the right and circle left with all your might

2. Eight hands over

3. Ladies bow and the gents bow under

4. Make your basket go like thunder

Explanation:

1. Active couples lead to the right and circle

2. The two ladies join hands with each other. The two gents join hands with each other over the ladies' hands

3. Gents raise their arms and the ladies duck slightly into the center under the gents' arms

4. The gents then duck under the ladies' joined hands

5. Both ladies and gents then lower their joined arms so that they are behind each others' waists

6. Move the basket by having all dancers place their right feet slightly toward the center of the ring and do a "mass" buzz step.

A fun version of this figure is to have the gentlemen sweep their arms down below the ladies' knees and lift them so that the ladies are sitting on the men's intertwined arms as they circle. The call for this version is "Pick 'em up, boys (or set 'em up boys) and go like thunder."

The use of the word "thunder" in the call comes from a similar figure in the basket family that Shaw calls "Eight Hands Over." Instead of "make your basket go like thunder," Shaw's version printed in *Cowboy Dances* is "Round you go and go like thunder," with alternate patter "Hold your holds'

or 'Squeeze 'em tight' and go like thunder." When I used this version, usually only for exhibitions, I called "flap 'em boys and go like thunder."

Shaw's explanation for this version, which he used with his young exhibition dancers is:

After number 2 above,

1. The two ladies bow low and pass in under the gentlemen's joined arms which are raised and swung back so as to rest around the ladies' shoulders. The gentlemen then bow and pass their heads under the ladies' joined hands, which now rest behind the gentlemen's necks.

2. The ladies break their holds and crook their elbows tightly around the gentlemen's necks. (This is very important, or there may be an accident.) The gentlemen also let go of each other, and with their arms crossed over the ladies' shoulders, each takes a hold as securely as possible under the ladies' armpits. They all four throw their heads back as far as possible and circle to the left, the gentlemen lifting the ladies. The centrifugal force is so great that if the gentlemen spin fast with short steps and their feet close together, or even some-times interlaced through each other, the ladies' feet will come off the floor and they will spin around flattened out at a level with the men's shoulders.

I don't recommend this version for the normal one-night-stand group or even most experienced dancers.

In that September article, I offered some methods of using visiting-couple dances in circles of six or more couples by having every other couple, designated odds or evens (numbered 1,2,1,2,etc. or 1,2,3,4, etc.) lead over to the right and do the figure with each of the inactive couples in turn. Then those who were inactive become active and lead out to each of the other couples. This method may be attractive to callers who are reluctant to use visiting-couple figures in the regular square dance formation because only two couples dance the figures at a time while the others are idle. I feel that beginner dancers do like visiting-couple dances and I sprinkle them into my programs regularly.

I suggested also that the larger circle formations be used to accommodate extra couples left over after all sets are squared and offered ways of including only one extra couple, especially in a Sicilian Circle, in which couples are facing couples around the circle. I hope that some of you will try some of these ideas. If so, please let me know how they worked.

31 Newton Ave.
Branchville, NJ 07826

(973) 948-3878
jodipas@nac.net

GET THE MOST OUT OF DANCE CAMPS BY GETTING INVOLVED

by Chris Richards

Dance Participant: "Excuse me, where is my room?"

Camp Leader: "Oh, I am not sure. The registration table is just over there. They can help you with room assignments."

Participant: "But I thought you were in charge of the conference."

Leader: "I realized I needed some help to make this work better. Now we have a team to make everyone's time here more enjoyable."

This is one scenario that might be heard as dance camp leaders turn organizational responsibilities over to dancers at camps like the Rocky Mountain Dance Roundup (RMDR). The goal is to maintain, and even improve, the quality of dance camps as demands on everyone's time increases. The leaders who have organized RMDR have done an excellent job of putting together the conference and balancing organizational and teaching times. At RMDR, other dance camps, and dance programs, there is a lot more, during, at, and after the events, that dancers can do. Those who come to dance, and not teach, can do a lot to give teachers more time to prepare, practice, and teach.

For many years, volunteers have provided refreshments for the after parties and organized the auction to raise money for scholarships. Individuals who have received work scholar-

ships have helped with registration, clean up, and misc. tasks. A multitude of others have pitched in whenever needed and asked. In addition to refreshments and auctions, the following is a partial list of areas where volunteers are needed and descriptions of what needs to be done.

1. Advertising/Publicity: Talk to friends and fellow dancers. Tell them what a good time you have had at events and encourage them to attend. Get or make extra copies of flyers, registrations, etc. and distribute them at dance events.

2. Advance registration: Work with organizers to have registrations sent to you. Deposit checks in the mail; send out letters; keep records of payments, addresses, etc. for the organizers.

3. Syllabus preparation: Collect information from the session leaders and combine them into a book. Arrange and/or do printing, collation, and binding.

4. Prepare camp packets: Get all the materials prepared for the event and put them together for the participants.

5. Provide transportation: Pick up and deliver out-of-area participants to and from airports. Make runs to stores for refreshments and last minute supplies.

6. Registration: Check participants in. Give out packets. Collect remaining payments. Give directions.

7. Maintenance tasks: Set up and take down tables, chairs, equipment, etc. as needed. Sweep floors. Assist with nightly clean up and shut down of dance hall. (In order to keep costs down, the facilities used often do not include staff to take care of this.)

Everyone has talents that can help at dance camps. Everyone has different schedules that allow him or her to assist at different times. To continue to have great dance camps, don't wait to be asked. Contact the leaders at camps you plan to attend and ask how you can help make this an experience everyone, leaders and dancers alike, can enjoy.

(Editor's note: Chris Richards knows whereof she speaks, having helped out in the above ways at RMDR.)

SIR ROGER DE COVERLEY

by Lee Ticknor

In the December 2000 and March 2001 issues of this journal I discussed the origin and the figures of the Virginia Reel and its predecessor, Sir Roger de Coverley. In studying the references listed in those articles, I found that whenever the dance was called Sir Roger de Coverley, the music given was the Sir Roger de Coverley tune, which is in 9/8 time (a slip jig) and had three counts to the bar. But whenever it was called Virginia Reel, the tune given was in 2/4 or 6/8 time, with only two counts per bar. This makes a big difference in the execution of the dance. I have never been happy with the timing of the reeling figure in the Virginia Reel because there just isn't enough time to get around in the turns. Each turn gets only two bars or four counts (except for the first turn which should get four bars or eight counts.) But, if the tune is in 9/8 time, each turn gets six counts (except for the first which gets 12 counts.) It also gives 12 counts instead of only eight for each movement in the first part of the dance (such as, the first woman and last man advance, honor each other, and return to place). Thus, a triple time tune gives 50% more time to execute each action, and the dance is smoother because the dancers can stay with the music. Thus, one concludes that Sir Roger de Coverley (danced to a slip jig) is a better dance than the Virginia Reel (danced to a reel or regular 6/8 time jig).

But why would Americans replace a good dance with an inferior one? As explained in my last article, it appears the change in name and music was made in the 1810 to 1830 period. The answer may be as suggested by Glen Nickerson (*ADC*, March 2001) that the Americans were so mad at the British because of the War of 1812 that they Americanized everything, including their dances!

There are several modern descriptions of the Virginia Reel but none of Sir Roger de Coverley to my knowledge, so the purpose of this article is to give both the music for Sir Roger de Coverley and dance directions derived from old sources that fit this music.

Early versions of the Roger of Coverley tune have only two four-bar phrases, such as given in the 1659 edition of *The*

*Dancing Master*¹. But the dance associated with the tune in *The Dancing Master* is far different from the Virginia Reel type dance and it requires only two four-bar phrases. Apparently the tune came before the dance. It is also known as *The Maultman Comes a Monday*, which is said by Wilson² to be an ancient Scottish tune. But in Wilson, Chappell³, and Howe⁴ where the Virginia Reel type dance is given, the tune has three four-bar phrases. So included herewith is the Sir Roger de Coverley tune taken from Wilson.

The dance directions are mostly taken from Chappell. The formation is a longways set of six couples, all proper. The step is a walking step or light running step, depending on the tempo. There are three counts or steps per bar.

<u>Music</u>	<u>Bars</u>	<u>Action</u>
A1	1-4	#1W and #6M advance to center, honor, return
A2	1-4	#1M and #6W do the same
B1	1-4	#1W and #6 M turn by the R hands
B2	1-4	#1M and #6W do the same
C1	1-4	#1W and #6M turn by the L hands
C2	1-4	#1M and #6W do the same
A3	1-4	#1W and #6M turn with both hands
A4	1-4	#1M and #6W do the same
B3	1-4	#1W and #6M back-to-back
B4	1-4	#1M and #6W do the same
C3	1-4	#1 couple turn by R hand 1 ½ around
C4	1-2	#1W turn #2M by the L, #1M and #2W the same
	3-4	#1 couple turn by R hand once around
A5	1-4	#1 couple repeat C4 with #3 couple
A6	1-4	#1 couple repeat C4 with #4 couple
B5	1-4	#1 couple repeat C4 with #5 couple
B6	1-2	#1 couple turn L hands with #6 couple
	3-4	#1 couple turn partner by R ½ around to own side and make a two-handed arch
C5/C6	1-8	#2 couple, followed by couples 3, 4, 5, 6 lead down the center, pass under the arch, and cast up the sides to progressed places.

Repeat the dance five more times. Note that the music should be played three times AABBC for each sequence. For six couples, the musicians would have to play the tune 18 times.

SIR ROGER DE COVERLEY

The image displays three systems of musical notation for the piece 'Sir Roger de Coverley'. Each system is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The first system, labeled 'A', begins with a common time signature (C) and contains a sequence of eighth and sixteenth notes. The second system, labeled 'B', continues the melody with similar rhythmic patterns. The third system, labeled 'C', concludes the piece with a final cadence. The notation includes various note values, rests, and bar lines.

They might like to have an alternate tune. The tempo should be modest.

References:

1. Henry Playford. *The Dancing Master*, Vol. I, 9th ed. London, 1695, p. 167. See also Robert M. Keller. *The Dancing Master 1651-1728, An Illustrated Compendium: www.izaak.unh/nhltmd/indexes/dancingmaster/Dance/Play4186.htm*
2. Thomas Wilson. *A Companion to the Ballroom*. London, 1816.
3. William Chapell. *Popular Music of Olden Time*, Vol.II. London, 1859.
4. Elias Howe. *Fifty Contra Dances*, date unknown.

A TIME TO DANCE

I was at a memorial service not long ago when the words of Ecclesiastes were being read. As I listened to the familiar but not-perfectly-remembered words, I started providing the antonym in my mind. . . "A time to kill and a time to heal. . . a time to weep and a time to laugh." But I got it wrong when the words were "a time to mourn." I anticipated next "a time to rejoice," but instead what came next was "a time to dance."

What an important message to consider in this time of national mourning. The obvious antidote is to dance, to join hands with others and share the joy of music and fellowship together. (The Editor)



July 28 - August 2, 2002 South Central Kentucky

An Intergenerational Dance Event - ALL ages Welcome

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<http://www.lloydshaw.org/cumbframe.htm> or contact:

Eric & Lynn Schreiber 618-374-2024 bobcat@iw.edwpub.com

or Neal & Pat Rhodes 770-972-5430 neal@mnopltd.com

"We come here to recharge our batteries as well as strengthen our bodies. This is food for the body, mind & spirit. Don't ever go away. We love you and all your hard work to make this a joyous week outside the regular ordinary life."



Lloyd Shaw Foundation's 25th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Featuring Sunday, June 30 — Saturday, July 6, 2002
La Foret Conference & Retreat Center
Colorado Springs, CO

Chris Bischoff Rusty Wright DeWayne Young

Novice and Experienced Dance classes and workshops: Contra, Folk, Squares, Rounds, English, Scottish and other interest sessions.

Children's program including dance, crafts, novice dance band, outdoor activities, swimming, and leadership opportunities will be provided.

Sessions for Leaders and musicians.

Experience the Diversity of Dance, Music & Fellowship at this year's special week!

The dances and music of America embody the fundamental values of our culture and our nation. There is no better way to share time together than in dance and music.

Staff features well know leaders such as: Chris **Bischoff**, Enid **Cocke**, Merell **Folsom**, Diane **Ortner**, Bob & Allynn **Riggs**, Rusty **Wright**, and DeWayne **Young**.

Live Music provided by talented musicians such as Lew Cocke, Dale Sullivan, Joe Fairfield and others.

Program: Each day will include one or more parallel tracks of dance and/or leadership for your enjoyment. Evening dance parties will allow participants to enjoy a unique experience. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music for all ages.

Facility: The **La Foret Conference & Retreat Center** is a SECLUDED, QUIET, INSPIRATIONAL destination tucked among the ponderosa pines of Colorado's Black Forest. Open year round, its facilities are located 15 miles north of Colorado Springs.

Cost: Adult room, board and tuition \$515.⁰⁰ (double). First 2 adult LSF Members will receive a discount of \$25.⁰⁰. For further information i.e., camping, off-site rates, day rates and guest day/night fees contact us. For additional savings more than two adults may share a room, call Bob Riggs for details.

Registration & Information: Roy & Chris Richards, 1053 Bulkey Street, Castle Rock, CO 80104, (303) 688-6294, JChrisRich@aol.com or Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 741-6375, RockyMtnDance@aol.com or visit the web at www.LloydShaw.org for additional information.



Lloyd Shaw Foundation's 25th Annual



Rocky Mountain Dance Roundup

Sunday, June 30 — Saturday, July 6, 2002

La Foret Conference & Retreat Center

Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR, c/o Roy & Chris Richards, 1053 Bulkey Street, Castle Rock, CO 80104

ENTER NAMES (as you want them on ID badges)

Gender

Adult:	_____		M	F
Adult:	_____		M	F
Youth:	_____	Age: _____	M	F
Youth:	_____	Age: _____	M	F
Youth:	_____	Age: _____	M	F

Address: _____

City: _____

State/ZIP: _____

Phone: _____

Email: _____

ENTER FEES

Adult (double occ.)	\$515 x	= \$	_____
Adult (single occ.) <small>"if available"</small>	\$615 x	= \$	_____
Youth (13-17)	\$250 x	= \$	_____
Youth (4-12)	\$150 x	= \$	_____
LSF member discount (\$25) x		= \$ (_____)

TOTAL DUE: \$ _____

Please remit a deposit of 50% of total due prior to April 1st, 2002. The remainder is due on arrival. For further information i.e., camping, off campus rates, day rates and guest day/night fees contact us. For additional savings more than two adults may share a room, call Bob Riggs, 303-741-6375 for details.

Terpsichore's Holiday 2001

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5 nights and 4 days of dancing pleasure

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December 27, 2001 to January 1, 2002

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generational



Singles
Couples
Parent(s)
Teens
Tots
Children
Friends
Grand-
parent(s)

Bill Alkire, Ron Buchanan, Enid Cocke, Susan English, David Glick, Marnen Laibow-Koser, Steve Hickman, Kimble Howard, Lynne Mackey, Diane Ortner, De Laura Padovan, Tammy Corwin-Renner, Kendall Rogers, Bruce Sagan, Marty Taylor, Bill Wellington and many more!

The Lloyd Shaw Foundation

www.lloydshaw.org

David Glick davglick@mich.com 248.344.2059

Bob Mathis talibob@starpower.net 301.589.7539

DON ARMSTRONG MEMORIAL DANCE WEEKEND

**May 25, 26, 27, 2002
Albuquerque**

Look! The dance weekend has been extended to Noon, Monday, to give you more "dancing for the driving." Plan now to attend a long weekend of contras, quadrilles, English, folk, squares, and more with a score of Don's fellow leaders. *Including Rusty Wright, Enid Cocke, Grant Logan, Bill Litchman, Fred Martin, Paul Moore, Glen Nickerson, Ed Butenhof, Bob Riggs, Gean Dentino, Cal Campbell, Stew Shacklette, Bob Osgood, Allynn Riggs, The Ticknors, Ken Kernen; and Erich Fritz, Carol David-Blackman, and Ruth Allmayer from Germany.* Dancing from 10 AM Saturday until Noon on Monday, in the hardwood-floored, air-conditioned Lloyd Shaw Dance Center at 5508 Coal Avenue, SE.

Meals and accommodations are on your own, but you will find plenty of good, reasonable motels in the Albuquerque area and dozens of good restaurants. There also are RV parks near the city.

Send your reservation (with \$10.00 per person to provide for coffee breaks and hearty after-dance snacks) to:

**Marie Armstrong
8021 Linville Road
Oak Ridge, NC 27310**

For all information, contact Marie at the above address, or (336) 643-2975, Email: mararmst@bellsouth.net.

NEW CATALOG

Catalog and Cue Sheets On-Line Custom CD Service

As of December 1, 2001 the revised LSF catalog will be on the internet, www.lloydshaw.org. Or, you may request a copy of the catalog from the Resources Division (address below).

AND, the Foundation is offering a most unique service – custom CD's with the tunes of your choice. The Foundation will no longer be selling vinyl recordings, so choose the tunes you need for a class, a workshop or a party and Brad will customize a CD for you. The cost is very reasonable: One tune for \$10.00, \$2.00 for each additional tune up to a maximum cost of \$20.00 and all additional tunes after that are free.

Cue sheets for all the dances listed in the catalog will be on the internet, you can just copy them off.

It will be necessary to copy the order form from the internet and mail it to the Resources Division, as the Foundation is not equipped to handle credit card orders from the internet; but you may use your credit card when you send in the order.

The catalog has several changes, so be sure to look it over carefully. We have on our master tapes a wealth of material, which will now be available on CD's – one tune, or a handful.

To request a catalog:

Lloyd Shaw Foundation Educational Resources Division
P. O. Box 11, Macks Creek, MO 65786
(573) 363-5868 Email: audiolft@dam.net

NEW!

THE NEW CENTURY COLLECTION

Don Armstrong's Favorite Dances

Over 200 contras, quadrilles, and more...A collection Don completed just before his death. Over seventy of the dances were devised by the author, many of which have not appeared before in print, and the others carefully chosen from the works of recognized contra leaders. Choosing from the dances he has devised and those of others, Don has earmarked a special section of contras for new dancers and new callers.

NOW available for \$15.00 + \$2.50 shipping.

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Give a membership to the

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Lloyd Shaw Foundation Membership Application

Name(s) _____

Address _____

_____ **Zip** _____

___ Please check here if name and address are not to appear on the annual membership list. If member wishes to include telephone and e-mail, please include:

Please indicate the type of membership desired:

- | | |
|-----------------------|------------------------|
| ___ Individual (\$25) | ___ Couple (\$40) |
| ___ Supporting (\$50) | ___ Sustaining (\$100) |
| ___ Patron (\$250) | ___ Life (\$1000) |

The Lloyd Shaw Foundation is a non-profit organization. All dues and contributions to it are tax-deductible. We request that dues be paid in American dollars or their equivalent. Multiple-year payments are welcomed.

Send this application and your check, payable to the Lloyd Shaw Foundation to:
Ruth Ann Knapp, LSF Membership Chair
2124 Passolt, Saginaw, MI 48603



MODERN SQUARES TO LIVE MUSIC

By Donna Bauer

I was privileged to attend a special event at the Albuquerque Square Dance Center on September 30 where several modern square dance callers called to a live band. At first, I was wondering how it would work as I found out on the first of September that the callers did not have an opportunity to practice with a live band. They were given a list of tunes that the band could play and the callers each took a turn in picking a tune for the singing call. As the meeting progressed, the callers were asked by the leader of the band if they had any questions but with no actual practice time scheduled.

The dance was attended by between seven to eight squares of dancers and consisted mainly of some mainstream squares with some plus sprinkled in. Bob Brundage was the MC for the evening to introduce each of the callers that were participating in the dance. The band was the Parkway Buckaroos and the instrumentation consisted of two electric guitars, one electric piano, and drums. The band played mostly Country Western tunes and they were very good. It was a very good mix between the volume of the caller and the band. At one point in the dance the band really got into the mix of things as three members of the band provided some background vocals on the tag to the singing call "The Heartache Is on Me" which provided for a good time for both the caller and the dancers.

The callers were right on with the music and did an excellent job in stopping the band at the end of each hash call. One caller rather humorously commented at the end of his hash call, "I keep turning down the knob on the mike and the music is staying at the same volume."

It was a fun evening and the dancers in attendance had a very good time along with the band and the callers.

SHARPES ASSEMBLY CONTRA AND ENGLISH COUNTRY DANCE FESTIVAL

By George and Onie Senyk

The Sharpes Assembly Contra Club in Florida held its fourth annual English Country Dance and Contra Festival early in October at the venerable (circa 1915) Kennilworth Lodge in Sebring, FL. The hotel has two wooden floored ballrooms as well as modernized accommodations. The event, under the direction of George and Onie Senyk, attracted 93 registrations, including 16 teachers and contra callers, all of whom were on the program. Special guest caller Rusty Wright of New Mexico was back for the fourth year, and other participants came from Kentucky, West Virginia, Georgia, and Washington, D.C., as well as many from Florida.

The program consisted of open dancing in both halls on Friday evening and Sunday morning, workshops at several levels on Saturday, including basic and experienced contra and English Country dancing, international folk, and square dancing. Dress up balls were held in both halls on Saturday evening with music supplied by the Tunbridge Trio, a delightful innovation this year. Plans have been made for the fifth annual festival to be held at the same place the first weekend in October, 2002.

******* KUDOS *******

UNIVERSITY OF WYOMING FINE ARTS DANCE STUDIO NAMED FOR MARGARET MAINS

On March 30, 2001, the University of Wyoming Fine Arts Dance Studio was dedicated to honor Margaret S. Mains. Margaret (or Margie as she is affectionately known) is one of the charter members of the National Folk Organization of the USA.

Margaret taught at UW from 1948 to 1981. When she began, all the dance classes were in the PE Dept. She received her masters degree in dance from UW, taught at Ball State in Indiana, University of Utah and University of Vermont before beginning her teaching career at UW. After retirement she continued to teach in Brazil for two years, for senior centers, and has traveled in Poland, Portugal, China, Thailand and, most recently, Ireland.

She has been awarded numerous honors from state and national agencies, among them the NDA's excellence in teaching award, and the NDA Heritage Award in 1994. (Other NFO members who have received the Heritage Award are Nelda Drury, Mary Bee Jensen, Vonnie Brown, Marlys Wallace, Anne Pittman, Sunni Bloland, Olga Kulbitsky, Andor Czompo, Mary Ann and Michael Herman, Vyts Beliajus and Mary Ann Taylor.)

Margaret Mains "infused dance in the university and the state and promoted dance and was a general advocate for dance long before anyone else was doing this."

The LSF sends warmest congratulations to Margie for this significant honor. LSF members who go way back will remember meeting Margie at the Lloyd Shaw Fellowship, and more recent members had the pleasure of meeting her when RMDR was held in Laramie, Wyoming, where she continues to live: Margaret Mains, 1308 E. Grand Ave., Laramie, WY, 82070.

HONORARY LIFE MEMBERSHIP FOR WALTER KÖGLER

Walter Kögler, a long-time Lloyd Shaw Foundation member and strong supporter of our publications in Europe, has been given an honorary life membership for his service to

the Foundation. He has worked with Don Armstrong for many years in supplying LSF materials to dancers and leaders in Germany and the whole of Europe. Through his efforts, our kits, books, and musical publications have been distributed and used throughout most of western Europe.

Recently, Walter met with Bill Litchman, president of the LSF, during an invitational visit to Stuttgart and finalized agreements between the LSF and Walter for the publication and distribution of several LSF publications in exchange for materials published by Tanz, Walter's company in Germany. Some of you may be familiar with the music available on the Tanz label. The LSF is very fortunate to have access to this wonderful library of music.

BOB OSGOOD RECEIVES MILLENNIUM AWARD

At the 50th National Square Dance Convention in Anaheim, CA, in June, CALLERLAB presented Bob Osgood with its one and only Millennium Award in recognition of his lifetime dedicated to promoting square dancing.

There is indeed no one else who has done so much for so long for the activity. Bob began his calling career in 1938 when we was in college. In 1947 he attended one of Lloyd Shaw's summer classes for callers, and the next year he started his square dance magazine, *Sets in Order*, later called *Square Dancing*. He called and taught across the country, producing four television series on square dancing and serving as choreographer and consultant for several major motion pictures. In 1951 he established Asilomar, one of the first vacation dance institutes. Later in the 1950s he taught square dancing abroad, first for Standard Oil Company, and then for the U.S. Air Force in Europe and North Africa. He started the idea of square dance vacation tours and led tours to more than 50 countries around the world. Bob helped organize the CALLERLAB and Legacy organizations and has done much to recognize others' contributions to the dance activity.

Bob has been called a disciple of Lloyd Shaw. Certainly he has been a special friend to the Lloyd Shaw Foundation. He was present in 1964 when the Foundation was established, and he was one of the small group who attended the leadership retreat in 1997 in Albuquerque. We congratulate Bob on this

latest honor and thank him for his unflagging support and his many innovative contributions to dance in America.

DUDLEY LAUFMAN HONORED IN NEW HAMPSHIRE

As the *ADC* goes to press Dudley Laufman of Canterbury, NH, is receiving the Folk Heritage Award of the Governor's Arts Awards. The award recognizes exemplary efforts on behalf of the arts in various areas, including the folk arts. Dudley is a musician, caller, and poet. He is known to most of us for his beautiful dance tune, "Glen Towle," to which we dance Market Lass. Indeed the music is so perfect for the dance, that many have thought it a traditional tune that came to us with the dance. Dudley wrote the tune for Glen Towle, a young man who loved to dance. When he learned he was dying of spinal meningitis, Glen requested that his friends dance at his memorial service. Dudley's beautiful music is an enduring memorial to his friend and to dance.

******* AND THANKS *******

Our thanks go to Jonathan Weiner of FinePrint Software (www.fineprint.com) for allowing the LSF to use their pdfFactory software on multiple workstations. This means that all the LSF people working on flyers and ads can easily print them to acrobat pdf files and share them with others and with the printing companies. We especially appreciate not having to pay for a license for each and every machine used for this work. As an example, the complete Cumberland Dance Week 2002 flyer is now available on our website.

STIR THE BUCKET

Congratulations to **Linda Bradford** and **George Gaubatz**, who celebrated their first anniversary on October 28. A year ago Linda and George surprised their guests at a Halloween party by exchanging their vows. George, knowing his duty as Linda's

partner, has become an excellent dancer. Linda is currently taking classes in botanical illustration and is aiming for a certificate therein, something offered at only five schools in the world. (Linda has shared her many talents with the Foundation since its beginnings. She is the creator of the LSF logo, the circle of dancers, which inspired the name of this publication.)

Congratulations are also in order to **Andrew Bradford**, son of Linda Bradford and John Bradford, on his marriage to **Katie Harwood** on September 16 at the Mount Vernon Country Club west of Denver. Andrew's stepfather, **George Gaubatz**, who is a judge, officiated.

Our sympathies go out to **DeWayne Young**, whose charming mother **Alice Young** passed away on November 3rd at the age of 91. Alice attended the RMDR sessions that were held in Laramie in 1999 and 2000 and shared her 89th and 90th birthdays there with us.

EVENTS OF NOTE

Terpsichore's Holiday December 27-2001 to January 1, 2002. Dance in the new year with LSF friends at historic Jackson's Mill in Weston, West Virginia. See the ad in the center of this issue.

Don Armstrong Memorial Dance Weekend LSF Dance Center, Albuquerque, NM, May 25-26, 2002. Don Armstrong's favorite dances called by all of your favorite LSF callers from around the country. See notice in the center of this issue for details.

ROCKY MOUNTAIN DANCE ROUNDUP June 30-July 6, 2002. La Foret Conference & Retreat Center, Colorado Springs, CO. See advertisement in the center of this issue.

CUMBERLAND CAMP July 28-August 2, 2002. Cumberland Conference Center in South Central Kentucky. Traditional dance programs for all ages; also the annual membership meeting of the Lloyd Shaw Foundation. See advertisement in the center of this issue.

LLOYD SHAW FOUNDATION MEMBERSHIP LIST

The following pages contain the list of LSF members. The current *ADC* editor is not as computer-savvy as her predecessor. She apologizes in advance if there are errors in the list., or if information is missing. An addendum will be printed in the next issue. If there is information that you need and don't find on this list, please contact Enid Cocke <ecocke@ksu.edu> .

Thanks go to Linda Bradford who has taken over the job of maintaining the mailing lists. Thanks also go to Lew Cocke, who has found himself to be a co-editor of the *ADC* by default. When the editor has computing problems, he is the resident (and very capable) trouble shooter. The bottom line is that three people are working hard to do what Diane Ortner did alone and with dispatch.

WELCOME TO THESE NEW FOUNDATION MEMBERS

P.H. Barck, , PO Box 1419, Española, NM 87532
Deb Comly, 1457 Meade Lane, Flagstaff, AZ 86001
Rissa Miller, 421 Circle 8 Lane, Prescott, AZ 86303
Mimi Stewart, 313 Moon NE, Albuquerque, NM 87123

Membership list page
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PATTER CALLING WORKSHOP A SUCCESS

By Donna Bauer

As the participants of the caller's workshop got together on Friday night, there seemed to be a special feeling of togetherness with the group. That special feeling continued for the other two workshops and the dance on Saturday night. There was a good mixture of lecture by Bill Litchman, sprinkled by questions that resulted in very good discussions among the group attending.

As each short segment of lecture ended, then the group would go into the dance hall and practice some of the new skills that had been talked about. At that point everyone was given a chance to practice the new skill, and positive reinforcement was given or gentle advice was given on how it could have been done differently. Comments would not just be given by the leaders but the other callers could give comments about how a particular call was delivered. It was accomplished in a very professional way, and all seemed to grow from the experience of being critiqued.

It was also very interesting how the two leaders, Bill Litchman and John Bradford, took a group of very experienced callers on down to the beginner caller and were able to fit the needs of the entire group. We also had callers that had experience in just calling contras, some that had a little bit of experience in western calling, and a group of modern square dance callers. To some this type of western calling was very new to the group, and as the modern square dance callers said, "It is very different." We also had differences in the techniques of how a particular caller presented dances to their own group of dancers whether it be by records, live band, CDs or laptops complete with the music and calls on the screen.

We had a total of thirteen participants and they came from Ohio, Oklahoma, Colorado, Arizona and New Mexico. The participants were very interested in the Lloyd Shaw Foundation, so time was spent giving the history of the Foundation and also giving the history of the archives and then also getting to visit it. They were astounded by the massive collection of the archives and really loved our beautiful wooden dance floor. As a result of the discussion of the Foundation we

were able to acquire one family membership, one supporting and two individual memberships. The archives sold a few items and will probably sell more in the future as the Web Page gets visited to view the list of books.

It was a very enjoyable weekend, and new friends were certainly made very quickly.

(Editor's note: Congratulations to Bill and John for putting on this unique and valuable workshop, and thanks to Donna Bauer for handling the publicity and organizational tasks. Among the participants at the workshop was Kathy Anderson, who will be calling in Lawrence, KS, this weekend. Lew and I will look forward to hearing some traditional patter in her square dance calling!)



(This figure comes from a photograph in Lloyd Shaw's *Round Dance Book: Just after a Waltz Lift*, p. 64.)

FOUNDATION INFORMATION

- Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310
(Office Manager, Board of Directors)
(336) 643-2975; Email: mararmst@bellsouth.net.
- Donna Bauer, 461 Cordova Ave, NW, Albuquerque, NM 87107
(Manager of Dance Center, Board of Directors)
(505) 345-8041; Email: dfbauer@aol.com.
- Chris Bischoff, 1013 Plum Creek Road, Taylorsville, KY 40071,
(Board of Directors) (502) 477-9192; Email:
maddog@iglou.com.
- Linda Bradford, 2005 Urban Drive, Lakewood, CO 80215 (Mailing
List) Email: lbradfor@jeffco.k12.co.us.
- Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
66503. (Enid: Past President; Editor of American
Dance Circle; Lew: Treasurer) (785) 539-6306; Email:
ecocke@ksu.edu; cocke@phys.ksu.edu.
- Robert Fuller, 727 Isleton Drive, Brandon, FL 33511
(Vice President, Board of Directors) (813) 662-2341;
Email: lsfpv@aol.com.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603.
(Membership Chair).
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.
(President, Archives Director; (505) 247-3921;
Email: wmlitchman@yahoo.com.
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,
Albuquerque, NM 87108. (505) 255-2661.
- LSF Educational Resources Division, P. O. Box 11, Mack's
Creek, MO 65786 (573) 363-5868;
Email: audiolft@dam.net.
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.
LSF Web Page: <http://www.lloydshaw.org>.
- Jack McIrvine, 19 Ridge Valley Drive, Bracebridge, Ontario,
Canada P1L 1L3 (Board of Directors) (705) 646-0763
Email - jdmc Irvine@e-velocity.net; Fax - (705) 646-0765.
- Bob and Allyn Riggs, 7683 E. Costilla Blvd., Englewood, CO
80112 (Directors of Rocky Mtn. Dance Roundup; Board
of Directors) (303) 741-6375; Email: AllynR@aol.com,
RLRiggs@aol.com.
- Lovetta Wright, 4110 Del Sol Rd. SE, Deming, NM 88030
(Secretary) Email: lovetta@swnm.com.



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