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An index to the complete *The American Dance Circle* collection can be found at the Lloyd Shaw Foundation web site <http://lloydshaw.org/> in the "Resources" section.

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



**The
American
Dance Circle**

JUNE 2003

Volume 24, Number 2

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.

PUBLICATION INFORMATION

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- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.
Telephone (785) 539-6306. Email: ecocke@ksu.edu.

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

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

Make checks payable to the Lloyd Shaw Foundation

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

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LETTER FROM THE PRESIDENT

By Bill Litchman

There is a lot to report about at this time and the Foundation is looking very healthy indeed. I've been informed of some of the activities of our membership but I'm sure that there are many other things going on of which I am unaware. For example, I do know that Diane Ortner has completed the massive revision of the Secondary Kit, including the music as well as the dances. There is a video to accompany the kit and it has been assembled and handled by Enid and Lew Cocke.

Not only that but it has been expertly presented at the National AAHPERD Conference by Nancy Kane, one of the Cumberland Camp staff members and professor of physical education. She sold several kits, and was the moving force behind getting our name in front of a national audience of dance teachers. Many plaudits go to Nancy for her efforts and the great results.

Our camps are taking shape and one of them actually penetrated a national advertising magazine: Travel Smart, of New York City, selected Cumberland Camp to highlight in their March 15 issue of "travelsmart with Dunnan & Co." They wrote a letter to me and sent a copy of the publication, and there we are on p 12. This is what the blurb said: "Cumberland (KY) Dance Week. Family dancing day and night Irish, swing, square, rapper sword plus dance band instruction." Then they quoted the rates, gave a phone number to call, and listed our web site. It is a great plus for a wonderful camp and those on the Cumberland committee should take some pride in impressing such a

cosmopolitan publication!

Bob Brundage, who has been volunteering at the Lloyd Shaw Dance Archives over the past few years, has written a memoir of his life called "This is My Square Dancing Life." It is now published under the Lloyd Shaw Foundation name and available for \$20 plus postage. This 5.5 x 8.5 inch, 95 page book is a delight to read and anyone who has had any association with square dancing over the past 60 years really ought to have a copy of this book. Bob chronicles his connection with dancing, telling of his adventures with the 4-H program which helped him to begin his calling career, his attendance at Lloyd Shaw's summer dance week in 1954, his activities as a national traveling caller for many years, and many, many other parts of his exciting life. I don't want to give it all away so I'll leave it to you to read. The book is available from the Archives at the moment but eventually should be ordered from Macks Creek

Nearly 100 tunes have also been added to the Lloyd Shaw catalog. This music has been rescued from oblivion on antique records and comprises nearly the entire library of the Dash Recording Company of Mesa, Arizona. The tunes are square dance singing calls (instrumental and called), a selection of round dance music, and even two banjo tunes which are a delight to listen to. The music is played mostly by Schroeder's Playboys, a small group headed by Johnnie Schroeder, but the Dukes of Mesa (a Dixieland group) also plays as well. The callers come from all over the Southwest, including Tex Brownlee, Chuck Raley, "Singin'" Sam Mitchell, and many others. The recordings date from the mid 1950s to the early 1960s. They are available as a set of five CDs for a cost of \$15 each. Of course, anyone can pick and choose what they want from that group of tracks plus any other music published by the LSF as a part of our Custom CD program. Orders can be placed through Macks Creek.

This column sounds just like an advertisement, doesn't it? Well, there are so many new things that I felt I ought to highlight them and give praise to those who have brought about these new and wonderful accomplishments. Congratulations to all of you who have had any part in these efforts.

THE LSF GOES TO AAHPERD

By Nancy Kane and Enid Cocke

In April LSF member Nancy Kane of West Harrison, NY ran a booth for the Foundation at the annual convention of the American Alliance for Health, Physical Education, Recreation and Dance in Philadelphia.

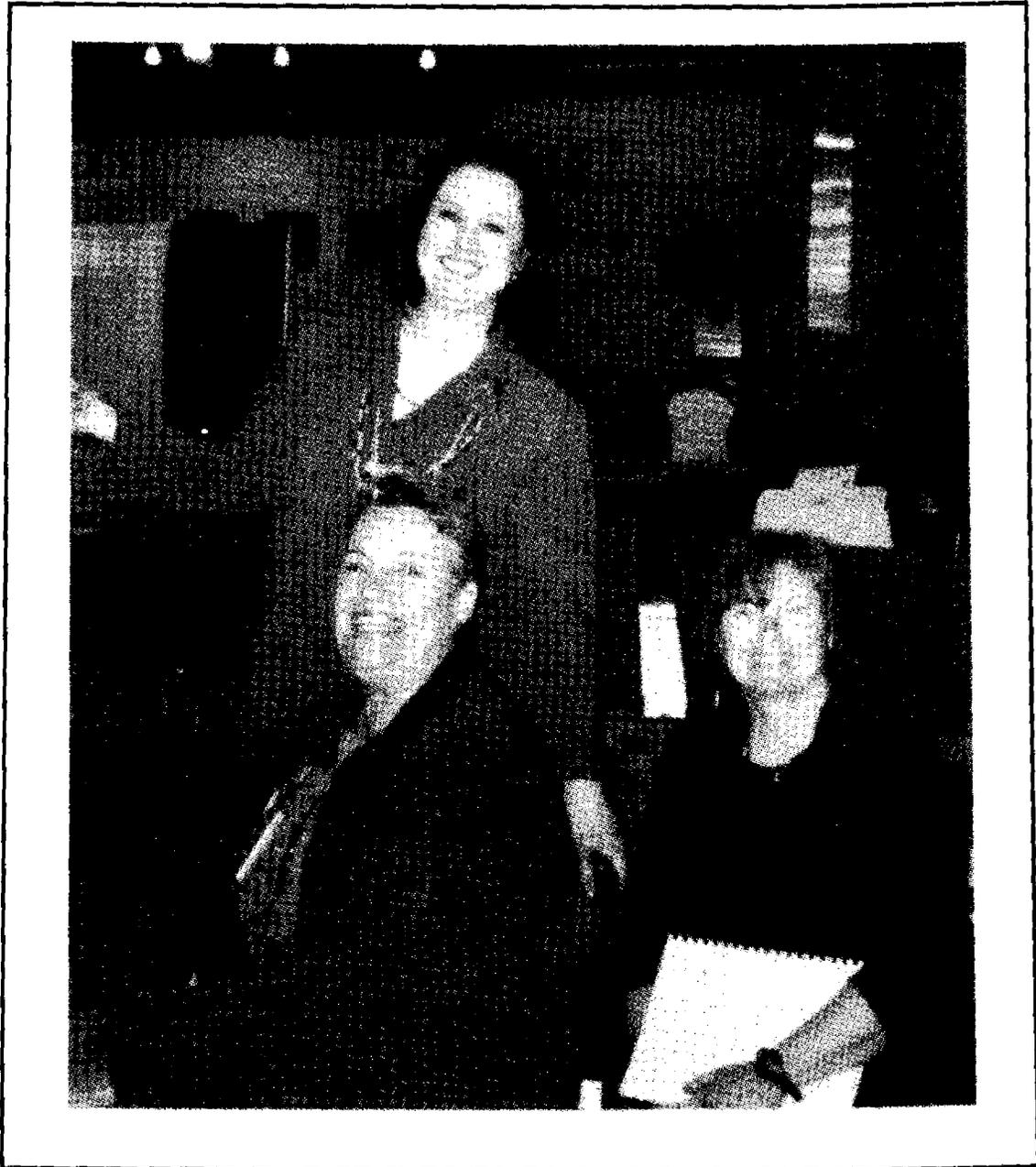
Nancy reported, "Our site became a sort of gathering place for dance people at the convention, as National Dance Association and American Dance Guild people stopped by, had a seat, and chatted. A few people couldn't resist showing us dances that they used in their classes. LOTS of people said how happy they were that we were there, and almost every dance teacher who stopped by complained about having to use their old 45s to teach recreational and social dance forms.

"Yona and Al Chock became unofficial workers by their tireless promotion of the Lloyd Shaw Foundation and their use of the kit in their highly successful program session. (Yona knows of a location in Hawaii that she believes would be perfect for a third Lloyd Shaw dance week. They have accommodations, several dance floors, and food service, much like Cumberland. I hereby officially volunteer to become that program's director, if the Chocks and the Bovees will assist! Yona has already volunteered her services. Yes, we are serious.)"

Nancy also conducted a demonstration using elementary school children. She says, "We did Amos Moses, Hully Gully, and Phrase Craze (they loved that one!)" Helping her with the booth were her husband Robert, Taska Gwin and Gail Kriftner, a teacher and choreographer from New Jersey. The booth featured a newly designed display board, and they ran the video from the new LSF Secondary Education Kit.

Nancy, summed up the experience: "Overall, I'd say that although we did not sell many kits on site this time [four], we did a great job in terms of public relations with teachers and students. Thousands of people (almost 6,000 were registered at the conference) saw our booth or saw our listing in the brochure."

The LSF says a great big THANK YOU! to Nancy and her crew for their dedication and their wonderful work in representing the Foundation at this important event.



Nancy Kane with Yona Chock and Nancy Schmitz
in the AAHPERD Exhibit Hall

FROM THE ARCHIVES

By Bill Litchman

Negotiations are still proceeding with Denver University and we hear that they have carved out enough room to house the entire collection. Thus, when it does arrive in Denver, there will be plenty of space in which to house it. We do still continue to receive donations of records and books (mostly) and these are adding to an already strong collection, as you probably know.

We are justifiably proud of the collection and what it could mean to anyone interested in the history of our great activity.

Recently, a donation of two items was received from Johnny Anderson, of Florida. He sent a couple of very interesting things which are so unusual that I thought I'd just discuss them with you.

One item is a published book, quite deteriorated, but which has been very carefully restored and hard bound. In addition, there is a second copy of this work made from a photocopy and hard bound. This means that the material can be viewed without having to constantly go to the original. Both copies are very nicely presented and make a great addition to the library.

The material contained is music, printed as lead sheets with perhaps four or five tunes per printed page, mostly Scottish, some Irish. Some of the tunes are well-known and would be recognized by almost anyone in the field of dance such as Soldier's Joy, Opera Reel, Rickett's Hornpipe, New Century Hornpipe. But there are others which are not so well-known such as Miss Brown's Reel, Forest of Bondi, Guilderoy, and Hob or Knob.

Another item in this small collection is a manuscript music book, with hand-written music on the printed staves. It is inscribed in the front with: "February 5th, 1877, Mr. Harvey W. Cockeram's Book, Oakland, Douglas County, Oregon." The music contained therein is waltzes, polkas, jigs, quadrilles, reels, and schottisches. A few of the titles might be of interest. On the first page, for example, is a waltz called Buy a Broom, the Caledonian Quadrilles, and another quadrille called Midnight Hour. There are no dance instructions with the music, but there are some tunes

which are well-known dance names like Money Musk, Tempest and Haste to the Wedding. Unfortunately, only 33 pages of this large (8.5 x 11 inch) book have music transcribed. The rest of the pages are blank. If only the rest had been filled in!! What treasures there might have been in addition.

We're not complaining, of course. What has been given is wonderful and extremely interesting. Certainly, not much early dance material has surfaced from that part of the country (the extreme northwest). Many thanks to Johnny Anderson for his wonderful donation.

I hope that many of you will have an opportunity to come through Albuquerque to visit the Archives while it remains here or, once the transfer has been made, to pass through Denver to see it there. Either way, it will be a great experience for you to see this wonderful collection.

STIR THE BUCKET

Glen Morningstar reported in April, "**Judi** and I just returned from two weeks of leading dancing in Denmark both on Sealand and up in Jutland. We were well received. We always enjoy our time in Denmark...the Danes are great dancers, leaders and friends."

Bill Alkire and **Susan English** are back to their busy schedule of leading old time square dances, contra dances, and ballroom dance classes. They also offer their historical review, "From the Minuet to the Macarena in 20 Minutes."

Kris Litchman's latest book is out from Harper Collins Publishers. *Period Pieces* is a collection of girls' coming-of-age stories, by various writers, including Kristin Embry Litchman!

Bob Tomlinson will represent the Lloyd Shaw Foundation when he conducts a day-long workshop for the West Virginia Christian Home Education Conference on May 18. He will teach dance, supplementing the program with crafts and story telling. He will be joined by **Peter and Phyllis Rogers** and **Gene and Celeste Grynewicz**.

It is with sadness that report that **Bob Mathis'** father **Irv Mathis** passed away on March 12. He was a gentle presence at Terpsichore's Holiday and will be missed.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

Travel programs on television and travelogue programs at the local performing arts center (or auditorium) often include a folk dance segment. Watching those programs led me to realize that some folk dances contain movements that contra dancers would find unusual, particularly those involving doing a common movement in a reverse direction. With somewhat of a "Tinkers-to-Evers-to-Chance" train of thought, I researched some of the literature to see what could be found.

While there are a few dances in the literature that involve "reverse" moves, most still have the dancers moving in a forward facing direction. One dance found involves a "reverse" swing – the dancers continue moving forward but with their left hips adjacent and turning counter-clockwise. Most swings move clockwise with right hips adjacent. Try the following dances, as recorded in reference 1.

MORNING STAR Traditional, duple proper

- A1 16 With RH to partner, Balance and Swing
- A2 16 With LH to partner, Balance and Swing
- B1 8 Actives Down the Center
- 8 Same Way Back and Cast Off
- B2 16 Right and Left Four

The description does not specifically require a "reverse" swing, but Ralph Page footnotes the description with "Try a LEFT hand [reverse] swing but let the INACTIVES practice it also." He then suggests the Northern Vermont variation.

NORTHERN VERMONT VARIATION OF MORNING STAR

Traditional, duple proper (also found in reference 2)

- A1 16 Right hand Balance and Swing
- A2 16 Left hand Balance and Swing (reverse swing)
- B1 16 Down the Center and Back – Cast Off
- B2 8 Right Hand Star with opposite couple
- 8 Left Hand Star back to place

In reference 2, it is noted (circa 1956) that dancers in Vermont comment that "if you are going to call it a Morning Star, then you should have a star figure in it" and that Vermont dancers love this dance and usually do it as the last one of the evening.

Another dance with an unusual variation involves "reverse contra corners" – found in reference 2 as:

BONNIE LASS OF ABERDEEN Traditional, proper triple

- A1 4 Down the outside below two
- 4 Into the center with a right to your partner
- 4 Once and a half to the other side
- 4 Cross right over cast up one
- A2 8 Forward six and back
- 4 Right to your partner full around
- 4 Three-quarters more, stand up and down
- B1 8 Forward six and back again
- 8 Active couple do si do
- B2 4 Allemande left the left hand person
- 4 Allemande right your partner
- 4 Allemande left with the other corner
- 4 Pass your partner back to place

The wording and timing of this version is as shown in reference 2; however most dancers would find the turns in A1 and A2 as shown to be rushed (4 counts each?) However, the two parts of A1 are typically danced as 8 counts to go down the outside and 8 counts for the turn and cast. Similarly, the last half of A2 should be done as one continuous movement in 8 counts. This appears to be a mixture of patter calling while trying to define the timing.

Reference 3 spells the title as "BONNY..." and changes the timing slightly. The Right To Partner Full Around is changed to only half around by the right hands in two counts and the Three Quarters More to six counts turning by the left hands, to add up to the 8 counts in the phrase. Dancers today would probably make other slight adjustments in the timing, as long as A1 and B2 are each completed in 16 counts.

But, the interesting and unusual part of this dance is B2. Since the lines of three in B1 are facing up and down, the left hand person (as noted in the reference) is actually the active's second corner in the other line. There is no turning partner first to get to that corner – each active goes directly to the second corner. Then the Allemande Right to Partner requires a three-quarter turn to get to the first corner. A "normal" contra corners move is Partner Right (about halfway) to First Corner, First Corner by the Left, Partner Right (just over halfway) to Second Corner, Second Corner by the left, then Back to Places (without turning partner). The "Bonnie (or Bonny) Lass..." eliminates the first Partner Turn before going to a corner, and turns the second corner first, to be somewhat like Reverse Contra Corners.

There are other dances in which the moves are danced with unusual variations and sequences, but these examples show that the dance choreographers were exploring all possibilities in efforts to make the dances interesting and perhaps even a bit challenging.

References:

Contras: As Ralph Page Called Them, compiled and published by Roger Knox, Ithaca, NY, 1990.

The Contra Dance Book, Ricky Holden – editor, American Squares, Newark, NJ, 1956.

Thirty Contras From New England, published by Dudley T. Briggs, Burlington, MA, 1953.

BOARD NOMINATIONS SOUGHT

It is again time to solicit nominations for the LSF Board of Directors. The current members of the Board are Marie Armstrong, Bob Fuller, Bob Riggs, Bob Tomlinson, and DeWayne Young.

While it is an honor to be nominated and elected to serve on the Board, this is a working position rather than merely an honorary title. Board members must be prepared to take on a portfolio for the Foundation and oversee some aspect of the Foundation's operations.

Board members need to be in touch by e-mail, as much of its work is now conducted electronically. In addition, board members should commit to attending an annual meeting, which usually alternates between the Cumberland Dance Week and Rocky Mountain Dance Roundup.

You are invited to nominate yourself if you are interested in serving as a board member. You are also encouraged to nominate others who you think would be good board members. Nominations can be sent to Gail Ticknor, Nominating Committee Chair, 1202 Pinehurst Road, Staunton, VA 24401. 540-885-2612.

WAKING UP KATY

A Contra by the Cumberland Dance Camp Class

Article by Glen Morningstar

During Cumberland Dance Camp 2002, I was honored to lead a class in Writing Contras & Squares. It was a great class full of energetic and inspired people of all ages. One of the pearls to come out of the class was danced in the evening there and I've been using it with grand feedback...as far away as Denmark and as close as Lovett Hall in the past month.

Waking Up Katy

A Becket by the Cumberland Camp Contra Writing Class
Advanced level, ccw rotation

Tune: jig or reel at about 112 bpm

- | | | |
|----|---|--|
| A1 | 8 | Gents (across), allemande left |
| | 8 | Pick up your partner, star promenade 1/2 to
the opposite side & butterfly whirl |
| A2 | 8 | Long lines join hands go forward and back |
| | 8 | Look to the left (diagonal), do a right and left
through |
| B1 | 8 | Across the set (with a new couple), women
lead right shoulder hey for four |
| | 8 | Hey continues, finish facing your partner |
| B2 | 8 | Partner balance and swing |
| | 8 | Finish swing facing your hey couple across
from you |

This dance was written by Kasey Makowski, Danika Murray, Harry Monnier, Katy Tarter, Katy Brown and Glen Morningstar. We were all together in Glen's Contra Dance Writing Class at Lloyd Shaw Foundation's Cumberland Dance Week, Nancy, Kentucky, July 30, 2002. Katy Brown had arrived at the class early and was catching 40 winks on the sofa when the class discovered her and woke her up to help write this becket. We all took turns calling it in the evening dance. Great fun!!

LINES ABOUT SQUARES

By Dick Pasvolsky

(Note: this article was originally published in the March, 1987 *ADC*. We are reprinting it as a lead-in to articles that Dick will write for the next two issues on "alphabet allemandes." Stay tuned!)

"Hello, Agnes!" Square dancers dancing to Marshall Flippo know that when that very popular caller shouts out those two words "with gusto" (another of his favorite phrases), they have reached the exciting climax of the routine that he is calling: they are, or should be, in position to execute an allemande left with their corners. They are about to reap their collective reward for successfully completing a series of figures.

Allemande is one of the few truly traditional figures that have survived the onslaught of change which has altered western club square dancing considerably since its early days. In fact, while some of the old favorites were being eliminated or used less frequently, allemande left has actually gained in importance as callers began to develop the freewheeling style of patter calling that is currently popular. Many modern callers, after putting their dancers through a series of short, flowing routines, like to finish with an exciting get-out, more often than not climaxed by an allemande left.

To add even more excitement to that climax, many callers turn up the volume as they call "allemande left!" and dancers in many areas like to clap just before they execute the figure.

The term "allemande" dates back so far that leading square dance historians cannot establish with certainty the origins of the word or the figure. Lloyd Shaw offered some possibilities:

It has been suggested that it comes from the French phrase "a la main" or "on the hand" and that "allemande left" is simply a corruption of "on the left hand." But though it sounds reasonable enough, I

doubt if there is a drop of French blood in the word. Nor do I think it is a corrupted form of the Swiss "allewander," their term for a "right and left" derived from the root "to wind." The spelling clearly indicates German. And we find that there was a famous old dance called the "Allemande" or "German," which was full of turns, the gentleman forever taking the lady's hand and turning around her. And I believe that "allemande left" simply means do a left turn around your lady, as they used to do in the old "allemande."¹

The definition of the figure has remained somewhat standard through the years. Burleson's definition is: "Usually done with one's corner, but can be done with anyone in the set. Face your corner, turn half by the left forearm, drop hands and step ahead. You will finish in your starting position, but facing the other way. Allemande right would be done in the same manner, but with a right forearm turn half way."²

The styling has varied somewhat over the years and from place to place. Presently, most western square dancers use the forearm grip. Until the late 50's, dancers in most sections of the country (Texas was one notable exception) used the pigeon wing handhold. During the period when the caller usually allowed eight beats of music for the allemande, dancers in many areas joined hands with arms almost fully extended as they executed a graceful left-handed turn. The pigeon wing and the extended arm handhold are still very popular among contra dancers and traditional square dancers.

During that period when timing was slower, some of the more energetic dancers, especially those dancing in barns, granges and firehouses, would manage to get in a double turn for the allemande. Energetic club square dancers let off a bit of steam through a variety of kicks, bumps, slaps, and other creative movements. In Indiana, in the early 1970s, dancers would often turn half-way around, and with the left arms fully extended and the right hand raised over the head, rear back and wiggle before pulling by.

NEW LSF SECONDARY DANCE PROGRAM

The NEW LSF Program of Dance for Secondary Dance Education is now available through the LSF Educational Resources Division, AudioLoft Studios, Macks Creek, MO 65786.

Phone: (573) 363-5868 Email: audioloft@dam.net

The new program, handsomely packaged in an 8.½ x 11 looseleaf binder, contains four CDs of music – 74 tunes for square dances, quadrilles, folk dances, mixers, couple dances and contras, almost all cued or with cue bands. Also included is a manual of over 140 pages of detailed instructions and cues for 13 square dances and quadrilles, 18 round dances and mixers, 18 contras and 17 international folk dances; a complete glossary, dance history and teaching aids. The perfect companion for teachers and leaders—secondary school, seniors, one-night stands, workshops.

A video tape with over 50 clips showing individual movements and full dances is included.

The price is \$90 plus shipping; order from the LSF Educational Resources Division, at the address given above.

A SQUARE DANCING LIFE BY BOB BRUNDAGE

Now you can read about Bob Brundage, his life as a square dance caller and musician, and the many wonderful and interesting people he met on his lifelong journey with dance. As LSF President Bill Litchman says of Bob in the Forward to the book:

His has certainly been an interesting life, filled with unusual people and unusually enjoyable experiences. This book is not intended to be a history of square dancing, certainly not a philosophical essay, or even an expose. It's just what it says it is: a square dancing life: for that is exactly what it has been. A delightful, full, and enjoyable life of square dancing. I hope you enjoy reading about it as much as Bob has enjoyed living it.

Soft cover copy - \$20.00 plus \$3.50 S and H

Hard cover copy - \$35.00 plus \$3.50 S and H

Order from Bob Brundage:

bobbsharp@aol.com

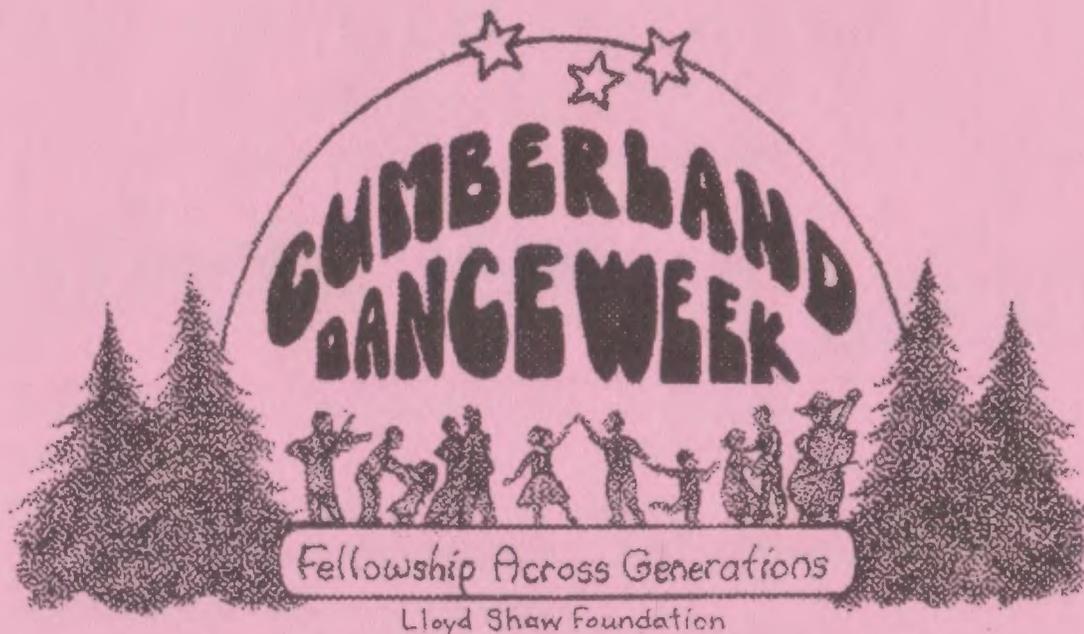
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More Information can be obtained from:

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

You can contact the following people for details:

Eric & Lynn Schreiber 618-374-2024 twoviolins@empowering.com

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

Bob Tomlinson 740-633-2395 bobtomoh@earthlink.net



Lloyd Shaw Foundation's 26th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Featuring

Sunday, June 29th — Saturday, July 5th 2003

La Foret Conference & Retreat Center

Colorado Springs, CO

Bill Litchman 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.

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Staff features well know leaders such as: Bill Litchman, Enid Cocke, Diane Ortnor, Bob & Allynn Riggs, Rusty Wright, and DeWayne Young and others.

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 Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 808-7837, RockyMtnDance@aol.com or visit the web at www.LloydShaw.org for additional information.



Lloyd Shaw Foundation's 26th Annual



Rocky Mountain Dance Roundup

Sunday, June 29th — Saturday, July 5th 2003

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		= \$ ()

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Please remit a deposit of 50% of total due prior to April 1st, 2003. 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, 303-808-7837 for details.



The Lloyd Shaw Foundation

presents

The Sixth Annual

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For more information, contact Jeff Kenton (301) 587-1525, e-mail: jkenton@verizon.net; or Bob Mathis (301) 589-7539, e-mail: talibob@starpower.net.

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Dec. 27, 2003 - Jan. 1, 2004

Rocky Gap, MD



www.terpsichoresholiday.com



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As they begin a tip, callers often emphasize the importance of the allemande left by asking their dancers to turn to their corners and say, "Honey, be there when I need you," or "Honey, you deserve me" or anything else that may help the dancers to remember who their corners are for that tip.

A series of allemande break figures have been introduced over the years. They are short routines that usually follow an allemande left. They have been used mainly as openers, middle breaks and endings in singing calls. While they are still used in patter calling, they were used much more extensively in the days when a patter tip consisted of an opening, middle break and an ending, with a relatively short routine called twice for the heads and twice for the sides, as in singing calls.

Allemande thar and Alamo style are the two allemande breaks still used quite extensively. Occasionally, a caller will slip in a triple allemande. Others in common use through the 50s were allemande whee, and the alphabet series: allemande A, O, U R (same as thar) and Z (same as whee.)

During the early 50s, Marvin Shilling recorded for Jubilee Records a series of three records which he called "Allemande Breaks," in which he incorporated many of the allemande figures popular at the time.

A series of allemande break figures combined in a filler might have gone like this:

Allemande left, allemande O
With a right and left to a dopaso
Partner left and corner by the right
Partner left like an allemande thar
Back 'em up boys, but not too far
Shoot that star and on you go
With a right and left to a dopaso
Partner left and corner by the right
Partner left like another thar

Back it up men like a Cadillac star
Shoot that star to allemande whee
Go right and left and turn back three
Go right, left, and a right you do
Turn this lady and go back two
Left to the next and a right to your own
Twirl this lady and promenade home.

The triple allemande, used today mostly by veterans who remember its more common usage a few years back, goes like this:

Allemande left and the ladies star
Gents run around the outside bar
Allemande left and the gentlemen star
Ladies run around the outside bar
Allemande left that corner

Right to your partner and a right and left grand (or weave the ring, do sa do, or any other figure for the right and left hand).

Most of those allemande breaks were called directionally, and during the period of their heaviest use, dancers were trained to respond to the directions of those figures, even some that they had never heard before. Callers loved to make up new ones and call them right off the wall. Callers trying that sort of thing with today's dancers can expect lots of blank stares, and a floor totally broken down.

So I'll leave you with one of Slim Stirling's favorites:

Allemande left and allemande W

(Lots of blank stares)

There's no such thing, so don't let it trouble you.

References

1. Lloyd Shaw, *Cowboy Dances*, p. 50.
2. Bill Burleson, *The Square Dancing Encyclopedia*, p. 13.

NOTICE OF THE ANNUAL MEETING OF THE LSF

The annual membership meeting of the Lloyd Shaw Foundation will take place at La Foret Conference Center near Colorado Springs on Wednesday, July 2, at 1:30 PM. All members are cordially invited to attend.



LOVE

By Dr. Lloyd Shaw

(The following is from Lloyd Shaw's newspaper column, "Half a Century of Memories" which was published from November, 1955 to late October, 1957. His articles recount his boyhood experiences in Colorado Springs, his years at Colorado College, and his early years as superintendent of Cheyenne Mountain School. The early reminiscences are those that he believed contributed to his development. This article was published on December 18, 1955.)

It is the somewhat frightening experiences, the startling events that we have all gone through, that are the ones we can never forget. So I shall tell mainly of those experiences that put meat on my growing bones. The ones that made me grow up! And I shall consider, at the same time, that your physical and emotional system was filling out in somewhat similar patterns, and that, two times out of three, you will remember yourself playing a similar role. Now and then, of course, a very genial subject will come our way.

Love has such a universal appeal, that I am sure you have all felt something somewhat like it, if only you'll remember hard enough. It is an emotion, I am told, that is quite common, and can bowl you over completely.

Speaking only for myself, I fell. Her name was Hazel Davis, and she was the pretty little daughter of Mr. Davis, who used to own the Elite Laundry [in Colorado Springs]. I basked in her smile, I felt terribly drawn to her, I laughed and played along with her gang when she came home from school. And I had deep and serious thoughts, too serious to mention to anyone - too serious even to admit to myself.

She lived on Weber Street across from the high school. Next door was the home of Dr. Dickey, and he had a boy of about my age in school at that time. I am not sure why, but this boy was a particular friend of mine, and I went to his house often, and practiced on the horizontal bar which he had at the side of his house, toward the Davis's.

I did all my tricks there. I learned some new ones.

And I did them to perfection, never deigning to look at the Davis house to see if she were watching. But I observed, accidentally, that they had an awful lot of dishes, and the window above the kitchen sink was right opposite the Dickey's turning bar, and I just couldn't help noticing the time she spent at that sink. But she never looked at me; I remember that; and I never looked at her; I sort of remember that, too.

It was a fine arrangement, and I glori ed in it, and nobody ever said a word. But at last I went to high school, and there was going to be a party down at the YMCA, to which each fellow was supposed to bring his girl. I swallowed hard, and made up my mind to be a man.

For two or three days I faltered; and then I dressed most carefully, and rode my bicycle down to her house. I remember wanting terribly to go over to Dickey's house, just to see if he were at home. But I didn't. I swallowed hard, and did my duty.

Her porch was crowded with company. They always had company. But my mother had coached me carefully, and I walked straight into the whole caboodle of them. And they were very quiet and cooperative, and, I imagine, smiling just a little indulgently. I went to her mother, as I had been coached, and asked if Hazel could go to the party with me. The mother was most gracious. Then I turned to Hazel, and she was most gracious.

Then I bowed to everyone, and said, "Good bye." And they all answered, most sweetly, "Good bye!" And I went to my bicycle and mounted very professionally, and rode straight home. I had done it, by gosh! I was surprised and frightened. But oh, I was so proud!

I don't remember the party very well, but I'll never forget that first formal invitation. It was a great moment in my life. I felt, at last, that I had grown up. A man's world lay before me.

I could remember a couple of years before when I had attended a party, without making a date. I was a mere kid then, but I got a terrible thrill from finding my name in the list of party guests. My own name, my real name, in the paper! I cut it out carefully, and read it day after day.

That was a little crude, sort of kid stuff – I could see it now. It was nothing compared to this. Here a vista was opening beyond the door that I held warily ajar. I was almost a young man, with a girl walking beside me – a pretty girl, carrying her party shoes in a slipper-bag swung over her arm!

WALTZ WITH ME, DARLING

By Dorothy Stott Shaw

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

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

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

Lilacs in blossom, a scent in the air,
Stars in your eyes and a rose in your hair,
Waltz with me, Darling, with wings on your feet.
Nothing was ever so sweet, so sweet.

THE TRUUS VAN DER SLUIJS MEMORIAL SCHOLARSHIP FUND

By Eric Schreiber, Registrar, Cumberland Dance Week

The Truus Van Der Sluijs Memorial Scholarship Fund was established in 2001 to honor the contributions to folk dance fellowship made by Truus, through her joyful participation in the dances and the radiant smiles with which she shared her loving spirit with all dancers. At least one scholarship is to be awarded each year to enable a deserving applicant, who could not otherwise afford to attend Cumberland Dance Week, to receive a full waiver of costs for tuition, room and meals. Each scholarship is available only to a person who has never attended a folk dance camp but whose financial need, and whose joy in and dedication to folk dancing, are affirmed in writing by persons who support the application.

The purpose of this letter is to inform you of the fund's status, to invite you to consider a donation to this fund, and to enlist your help in identifying potential scholarship recipients. Last year, the first full scholarship was awarded to Danika Murray. This year, the fund will be able to generate at least two full scholarships.

A full scholarship for one individual costs approximately \$600. Contributions of any amount are appreciated but the fund specifically encourages full, one-half, or one-quarter scholarship donations.

Application for a scholarship should be by letter, discussing the influence of folk dancing and associated music in the applicant's life, and how this scholarship will enrich the applicant's dance experience. A committee of three persons from the Cumberland Dance Week 2003 Steering Committee will consider each application.

I urge you to look among the members of your other dancing communities for potential applicants and urge them to apply, sending along letters of support. Donations and applications should be sent to CDW2003 Registrar, PO Box 32, Elsah, IL 62028.

BANNERMAN HONORED AT SAC FOLK DANCE FESTIVAL

By DeWayne Young

The 44th annual Nelda Guerrero Drury/San Antonio College Folk Dance Festival was held March 7, 8 and 9 in San Antonio, Texas, featuring George Fogg (English Country Dance), Mihai David (Romanian), Enrique Ramon (Latin), and a special Culture Corner with Dick Crum and Andor Czompo sharing folk dance history.

The festival is the largest folk dance festival in the Southwest. Nelda Drury has been with the festival since its beginning in 1959. She has done research in Mexican and Central and South American dance, and her teaching has taken her throughout the US, Mexico, Asia and Europe.

Dance ensembles from Houston, Baton Rouge, Austin and San Antonio performed at an evening concert with Dick Crum as MC.

Glenn Bannerman was the 2003 National Folk Dance Award recipient. Glenn is president of Bannerman Family Celebration Services, where he and his wife Evelyn conduct leadership training and participatory events in recreational ministry in the US and abroad. For more than 30 years the Bannerman family has operated the Thanksgiving Folk Dance Camp located in Blackfoot Mountain, NC. Glenn is a renowned caller of Big Circle Mountain Dances and performs with his family dance clogging team. He also serves on the Folk Heritage Committee in Asheville, North Carolina, which maintains the Mountain Dance and Folk Festival and Shindig on the Green performances.

The National Folk Dance Award recipients have been Jane Farwell, Mary Ann Herman, Alura Flores de Angeles, Dick Crum, Connie & Mary Ann Taylor, La Mari, Nelda Drury, Betty Casey, Vonnie Brown, Joe Wallin, Vyts Beliajus, Henry Lash, Anne Pittman & Marlys Wallace, George Lowrey, Sunni Bloland, Michael Herman, Olga Kulbitsky, Dave Rosenberg, Bill Stoddard & Ted Sannella, Andor Czompo, Mary Bee Jensen, Karin Gottier, Ned & Marian Gault, Ada Dziewanowska and Stew Shacklette.

RON HOUSTON RECOGNIZED AT SAC FESTIVAL

By DeWayne Young

At the 44th Nelda Guerrero Drury/San Antonio College Folk Dance Festival, March 7-9, 2003, Ron Houston was honored with a special recognition for "his significant contribution to the preservation of folk dance history."

Ron began folk dancing in 1955 at age seven. He was co-founder and teacher at the Festival Folklorico Internacional camp in Morelos, Mexico for 20 years; co-founder, director and teacher of the University Folk Dance Society at U. Texas at Austin for 23 years; co-director, lecturer, musician and dancer at the Bulgarian Music, Song & Dance Seminars in Bulgaria from 1993 to 1998; a national and international teacher; and co-founder and director of the Society of Folk Dance Historians from 1987 to present.

An abiding passion for the untold stories of folk dance led him to research, edit, and publish the annual "Folk Dance Problem Solver," a fantastic collection of folk dance histories and descriptions, every year since 1987. He also publishes the quarterly "Report to Members," called the closest thing to *Viltis* since Vyts died. And he has published the "Folk Dance Phone Book and Group Directory" every year since 1993. His greatest service to folk dancing, however, lies in the Archive of international folk dancing that he maintains. With the contributions of hundreds of folk dancers and folk dance leaders, the Archive may one day be the ONLY trace of our movement left for scholars to ponder. Ron holds degrees in Psychology, Business, Geology, and Archives, and is currently working on his PhD in Information Science, as is his wife, Tatiana. They home school their amazing daughter in Austin, Texas.

Contact the Society of Folk Dance Historians at 2100 Rio Grande, Austin TX 78705, or email Ron at sofdh@juno.com.

ANOTHER VIEW OF THE HOKEY POKEY

(Editor's Note: this offering came through the internet from the NFO list. While I have never been a fan of the Hokey Pokey, I must acknowledge its enduring place in American dance. I have seen non-dancers, who wouldn't do another dance all week at a dance camp, get up and do the Hokey Pokey with happy abandon. This dance is also fertile ground for humor. A few years ago we heard the tale of the funeral for the creator of the Hokey Pokey: they couldn't keep him in the coffin: he kept putting his left foot out . . . etc. Now this literary parody has come along, which should appeal to both detractors and fans of the Hokey Pokey.)

The following is from the Washington Post Style Invitational contest, which asks readers to submit "instructions" for something (anything), but written in the style of a famous person.

The winning entry was The Hokey Pokey as written by W. Shakespeare.

O proud left foot, that ventures quick within
Then soon upon a backward journey lithe.
Anon, once more the gesture, then begin:
Command sinistral pedestal to writhe.
Commence thou then the fervid Hokey-Poke,
A mad gyration, hips in wanton swirl.
To spin! A wilde release from Heavens yoke.
Blessed dervish! Surely canst go, girl.
The Hoke, the poke -- banish now thy doubt
Verily, I say, 'tis what it's all about.

By William Shakespeare

MIAMI VALLEY FOLK DANCERS CELEBRATE 50 YEARS OF DANCING

By Leslie Hyll

The Miami Valley Folk Dancers in Dayton, Ohio celebrated their 50th Anniversary with a workshop, dinner, and party during the weekend of March 29, 30, 2003.

The weekend was an outstanding success. Workshop instructors were Vicky Goodloe, teaching Scottish Dances, and Steve Kotansky, teaching Balkan dances. All sessions were very well attended.

Decorations recalled the club's history. A detailed timeline of the club covered the length of one wall. It included a short outline of the start of recreational dance in Dayton under Michael Solomon, Special Activities Director for the City of Dayton Bureau of Recreation, and then went into the formation and activities of the Miami Valley Folk Dancers. Albums of photographs as early as 1957 were available. Also on display was the complete collection of syllabi for most known MVFD workshops - over 70 in 50 years.

The high point of the weekend was the dinner and party on Saturday evening. Over 100 people attended, including several early members, three of whom are in their 90s: Grace Wolff (the primary leader of the club for 14 years), Kaye Preis, and Adele Nellis. Adele and Kaye still dance with the club occasionally. Leslie Kay Hyll, club historian and 32-year member, described the origins of the club and how various activities of the club have changed over the years. Jean Aills, president of the Miami Valley Dance Council, presented a plaque congratulating the club on this milestone, the first 50-year plaque the council has given out to a member club. MVFD is one of only two charter member clubs still a part of the council. Grace Wolff provided her first-hand knowledge of the early club as its leader, describing special activities of the club, including bringing the Duquesne University Tamburitzans to Dayton twice in the 60s. She also introduced us to her daughter Mary Wolff, who was a member of the Tammies in the 60's.

The Miami Valley Folk Dancers meet every Thursday evening at the Michael Solomon Pavilion.

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	Salsa and Swing	11:30 AM to 1:30 PM
	C&W Dance	2:00 PM to 4:00 PM
	High Desert Dancers	5:30 to 7:00 PM
Monday	Dance Class	10:00 to 11:00 AM
	Private Practice	12:00 to 1:00 PM
Tuesday	Karate	5:15 to 6:45 PM
	Argentine Tango	7:00 to 10:00 PM
Wed.	Scandinavian Dance	
	(1st, 3rd and 5 th)	7:30 to 10:00 PM
	Tango	7:30 to 9:30 PM
	(2nd and 4 th)	
Thursday	Karate	5:15 to 6:45 PM
	Movement class	7:00 to 8:00 PM
	Int'l Ballroom	8:00 to 9:30 PM
Friday	Couple Dancing	8:00 to 11:00 PM
	(2nd)	
	Tango lessons	7:00 to 11:00 PM
	(1st and 3rd)	
	Contra Dance (4 th)	8:00 to 11:00 PM
Saturday	Irish Step Dancers	8:00 AM to 2:30 PM
	Tango Club	2:30 to 4:30 PM
	Salsa and Tango	5:00 to 7:00 PM
	International Folk	7:15 to 10:30

On March 6, the Trinity Irish Dance Company performed at the UNM campus. It was a real treat as several of the Irish Step dancers (ages 6-12) from the LSF Dance Center were invited to perform along with the dance group. Also, the two young teachers of the group traveled to Ireland to compete again in the World Championships over the Easter holiday. The regular teacher of the group lives in Aurora and travels to different cities including Albuquerque to teach step dancing to both kids and adults. It is a real treat to have this group of dancers at the Dance Center.

MEMBER UPDATES

Welcome to new member Lucinda McMonagle, 1112 San Pedro Drive NE #249, Albuquerque, NM 87110

Please note the following changes in our members' information.

New addresses:

New e-mail addresses:

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EVENTS OF NOTE

Albuquerque Folk Festival Saturday, June 21 10:30 AM to 10 PM, Albuquerque, NM State Fairgrounds

Featuring bands, dancing, jam sessions, singing and song writing, story telling, and children's workshops.
www.abqfolkfest.org/

Rocky Mountain Dance Roundup Sunday, June 29 to Saturday, July 5, 2003, La Foret Conference Center in the Black Forest northeast of Colorado Springs. Watch the LSF website: www.lloydshaw.org. See ad in the centerfold of this issue.

Cumberland Dance Week Sunday, July 27 to Saturday, August 2, 2003, Kentucky Leadership Center near Nancy, KY. For details, watch the LSF website: www.lloydshaw.org or contact registrar Eric Schreiber, PO Box 32, Elsay, IL 62028, (618) 374-2024, twoviolins@empowering.com. See ad in the center of this issue.

Sharpes Assembly, Sixth Annual Contra and English Country Dance Festival October 3-5, 2003, Kenilworth Lodge, Sebring, FL. Contact: George Senyk, 4300 North Indian River Dr., Cocoa, FL 32927, (321) 636-2209

York Contra Dance Holiday November 27-30 30, 2003, Yorktowne Hotel, York, PA, with Grant Logan, Stew Shacklette, Paul Moore. Registration and information: Barbara Johnston, 402 D Street, Salida, CO 81201, Phone and Fax: (719) 530-0219

Terpsichore's Holiday December 27, 2003-January 1, 2004, Rocky Gap, MD, visit the website at www.terpsichoresholiday.com, and see the ad in the centerfold of this issue.

FOUNDATION INFORMATION

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Email: mararmst@bellsouth.net.
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(Mailing List) Email: lbradfor@jeffco.k12.co.us.
- Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
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Dance Circle; Lew: Treasurer) (785) 539-6306;
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- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue,
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- LSF Educational Resources Division, P. O. Box 11, Mack's
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- LSF Legal Address, 622 Mt. Evans Road, Golden, CO
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- Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood,
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