

Welcome!

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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**

SEPTEMBER 2005

Volume 26, Number 3

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

The *American Dance Circle*, ISSN: 1529-417X, is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date.

Ads and articles may be submitted to:

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

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FROM THE PRESIDENT

By Robert Fuller

Hello to all. My name is Bob Fuller. In June I accepted the position as President of the Lloyd Shaw Foundation. I am somewhat awestruck by the trust placed in me by the Board of the Foundation, but I promise to work diligently to continue the works that Bill Litchman and Enid Cocke have sustained over these many years. To help me along, the Board also elected Rusty Wright as our Vice President. His knowledge and experience should be invaluable to our organization and me in the coming years.

As to me, I am a lover of dance and not a caller, prompter or leader. From an early age I was exposed to the diversity of dance forms, music and people. I began folk dance about 1954 in Kentucky. My parents, Margaret and Bill, were square and round dancers and indicated that if the boys wanted to come with them on Friday nights we needed to attend the classes. As a teen I danced with an exhibition group that was also an Explorer Scout Post. Our exhibition, which often included our parents, outlined the history of dance as it moved from Europe and England into the United States and then westward with the development of the country.

I was also able to accompany my parents to Kentucky Dance Institute at Morehead State College and Copecrest Dance Camp in Dillard Georgia. As a young adult I met and danced with Vyts Belayus, Don Armstrong, and a number of other national leaders whose fame was completely unknown to me at the time.

The last three years my wife Anne and I have devoted to building and moving into our permanent residence. a 20-acre pasture which now holds our house, barn, indoor dog, and outdoor cat. It is located in Bourbon County, Kentucky, on land that has been in my wife's family from the 1790's.

In 1999, if I remember correctly, I became an LSF Board member, and in 2001 I was elected Vice - President. In the normal course of events I should have become your President several years ago and let Bill Litchman have a life of his own. He graciously extended his own service to you and allowed Anne and me to finish our personal endeavors. It is now my turn to serve this organization and the people that I have come to respect.

In the coming months I hope to meet and talk with many of you about the Lloyd Shaw Foundation. You can also e-mail me (or any of the Board) at the address on the back cover. If you have concerns, or know of problems or just want to talk about dance, you are welcome to do that with me. I will be responding to you through your newsletter here, so keep watching this space.

Happy Dancing,

Bob

LINES ABOUT SQUARES

By Dick Pasvolsky

In the previous two editions of ADC, I printed the calls to several dances that I use for teenagers and adults who are relative beginners but dance on a somewhat regular basis and are ready for slightly more advanced figures than rank beginners. For the last two tips for those dancers, I teach and use ladies chain and grand square.

One of the records that I use to teach two ladies chain is Just Because, which is on the flip side of Alabama Jubilee that I included in the June, 2005 article.

Record: Just Because, Windsor 4144

The calls as I call them

Break:

Join all your hands and you circle, you circle to the left
and to the right
When you get back home everybody swing your own
You swing with your lady 'round and 'round
Allemande left your corner, do a grand right and left
All the way around till you meet your own
Then you promenade the ring and everybody sing
Because just because, (Tag) Because just because

Figure:

Head two ladies chain right on over
Turn and chain them right back home again
Side ladies chain straight across the ring
Turn and chain them right on home again

Dosado your corner, dosado your own
Swing that corner then you promenade
Promenade the ring, throw your head right back and
sing
Because just because.

Another record that I use to teach two ladies chain is

Yankee Doodle Dandy.

Record: Yankee Doodle Dandy, Grenn 12241

The calls as I call them

Break:

Four ladies promenade once around the ring
Get along home and swing with your man
Join all of your hands and circle left around you go
Allemande left your corner, weave the ring
It's in and out around you go
And when you meet your maid
Swing your lady 'round and promenade
Yankee Doodle went to London Just to ride a Pony
I am that Yankee Doodle boy

Figure:

Head two ladies chain straight across the ring
Turn this gal and chain her home again
Side two ladies chain straight across the floor
Turn and chain her right back home once more
Dosado your corner, same corner swing
Swing this gal and then you promenade
Yankee Doodle went to London just to ride a pony
I am that Yankee Doodle boy

The record that I use to practice two ladies chain and to teach four ladies chain is Shindig in the Barn.

Record: Shindig in the Barn, Wagon Wheel 206

Break:

Four ladies chain straight across the ring now
Turn and chain them right back home again
Put the ladies back to back in the center
The gentlemen promenade
All the way around 'til you get back home
When you're home swing with your partner
Swing her once then promenade
If the boys will lend a hand, we'll clean it spick and

span
There's gonna' be a shindig in the barn

Figure (basically the same as the one I use for Just Because and Yankee Doodle Dandy):

Head two ladies chain across the ring now
Turn and chain them back home again
Side two ladies chain straight across the floor
Turn and chain them right back home once more
Dosado go 'round your corner lady,
Swing that gal around and promenade
Tell all the folks the news, put on your dancin' shoes
We're gonna have a shindig in the barn

Alternate ending:

Well I can hardly wait till we roll up to the gate
'Cause there's gonna be a shindig in the barn

The record that I use for the grand square is The Grand Colonel Spin.

The progression of figures that I use is:

32 Grand square
16 Head ladies chain; chain back
16 Side ladies chain, chain back
32 Grand Square
16 Four ladies chain, chain back
16 Promenade
32 Grand square
16 Head ladies chain, chain back
16 Side ladies chain, chain back
32 Grand square
16 Four ladies chain, chain back
16 Promenade
32 Grand square
16 Four ladies chain, chain back
16 Promenade

32 Grand square

Comment: I have found that those who have learned the grand square will never again experience as much pleasure in square dancing as they enjoyed the first time they did the grand square successfully as a set.

That is why it is incumbent upon the caller to try very hard to see to it that almost everyone in the set will be able to dance his/her part successfully after no more than three or four walk-thrus. I teach the heads their part first, breaking down every aspect of it, i.e.; "join hands with your partner (I explain that holding hands helps each other to remember each portion of the figure and helps keep each other together) and take three steps forward. On count four, turn and face your partner. Join hands with the person next to you and back away three steps. On count four, face the person next to you and back away three steps. On count four, face your partner and walk toward him/her--DO NOT TURN! Now reverse the action, back away, etc." I have the dancers repeat the routine until I feel that they are capable of executing the figure successfully while dancing with the side couples. Then I play the record and have the heads execute their part to the music. Then I teach the side couples their part, mentioning, when they come to the reverse part, that in this case, reverse means "go forward." That seems to be the trickiest part for the sides. When I feel that the sides are ready, I have them do their part to the music. When I am satisfied that both the heads and the sides are ready, I have them do the grand square as a set. If they are successful, and they usually are, they will let you know how pleased they are by giving themselves a rousing round of applause.

To conclude this series of articles on some of the dances and figures that I have used over the years, I will, in the next edition of ADC, print the calls for three or four dances that I have used on occasion in some of my programs.

CUMBERLAND DANCE WEEK 2005

By Laura Light

Cumberland Dance Week flew by, and I'm still basking in the warmth of the community, and in my admiration of the perseverance, inspiration and energy of the dancers and singers of all ages coming together to celebrate traditions, new and old. It reminds me of the old joke, "to heck with tradition, let's just keep doing things the way we always have!" By this I mean to say that music and dance have always been a successful way to bring communities together, to have fun, to re-energize ourselves to go back to our daily work. Cumberland Camp holds the old traditions very dear, but also opens the doors to new experiences and new traditions.

As a dance musician, I have been to many, many camps and dance weekends. Family camps are always my favorite, as I love to watch the younger generation rise to glory as musicians and dancers, and I love the interaction of generations, from toddler to grandparent, on the dance floor and off. The highlights of Cumberland Camp? A fantastic group of very talented, open and energetic teens who knocked me out with their rapper performance, musical talent, leadership, and generosity; a very spirited and lovely group of elders, always out dancing in the community dances with the wee ones; fantastic childrens' programs so the adults could enjoy some serious dancing fun; great staff of dance leaders and musicians; lots of opportunities for campers to join in with the staff musicians; the admirable cooperation among families (thus proving the saying: it takes a village:); and last but not least, the great food, staff and facilities of the Kentucky Leadership Center.

Would I recommend this camp to others? Without reservation! Whether you are single or have a family, are a "serious" dancer or musician, or just curious, this camp provides an economical vacation which caters to everyone with the added benefit of fully departing from the "popular" culture of TV, consumerism, isolationism of the generations, and competition. Those of us who have learned to value our traditional dance and music as a link to our history of

community interdependence and joyful interaction, will have no problem getting the value of this experience!

Some things to look forward to next year - swing dancing, more opportunities for teens to have high energy dancing, always improving children's program, more concerts, special workshops, great music, seeing old friends and making some new ones... I hope you will join us!

Some Additional Words from Director Eric Schreiber:

We had 125 people in attendance this year, including 24 LSF members and 42 first-timers. Scholarship donations helped eight people attend who otherwise would have been unable. One person received a full waiver of fees through the Cumberland Memorial Scholarship Fund, established in honor of Truus Van Der Sluijs, Lee Ticknor, and Carolyn Milburn. This scholarship is available 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. Donations to the fund or letters of recommendation are most welcome, and may be sent to Eric Schreiber, PO Box 32, Elsau, IL 62028.

The planning committee is already hard at work on an exciting 2006 program and staff, so watch for our flyers and ads!



ROCKY MOUNTAIN DANCE ROUNDUP 2005

By Enid Cocke

Another reunion of dancing friends took place at La Foret in the Black Forest northeast of Colorado Springs. Participants were blessed with the best of Colorado weather with sunny, comfortable days and cool nights. We were also blessed with outstanding leadership: Bill Litchman, Rusty Wright, DeWayne Young, Paul Moore, Enid and Lew Cocke, Bob and Allynn Riggs, covering squares, contras, rounds, folk, English, and Scottish.

A special offering this year was a couple of sessions in Spanish colonial dance offered by Emily Montoya of Denver. With the expert playing of accordionist Ron Tomacik, Emily turned the dance hall into a fiesta.

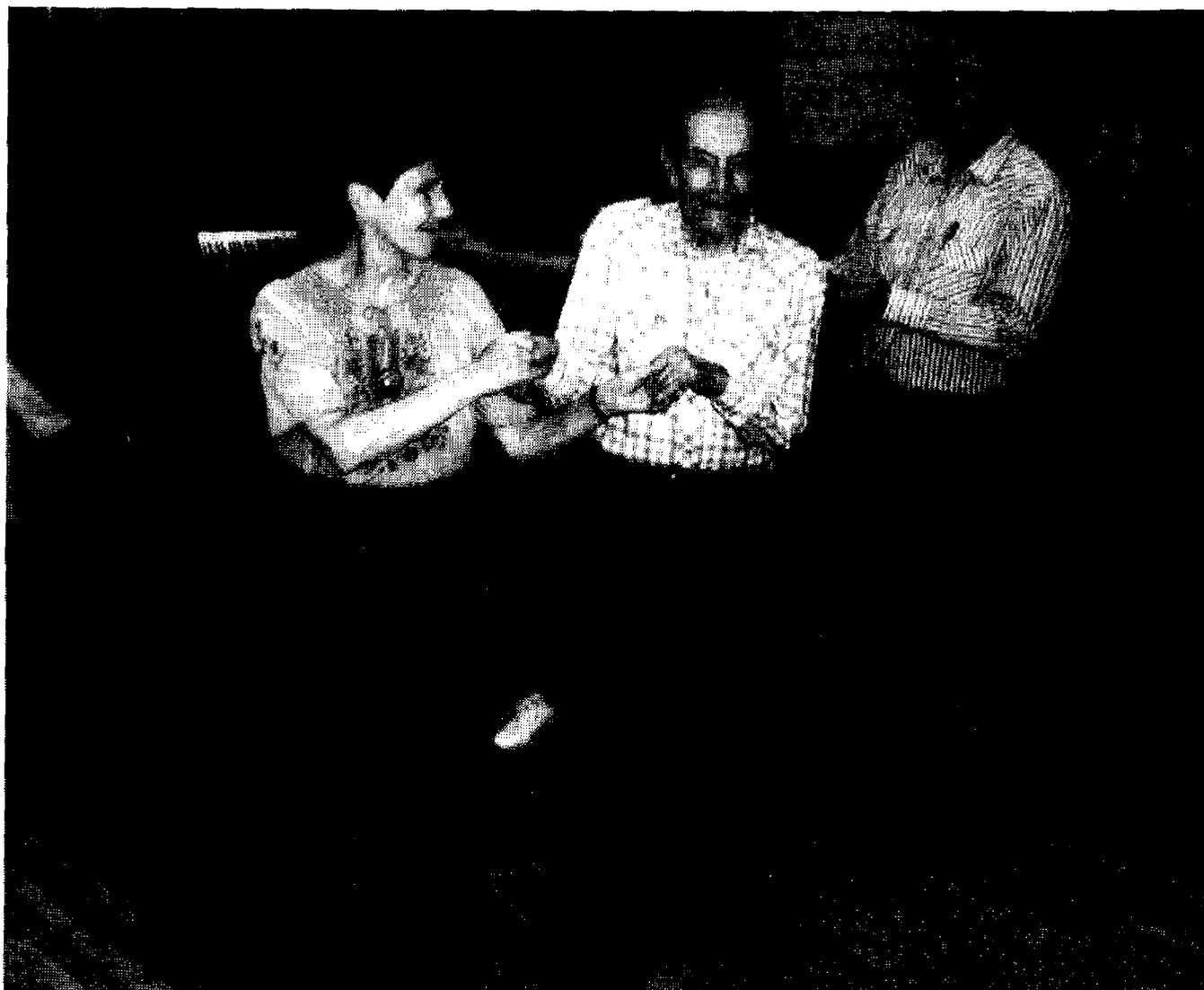
On Wednesday evening, our guest night, LSF friends and dancers joined us for a festive evening. For the first hour of the evening we included the crowd of campers who were also staying at La Foret to learn about outdoor skills. Bill and Kris Litchman put on a great "one-night-stand" dance for the combined crowd.

Included in the dancing was my father Don Obee, who is now 93. He was the President of the Lloyd Shaw Foundation from 1965 to 1979, succeeding Don Armstrong, who served as president for the first year of the Foundation's existence.

During that evening we had a changing-of-the-guard ceremony to mark the passing of the presidential gavel from Bill Litchman to Bob Fuller. Mary Moore created a banner depicting the passing of the gavel, the files, the aspirin, etc, which was carried by the oldest and youngest members present: Don Obee and young Taylor Tsakopoulos. Reviewing the ceremony were four of the Foundation's five presidents: Don Obee, Enid Cocke, Bill Litchman, and our new president, Bob Fuller.

As usual there was an afterparty each evening where Norma Bowers' punch and the cookies procured by Linda Bradford were a welcome treat. Donna Bauer did a great business selling \$1329.95 worth of books, CDs, and T-

shirts. Caroline Barham ran a very successful silent auction, bringing in \$1024 to support scholarships for future attendees.



Promenade home: Former Presidents Enid Cocke and Don Obee followed by former Treasurer John Bradford and his wife Nita. (Thanks to Ed Austin for the photo.)

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The July 1980 issue of this publication (Vol. 1, issue #4) contained an article titled "A Permanent and Unalterable Dance." That dance was Sir Roger de Coverly as described in a book by one Thomas Wilson published in London in 1821 (ref 1). At the time the July 1980 article was published it was thought that The Virginia Reel was a modification of Sir Roger... so a brief comparison of the two dances was made. Ralph Page had said that many English dances were modified in the early 1800's to assign American titles, especially around the time of the War of 1812. While there are some similarities between the two dances there are also differences.

One major difference is in the progression of the top (active) couple to the foot of the set. In Sir Roger... the progression is in what could be called a "shoelace" pattern that was referred to as "cross-over every couple" (or every other couple if the set be numerous.) This is best described as the top man (all dancers in proper formation) going right shoulder around the #2 lady, then left shoulder around the #3 man, right shoulder around the #4 lady, and so forth, with the top lady simultaneously going left shoulder around the #2 man, right shoulder around the #3 lady, left shoulder around the #4 man and so forth until both reach the foot of the set – the lady always crossing in front of the man as they move from one line to the other during the crossing over (or shoelace) pattern.

The progression in The Virginia Reel is by the now familiar "elbow" reel – the top couple turning each other by the right once and a half to the next below of the opposite gender, turning that one by the left, then partner in the center by the right, then left with the next below of the opposite gender and so forth until both reach the foot of the set.

Thomas Wilson had made a point of insisting that Sir Roger... was "a permanent and unalterable dance" - he may have felt constrained to publish the "correct" method of

progression to counteract a tendency of others to modify his dance by use of the elbow reel. As Sir Roger... was also reputed to be George Washington's favorite dance, the question arose (at least in my mind) as to which version was in use in Washington's time.

A recent review of Country Dances of Colonial America (ref 2) may have answered that question.

A dance was included that describes the "elbow" (or arming) reel - it also differs from the accepted (current) version of The Virginia Reel in other respects, but is said to have become known as THE Virginia Reel. Here, verbatim, is the dance:

"TRENCHMORE/THE HUNTING OF THE FOX

"Progressive longways set, not necessarily danced to the phrase of the music; best with 6 couples; easy dance: Playford, 1721. tune: any reel will do; here, The Black Birds Reel, Skipwith MS, 1790's." The dance was already well-known when it was first mentioned in literature, 1564. When it was mentioned early in the seventeenth century by Selden, he said: "then all the company dances [together], lord and groom, lady and kitchen maid, no distinction." In the eighteenth century, it was presumably one of the many dances known as Virginia Reels, and later in the nineteenth century it became known as THE Virginia Reel.

(Note: the musical score shown in the book is not included here)

"EITHER: partners take near hands and lead up a double and back again (twice); OR; take hands along the lines and dance forward a double and fall back again (twice).

"Top couple, followed by the others, cast off to the bottom of the set (this was the place that rowdy people reportedly used to dance over tables and chairs!) and lead back up to places.

"All partners join near hands and dance a

progressive, arched hey, thus: 1s go under the arch made by the 2s, make an arch for the 3s, go under the 4s, etc.; each couple begins the hey when the 1s reach them; couples reaching either end of the set change hands and reverse direction, and the hey continues until all are back in original places.

"1 man arm right with partner (first time only, once and a half around), then arm left with 2 woman, right with partner, left with 3 woman, etc., while 1 woman arms left with the respective men alternating with arming right with partner, until the 1s reach the foot and the dance begins again with new top couple."

From this, it is clear that the "elbow" (or arming) reel was in use in the late 1500's. In reference 1, Wilson stated that Sir Roger... "was composed ...about 100 years ago..." or in the early 1700's. Millar (in ref. 2) chose 1790 as the end of the colonial period, but included some dances published up to 1800 on the assumption that they had been danced earlier. The complete absence of any reference to Sir Roger... in Millar's book can be taken as an indication that it was not danced very much in the colonies, if at all. However, it may have been danced in the 1800's. If George Washington danced Sir Roger... the literature seems sparse in that regard.

Based on the 1821 publication of ref. 1, it now seems obvious that George Washington (1732-1799) probably danced the arming reel, and the arming reel has continued in use from the later 1500's through the subsequent years, and is still a popular figure.

References:

1. *The Complete System of English Country Dancing*, Containing all the Figures and Reels, Composed by the Author, and elucidated by means of DIAGRAMS, also, Scientific Instructions for composing COUNTRY DANCES, the etiquette of the Ball Room, a description of the various times, measures, and styles of country dance

music; and a dissertation comparing the original with the State and Style of English Country Dancing, Dancing Masters, and Dancing Rooms. Thomas Wilson London 1821 Printed for Sherwood, Neely & Jones, Paternaster Row.

2. *Country Dances of Colonial America*, John Fitzhugh Millar, Thirteen Colonies Press, Williamsburg, Virginia, 1990.

RAPPER DANCE

By Aaron Bickwermert

The troupe stands ready
Your swords bent
The music beats inside of you
As the Rapper dance begins.
The sound of your taps
Ring in the air
Dazzling all with a stunning grace.
The patterns weave to and fro
Your shouts chorus
Within the Dining Hall
Your final form
The Star of Swords
Weaves itself complete.
The dance comes to an end
But the thrill will never leave
For inside us all
The Rapper dance lives on...

Aaron, from Huntingburg, Indiana, won the poetry contest at this year's Cumberland Dance Week. He received a \$50 gift certificate to attend CDW 2006.)

ASK ANNE

By Anne Fuller

Ed. Note: Anne Fuller is a life member of the LSF. She and her husband Bob have attended RMDR since 1985 and have also attended dance camps at Cope Crest and Cumberland. Anne believes everyone should have the chance to enjoy dancing and is always willing to help newcomers. "Sharing the dance is a big part of the enjoyment of being in camp," she says. Although not a dance leader, she does believe in the mission of the Foundation and doesn't mind doing a little research to answer any questions you may have. She can be reached at arfuller@aol.com.

Dear Anne,

In June I was at a camp at La Foret with my daughter and one night we were invited to join the group that was at camp for a square dance. We had so much fun. How can I find out about doing it again next year?

Sincerely,

Looking forward to next Summer

Dear Looking Forward,

The Lloyd Shaw Foundation sponsors two summer dance camps that are each one week long. The Rocky Mountain Dance Roundup Camp (RMDR) that invited you and your fellow campers to join them will be at La Foret next summer during the week of July 2-8th. If you would like to attend the camp, you can find registration information at www.lloydshaw.org. This site has links to dance camps, to the catalog of items for sale through the Foundation, and sites of interest to callers and group leaders. You can also contact the RMDR camp registrar directly. Her name is Linda Bradford, and she can be reached at l_bradford@comcast.net.

Dear Friends, Please share any extra brochures about our camps with folks who express interest—or direct them to our website. If you haven't checked it out recently, please do so—there is lots of good info that can help all of us share dancing with others.

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presents

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audiolft@dam.net
www.lloydshaw.org

The Lloyd Shaw Foundation
presents the seventh annual

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Dec. 27, 2005 - Jan 1 2006

Cumberland Maryland

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Terpsichore's Holiday is a folk music and dance camp for all ages. We offer five days and nights of dancing, instruction, live music, meals, and accommodations.

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	Gaye Fifer	Contras, Squares, Free Waltz
	Eva Murray	Contras and Squares
	Renee Camus	Ballroom and Clogging
	Kappy Lanning	Rapper

Kids' Program: Beth Battey, Lisa Rogers, Sam Droege, Bob Mathis, Tali Stopak, Alex Bradley

Musicians: Laura Light, George Paul, Brad Battey, Kendall Rogers, Lisa Rogers

Rates:	2 queen or 1 king	single occ. – \$650, double – \$495 p/p
	Jr. Suite w/ bedroom, queen sofa, kitchenette:	\$650 each
	Youth, any room (6-17)	\$250
	Child, any room (2-5)	\$150

Contact:	Jeff Kenton	Bob Mathis
	301-587-1525	301-589-7539
	jkenton@verizon.net	talibob@starpower.net

www.dance-camp.net

Terpsichore's Holiday 2005 Registration Form

Enter names as you want them to appear on nametags.

Adult _____

Adult _____

Child/Youth _____ Age _____

Street Address _____

State _____ Zip _____

Phone _____

E-mail _____

Number of vegetarian diners _____

Fees

QUANTITY	TOTAL
_____ Single Occupancy Adults at \$650.00 each	_____
_____ Double Occupancy Adults at \$495.00 each	_____
_____ Junior Suite Adults at \$650.00 each (minimum 2 adults required)	_____
_____ Youth - ages 6 to 17 at \$250.00 each	_____
_____ Kids - ages 2 to 5 at \$150.00 each	_____
SUBTOTAL	_____
Less Lloyd Shaw Foundation member discount at \$20 per adult member	_____
Less scholarship amount (see next column)	_____
Plus Lloyd Shaw Foundation membership (see next column)	_____
TOTAL DUE	_____

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CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP MEETING OF THE LLOYD SHAW FOUNDATION, JUNE 29, 2005

President Bill Litchman called the meeting to order at 3:30. Board members in attendance: Rusty Wright, Bob Riggs, Norma Bowers, and DeWayne Young. Absent: Bob Tomlinson, Marie Armstrong, and Eric Schreiber. Officers present at the meeting were Bill Litchman, president; Bob Fuller, vice-president; Lew Cocke, Treasurer; and Enid Cocke, past president.

Reports:

Caller Lab Liaison: Ron Counts reported that there is great concern about the dropping numbers in dance participation but there seems to be hope. Ron mentioned a few callers that are having some success and other members of the Foundation were also able to report on success in Palo Alto, British Columbia, and the Denver area.

Dance Center: Donna Bauer reported that the Dance Center in Albuquerque is enjoying great success with both studios being utilized regularly. It is a self-sustaining entity. Currently the most popular dance classes are Tango and Step Dancing.

American Dance Circle: Enid Cocke, editor, stated that the ADC is the voice of the organization and all are invited to contribute. Those who have contributed are sincerely thanked for their interest, time and articles. We mail out 260 copies of each edition (four issues each year). The ADC is published and mailed from Manhattan, KS. Enid is very pleased with the full service (mailing labels applied, delivery to Post Office) publishing of the company we use.

Membership: Ruth Ann Knapp said that there appears to be a net gain of at least one new member, membership is currently at 319 members.

"The Visible Anthem" Bill reported for Cal Campbell that the DVD is in hand; now we just need to figure out how to

reproduce it.

LSF Elementary School Kit: Kris Litchman announced that the Kit is essentially done! Donna Bauer reported that she has already "sold" fourteen copies at her school and is hopeful about selling about fifteen more. There was a feeling expressed that the personal sales approach might be the best way to begin to get this kit out to the schools. The following individuals agreed to share the kit in their school districts:

Anna Pappas	Montgomery County, MD
Allynn Riggs	Cherry Creek, Denver
Ed Austin	Rochester, NY
Jacqueline Milligan	Buffalo, NY
Paul Moore	Sacramento, CA

Chris Conboy and Anne Fuller volunteered to be part of a team to teach the teachers. A suggestion was made that we create a formal press release to go out to education publication. Allynn will work with Ed on this.

Camps: RMDR: Bill L. reported for Bob Riggs that we have 35 participants on site and ten off site. Financially we will lose a little bit of money. Sociologically, the camp is a success--everyone reports having a great time, enjoying the instruction, the fellowship, the music, and the dancing.

Cumberland: Eric Schreiber

Bill L. reported for Eric Schreiber that at this time we have no formal report but that there are about 120 people registered for this intergenerational camp. They use live music for just about everything and run an excellent children's program. Bill and Kris will be on staff there this summer, too.

Terpsichore:

Lew C. reported for Jeff Kenton and Bob Mathis that they normally have about 150 participants. It is also intergenerational and with live music. It will be held this winter at Rocky Gap, MD--a state park on a lake, in the forest.

Finance Report: Lew Cocke, Treasurer, explained that there are nine different accounts that contain the liquid assets of

the Foundation containing, a total of \$65,930.00. There are also investment accounts with \$89,553.00. This does not include the value of the Dance Center, as there has been no recent assessment of that property.

Nominations for the Board of Directors:

The results from the Nominating Committee (Gail Tichnor, Chair) were published in the current edition (June 2005) of the ADC. For the three positions coming vacant we have the following nominees:

Neil Rhodes, Lilburn, GA

Irene Sarnelle, Staunton, VA

Louis Vosteen, Williamsburg, VA

Bob Tomlinson, Martins Ferry, OH

Bill called for nominations from the floor. Ruth Ann Knapp nominated Ron Counts but he respectfully declined for this year.

Bill L. asked for any other business for the good of the order and hearing none, thanked all for their participation and closed the meeting.

Respectfully submitted,
Anne Fuller, Temporary Secretary

CONDENSED MINUTES OF THE BOARD OF DIRECTORS MEETING, JUNE 29, 2005

President Bill Litchman called the board meeting to order after the general membership meeting. Present were: Bill Litchman, President; Rusty Wright, Director; Bob Fuller, VP; Norma Bowers, Director; Lew Cocke, Treasurer; DeWayne Young, Director; Enid Cocke, Past President. Anne Fuller took notes.

Director Bob Riggs had a commitment in town and was away at the hour of the meeting. With Bob R. there would be a quorum and by consensus it was decided that any decisions would be voted on but that upon his return, Bob would be apprised of the motions and allowed to vote.

Election of Board Officers

Lovetta Wright's resignation was regretfully accept-

ed with great appreciation for a job well done. The following slate of officers was put forward and approved, pending Bob Riggs' vote:

Bob Fuller, President
Rusty Wright, Vice-President
Norma Bowers, Secretary
Lew Cocke, Treasurer

Acceptance of Nominees for the Board

It was moved and accepted that the nominees presented by the Nominating Committee and printed in the ADC be accepted and put forward for a vote by the membership in accordance with the bylaws.

It was mentioned that the board members really should be informed of the results of the Nominating Committee as soon as possible after the report is forwarded from the committee.

Approval of Budget

Lew recommended that the budget for the Fiscal year 2006 (beginning October 1, 2005) be the same as the current year. His recommendation was approved, pending vote of Bob Riggs.

E-mail communication

Bill stressed the need to include all board members and officers in e-mail. It was decided that the incoming officers would formalize the e-mail protocol and see that all board members and officers received a copy of it.

Location of Annual Membership Meeting and Annual Board Meeting

A concern has been raised by a board member about the locations of the annual meetings. Traditionally the meetings have been held alternately at the western camp and the eastern camp out of consideration for the diversity of our membership and the members of the board. It is hoped that the nominating committee shares this information with potential nominees. Norma will see that an orientation packet that includes the by-laws, the e-mail welcome, the e-mail protocol, and anything else that Bob Fuller and Norma deem necessary will be sent to the newly

elected Board Members.

RMDR Leadership

Bob and Allynn are pleased with the way the committee is sharing the workload but are ready to take a break. The Board will support the committee in selecting a person that the Riggs can mentor and train into the position.

Elementary Kit cost

A motion to charge \$95 for the Elementary Kit passed pending vote of Bob Riggs.

Mission Statement

There is concern that our mission statement is no longer as accurate as it is written and therefore needs to be revised. Bill suggests a return to the former statement: To recall, restore, and teach the folk rhythms of the American people. All board members and officers are asked to consider the intent of the Foundation and the mission statement and make suggestions.

Meeting was adjourned. Bill and Anne apprised Bob Riggs of motions and ensuing discussions and received his votes—all motions passed.

Respectfully submitted,
Anne Fuller, Temporary Secretary

BOARD NOMINATIONS

The following four people have agreed to stand for election in the upcoming election to select three members to serve on the LSF Board of Directors. Bob Tomlinson is running for a second term while the others would be new board members. Their statements follow. You will be receiving your ballots in September.

Neal Rhodes

My wife and I actually did take a western square class about 25 years ago, and we've got the badge and one shirt and one poofy skirt to prove it. But, that didn't stick. My sister got married in Bangor, Maine about 18 years ago and had a contra dance at the wedding, and we've been going to contra dances on and off since then. I've been calling the occasional small beginner dance for about 4 years. Our band, the Back Porch Rockers, plays some small dances in Atlanta. I play hammered dulcimer, banjo, guitar in that band and I'm working on harmonica. My wife and children play fiddle, bass, piano, mandolin, and guitar. We also lead an old-time vocal group called Dynamic Range.

We've been going to Cumberland Dance Week for about six years, and I've been on the planning committee for that dance for four years, doing the promotion and publicity. That includes all flyers, ads, and the website for CDW.

When not dancing, calling, or playing, my wife and I run a small computer consulting company. A large part of what we do is orchestrate CHANGE. What works in a company, what doesn't, and how to best fix it. This requires a sometimes ruthless honesty with myself and my clients. And the ability to encourage and/or drag people, sometimes kicking and screaming, through necessary changes.

When contacted about serving on the board, I wasn't sure if my skills and attitudes would be beneficial. Brutal honesty, along with "if we can't do it right, we shouldn't bother doing it" don't always work well in volunteer organizations with finite budgets. But that's for you (or y'all down here...) to decide.

Pressed for a vision of LSF direction, I'd say that collectively LSF needs to figure out why someone in the dance community would want to be an LSF member, divorced from affection for the past. What does LSF offer TODAY? What are its assets? How can it turn its assets into benefits to attract new members? Again, being brutally honest, if we cannot offer a compelling answer, it's hard to hope for a rosy future.

Irene Sarnelle

Irene Meharg Sarnelle holds a Bachelor of Arts in Liberal Studies from California State University at Los Angeles and a Master of Science in Kinesiology with an emphasis on dance from James Madison University, Harrisonburg, VA. She taught elementary school for ten years in the Los Angeles Unified Schools and later in the Augusta County Schools. She performed with two dance troops in Los Angeles and with the James Madison University Folk Ensemble. She has also conducted numerous folk dance workshops for schools and libraries in the Shenandoah Valley.

She is an Associate Professor of Physical and Health Education at Mary Baldwin College in Staunton, VA where she teaches fitness, ballroom, and historical and multicultural dance. She has been an artist in residence at the Augusta County schools. She enjoys planning and putting on historical balls and other historical themed events. Irene has attended Terpsichore's Holiday and Cumberland Dance Week.

Bob Tomlinson

I've been folk dancing, including Contra Dance, with Oglebay Institute Folk Dancers since 1967. The philosophy of Jane Farwell, the noted recreational dance leader, strongly influenced some of my mentors, and subsequently me. She recognized the social value of folk arts and successfully used them to bridge the gaps between many different groups of people. As I started sharing with or teaching International Folk dances to others in 1978, I started observing that it wasn't the dance or the music that was so important, but the positive social interaction,

fellowship if you will, that was primary. People had fun interacting with other people on the dance floor. Folkdance was recreation through social interaction. The dance and music merely served as vehicles. Scholastic studies of cultural significance and arguments concerning the proper positioning of the foot or the proper definition of a movement, though important and interesting, became less significant. My wife, Kathy and I have studied many specific types of dance forms including American Square Dance (ASD), Clogging, Round, Irish step dance, International Folk, Ceili and others as well as Contra dance. I started cuing Contra dance in 1991 and calling ASD for the regional area in 1993.

Eight years ago I started, a new recreational folk dance program for children 5-16. Oglebay Institute sponsors this class free to the public. I reverted back to, what I believe are, my mentors' principles, keeping it simple, keeping it fun. We have had resounding success. We started with nine people. Now we have 36. I am sure the continued survival of any folk dancing involves putting the folk or people before the dance as the name Folk Dance implies. Also important is a willingness to open doors to the persons that want to make a contribution to the folk arts whether just as a participant or as a dance leader. As a direct result of these efforts the LSF's 2004 Cumberland Dance Week had 34 attendees from this group many of whom became members of the LSF.

While I continue to incorporate successful traditions from our past programs into our activities I realize the need to not only allow or tolerate change, but also embrace and nurture those changes. That, indeed, is what is known as the "folk process." It is a sign of the vitality of any folk arts program.

Recently I've assisted in the formation of the Heritage Dance Association of Wheeling WV. Our group has successfully written a grant to the federal government and was awarded \$10,000 matching grant to organize community dances in the Wheeling WV area. These dances will feature intergenerational dancing and live music. We are planning for musician and leadership development.

Other information: Former membership in CallerLab, and current member of American Caller's Association, and ContraLab. I have served as Senior Adjunct Lecturer of Folk Dance, West Liberty State College. I co-directed Oglebay Institute Folk Dance Camp 1991-1996 and Lloyd Shaw Foundation's Cumberland Dance Week 1998-2004. For the last fourteen years I've been the Folk Dance Specialist at Oglebay Institute. I have been on staff at several weeklong dance workshops in the eastern United States as well as served as Dance Master for contra or community dances in the Pittsburgh, Columbus and Frankfort metro areas. I currently am serving my first term on the board of directors for the Lloyd Shaw Foundation.

Louis Vosteen

I am a retired research engineer who began square dancing as a teenager in Indiana. I became interested in English and American Colonial dancing during the preparations for the celebration of our bicentennial in 1975-76 and have been actively involved in country dance ever since. I presently am a principal caller for English Country dances in Williamsburg and lead the Williamsburg Heritage Dance Ensemble, a group that performs at various venues around Williamsburg and elsewhere. I also perform regularly with the Colonial Williamsburg dance group.

Traditional square dances, contra dances, and English and American country dances are very accessible to people in a broad range of ages from young people just learning their left from their right to those who may be moving a little slower but still enjoy making the music visible through their movements. The LSF must continue to be a source for both dance materials and experienced teachers who can introduce people to the enjoyment of dance. Dance leaders have a responsibility to continually reach out to groups within their communities and give them the opportunity to experience and, hopefully, develop an affinity for the traditional dance forms. As a board member, I will look for ways we can encourage and promote these outreach efforts to dancers of all ages.

SOME NOTES ABOUT THE TANGO

By Enid Cocke

In July I had the opportunity to accompany my husband Lew to a physics conference in Argentina. While there, we saw a number of tango exhibitions, and I, as an accompanying person, got to have a tango lesson. We were impressed by the beauty, the variety, and the drama of this dance. Small wonder that it is enjoying such worldwide popularity, as the LSF Dance Center schedule indicates.

By all accounts this elegant dance had seedy beginnings in the bordellos of Buenos Aires. It was the late 19th century, and the country was receiving a great influx of immigrants, mostly male, from Spain, Italy, and eastern Europe who mixed with the local population of Spaniards, Africans, and indigenous Americans. According to the *Insight Guide to Argentina*, "The pulsing rhythms of the *candomblé* that arrived with African slaves mixed with the haunting melodies of Andalusia and Southern Italy and the locally popular *milongas* (traditional gaucho songs). Sometime during the 1880s, all these cultural elements fused to give rise to something completely new – the tango."

Over time the tango gained respectability, and in the early 20th century it made its way to Europe. Some years ago I attended a workshop conducted by Richard Powers at which he taught this "vintage" tango. He reported that the dance endured in this form in Europe while it continued to evolve in Argentina. Decades later, when Europeans showed their tango to Argentines, the latter said, "That's not our tango." I taught this "European" tango a few years ago at CDW, and DeWayne Young has taught it at RMDR.

Tango music is held in such high regard in Argentina that one can attend a tango concert that consists of only the music with no dancing. The classic orchestra consists of a string bass, two or three violins, and a couple of bandoneons, an Argentine accordion with a long bellows. It is a versatile instrument that can provide the percussive part of the music.

In the exhibitions we saw, there was a lot of quick footwork and interlacing of the partners' feet and a high

level of athleticism. But more impressive to me were the demonstrations by our instructors at the end of our tango lesson. When one couple in particular danced, the room became absolutely silent, so taken were we with the drama, beauty, and sensuality of their dancing. In general the partners don't maintain eye contact. Instead the woman looks downward, and both partners focus on the music and the feel of the dance they are creating together. When I got to dance with the man of that couple, it was akin to taking a ride in an amusement park. It was exciting to sense, in his vise-like grip, which step to take next or how long to hold a position. What an adventure!

As the LSF Dance Center schedule indicates, there are tango devotees attending classes where only the tango is taught. I know expert folk dancers in this country who have said that it would take them two years to master it. I think it can be enjoyed at a more elementary level, but now I understand the passion that people feel for mastering this complex and beautiful dance. According to the authors of *Dance A While*, "While maintaining its smooth, sophisticated, and suave style, the tango's new charm lies in its improvised nature that relies on communication between partners rather than executing prelearned step routines." I would agree.

References

- Insight Guide to Argentina*. Huw Hennessy, ed. Maspeth, NY: Langenscheidt Publishers, Inc., 2000.
- Pittman, Anne M., Marlys S. Waller, Cathy L. Dark. *Dance A While*. San Francisco: Pearson Education, Inc. 2005.

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	Salsa Classes High Desert Dancers	11:30 AM to 1:30 PM 5:30 to 7:30 PM
	Contra Dance	7:30 to 10:30 PM 4th Sundays
Monday	Tango/Folk	6:30 to 10:00 PM
Tuesday	Karate	5:30 to 6:45 PM
	Tango	7:30 to 10:00 PM
Wed.	Irish Step Dancers	5:00 to 7 PM
	Scandinavian Dance	7:30 to 10:00 PM (1st, 3rd & 5th)
Thursday	Private Lesson	12:00 to 1:00 PM
	Karate	5:30 to 6:45 PM
	Shintaido	7:00 to 8 PM
	Int'l Ballroom	8:00 to 9:30 PM
Friday	Ballroom Practice	5:00 to 7:00 PM
	Int'l Ballroom	7:00 to 10:00 PM (3rd)
	Tango	7:00 to 10:00 PM (1st, 2nd & 4th)
Saturday	Irish Step Dancing	8:30 AM to 2:00 PM
	Tango	2:30 to 4:30 PM
	Salsa/Tango	5:00 to 7:00 PM
	Int'l Folk Dance	7:15 to 10:30 PM

STIR THE BUCKET

Kudos to:

Linda Bradford who earned her certificate in botanical illustration during the RMDR week. Midweek, she had to drive up to Denver to present her portfolio to a panel of judges, and she returned with their stamp of approval. Some of her exquisite drawings contributed to the substantial income earned at the silent auction.

Lew Cocke who arrived in Colorado Springs the night before RMDR began from Frankfurt Germany where he was awarded an honorary doctorate from the Physics Faculty at the Johann Wolfgang Goethe University of Frankfurt. During the week he was addressed as Double Doctor or Doktor Doctor.

Ruth Ann Knapp, who received the Administrator of the Year Award from Artserve of Michigan. She is the Fine Arts Coordinator, K-12, for the Saginaw Public Schools. She has previously received the Anne Sullivan Award for her special education work from the Michigan Education Association, the Multicultural Education Award, the Michigan Music Education Association Elementary Music Teacher of the Year Award, and, in 1995, the Award of Merit, MMEA's highest award. She was cited as a "tireless advocate for the arts and for the right of children to experience them." Brava, Ruth Ann!

Welcome to New Members:

Al Kindel, Kissimmee, FL

Gary and Becky Lawson, Kalamazoo, MI

Jacqueline Milligan, Buffalo, NY

A complete member roster will be printed in the December ADC.

NEWS FLASH: FLASH DANCING!

Compiled from an e-mail by Greg Rohde

Imagine you're strolling through a favorite park. You think you hear live music but dismiss it as outlandish. The music persists, piques your curiosity, and captivates your interest. As you round a corner, you spy 20 couples waltzing as a pair of fiddlers play by a fountain. Sound like heaven? No, just St. Louis.

Last summer a few dancers in St. Louis instigated "flash dances" – seemingly spontaneous opportunities to waltz in public places. The idea was to employ guerilla tactics to evoke joy and delight. News reports would lead with, "Another Drive-by Waltzing in South St. Louis." The concept was simple: waltzing in public places. Putting it together meant finding a venue, providing music, and inviting dancers.

Venues must be scouted out. Look for flat, open spaces that may offer some esthetic qualities: near a fountain, in a park, on a campus, along a river front, or near a mall. Be sure your dancers know how to get to the site, and be prepared with flyers about your dance group to hand out. Campus police and park monitors tended to consider the events a harmless oddity.

The group usually had some musicians but occasionally resorted to using a boom box. They danced contras as well as waltzes, and they welcomed bystanders who wanted to join in. Since there was no microphone, dancers helped call the figures within the set. As musicians heard about the events, more of them volunteered to play.

Publicity consisted of announcing the flash dance at the regular group's dances and following up with an e-mail. The sizes of the flash dance groups ranged from a dozen to 80 people, including passersby who joined in. Some venues would limit the size of the group. One dance took place in a Victorian gazebo under a full moon. The dances ranged from 45 minutes to two and a half hours, however long people wanted to dance.

This information is provided in the hope that other groups may want to stage flash dances in their communities. They will have a great time, and they will bring new people into their dance community.

DON'T FORGET ABOUT LSF SCHOLARSHIPS

The following scholarship funds are available to help deserving applicants attend LSF events.

The Edna Lidin Scholarship fund was established to partially or fully fund scholarships to deserving and upcoming dance leaders so that they may learn to teach traditional dance forms. The interest from the principle may also be used to supplement other scholarship funds as the Foundation may decide. While not a condition of the Lidin donation, it is hoped that this scholarship money will be used to assist deserving potential leaders who are particularly interested in teaching traditional round dancing and who are from the western part of the US.

The Dorothy Stott Shaw Scholarship places priority on younger applicants who have demonstrated their interest in more than one phase of dance teaching and leadership. Each applicant shall pay at least one third of the expense of room, board, and tuition except in cases of extreme financial need as approved by unanimous vote of the scholarship committee. Travel expenses shall be borne solely by the applicant.

The Fred Bergin (Ortner) Fund is designated for payment of room and board for student musicians, with priority given to teenagers, or for people whose primary responsibility at the event will be to teach classes for developing dance-band musicians. The latter may also play for dance sessions, but they should be involved in teaching at least two sessions daily for amateur musicians.

In addition, each dance camp has its own fund-raising activities to create scholarships for future attendees. (See pages 8 and 10.) If you think you might qualify for assistance, you should contact the director of the camp that you want to attend.

EVENTS OF NOTE

Central Iowa Traditional Dance and Music Festival, September 9-11, Memorial Union, Iowa State University, with Kathy Anderson, Joseph Pimentel and Contratopia. For information: (515)-292-8590 and info@danceames.org

Sharpes Assembly's 8th Annual Contra & English Country Dance Festival, Oct. 7-9, Sebring, FL Contact George Senyk, 4200 North Indian River Drive, Cocoa, FL 32927, (321) 636-2209, geoandoni@aol.com

York Contra Dance Holiday, Nov. 24-27, 2005, with Tony Parkes, Grant Logan, Stew Shacklette, Contact Barbara Johnston, 402 D St. Salida, CO 81202 or grant.logan@3web.net

Terpsichore's Holiday, December 27, 2005-January 1, 2006, Rocky Gap Resort, Cumberland, Maryland. Registrar: Jeff Kenton, (301) 587-1525, jkenton@verison.net.

Rocky Mountain Dance Roundup, July 2-8, 2006, La Foret Conference Center in the Black Forest northeast of Colorado Springs. Director Bob Riggs, (303) 741-6375. Registrar: Linda Bradford, (303) 239-8772.

Cumberland Dance Week, July 23-29, 2006. Kentucky Leadership Center near Nancy, KY. Watch the LSF website for details. Contact Eric Schreiber (618) 374-2024, twoviolins@surfglobal.net.

Would you like to have your event listed here? Send your event information to the editor.

FOUNDATION INFORMATION

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