

Welcome!

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**The  
American  
Dance Circle**

**JUNE 2006**

**Volume 27, 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](mailto:ecocke@ksu.edu).

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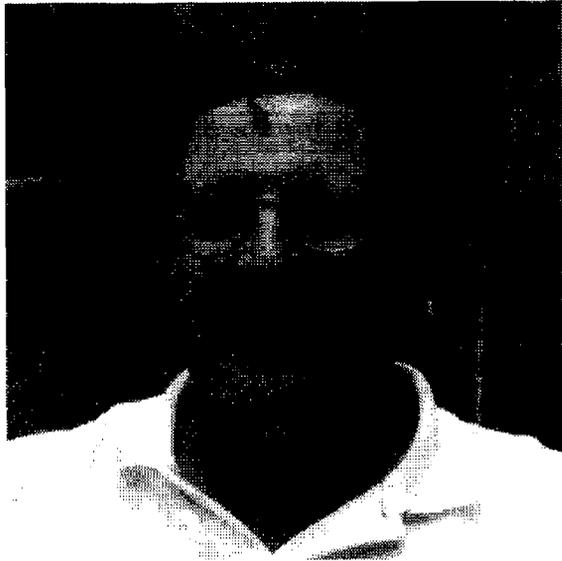
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## **LETTER FROM THE PRESIDENT**

**By Bob Fuller**

Dear Friends,

Hopefully most of our Lloyd Shaw members have already signed up for one or more dance events being held this summer. With the price of gasoline increasing and several airlines on the ropes, travel is not projected to be a happy event this year. But, the joy of meeting old friends and seeing new places should often be a greater incentive than the discouragement of monetary expense.

For those of you who are already looking forward to your dance event, weekend or week long, be sure to thank those you meet who work hard to make your event a memorable experience. Most "helpers" are volunteers who offer their time and/or talents to make each event unique. We would encourage all of our members who return to events on a regular basis to consider offering their assistance to the planning committee of these events. Most camp committees have simplified each volunteer's responsibilities and provide complete guidelines for each job.

We remind readers that scholarships are available for all LSF events. Contact the individual camp registrar or the director for information about them.

Our Annual Meetings this year will be at Cumberland Dance Week on Wednesday, July 26. The Annual Member Meeting allows LSF members to meet with the Board, hear about the ongoing activities of the Foundation and to present member interests and concerns to the Board. There will also be a Board Meeting at which the Foundation's goals and needs are addressed and reviewed. It is important to us to hear from you. All LSF members are invited to participate in the Member meeting and are welcome at the Board Meeting.

Our Elementary and Secondary Kit sales continue at a steady rate. Both are now available on request from Macks Creek. The Lloyd Shaw web site has much information about the kits.

I thank Enid Cocke for her editing efforts that allow us to bring the American Dance Circle to our members during the year. It is one of those volunteer activities that "won't take up any of your time" but seem to fill the days before deadline with worry.

As always - Happy Dancing

Bob



Welcome to new members:

Carla Arnold, 1301 8<sup>th</sup> St., La Grande OR 97850

Sharon Carlomango, 1323 Berkley Hills Lane, Powell, TN  
37849

Suzanna Savell, 3534 Hwy 931 S, Whitesburg, KY 41858

# CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The dance Money Musk has often been considered as one of the "chestnut" dances – a chestnut being defined as a dance that has been essentially unchanged over time and is one of the timeless classics. In *An Elegant Collection of Contras and Squares* (reference 1), Ralph Page stated "The first reference to Money Musk in American dance manuscripts seems to be John Burbank's 'A New Collection of Country Dances, for the year 1799.'". However, he also noted that another reference also dated 1799 had identical dance figures. The dance is shown here as recorded in reference 1 as a 64 count (32 bar) proper triple minor (1, 4, 7, etc, active but not crossed over.) The bar count to the right has been added to clarify the timing.

## The Dance Bars

1- 8 Right hand to partner, turn once and a half around (16 counts)

9 - 12 Go below one couple and forward six and back (8 counts)

13 - 16 Right hand to partner turn three-quarters round (8 counts)

17 - 20 Forward six and back (8 counts)

21 - 24 Right hand to partner, turn three quarters round to place (8 counts)

25 - 32 Right and left four (16 counts)

Mr. Page also stated "... New Hampshire dancers of the 1870's dropped eight measures of music while still retaining thirty-two measures of dance figures." Larry Jennings, in *Zesty Contras* (ref. 2), shows the dance as an eight phrase (32-bar) dance, with the comment that "The usual modernization is to adapt the tune to 24 bars and compress the action... Though this compression is very popular in some localities, I know of no satisfactory phrasing." Other sources show it as a 24-bar dance in the compressed version.

In *Contras as Ralph Page Called Them* (ref. 3, page

B40), the compressed timing is shown as Forward and Back in four counts (2 forward and 2 back) and each Turn  $\frac{3}{4}$  as 6 counts, for a total of 48 counts (24 bars.) In that reprint of the dance as it was first published in *Northern Junket*, Mr. Page stated "Money Musk is not easy; neither is it difficult. The steps are based on split second timing though, and therein lies much of your difficulty. ... Done correctly you'll not have to run; but you will have to keep moving."

He also stated (in ref. 1) that the original tune is believed to have been written in the latter part of the 1700's, and that in some of the older music manuscripts the tune was written with dotted quarter notes, indicating that it may have been a strathspey at one time. His reproduction of the musical score shows it to be in 2/4 time.

In *101 Scottish Country Dances* (ref. 4), the dance is titled Monymusk (one word,) but note that other sources use Money Musk (two words) and also Moniemusk. The latter comes from the original music title, Sir Archibald Grant of Moniemusk Reel. In this book the dance is shown as follows:

## MONYMUSK

TUNE: Original or any good strathspey TIME 4/4

This is a longways strathspey dance for 3 couples. A new top couple begins on every 3<sup>rd</sup> repetition.

### Bars

- 1-4 1<sup>st</sup> couple giving right hands turn once around, then cast off one place on their own sides of the dance. 4 strathspey traveling steps.
- 5-8 They turn each other with the left hand 1  $\frac{1}{4}$  times, to finish 1<sup>st</sup> lady between 2<sup>nd</sup> couple who have faced down, and 1<sup>st</sup> man between 3<sup>rd</sup> couple who have faced up. They join hands three and three.
- 9-12 All set twice - 4 strathspey setting steps - but on the 4<sup>th</sup> step 1<sup>st</sup> couple turn right about, to finish 1<sup>st</sup> lady between 2<sup>nd</sup> and 3<sup>rd</sup> men, and 1<sup>st</sup> man between 2<sup>nd</sup> and 3<sup>rd</sup> ladies. They join hands in threes again.
- 13-16 All set twice again.

17-24 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> couples make a circle, and dance 4 strathspey traveling steps round to the left, and 4 back to the right.

25-30 1<sup>st</sup> man dances reel of three with the 2<sup>nd</sup> and 3<sup>rd</sup> ladies, beginning the reel by giving right shoulder to 2<sup>nd</sup> lady.

1<sup>st</sup> lady does the same with 2<sup>nd</sup> and 3<sup>rd</sup> men, giving right shoulder to 3<sup>rd</sup> man. 6 strathspey traveling steps.

31-32 1<sup>st</sup> couple, giving right hand in passing, cross over to own sides of the dance one place down.

1<sup>st</sup> couple repeat dance with next two couples.

The dance as shown is a typical Scottish 4 couple proper set, with the 4<sup>th</sup> couple standing neutral during the first sequence of the dance. This book (ref. 4) was first published in 1956 and reprinted in 1957. If we are to compare dance versions, it is necessary that we assume that the dance, as printed, is the original version and has remained unchanged over the years, although I have no real proof of that. Can it also be assumed that this is the version from which the colonial version was developed? If so, there are several notable differences between the two versions shown above, even though the basic structure of the dances is similar. Both are triple minor proper (uncrossed), single progression dances wherein the actives dancers cast down one place, move to lines of three across and then return to a progressed position prior to the final movements and a repeat of the sequence. Some differences are: the Scots stay on their own side until bar 12 – the colonials go to the other side ready for the first turn 3/4; the Scots turn by the left hand to make the lines of three across – the colonials always turn by the right hand; the Scots circle left and right which is not found in the colonial version; and the Scots finish the sequence with reels of three and a return to their own line – the colonials finish with the Right and Left Four.

To further cloud the relationship of these dances, Mr. Page, in ref. 1, stated, "I have in my dance collection twelve Money Musks, eleven of them quite different from the

others. The version that survived in New England is that found in Griffith's 'Otsego, N.Y. Mss.' (1808). ... It was a favorite dance for generations and no evening of dance was complete without it." Also, John F. Millar in reference 5 shows a version in which the circle left and right are done proper (actives on own side) and bars 25-32 have the active couple "lead out at the sides"(see \*\* below) in place of the reels of three. It seems that every publisher had a different version of the dance.

It appears that the dance came to the colonies from Scotland as a strathspey, and subsequently was modified to fit colonial American tastes or changed due to lack of memory on the part of the fiddlers or the dancing masters, or both. It is also possible that some dancing masters may have changed the dance in order to take credit and "make it their dance" and enhance their reputation. It would be interesting to review the twelve versions noted by Mr. Page.

Although the earliest reference to the dance in this country was dated 1799, it is the Otsego 1808 version quoted by Mr. Page that has become the dance essentially unchanged over time and a classic dance. It deserves the appellation of a "chestnut."

\*\*-lead out at the sides: 1<sup>st</sup> couple, now in 2<sup>nd</sup> place, take inside hands and dance out together between 2<sup>nd</sup> and 3<sup>rd</sup> women, separate, each dance around the near woman, meet again in the center and take near (inside) hands, dance out together between 2<sup>nd</sup> and 3<sup>rd</sup> men, separate, each dance around the near man and return to place.

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#### References:

1. *An Elegant Collection of Contras and Squares*, by Ralph Page, copyright 1984 by The Lloyd Shaw Foundation, Denver, CO.
2. *Zesty Contras – A Selection of 500 New England Style Dances with a Provocative Explanatory Text*, by Larry Jennings, copyright 1983, published by the New England Folk Festival Association, Wellesley Hills, MA 02181.

3 *Contras as Ralph Page Called Them*, containing Photocopies of over 220 Contra Dances Collected from a Syllabus Produced at the Stockton, California Folk Dance Camp in 1957 AND From The pages of Ralph Page's Magazine, "NORTHERN JUNKET". Compiled, edited and published by Roger C. Knox, Ithaca, NY 14850. Copyright 1990.

4 *101 Scottish Country Dances*, compiled by Jean C. Milligan, published by COLLINS: Glasgow and London, 1956, reprint 1957.

5 *Country Dances of Colonial America*, by John Fitzhugh Millar, published by Thirteen Colonies Press, Williamsburg, VA.



## **GEORGE SENYK**

**By Enid Cocke**

It is with sadness that we report the loss of another great friend of the Lloyd Shaw Foundation. George Senyk died in Sharpes, Florida, on February 24 at the age of 87.

George was a lifetime professional recreation leader. He was born in Manitoba, but he came to the University of Minnesota to earn a degree in parks and recreation. While there he studied under the leadership of Ralph Piper and danced with Frances McCandless, who was later to become another supporter of the LSF. In the early 40s George consulted with teachers in all the schools in Manitoba to show them how to incorporate dance and other forms of recreation into their teaching. He then moved to Montreal where he took on the 24/7 responsibility of directing the city's Parks and Recreation Department.

George next moved to New York City where he started the Parks and Recreation Department at Manhattan Community College. It was there that he met and married his partner Onie. In his programs George used the materials

provided by Henry Ford and Lloyd Shaw. He was consulted by recording companies who sent him records for review. It was in these years that he met and worked with Ricky Holden and Don Armstrong.

In the early 70s George and Onie came to the Lloyd Shaw Fellowship in Colorado Springs at the urging of George's college dance partner, Frances McCandless. Later in that decade when a new manager of the LSF Sales Division was needed, Don Armstrong persuaded George and Onie to take on the responsibility. They moved everything to their home in New York. The inventory they received was incomplete, so they contacted the LSF recording artist Fred Bergin to get the masters and thus restored the inventory. They provided overnight service and got the operation back in the black. They moved the Sales Division with them when they moved to Florida where it was subsequently taken over by Libba Grey.

In their retirement George and Onie were still busy sharing dance with others. Onie started a Scottish country dance group and George, a folk dance group. He was still leading the folk dance group until last October in spite of his diminishing eyesight. Onie still teaches English and Scottish country dance groups and serves as a guest teacher in the region.

Onie reports that they had to postpone the memorial service until their dock, which was destroyed in last fall's hurricane, could be repaired. About 60 friends gathered at the dock, and George's ashes were scattered over the Indian River. People retired to the house where they sang "Amazing Grace," and music was played by the group, Spur of the Moment, which George had helped to organize.

The Sharpes Assembly English Country Dance weekend, which George and Onie led, will go on under the direction of John Daly. See the information under Events of Note.

The work of leaders like George Senyk spreads in ever-widening circles. He trained so many teachers and recreation leaders, and now their students and the students of those students are sharing the joys of dance with still others. We will miss George's vast store of information, his superb teaching, his gracious manners, and his generous spirit.

# **LINES ABOUT SQUARES**

**By Dick Pasvolsky**

I had a very interesting experience recently. I called a dance for a group of Chinese college students attending a camp in New Jersey for an outdoor education experience. Very few of them could speak English, so one of the students, a young woman who spoke English without an accent, was selected to translate my instructions in Chinese. After I gave the instructions on how to form a square, I would hand her the mike and she would, using the same gestures that I did, repeat them in Chinese. Then she did the same thing for the instructions for each of the figures. I wish that I could have had a tape recorder so that I could have been able later to hear how those instructions sounded in Chinese. A video recorder would have been even better so that I could have recorded the young lady's gestures as she gave the instructions.

After a couple of walk-throughs for each figure and then for the entire dance, I called the dance. With some help from some of the Chinese students who spoke some English and camp staff members who were dancing with them, they did quite well. I called three square dances and the Virginia Reel. I also did a circle dance called Rock Around the Clock (they liked the music) and the Electric Slide, which several of them knew. I didn't need interpretations for those dances. I could demonstrate them very easily. I don't remember ever having so much fun calling a square dance in my fifty-eight years of calling.

I will not be calling for a one night stand group that can handle Hurry Hurry Hurry until late this summer so I decided that I would try it for a club. At my Lakeland Squares club dance in March, I explained to the group that I would like to try a dance that we did back in the fifties when we were using very few figures but made up some very interesting dances using those few figures. I told them that callers would put together a series of figures and give each of them a name and that the basic figure in the dance I had selected to call was a figure that Ricky Holden had recorded during the fifties called "The Route." During the break after I called the dance, at least four or five people came up to me to tell me how much they enjoyed the dance.

Wouldn't it be great if we could bring back the days when dancers didn't have to learn so many figures just to dance at the most basic level of today's dance programs. Club dancers of today are much older on average than they were just a few years ago. The younger people are doing other things these days. So, cutting back on the number of figures they would have to learn would certainly, in my opinion, make square dancing more fun for them, and probably fewer would drop out soon after they have completed their lessons.

A few days ago I received a CD from Paul Moore on which he had recorded the called and instrumental sides of four versions of Smoke on the Water. The first was Pancho Baird's recording that he did on a 45 RPM (a somewhat different version than the original one that he recorded on the 78 RPM record). What a pleasure to hear Pancho call that dance. The music, of course, was played, as was the original one, by Pancho's Gitfiddlers on Jubilee #596. Another was played by the Blue Star Band and called by Gene Pearson, of Groves, Texas, on Swinging Square #2351. The third was played by the Merrymakers and called by Lee Sturgis, of Decatur, Illinois, on Bogan #1154. The fourth was called by Butch Nelson, of El Paso, Texas. The music for this version was also played by the Blue Star Band.

The figures that Nelson called are basically the same as two of Pancho's figures. The figures used by Pearson and Sturgis included figures that came into use several years after Pancho's record was recorded.

Pearson's calls:

Break:

Left allemande that corner, let's do a daisy chain

You go forward two with a right and left, turn back one again

Now move up two with a left and right turn back one you see

Like an allemande thar the men back up and make a right hand star

Well slip the clutch, skip one girl, left allemande you go

Do a do sa do your partner, promenade around you know

Smoke on the water, on the land and the sea  
Take her home and swing her in the land of the free.

Figure:

1 and 3 (2 and 4) you promenade 3/4 round you go  
2 and 4 (1 and 3) do a right and left thru, turn the girl you  
know

Pass thru and circle up four, sides you make that line

Gents to the middle and back, do a right and left thru in  
time

Star thru, pass thru, swing that corner girl

Left allemande new corner, promenade around that world

Smoke on the water on the land and on the sea,

Take her home and swing her in the land of the free

Note: Daisy chain is a figure that was used in the  
fifties. Definition: forward two and turn back one, forward  
two and turn back one. It was usually called directionally,  
as the calls above indicate. The figure didn't catch on,  
possibly because it could be called directionally and we  
didn't need another call to memorize.

Sturgis' calls:

Break:

Walk all around your corner girl, gonna seesaw round  
your own

Men star right in the middle of the ring, one time around  
you roam

Turn your partner with a left hand, and the corner box  
the gnat

Oh change them hands do a left allemande, and grand  
right eight the set

There'll be smoke on the water, on the land and on the  
sea

Right hand to your honey turn around and go back three

With a left, and right, left hand swing go all the way  
around

Right hand to your partner, box the gnat and settle down

Figure:

Four girls roll left to a brand new man, and heads go up and back

Go forward again and square thru four hands around the track

Trail thru the sides, around just one, on the end you star thru

Well cross trail thru to a left allemande and grand right eight you do

Oh you move around that circle just as easy as can be

Right hand to your partner, box the gnat and go back three

With a left, and right, left hand swing, go all the way around

Right hand to your partner, box the gnat and settle down

A record that Coy Cowan sent me along with Hurry Hurry is Pistol Packin' Mama, Played by Cal Golden's Arkansas Mountain Boys on Old Timer Record #8055A

The dance as called by Cal Golden

Break:

Everybody swing your Honey, swing her high and low  
Now allemande left with the old left hand and around the ring you go

A grand old right and left, walk on your heel and toe  
Now when you meet your honey, promenade her home

(Everybody sing)

Lay that pistol down babe, lay that pistol down  
Pistol packin' mama, lay that pistol down.

Figure:

First and third take a little whirl (swing partner once)

Forward to and fro

Forward again and pass right thru

And swing her before you go

Separate, go around, go around the outside ring

When you meet your partner, it's everybody swing

Allemande left with your corner girl  
Sashay (do sa do) around your own  
Go back and swing that corner girl and promenade her  
home.

(Everybody sing)

Lay that pistol down, babe, lay that pistol down  
Pistol packin' mama, lay that pistol down

Repeat figure and break

Repeat figure for sides, then end with break

Coy sent me another version of Pistol Packin' Mama as called by Fenton "Jonesey" Jones. "Jonesey Jones was a very popular caller during the fifties. He called most, if not all, of his dances for the Macgregor label. One of his most popular dances was Solomon Levi, which I still call occasionally.

Jonesey's Pistol Packin' Mama:

First old couple lead to the right and circle four hands round

Swing your opposite lady boy, swing that babe around  
Take that lady go on to the next, circle four hands round

Swing your opposite lady boy, swing that babe around  
Take that lady on to the next, circle four hands round  
Swing that opposite lady boy swing that babe around  
Home you go, everybody swing 'em high and low  
Allemande left with your left hand, a right and left grand  
you go.

Hand over hand around the ring, walk on heel and toe  
Meet your maid and promenade, don't you boys be slow  
Lay that pistol down boys, lay that pistol down  
Pistol packin' mama, lay that pistol down.

When I first started to call in 1948, I used Pistol Packin' Mama for a dance called "You Did It So Well So Do It Again."

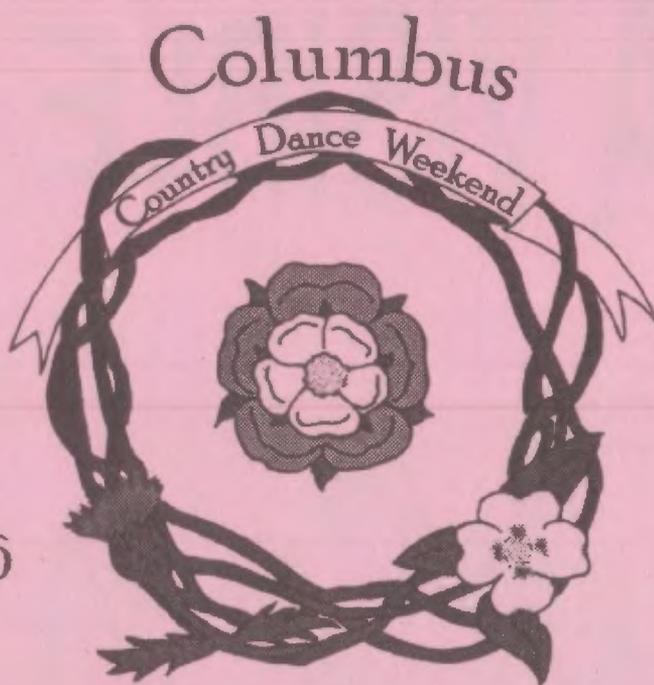
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You can contact the following people for details:

Eric & Lynn Schreiber

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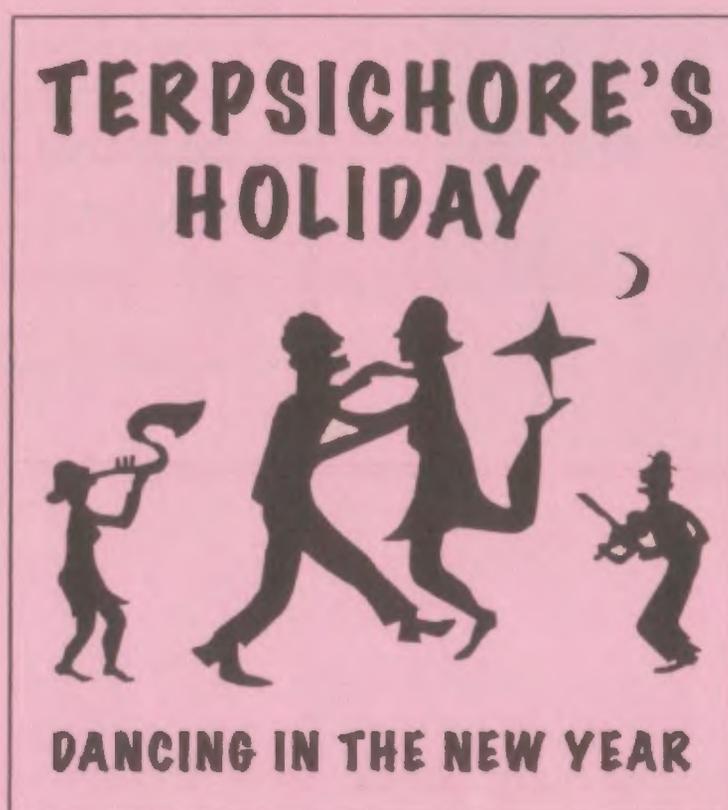
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The first old gent lead out to the right and tickle her chin  
you do

You did it so well so do it again, you tickle her chin you  
do

Go on to the next and scratch her back, you scratch her  
back you do

You did it so well so do it again, you scratch her back you  
do

Go on to the next and give her a hug, you give her a hug  
you do

You did it so well so do it again, you give her a hug you  
do

Get back home and swing you own, everybody swing

Take that lady along with you and promenade the ring  
(sing)

Lay that pistol down babe, lay that pistol down

Pistol packin' mama, lay that pistol down

Use a different thing to do for each girl. You may want to use the same figure twice. For instance, one or both of the other ladies might feel slighted if you don't have the guy hug her, so you might want to repeat that one. I usually saved the "kiss her you do" for the last lady or man. After each lady has had her turn, have each of the guys lead out and do something with each of the ladies. Some other things that I remember, I haven't used this dance for many years, are kneel to this girl/guy, shake her hand, pat her on the back, pat her on the head, pinch her nose, pinch her cheeks, tickle her ribs, step on her toes, muss her hair, and paddle her tail. You cannot use those last three on just any crowd. I probably would never use any of them if I were still using that dance, although they did get the biggest laughs. I chose not only the "right " crowd but also the "right" individuals in the crowd to use them on.

I still don't have the words or the actual recording of Pancho Baird's original recording of Smoke on the Water. Just the words would be fine. However, if anyone has the 78 RPM recording of that record, if you could record it onto a cassette and send it to me I would be most grateful. Or if you wouldn't mind sending the record to me, I could record it from one of my old Hiltons that can play 78's and

return the record to you.

In the March issue of the ADC, I mentioned that the two CD's that include Smoke on the Water, Hurry Hurry Hurry and several other dances that I have written up or plan to write up in future articles can be purchased from Palomino Records. Their address is:

Palomino Records  
2818 Hwy. 44 East  
Shepherdsville, KY 40165

Phone for placing orders: (800) 328 3800

## **MEMBER REMINDERS**

**You can attend the annual membership meeting of the LSF on Wednesday, July 26, at 1:00 PM at Cumberland Dance Week, held at the Kentucky Leadership Center near Nancy, Kentucky.**

**Even if you are not registered for RMDR, you can attend the guest night on Wednesday night, June 28, at 7:30 PM at La Foret Conference and Retreat Center, in Colorado Springs.**

# **A NEW HOME FOR TERPSICHORE'S HOLIDAY**

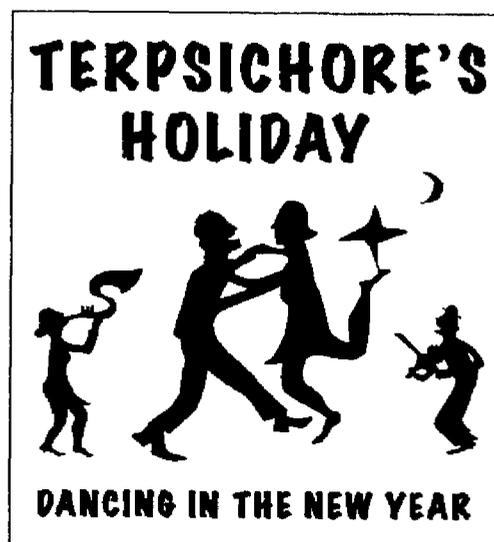
**By Jeff Kenton**

Terpsichore's Holiday, the Lloyd Shaw Foundation's holiday dance camp, has found a new home in central West Virginia. Stonewall Resort was one of several venues that responded to our requests for bids back in January. With its combination of quality rooms, great food, sizable ballrooms, and beautiful location in a state park, it was an easy winner. A contract has now been completed that will keep Terpsichore at Stonewall for the next five years, and so come and join us for Terpsichore 2006 and dance in the New Year!

Our 2006 camp, Dec 27 to Jan 1, will feature Bill Wellington, Chris Bischoff, Tom Spilsbury, Renee Camus, Tully LaRew, Enid & Lew Cocke, Laura Light, George Paul, Lynne Mackey, Bob Mathis and more leading classes and activities that includes Contras & Squares • Ballroom Dances • English Country Dances • Morris • Wood Carving, Couple Dances • Dance Band • Long Sword • Rapper • Drawing and more.

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*Editor's Note:* Stonewall Resort is just three miles off Interstate 79 near Roanoke, West Virginia. It is two hours' drive from Pittsburgh, four hours from Cleveland or Columbus, four and a half hours from Washington, DC, and an hour and a half from Charleston, WV.



# **MOORE ON CONTRA: PLAGIARISM/IMPROVEMENTS/VARIATIONS**

**By Paul Moore**

Plagiarism has been a hot topic lately. Dan Brown, the author of *The DaVinci Code* was exonerated in a much publicized case in London. In that case, the jury found that there were some minor similarities to a previous work about the Knights Templar, but not similar enough to amount to plagiarism. By the way, the book is quite a page turner which jumps off from an ancient line of questioning. What if Jesus had led a normal life for a young Jewish man and had a family? What would the repercussions on the modern world? A more recent case of plagiarism has to do with teenage Kaavya Viswanathan, an undergraduate at Harvard. Recently the sources for many of her ideas and much of her text have been discovered. At least three authors have pointed out how much Viswanathan copied from their books. Publisher Little, Brown & Company have had to withdraw the contract for future works.

But, did you know that plagiarism is rampant in contra dancing. However, contra choreographers call it "research" or "variations on a theme." Many times the copying parts (or all) of a dance is inadvertent. The choreographer perhaps danced a figure years ago, but it was hidden deep in his subconscious. Finally it bubbles out in the original form or with variations. Also, it is impossible to know the entire literature of contra dance choreography. I have been guilty of both commissions – I have gotten home after a dance and tried to recreate the choreography of a dance from the evening. But I do not know if I remembered it exactly, or know the title or author. (I have learned to ask the evening's caller for notes on the dance so I can give credit to the originator.) And even with help from friends who have vast research materials at hand, I have inadvertently published a dance under my name and found out later it was not original.

Perhaps more common than inadvertent copying of figures is the practice of taking parts of a dance and re-arranging them to something new. Sometimes the new

dance is worse than the original, and sometimes it is better. And in some strange instances, both dances become standards; callers all over the world use both dances successfully.

Here is one happy example of the latter. Don Armstrong wrote Broken Six Pence many years ago, and it quickly became a dance that almost every caller uses.

Broken Six Pence by Don Armstrong, Alternate Duple

Intro: - - - -, below dosado

1-8: - - - -, just the men dosado

9-16: - - - -, just the ladies dosado

17-24: - - - -, active couples swing in the middle

25-32: - - - -, down the hall in lines of four

33-40: - - - turn alone, - - - come back

41-48: - - - bend the line, - - circle left

49-56: - - - -, - - star left

57-64: - - - -, new below dosado

This is a really fun dance that is a quick teach. The hardest part is dealing with the idea of actives. But with one or two walk-thrus, even relatively new dancers can dance this successfully. There is a symmetry to the dance that gives pleasure, but there is not a lot of repetition of figures by the same dancers (e.g. ladies chain over and back – repetitive motion for both the men and women).

Sometime later Jerry Helt took Broken Six Pence and turned it into Three Broken Six Pence. The title pays respect to the original, but it also says that the dance is new in its own way. Jerry also made the second half of the dance so different from Don's original that the two dances are distinct.

## Three Broken Six Pence by Jerry Helt, Alternate Duple

Intro: - - - -, below dosado

1-8: - - - -, just the ladies dosado

9-16: - - - -, just the men dosado

17-24: - - - -, active couples swing in the middle

25-32: - - - -, go down in lines of three

33-40: - - - right hand high, left hand low, - - back

41-48: - - - -, two ladies chain

49-56: - - - -, same four left hand star (full)

57-64: - - - -, new below dosado

As you can see, the first half is almost identical to Don's dance, except Jerry swaps the timing for the men and women on the dosados. That change is a subtle clue to the caller and the dancers that this is not identical to Broken Six Pence.

The beginning of the second half is where the major change starts and where the dance gets its title: instead of making lines of four, with the actives in the center of the line, the dancers make lines of three. The active man finishes the swing with his partner on his right, then he takes his corner with his left hand to make lines of three. The inactive man gets left behind. The lines of three, man in the center with a lady on either side, promenade down the hall.

Here comes a great old time call which takes just a moment to teach. The man raises his right hand to make an arch and leads that right hand lady around in front of him. At the same time the left hand lady, staying low, goes under the arch. The two ladies change places with each other and end facing the front of the hall. The man must turn under his own right hand arch with a "dish rag" turn. The lines of three are now facing the front of the hall, and

the man's partner is still on his right.

The lines then come back up the hall. As they do, the inactive men move up the hall also to keep in place with the lines. When the two ladies chain, they simply reach right hands in front of the active man and pull by. The active man must step out to his line to make the courtesy turn comfortable. The inactive man just sweeps his lady into the courtesy turn.

All dancers keep their left hands joined and reach them out to the opposite couple to make the left hand star. Make sure there is no delay in the transition from the courtesy turn to the star because the star must turn all the way around in only eight beats of music. As they finish the star, all dancers are back in the lines they started in and can look slightly to their right to find the new below (or corner).

As you can see, Jerry borrowed (plagiarized) a big chunk of Don's dance, but he also created something new and very exciting. The original Broken Six Pence is a pleasure to dance because it flows so naturally from figure to figure. Three Broken Six Pence is a pleasure for those same reasons...and because of the old traditional figure of 'right hand high, left hand low.' Most dancers feel that they have done something really special.

[Author's note: I have had the great pleasure and honor of working with and being friends with both Don and Jerry. Both of them have been honored by the American Square Dance Society: Sets in Order by being inducted into the caller's hall of fame. If you are ever in Albuquerque, New Mexico (no passport necessary, it is in the USA), stop at the Lloyd Shaw Foundation dance hall and see the portraits of all the hall of fame callers.]

Happy dancing.

## **SOME THOUGHTS ON STYLE BY LLOYD SHAW**

**By Enid Cocke**

As I watched a DVD copy of *A Visible Anthem*, I was reminded of how much my grandfather wanted people not only to dance but to dance beautifully. In the dance scenes from the cotillion and the exhibition squares doing a docey doe hoedown, you can get an idea of what he had in mind. Like Ralph Page, Lloyd Shaw was a man of strong convictions who did not hesitate to scold people for dancing poorly, but he was also a genius at inspiring people to dance at the ultimate level of their ability.

In the last chapter of *The Round Dance Book*, Lloyd Shaw wrote, "And now alas, even if you have learned all the steps in this book and can go through them all quite faultlessly, you may still be a very poor dancer. You may be a master of all the intricacy of the footwork and of the pattern and still have failed to learn to dance. How can you tell?"

"If your weight is mainly back on your heels and your seat sticks out behind; if your shoulders stoop forward and your neck sticks out in front like a chicken on the run; if you walk with a heavy tread, coming down on your heels first, and trudge along with bent knees; if, when you lift a foot to swing it across or to point it, the ankle is bent and the toe bends up like a rustic clown's; if your style is sloppy; it would almost be better not to know so many steps, for it would reduce your chances of showing off your faults.

"Like personality, style is something that is individually your own. A book can't give it to you." But perhaps we can suggest some directions, some hidden corners, in which you can hunt and find it within yourselves."

1. Stand tall. "As you try to touch the ceiling with the top of your head, your whole body loses its sag and takes on a lift and a lightness that is the basis of style."

2. Head erect. Don't tuck your chin in or lift it. Rather, imagine that you are pushing your head back against the pressure of someone's hand on the back of your head.

3. Shoulder erect. Don't hunch the shoulders. Rather, lower your shoulders and pretend that you are

drawing your shoulder blades together. Keep them "buttoned together."

4. "Body erect. The whole body must stand erect as well. After the head and shoulders the chief offenders are stomach and seat. Neither must bulge out." Pull the abdomen up and in, and pinch the seat in and tuck it under. It is useful to remember the phrase, "Put your dining room upstairs and your sitting room downstairs."

5. Legs straight. "A straight leg is one of the secrets of beautiful dancing." Of course you must bend your leg as you move, "but remember to bend it back as quickly as the snap of a bent rapier...let your legs be as straight and as slender and supple as the steel."

6. Pointed toe. "The trick lies in the arch of the foot. If it is well arched with a pointed toe, you have beauty. But if the arch flattens and the toes bend up, you have one of the ugliest details of ugly dancing."

7. Footwork. "In walking we put the heel down first and then roll on to the ball of the foot. In dancing the heel should hardly ever touch the floor." Stay on the balls of your feet.

8. The hands. "The arms should hang lightly from the shoulders...Grasp a partner's hand lightly with the fingers...just keep it as light and free and graceful as you can." He recommends that men put the back of their free hand on their hip pocket, a move that helps keep the body erect. Women can hold their skirt and "swing and play with it like a dancer's scarf."

9. Weight well forward. Finally, take your erect body with the straight legs and the pointed toes, and shift your weight a little forward over the balls of your feet. Imagine a string attached to your breastbone, pulling you forward into each movement.

The final message is that dancing beautifully takes us on a path to joy. But one's personal dance style is only a part of the fellowship of dancing. In the introduction to *The Round Dance Book*, Lloyd Shaw wrote, "I want this book to give you all the detailed help you need in order to dance these old dances. But more than that I want it somehow to carry the hilarious joy, the laughing abandonment, the rhythmic ecstasy, the contagious good fellowship, without which the dances are nothing at all."

## **MEXICAN MIXER OR CIELITO LINDO**

This is a circle mixer that Lloyd Shaw collected from Clara Luther of Sioux City, Iowa. It is described in detail in *The Round Dance Book* on pages 416-420. It is a simple pattern, but it requires good waltzing. It is a good dance to use when emphasizing the styling discussed in the previous article.

The dance fits beautifully to the tune "Cielito Lindo." However, other light, bouncy waltz tunes would work too.

Formation: couples in a circle in open position facing LOD

Bars:

- 1-4 WALTZ OUT; AND IN; AND OUT; AND IN;  
Beginning on M's L and W's R, take 2 steps diagonally away, moving in LOD, and close; with the inside foot take 2 steps diagonally forward and toward each other and close; repeat.
- 5-8 WALTZ OUT; AND IN; WALTZ OUT; M MANEUVERS  
Waltz away and together again; waltz away; M maneuvers taking W in closed dance position and getting his back to LOD.
- 9-12 WALTZ; WALTZ; WALTZ; WALTZ;  
Four R-face turning waltzes in LOD.
- 13-16 WALTZ; WALTZ; TURN W; OUT IN FRONT; \*  
Two turning R-face waltzes, progressing in LOD  
On bar 15 the M raises their joined hands (his L, her R) and twirls W in front of him, so that she faces him and RLOD. Switch hands so both R hands are joined.
- 17-20 BALANCE FORWARD; AND BACK; PASS 2; TAKE 3;  
Partners balance tog. and away; pull by, passing partner by the R, pass the next by the L shoulder, and take #3 by the R hand.
- 21-24 REPEAT 17-20

25-28 BALANCE FORWARD; AND BACK; MANEUVER;  
WALTZ;

With this newest partner balance forward and back again; M maneuvers on bar 27; one turning R-face waltz.

29-32 THREE MORE TURNING WALTZES, TWIRL TO OPEN;  
Do 3 R-face turning waltzes; M twirls W R-face to open position under his L, her R.

\*The description above has simplified the dance slightly to keep both partners on their normal lead foot. The original instructions told the man in bar 16 to step R, L, and just touch R in order to change lead. Then the balancing and passing in 17-26 were done by both with a right foot lead, obligating the man to step L, R, touch in bar 27 in order to return to his usual left-foot lead for the right-face turning waltz.

As anyone knows who has done the older dances, it was common for one partner (usually the woman) to have to change lead during the dance – and then to change back again.

## **STIR THE BUCKET**

**Bob Tomlinson** reports that the Heritage Dance Association in the Wheeling WV area just completed its first season of operating a monthly community dance under his direction. The series featured live music and guest leaders in addition to Bob who is artistic director. Average attendance was 60-70, most of which had never experienced community dance. The HDA is funded mostly by a \$10,000 grant from the Wheeling National Heritage Area Commission. WHNAC considered the series a success and is considering renewing the grant. They are particularly impressed with the number of youth involved (about 20).

Bob reports that LSF member **Bob Howe** stopped in for international folk dancing at Oglebay Institute Sunday 4-30-06 on his return from the Spring Frolic Weekend at Marietta, OH. He also managed to get some square and

round dancing in before he returned home.

In Albuquerque **Donna Bauer** led the Grand March for at least 100 kids plus teachers for the first, third, and fourth grades in the gym at her school. She says, "It was quite a feat and the kids did a super job considering that the gym soon became crowded with couples promenading. They really loved the spiral and one could see the wonder in their eyes on how we were going to unwind. We also did Pop Goes the Weasel and used a demo of my class and the first graders to teach the dance. We had to make two circles and then with the noise level of the kids having fun I blew a whistle to indicate when to pop! We finished with Bingo and made two very large circles as that is everyone's favorite.

In the Flint Hills of Kansas **Pete and Sue Cohen** hosted one of their Sunday afternoon gatherings for dance friends. **John and Pat Turner** came up from Wichita, and John led the group in English country dances that he plans to teach at RMDR. Those who attend RMDR are in for a treat! Pete and Sue celebrated their 50<sup>th</sup> anniversary in a novel way. Because they knew they couldn't assemble their friends and family, especially a few days before Christmas, they opted to produce a DVD: "Sue and Pete's Fiftieth Anniversary Follies." What a varied program: tango, waltz, mazurka, varsouvienne, polka, schottische, and Mexican, Italian, and Cajun dances. They are a living endorsement of traveling and dancing in one's retirement. Their son Jay filmed their dancing and did the editing.

**Neal Rhodes** reports, "In general, we in the southeast area of the US are seeing a definite uptick in interest by the general here-to-fore non-dance public in having traditional dance events. Bands and callers are getting requests for doing dances in little towns that have never had dances before. Dances in smaller towns like Chattanooga are seeing an influx of college students. Local government recreation and arts staff are interested in talking to traditional dance groups. We've been able to start a small community dance at a local town community center where they let us use the hall for free.

# DANCE CENTER CALENDAR

By Donna Bauer

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

The large dance space is pretty well maxed out at this point in the evenings. I have a couple that uses any late evening space around 10:30 to about midnight to practice their ballroom dancing for competitions. I am beginning to have some small groups use the smaller space which helps to meet people's needs.

## EVENTS OF NOTE

**Rocky Mountain Dance Roundup**, June 25-July 1, La Foret Conference Center in the Black Forest northeast of Colorado Springs. Director Bob Riggs, (303) 741-6375. Registrar: Linda Bradford, (303) 239-8772. See ad in the centerfold.

**Cumberland Dance Week**, Nancy (south-central), KY, July 23-29, with Seth Tepfer, Chris Bischoff, Brad and Beth Battey, Kendall and Lisa Rogers, Laura Light and George Paul. Contact: Eric Schreiber, (618) 374-2024, [twoviolins@surfglobal.net](mailto:twoviolins@surfglobal.net). See the ad in the centerfold and the website: [cdw@lloydshaw.org](http://cdw@lloydshaw.org)

**A Weekend of English, American & Scottish Dancing**, in Columbus, Ohio, October 20-22, with music by Bare Necessities. See the ad in the centerfold.

**York Contra Dance Holiday**, York, PA, November 23-26. With Tony Parkes, Grant Logan, and Stew Shacklette. Registrations required by Aug. 30. Contact Barbara Johnston, 402 D St., Salida, CO 81202, or [grant.logan@3web.net](mailto:grant.logan@3web.net)

**Terpsichore's Holiday**, December 27, 2006-January 1, 2007, Stonewall Resort, Roanoke, WV. Registrar: Jeff Kenton, 301-587-1525, [jkenton@verison.net](mailto:jkenton@verison.net). Watch the Terpsichore webpage: [www.dance-camp.net](http://www.dance-camp.net)

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

## FOUNDATION INFORMATION

- Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310  
(Office Manager, Board of Directors) (336) 643-2975,  
greyhouse@bellsouth.com.
- Bowers, Norma, 623 Morone Drive, Lee's Summit, MO, 64063,  
(Secretary, Board of Directors) nbowers1@kc.rr.com.
- Linda Bradford, 15127 W. 32<sup>nd</sup> Pl., Lakewood, CO 80401  
(Mailing List, LSF legal address) (303) 239-8772  
l\_bradford@comcast.net.
- Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS  
66503. (Enid: Editor of American Dance Circle; Lew:  
Treasurer) (785) 539-6306; ecocke@ksu.edu;  
cocke@phys.ksu.edu.
- Robert Fuller, 293 Stone Rd., Paris, KY 40361, (President) (859)  
362-3950; lsfpres@aol.com.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,  
(Membership Chair), (989) 792-6196.
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.  
(Archives) (505) 247-3921; (Past President)  
wmlitchman@yahoo.com.
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,  
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dfbauer@aol.com.
- LSF Educational Resources Division, P. O. Box 11, Mack's  
Creek, MO 65786 (573) 363-5868; audiolft@dam.net.
- Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO,  
80112 (Directors of Rocky Mountain Dance Roundup;  
Bob: Board of Directors (303) 741-6375;  
AllynnR@aol.com, RLRiggs@aol.com.
- Neal Rhodes, (Board of Directors), 4737 Habersham Ridge,  
Lilburn, GA 30047, (770) 972-5430, neal@mnopltd.com.
- Irene Sarnelle, (Board of Directors) 112 S. Washington. St,  
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- Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,  
43935, (Board of Directors) (740) 633-7248,  
bobtomoh@earthlink.net.
- Rusty Wright, 4110 Del Sol Rd. SE, Deming, NM 88030 (505)  
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