

Welcome!

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**The  
American  
Dance Circle**

**SEPTEMBER 2006**

**Volume 27, 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 recordings, 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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**Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:**

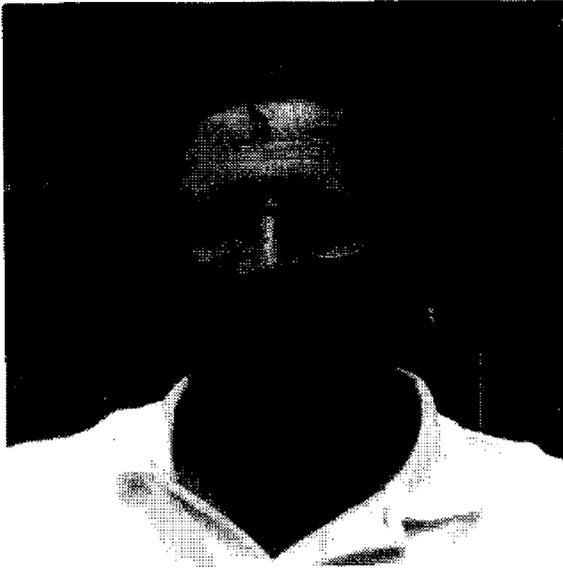
**Full page -- \$ 60    Half page -- \$ 30**

**Make checks payable to the Lloyd Shaw Foundation**

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

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## **LETTER FROM THE PRESIDENT**

Dear Friends,

This week I am in a dance camp and experiencing the fun and joy I have been extolling to you in our past letters. Dancing new dances, dancing old dances, meeting new friends, catching up with old friends, and seeing new places are all worth the effort. I do hope that many of you had the same opportunity and experiences that I had this spring and summer. I also hope you remembered to thank those whose efforts made your dance experience special.

In many ways we are affected by the general economic state of the nation. People always have to make choices concerning the use of their money and we are in a period where travel (recreation) is costly in relation to other options. While I might feel the journey worth the cost, I am not you. Hopefully you will find, or have found, a dance event worthy of the cost.

This year our Annual Member Meeting is at Cumberland Dance Week. As I write, it has yet to occur, but I am hoping for a strong showing of our membership. The officers and Board members enjoy hearing from you, and how you feel the Foundation is doing. Also, we need to

hear about "things" that may need to be changed or added, or done away with. The Board and I cannot be all-places and see all things, so your observations and opinions assist us greatly in our duties.

In any volunteer-led and supported organization (like LSF) there is a continuing need to ask members to serve short periods in service to the organization as a whole. Each year there is a need for the Foundation to seek new Board members. We ask for a three year commitment. That normally entails attendance at the Annual Board Meeting - held either at Rocky Mountain Dance Roundup or Cumberland Dance Weekend. In recent years much of our other work has been able to be conducted on-line through E-mail, so internet connectivity is helpful. Gail Tichnor heads up the Nominating Committee for this purpose and she may have called you already. I hope that you thought about the request before you responded. I have received many such calls since retiring, since some assume I have lots of "free" time. But no one's time is free and we only ask you to take a moment to consider briefly "loaning" us some of your talent and experience.

The Foundation is in good shape. Are we in great shape? No, but we remain a viable organization. Our Dance Center is active year round. Audioloft at Mack's Creek continues to provide revenue from its music and publications. Our camps are well run and well staffed and continue to attract participants. Yes, we are affected by a "down" economy, but I am well satisfied with the current overall strength of the Foundation.

I again say thank you to the many volunteers who serve on our camp committees and on the Board. They provide the Foundation and you a great service.

Happy Dancing!

*Bob Fuller*

**ASK ANNE**  
**By Anne Fuller**

June 22, 2006

Dear Anne,

This spring at a contra dance weekend I was introduced to a delightful dance called "Market Lass." The caller indicated that the music might be available through the Lloyd Shaw Foundation. Is it? How can I obtain a copy of the music and dance instructions?

Market Place Maven

Dear Maven,

This is your lucky day. The Lloyd Shaw Foundation does indeed have the music for this delightful dance, and many more as well. The catalogue of the Foundation holdings can be found on line at [www.lloydshaw.org](http://www.lloydshaw.org). From the home page click on "order form" to download and print out the order form that you will need in order to buy music and instructions from our Educational Resources Division located at Audioloft Studios in Mack's Creek, MO. Then click on "catalogue" to begin your search of the Foundation's many holdings. Place your order for a custom CD with all your favorite tunes and dances. The cost is \$10 for the first tune and \$2 for each of the next five. You can have as many additional tunes as will fit on the CD at no additional charge. When you finish filling out the order form, simply fax it or mail it to LSF Educational Resources Division with appropriate remuneration. Happy dancing!

*Anne*

# CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The most recent issue of this publication featured the dance Money Musk and ventured some thoughts as to its possible development from a Scottish strathspey dance. Both the Scottish and the colonial versions involve forming lines of three across the set, dancing in those lines and then returning to a proper set for the next sequence. Money Musk is generally listed in the literature as dating from circa 1799. The lines of three across the set must have been popular in that era as they can be found fairly frequently. One dance from 1799 and still popular today is almost identical – except for the way the active dancers get to the second position, progressed and improper. I refer to The Market Lass. In Money Musk the actives cross at the top of each minor set and cast down to second place. In The Market Lass, the actives go down outside their own line, cross at the foot of each minor set and cast up to second place. Other than those moves, using the first 16 counts of music, the dances are identical. The difference in the feel of each dance is due to the music normally used.

A similar, but slightly different, dance using lines of three across is recorded in Reference 1 as:

## BONNY LASS OF ABERDEEN

A1 1<sup>st</sup> couple cast off down the outside below the third couple, cross over below the third couple and dance up one place on the outside of the set, ending improper between the 2<sup>nd</sup> and 3<sup>rd</sup> couples.

A2 All three couples give hands in lines of three and set (8 beats). 1<sup>st</sup> couple turn  $\frac{3}{4}$  round by the right hand, ending with the 1<sup>st</sup> man between the 2nd man and woman and the 1<sup>st</sup> woman between the 3<sup>rd</sup> man and woman.

B1 All three couples set in lines of three (8 beats); 1<sup>st</sup> man turns the 3<sup>rd</sup> woman by both hands, while the 1<sup>st</sup> woman turns the 2nd man by both hands.

B2 The 1<sup>st</sup> couple pass each other by the right shoulder in the middle of the set, then turn with the 2<sup>nd</sup> woman and 3<sup>rd</sup> man by two hands; 1<sup>st</sup> couple turn 1-1/2 to places with both hands.

Other recorded versions of the Bonny Lass... differ only in the turns (e.g., one-hand turns in various sequences) or by substituting a Forward and Back for each 8 count Set. The lines of three across the set have been, and remain, a good position to teach movements involving three to six dancers. The lack of additional dancers at either end of the lines across can reduce the confusion of "who turns who" and simplify the teaching of movements such as Turn Contra Corners, Figure Eights, Heys for Three and even Hey for Four on a diagonal, in addition to the usual dos-a-dos's, circles and stars.

Some current contra dances use the lines of three across the set, such as Lazy Lake (1996, by Stew Shacklette) and King of the Keyboard (1989, by the late Ted Sannella.) It is my understanding that traditional dance leaders are including Ted's dances in their programs this season (2005-06) to honor him. In line with that thinking, here is Ted's dance.

#### KING OF THE KEYBOARD

Triple minor proper (1,4,7,etc., active but not crossed over)

A1 Actives with their partner – SWING and face down

Actives with the next below – SWING and face across (the actives are now improper in second place)

A2 All in the long lines, go FORWARD and BACK. Actives TURN partner 1-1/4 by the left hand to lines of three across (the active man is now between the 2<sup>nd</sup> couple facing down, the active lady is now between the 3<sup>rd</sup> couple facing up.)

B1 Lines of three, go FORWARD and BACK (up and down the set). Actives, TURN partner 1-1/4 by the

left hand to proper lines, but immediately turn back (and change hands) ready for

B2 Actives, TURN CONTRA CORNERS

(partner right, right opposite left, partner right, left opposite left)

Although the lines of three are across the set, note that the right opposite and left opposite dancers in the Turn Contra Corners are in the long lines opposite each active dancer as the move is normally done. This provides a different feel to the dance and also requires the dancers, particularly the actives, to be aware of their positioning at all times.

It is my understanding that the title King of the Keyboard refers to Bob McQuillen, a well-known and popular dance musician in the New England area who has written several excellent dance tunes, some of which are considered as classics. The dance was first presented at a surprise party for him in appreciation of his many contributions to the dance scene in New England, but his contributions are also well known wherever contra dances are being done.

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Reference: 1. *Twenty Four Early American Country Dances, Cotillions and Reels for the Year 1976*. Selected by James E. Morrison. The Country Dance Society, Inc. 1976.

## **CUMBERLAND DANCE WEEK, 2006**

**By Ann McCracken**

Cumberland Dance Week was held July 23-29 at the Kentucky Leadership Center, and for this first time attendee, it was indeed a fabulous experience. The inter-generational aspect of the camp is somewhat unique but is a wonderful concept and works really well. I knew I would be fine with the variety of ages at camp but found that by the second day I made sure I didn't miss any of the community dance time. The children and teens were delightful and very good dancers, and I learned much from the adult dancers as well. Dance groups complain when their groups start declining, but Cumberland is keeping the interest in traditional dancing alive by teaching the children dancing, rather than just keeping them occupied so their parents can dance.

The dance classes were varied and extremely well taught. Renee Camus taught clogging and Irish step dancing, as well as a ballroom dance class. For those of us who needed something lively but a little easier on the knees and feet, Chris Bischoff and Seth Tepfer taught (or really led) contra and square dancing workshops. These workshops were lots of fun and didn't seem like classes at all. I learned some great tips and techniques, some from a book of dance etiquette from the 1800's I think. Chris also taught a rapper sword class, which was well attended by the teens (and some adults). The demonstration on Friday evening was truly superb. Bob Tomlinson taught both children and adults international folk dancing and I thoroughly enjoyed his relaxed, but very capable teaching style. Peter Rogers' Danish and English dance workshops were really good, and I learned some great new dances. There were even some impromptu workshops on Hambo and Salty Dog Rag that were nice extras. This event was obviously well planned and organized by the hard working committee members.

I can't speak first-hand about the music classes and the classes for children, but the music was first-rate, and the kids were obviously learning dances and playing musical instruments and having a great time. We were

treated to music and dancing from some of those classes Friday evening, and it was all so enjoyable. Camps that have both music and dance classes are wonderful because the musicians who teach and attend the music classes also play the music for the classes and evening dance parties. Laura Light and George Paul are such good musicians and are also wonderful people. Their adoption of the stray cat, which was basically the camp's mascot, was heart-warming and reiterated to me that much of traditional dance and music is done by joyful people who truly want to share their gifts with those around them. I also saw people "dancing" with Rachel White, Al and Alice's daughter who, although afflicted with cerebral palsy, has such a shining spirit and enjoyed watching the dancing throughout the event.

This article wouldn't be complete without a word about the facilities. It was really nice to have rooms that were close enough to the dance halls to allow for short naps during the day, and housekeeping even brought us fresh towels each day. The food was plentiful but healthy and not too rich for dancing. It was all so tasty and gave me the energy I needed for dancing.

140 people attended the camp full-time, with nine attending part-time. There were 87 adults, 19 teens, 21 kids, 13 tots, and one cat. This was a 12% increase over last year. Word is getting out about how fabulous this camp is because 32% of the adults were first time attendees. This was a nice size for a camp, allowing for three different adult and two different children's music, dance, and craft classes during each time of the day. Each evening boasted a party with a variety of different types of dances and some fun themes, including luau night and wild duds and crazy hats. The community activities included wonderful story telling and talent sharing by adults and young people.

I went to Cumberland Dance Week with a positive attitude and wishes for a good experience and was rewarded way above and beyond those expectations. This is definitely a camp worth considering for families, singles, teens, and seniors. The camp definitely lives up to its motto - "Fellowship Across Generations."

# **CUMBERLAND TEENS**

**By Judi Meyer**

(Note: This is the winning entry in the Cumberland Dance Week poetry contest. Winner Judi Meyer received a \$50 certificate to attend an LSF event of her choice.)

Back together with friends made in years past,  
A week of great fun, they want it to last.  
Teens from across the country together again  
From Florida, West Virginia, Illinois and Michigan.

From year to year they keep in touch.  
They come together at Cumberland to enjoy so much,  
Community, Rapper, English, Contras, and Squares  
These teens sure have grown over the years.

The ties they've made will last through life.  
Returning to Cumberland with husband or wife,  
They will return with children, our next generation.  
Each year they'll leave and scatter 'cross the nation.

The memories they share will draw them back.  
They'll see which of their children have a knack;  
For music, calls, and international dances.  
Their future children will take their chances.

The teens, who through the years, have grown up at  
Cumberland,  
Will return with their children to hear the dance band.  
They'll negotiate with their teens over the nightly curfew,  
Knowing late nights at Cumberland form bonds, strong  
and true.

They will share with their children fond memories;  
"The deers is coming," the bunny, and making movies,  
Wild Duds, Crazy Hats, and taping David to the pole,  
Slap, bang, here we are again in the dining hall.

Tabatha, Candiss, Michael, and Logan,  
Loretta, Valerie, Jessa, and Gavin,

Kaleb, Aaron, Ben, and Libby,  
David, Maria, Scottie, and Brandi...

This year we miss Brandon, Lillian, Emma, and Abby  
And welcome Emily, Carrie, Kyle, Katie, and Mackenzie.  
Our Cumberland Teen Reunion changes yearly  
And the great friendships made are held dearly.

## **DANCE CENTER CALENDAR**

**By Donna Bauer**

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

# **LINES ABOUT SQUARES**

**By Dick Pasvolsky**

I have selected four dances from Bob Dalsemer's CD called *When the Work's All Done* to feature in this article. They are: "When the Work's All Done This Fall," from which the album gets its title; "Hot Time in the Old Town Tonight"; "Golden Slippers" and "Pattycake Polka."

"When the Work's all Done This Fall"

Break:

Everybody join hands, circle to the left,  
It's all the way around you go, you circle to the left,  
Now right hand to your partner and a grand old right  
and left

And when you meet your partner, you promenade  
back home.

(Music for promenade)

Figure;

Now the first couple separate round the outside of the  
ring,

And when you meet your partner, pass right by that  
pretty little thing,

Meet her again, right elbow swing, it's once and a half  
around,

You allemande left your corner and promenade your  
own.

(Music for promenade)

Second ending:

Everybody face your corner

Do an allemande left with your corner,

Right hand to your partner for a grand right and left

around the ring you go

When you meet your partner you promenade back home.

Now bow to your partner and the corners too.

Comments:

Dalsemer includes no words for the promenade. The promenade portion of the called side of the recording is instrumental only. I don't have the words to the chorus. I used "When the Work's all Done This Fall" for the "Pattycake Polka" in my early calling days, so I don't have any words for the chorus in my fading memory. If anyone does, please send them to me and I'll include them in the December article for those of you who might like to use a chorus for this dance.

The figure that Dalsemer uses for this dance is similar to the one used in Jonesey Jones' version of "Solomon Levi," which I wrote up in a previous edition of ADC. The wording of the second ending is very tricky to call. I suggest that if you use this dance and want to use the second ending that you purchase the called version of the CD so that you can hear how Dalsemer calls it.

The second dance is "Hot Time in the Old Town Tonight."

Break:

Allemande left your corner and a right hand to your own

It's a grand right and left around the ring you roam  
And when you meet your partner, you promenade back home

Well it's a Hot Time in the Old Town Tonight

Figure:

Now the first couple out to the right and circle four

hands round

Pick up the next and make it six hands round

And then you pick up the last and circle up eight hands round

Well it's a Hot Time in the Old Town Tonight

Now the ladies (gents) to the center, you make a little ring

The gents (ladies) on the outside you make a bigger ring

And then you weave a little basket and you circle to the left and sing

It's a hot time in the old town tonight

Comments:

I always had the men go into the middle to form a circle and the ladies form a circle on the outside. Dalsemer has the ladies circling in one direction and the men in the other direction. I had the men go into the center and without circling, the men simply raised their arms back over the ladies' heads and form the basket by bringing their arms down behind the ladies' backs. With selected groups, I had the men reach down and have the ladies sit on the men's joined hands. I chose my groups carefully for that though. I also added an allemande left and a grand right and left after the basket.

The dance that I used for Hot Time was one that was popular during the sixties and seventies. The first part of the dance was the same as in Dalsemer's version. The words that I used were:

Couple one lead to the right and circle four hands round

Lead out to the next, pick up two and circle six hands round

Lead out to the next, pick up two and circle eight

hands around

There'll be a hot time in the old time tonight

Allemande left with the lady on your left

Pass your partner (right shoulder) allemande right with the lady on your right

Pass your partner (left shoulder) allemande left with the lady on your left

And do a grand right and left half way around

When you meet your partner do a do si do around

Step right up and then you swing her round and round

Then you promenade her 'til you get back home

There'll be a hot time in the old town tonight

"Golden Slippers" was popular during the fifties and sixties. I still use it occasionally for dancers who are somewhat advanced beyond the rank beginner stage. I have, however, used it for dancers with just a little experience by leaving out the allemande and grand right and left.

Dalsemer's version of Golden Slippers:

Break:

Now everybody join hands and circle left you go

It's all the way around now you circle to the left

Now back to the right, the other way back and make your feet go wickety whack

Now into the middle and you come on back

And allemande left with the corner, grand right and left and around you go

With a right foot high and the left one low and with your partner you do-si-do

And promenade that lady, she's your own little baby

(In) them golden slippers that you're goin' to wear to cross the golden street

Figure:

Now the first old couple you go uptown, bring that other couple down

Take that couple right back with you, they make an arch and you go through

Go round the outside of the ring, meet you partner with an elbow swing

Everybody right elbow swing twice around

Now allemande your corner, do-si-do your partners all

Go back and swing your corner, promenade

You promenade that lady, she's your new little baby

(In) them golden slippers you're goin' to wear to cross the golden street

Dalsemer's instructions:

Couple one will dance straight ahead ("uptown") to couple three, join hands in a circle with them (but don't circle). Couple one will then pull couple three four small steps into the middle of the square. Couple one then pushes couple three back to place, couple three makes an arch and couple one goes through the arch, dropping hands with couple three. Couple one then separates, lady go to the right, gent to the left and dances around the outside of the square back to home position for a right elbow swing.

Pattycake Polka is a dance that is usually done as a mixer danced in a large circle of couples. I use it as a non-mixer in the square formation for girl scouts and their fathers dances. I use it as a non-mixer because young girls have a difficult time changing partners, especially if the males are adults. And I use it in the square formation after a square dance so that I don't have to use up time having the dancers get into a different formation. I've also used the dance in no particular formation. Wherever the couples happen to be, just face partners and do the dance.

Dalsemer's dance:

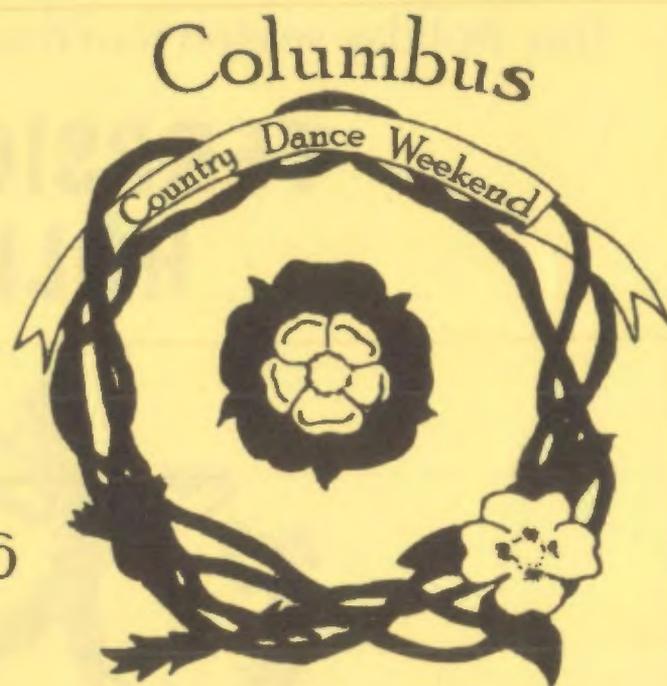
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For more information see our website at  
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or contact Sue Wartell, Weekend Registrar,  
(614) 263-9501 or [swartell@cas.org](mailto:swartell@cas.org)

You may also send a SASE to:  
Columbus Country Dance Weekend  
410 Clinton Heights Avenue  
Columbus, Ohio 43202-1277



This event is a joint effort of the  
Big Scioty Barn Dance,  
Columbus English Country Dancers,  
and the Heather 'N' Thistle,  
Columbus R.S.C.D.S.

## Products from the Educational Resources Division:

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Glen Nickerson's Collected Essays on Contra Dancing

Contact information on the back page

Details at [www.lloydshaw.org](http://www.lloydshaw.org)

This holiday season join the Lloyd Shaw Foundation for

# TERPSICHORE'S HOLIDAY



## DANCING IN THE NEW YEAR

December 27, 2006 to January 1, 2007  
Stonewall Resort, Roanoke, West Virginia

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For more information or to register  
visit [www.danceholiday.net](http://www.danceholiday.net)  
or call 301-587-1525

### Terpsichore's Holiday 2006 Rates

Except where indicated, single and double occupancy rates include one room with either a king size or two queen size beds, meals and all camp activities, classes and dances. Register for additional rooms using separate registration forms. Suites include 1 bedroom, living/dining room with sleep sofa and kitchenette. A rollaway bed may be added to any room but is subject to regular rates.

	Before Dec 1	After Nov 30
Two or more adults sharing a room	\$495.00 each	\$515.00 each
Adults in their own room	\$665.00	\$685.00
Add suite upgrade	\$495.00(1)	\$495.00(1)
Teens – age 13 to 17	\$288.00	\$308.00
Youth – age 6 to 12	\$225.00	\$245.00
Adult – Meals and Activities Plan	\$300.00	\$320.00
2 Bedroom Cottage (sleeps 4)	\$1500.00(2)	\$1500.00(2)
3 Bedroom Cottage (sleeps 6)	\$1625.00(2)	\$1625.00(2)
4 Bedroom Cottage (sleeps 8)	\$1875.00(2)	\$1875.00(2)

(1) Suite rates are based on regular room rates plus \$495.00

(2) Cottage rate plus \$100 per person camp fee. (Does not include meals)

While we do not have a daytime program for children 5 and under the hotel does have its own program, Resort Rascals, that will provide baby-sitting and activities for children ages 3 to 5 for a separate charge. Children age 5 and under rooming with paid adults stay and eat for free.

Please send the completed form and a deposit of \$100 per person, payable to the Lloyd Shaw Foundation to:

Jeff Kenton, 714 Chesapeake Ave, Silver Spring, MD 20910

The balance is due by December 1. Contact the camp director with questions at 301-587-1525 or [jkenton@verizon.net](mailto:jkenton@verizon.net)

### Cancellations

Any cancellation before December 20 will be refunded all fees minus a \$50 processing fee. Cancellations after December 20 will result in the loss of all fees.

### Scholarships

Several scholarships are available for those who want to contribute to the event and need financial assistance. To apply for a scholarship, download, review and complete the scholarship packet located on the register page of the Terpsichore web site. Mail the scholarship form and this registration application along your deposit. Keep in mind that the scholarships require the attendee to pay some portion of the camp fees and work during the event.

[www.danceholiday.net](http://www.danceholiday.net)

### Terpsichore's Holiday 2006 Registration

Enter names as you want them to appear on nametag.

Adult \_\_\_\_\_

Adult \_\_\_\_\_

Child/Youth \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Number of vegetarian diners \_\_\_\_\_

How did you hear about this event? \_\_\_\_\_

\*NOTE: Meals and Activities plan does not include dinner on Dec 27 or breakfast on Jan 1st

Quantity		Total
_____	Adult in their own standard room	_____
_____	Adults sharing a standard room	_____
_____	Suite Upgrade	_____
_____	Adults – Meals & Activities Plan* (NO ROOM)	_____
_____	Teen – ages 13 to 17	_____
_____	Kids – ages 6 to 12	_____
_____	2 Bedroom Cottage	_____
_____	3 Bedroom Cottage	_____
_____	4 Bedroom Cottage	_____
_____	Cottage Camp Fees	_____
	<b>SUBTOTAL</b>	_____
	Less Lloyd Shaw Foundation member discount at \$10 per adult member	_____
	<b>TOTAL DUE</b>	_____

Heel and toe and a heel and toe and slide, slide, slide,  
slide

Heel and toe and a heel and toe and slide, slide, slide,  
slide

With a right and a left and both and knees

Right elbow swing go once around, on to the next  
and here we go (if you are using the dance as a mixer). I  
don't use it as a mixer, so I say "join both hands and  
ready to go" until the third or fourth time through. By  
then they don't need the extra instruction.

Dalsemer's instructions (with my version included)

1. Gents start with the left foot, ladies with the right:  
touch the heel of that foot out to that side, then draw the  
foot back and touch the toe near the instep of the other  
foot. Repeat. Slide four chasse steps counter clockwise  
around the circle.

2. Repeat the whole thing starting with the other foot  
and slide in the other direction.

3. With partner, clap right hands three times, clap left  
hands three times, clap both hands three times, slap your  
own knees three times. For teaching, call right right  
right, left left left, both both both, knees knees knees.

4. Right elbow swing once, etc.

Dalsemer's dance is done to the tune "Jenny Lind."  
Almost any polka can be used. By coincidence, as I  
mentioned, the tune that I used for Pattycake Polka was  
"When the Work's all Done This Fall." Another was  
'Wabash Cannon Ball." The record that I use now is  
"Pattycake Polka," A and S record AS-101, with Bob Shiver  
cueing on the flip side. The music speeds up toward the  
end adding to the fun.

In addition to the calls and instructions, the music is  
also included in the booklets that can be purchased with

the CD's, both "When the Work's all Done" and "Smoke on the Water," or purchased separately. I recommend that you purchase both the called and music-only versions of either or both of the CD's.

The CD's can be purchased from:

Palomino Records  
2905 Scenic Dr.  
Marion, Ohio 44302  
(614) 389 5919

I can be reached at:  
31 Newton Ave.  
Branchville, N. J. 07826

(973) 948-3878

jodipas@nac.net

## **WELCOME TO NEW LSF MEMBERS:**

Sue Kate Berkshire, Florence, KY  
Ramona Lombard, Pueblo, CO  
Mary Frances Watts, Florence, KY  
Renee Williams, Granite City, IL  
Jacquelyn Wilson and Rob Hayes, Lexington, KY

A complete member roster will be published in the December issue of *The American Dance Circle*.

## **RMDR, 2006**

**By Enid Cocke**

Old friends and new gathered again at La Foret Conference Center in the Black Forest northeast of Colorado Springs for the 29<sup>th</sup> year of the Rocky Mountain Dance Roundup.

In addition to the dance leaders of previous years, we were delighted to welcome John Turner of Wichita, KS, who did a superb job of teaching English and contra dances. As noted in "Stir the Bucket," DeWayne Young had an accident the week before and was unable to come. Others pitched in, however. Enid Cocke and Dick and Bess Haile taught folk sessions, and there was a very successful pot pourri during which various dancers and leaders taught folk dances that they knew. For Scottish dancing, Joan Bryant, an active Scottish dancer from Colorado Springs, taught some delightful new dances.

As was done last year, participants shared their leaders and musicians at a dance-for-beginners session on Wednesday evening with another group staying at La Foret, a camp for children who had a parent in Iraq at this time. Paul Moore called an expert hour of dancing that won enthusiastic participation from all. It was a fine example of how to call a dance party.

Another special event was a program on Lloyd Shaw. Richard Marold, a native of Colorado Springs who had attended Cheyenne Mountain School when Shaw was the principal, came and spoke to us as Lloyd Shaw, telling about his background and his experiences at the school and with dance. He then answered questions from the audience, first as Lloyd Shaw and finally as himself.

On Thursday we were treated to the music of Larry Edelman and two members of the Sandia Hots band. Larry also taught a session of southwest colonial dances and led a discussion for callers on how to work with musicians. It was a revelation to learn what things musicians do and do not like to be told.

The week was further blessed by temperate weather and blue Colorado skies every day. Plan now to join us next year for our 30<sup>th</sup> anniversary!

## **MEETING MRS. SHAW**

**By Cal Campbell**

I never had the chance to know Pappy [Lloyd Shaw, as he was known to his students]. My only recollection of him, is of one time when he came to the annual Aggie Haylofter Square Dance Festival to make the welcoming address. He was the big man with the commanding voice. Mrs. Shaw was my guiding light. My introduction to her was through the "Pageant of the History of American Square Dancing" which was held at the National Square Dance Convention in 1959 in Denver, Colorado. It was one of the most important events in my life.

I was a student at Colorado State University in Ft. Collins, Colorado. I started learning to call square dances at the Aggie Haylofters in 1955 and danced on the exhibition team one year and then took over coaching and calling for the dance team in the fall of 1957. We were dancing in a double square composed of eight couples instead of the usual four couples. We were asked to show the double square exhibition several places in the State of Colorado that year. Somewhere Mrs. Shaw saw the show or perhaps had seen a show in previous years.

When Denver was selected to host the National Square Dance Convention for 1959, they decided to present a pageant of the history of square dancing in honor of Pappy Shaw. It was to include a cast of over 500 people from all over the country. Chuck Jones, the famous cartoonist, was to be the narrator. Dorothy Stott Shaw was the driving force behind it.

Mrs. Shaw decided that one scene in the pageant should depict a little-known and short-lived form of dance known as the Royal Lancers. It was a very formal quadrille style of dance that was popular just after the civil war and danced in five elegant parts. It was a unique dance form because eight couples danced in a set with two couples adjacent to each other on each of the four sides of the set. This was the same dance formation we were using for the Aggie Haylofter square dance exhibition team.

Mrs. Shaw asked if the team would be willing to learn how to do the Royal Lancers and present it as part of

the National Historical Pageant. Now, keep in mind that the exhibition team was concentrating on the modern western square dance scene, at the time, and enjoying some popularity with a cutting edge form of square dancing. Pappy Shaw was the famous name we associated with square dancing. Dorothy Stott Shaw was an unknown in our young minds. She was just the person that sat beside Pappy when we heard him speaking. None the less, we agreed to meet with Mrs. Shaw to discuss the idea. The meeting was held in the old grand ballroom at CSU. It was large and we had gathered in a nervous knot in about the middle of one end, where a tall three-rung wooden stool had been set. Precisely at the appointed time, a small stooped little old lady appeared with one of our local callers by the name of Lafi Miller. She strode with purposeful steps across the ballroom and perched on top of the stool with one foot on each of the two top rungs of the stool. We sat on the floor in front

of her, gathered in a close semi-circle. We had no idea what to expect.

She peered intently at us, smiled and waited with her long expressive fingers folded quietly in her lap. It didn't take us very long to quiet down. We knew, even then, we were about to meet someone who was very special. After a short introduction by Lafi, she began to speak. She painted a scene just after the civil war in the ballroom of a mansion somewhere on the east coast. The ladies are dressed in elegant gowns. Many of the men are wearing military uniforms and are standing around with ramrod straight backs discussing the recent war with other men in waist coats. A small orchestra is seated in the corner of the ballroom and the dance master steps in front of them to announce the next dance of the program. It is the Royal Lancers. Each of the men has already consulted his program and turns to the lady who is to be his partner and bows. She then takes his arm and they proceed to form sets in an eight-couple quadrille formation. The orchestra begins to play.

I can think of no other word to describe it. At that moment I fell in love. I think we all did. Whenever Mrs. Shaw spoke, a hush would come over the room and all eyes would be on her. You couldn't wait to hear what she had to

say because you knew it would be important or inspiring or humorous. Her soft voice grabbed you and held you. Her command of the English language was superb. She could always express her ideas with a precise selection of words that you remembered. Sometimes forever.

We were fortunate in being selected for this particular scene in the pageant because very little was written about the Royal Lancers and there were no recordings of the type of music that was used. This meant we had the opportunity to work extensively with Mrs. Shaw, over the next several months, to research and develop the scene. In the process, we came to know Mrs. Shaw in a way we would have never had the opportunity to experience otherwise.

Now let's move ahead to the presentation of the pageant. We were in Denver in a huge arena along with over 500 other members of the cast. There is a huge gold nugget hanging in the middle of the area that is lit softly with dimmed spot lights. Chuck Jones introduces Mrs. Shaw and after she speaks, the show starts. We wait and watch in the wings as square dance history unfolds on the floor before us.

There were contras and English dances. The Kentucky Running Set and dances of the Mormon migration. A Laendler waltz and the Viennese Waltz were presented to contrast with a simple Oklahoma Play Party. The Henry Ford Dancers were there from Dearborn, Michigan and the Blue Bonnet Set from El Paso, Texas. Of course, the Cheyenne Mountain Dancers were there as played by the Calico and Boots Square Dance Club from Colorado University in Boulder. Bob Cook called the squares for them and they also did the Black Hawk Waltz, Laces and Graces and the Glowworm Gavotte. All cued from records by Pappy Shaw. It was wonderful. I had never seen most of these dances.

One of the most impressive scenes, I can remember, was the Waltz Minuet danced by Dena and Elwyn Fresh. Dena was dressed in a stunning gown with a hoop skirt and a tall white wig elegantly twisted in the style of the day and accented with jewels. Elwyn was resplendent from square buckle shoes to a stiff white wig on his head. The dance was performed with just four spot lights tightly focused on the two of them dancing alone under the huge

gold nugget center piece. The music was the Minuet, from the Suite "The Gods Go A-Begging" by G. F. Handel. The sound from the big speakers in the arena filled the room and seemed to seep into your bones.

I had never seen anything like it. I was absolutely mesmerized. Dena had the ability to take the simplest dance and transform it into a thing of special beauty. When they danced, Elwyn was always in the correct place and the correct position, at the proper time, to complement everything she did. The Waltz Minuet was a dance which, for a few minutes, transported you back in time to a special place and you came away understanding the time and the place a little better than you could by any other means.

Our scene in the pageant went well. I remember being terrified and hearing soothing words in Chuck Jones's introduction that seemed to calm us down. Most of all I remember thinking that here is a whole new world of dance that, until now, I never knew existed. I remember thinking that somehow I must find a way to maintain contact with Mrs. Shaw and learn more.

It's interesting how moments define our lives. If there had not been a historical square dance pageant, I would probably have never become interested in doing anything with dancing except being a square dance caller. If Mrs. Shaw had not decided to teach bunch of young college kids an obscure dance for this first historical square dance pageant, I probably would have never met her. If there had been music and directions readily available for this obscure dance, I would never have really gotten to know her. I'm glad, oh so glad I did.

# **CONDENSED MINUTES OF THE ANNUAL MEETING OF THE BOARD OF DIRECTORS**

The LSF Board of Directors met at Cumberland Dance Week on July 26, 2006

Officers present were: Bob Fuller, President – Rusty Wright, Vice Pres. and Board Member – Norma Bowers, Secretary – and Board Members – Neal Rhodes, Bob Tomlinson, Eric Schreiber and Irene Sarnelle. Officers not present were Lew Cocke, Treasurer and Board Members Marie Armstrong and Bob Riggs. However, Bob and Lew had attended an informal meeting at RMDR.

There are two board positions to be filled. Eric Schreiber and Rusty Wright were nominated at the Member Meeting for re-election. The Nominating Committee Chairperson, Gail Ticknor, presented the names of Allynn Riggs and Jeaninne Wright. All four were accepted by acclamation. The Secretary will notify the Election Chairman, Dale Sullivan of this action

In Treasurer Lew Cocke's report he had recommended that we keep the same budget for the coming fiscal year that we had last year. Suggestion approved.

There was a question from the floor about the efforts to have LSF sponsor a dance camp in Hawaii. Bob Tomlinson reported that he and Yona Chock had investigated and found the cost would be financially prohibitive.

Lew had asked the Board's opinion about the continuation of the current Foundation liability insurance which protects the officers and directors in the event that the Foundation is sued. The current cost is \$1600 per year. The board agreed to continue the insurance but seek quotes from other sources.

There was an extensive discussion about certifying LSF dance camps to offer summer credits to teachers through a local college. Most of our staff members have the

credentials necessary for certification. Several Board Members offered to approach their college on certification procedure.

Other suggestions for membership incentives were to continue camp discounts for members, to continue to advertise the LSF Archives at the University of Denver Library, and to be progressive in marketing especially through the internet. The board approved a motion to sponsor a one-year full membership (one per family) for first-year attendees at any LSF camp. There was a suggestion to give new members a copy of the DVD, "A Visible Anthem." The President will consult Ron Counts about his willingness to produce the copies.

It was noted that Cal Campbell, one of our charter members, who has given us much of his time and talent through the years, was awarded the Milestone Award by CALLERLAB. Congratulations, Cal!!

Eric Schreiber proposed a suitable tribute and expression of thanks be given to Keith and Susan Perry for cooperation and support of LSF and Cumberland Dance Week through the years. Keith Perry is scheduled to move to a new job in West Virginia this fall. The President will see that this is done.

Bob Tomlinson presented a nine-minute tape on resourcing and advertising. It was made by a member of his dance group who is in the marketing business. The Board encouraged Bob to pursue this line of thought on any assistance to improve our promotion and marketing.

The meeting was adjourned at 5:15 PM.

Respectfully submitted,

Norma Bowers, Secretary

## **NOMINATIONS FOR THE BOARD OF DIRECTORS**

The following people have agreed to run for election to the LSF Board of Directors: Allynn Riggs, Eric Schreiber, Jeannine Wright, and Rusty Wright. Their personal statements follow, but one, Jeannine Wright's was not received by press time. Only two will be elected. Members will receive their ballots in September.

### **Eric Schreiber**

Eric Schreiber works for The Boeing Company in St. Louis, Missouri, where he has been employed for over 24 years. He holds a degree in Industrial Engineering from Millikin University in Decatur, Illinois. His current assignment with Boeing is in Supplier Development, training and consulting in the implementation of Lean Manufacturing.

Having first been introduced to folk dancing at the 1998 Cumberland Dance Camp, he has grown to love it in many ways. With the help of Don and Sylvia Coffey, Chris Bischoff and others, he and his family organized monthly dances in a Civil War era building in the tiny Mississippi River village of Elsah, Illinois, where the average attendance is almost half of the local population. After participating in several callers' workshops at Cumberland, he now is a regular caller at the Elsah dances and has called one-night stands at places such as the Camp Lakewood YMCA and Innsbrook Music Institute in Missouri. A member of the Cumberland Dance Camp planning committee, he has helped with the dining room, bookstore, silent auction, and poetry contest, and has been the Registrar/Coordinator for the past several years. He and Neal Rhodes will assume the responsibilities of Adult Programming and Music for 2007.

Eric is finishing his first term as a member of the Lloyd Shaw Foundation board of directors. He is committed to its objectives of preserving and promoting folk dance and music, and passing it on to the next generation. He would like to continue in this role for another term and help LSF refine its mission, increase its benefits to members, and continue to grow.

## **Rusty Wright**

I have been involved in dance for over 52 years and have been a square dance caller and contra prompter since 1970. I learned square dance calling from Cal Campbell and contra prompting from Don Armstrong. I have been involved with the LSF since 1981 with my first attendance at Rocky Mountain Dance Roundup. I have been at RMDR 25 times, the LSF eastern camp at Copecrest (Dillard, Georgia) seven times and, after it moved to Lake Cumberland, Kentucky, three times. I have been an LSF board member 15 years. Dance can become more important in peoples' lives in the 21<sup>st</sup> century and I would like to be on the board to help guide the LSF deeper into those lives and I WILL go to all of the board meetings.

## **Allynn Riggs**

Allynn Riggs brings a unique perspective to the LSF Board. The daughter of a caller she has always been dancing in some form. She met husband and partner Bob Riggs in 1974 while dancing with a college group. For thirty plus years, they have shared the square dance activity with thousands of people. The Lloyd Shaw Foundation enhances their interests in the folk dances of the United States and supports the Riggs' personal mission to re-excite the public about the past and future of dance.

Allynn would bring 43 years of dance experience and more than 30 years of leadership to the LSF Board. She calls, cues, and prompts a variety of squares, rounds, and contras. With Bob she is a member of CALLERLAB, Denver Area Square & Round Dance Caller's Association, Sunflower Squares Square Dance Club, and the Heather Garden Square Dance Club. She has been the co-director of the LSF Rocky Mountain Dance Roundup since 1999 and a member of the Lloyd Shaw Foundation since 1989. She has served two terms previously on the Board and looks forward to serving the Foundation and the dance community again in that capacity.

# **CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP MEETING**

The annual membership meeting of the LSF was held at Cumberland Dance Week on July 29, 2006

There were 17 attendees including President Bob Fuller, Vice President and Board Member Rusty Wright, Secretary Norma Bowers, and Board Members Neal Rhodes, Bob Tomlinson, Eric Schreiber, and Irene Sarnelle.

The President called the meeting to order with a warm welcome to all present and gave a short history of LSF. There was a general discussion of our purpose.

## **REPORTS:**

The Dance Center Report was submitted in writing by Donna Bauer. Donna reported that the center is used most evenings and is usually booked solid on weekends. The air conditioner [renovated last year] is greatly appreciated. The two thermostats that have been installed provide better distribution of cooling.

A written report for the ADC by Enid Cocke was submitted. She sends out 252 copies of the magazine, four times each year. Total cost was \$1706.36 for last year. Please remind people that the ADC is their mouthpiece. Please send articles about their activities.

A written report for membership by Ruth Ann Knapp was submitted. We have 254 members: 25 life members, four sustaining, 15 supporting, 132 couples, 93 individual, two clubs and three complimentary [these give us publicity and goodwill]. Ruth Ann continues to process insurance available from Caller Lab. Note: Later in the meeting it was clarified that this insurance was for callers and sponsors of events. This covers injury liabilities at any event they sponsor.

A written treasurer's report by Lew Cocke was submitted. There was a question about Terpsichore being over budget. Bob Fuller explained that this is because the new location's contract includes the facility purchasing a new wood floor. We have signed a five-year contract and if we fulfill it, \$5000 will be returned to LSF.

## **CAMP REPORTS:**

RMDR – There was no formal report, but attendees reported that 40 people attended, and there was a minor loss of money. However, it was a success for those in attendance. Next year will be an RMDR Reunion Camp to celebrate its 30<sup>th</sup> anniversary. Director Bob Riggs hopes to award more scholarships. None were applied for this year.

CUMBERLAND DANCE WEEK – Eric Schreiber Reported there are 87 adults, 19 teens, 21 age six to 12, and 13 tots, totaling 140 attendees. Three LSF scholarships were awarded, totaling \$1300. There were ten camp scholarships awarded, totaling \$2500. Their main goal continues to be the development of new young leaders. They have several now in leadership roles. Currently they are in need of new sound equipment and they are pursuing this issue. The Conference Center has agreed to store equipment for them.

TERPSICHORE'S HOLIDAY – No formal report. They usually have about 90 to 100 attendees. They have signed a new five-year contract with Stonewall Resort near Roanoke, West Virginia.

## **PRODUCTS / MARKETING**

We need better ways to reach the market for Elementary and Secondary Kits. It was suggested we investigate offering extended education credits to teachers who attend our dance camps and thus introduce them to the kits. "A Visible Anthem" was discussed and well received. Several copies are available in the Book Store.

## **CANDIDATES FOR BOARD OF DIRECTORS**

There are two positions open. Bob Tomlinson nominated Eric Schreiber and Rusty Wright for re-election. The nominating committee, chaired by Gail Ticknor, presented two names: Allynn Riggs and Jeaninne Wright. All four names were accepted by acclamation.

## **ACKNOWLEDGEMENT**

Eric Schreiber stated that Keith Perry, who is in charge of the staff at KY Leadership Center, is leaving for another job. He wished to thank Keith and Susan for their

assistance and outstanding cooperation.

Meeting was adjourned at 2:25 PM.

Respectfully submitted,  
Norma Bowers, Secretary



Lew and Meagan Cocke dance a hambo at her wedding.

## STIR THE BUCKET

**Meagan Cocke**, great granddaughter of **Lloyd and Dorothy Shaw**, married **Nick Schipanski** on July 22 at the family cabin west of Pike's Peak in Colorado. The ceremony, which was conducted by former LSF attorney **Frank Plaut**, took place in an aspen glade below the cabin. Meagan's sister and matron of honor **Erica Johnson** read a poem by their great grandmother **Dorothy Stott Shaw**. At the reception in Colorado Springs that evening, the dancing was exuberant and joyous. After waltzing with Nick, Meagan danced a waltz that morphed into a hambo with her father, LSF Treasurer, **Lew Cocke**. She then did a swing dance with her grandfather **Don Obee**, who is a former president of the LSF. Even Meagan's five-year-old nephew **Max Johnson** invited his newly discovered second cousins to join him on the dance floor. From the youngest infant to the family patriarch, the guests encompassed 94 years, and every generation was represented on the dance floor. Meagan and Nick are currently living in Ithaca, NY where Meagan is earning a Ph.D. in horticulture and Nick is a wetlands consultant.

In June, just a week before RMDR, **DeWayne Young** missed the bottom step in his basement, fell, and broke his hip. He was hospitalized for over a week, recovering from surgery and dealing with clotting. He was finally able to come home where a good friend is staying with him. DeWayne was sorely missed at RMDR, both for his kind presence and for the many dance sessions that he had so ably taught in previous years. He is now mending well and hopes to travel to the CIOFF conference in Bulgaria in November.

Congratulations to **Cal Campbell**, one of the LSF's founding members, for receiving the Milestone Award from CALLERLAB. Well done and well deserved, Cal! (Don't miss Cal's article of reminiscence in this issue.)

## EVENTS OF NOTE

**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), and see the ad and registration form in the centerfold of this issue.

**Rocky Mountain Dance Roundup,** June 24-30, 2007. Watch the LSF website, [www.lloydshaw.org](http://www.lloydshaw.org) for details. Contact: Bob Riggs, [RLRiggs@aol.com](mailto:RLRiggs@aol.com).

**Cumberland Dance Week,** July 22-28, 2007. Contact: Eric Schreiber, [twoviolins@surfgloball.net](mailto:twoviolins@surfgloball.net). Watch the website [cdw@lloydshaw.org](http://cdw@lloydshaw.org) for details.

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.net.
- 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,  
Albuquerque, NM 87108. (505) 255-2661;  
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,  
Staunton, VA 24401-4264, (540) 885-6066,  
isarnell@mbc.edu
- Eric Schreiber, PO Box 32, Elsay, IL, 62028, (Board of Directors)  
(618) 374-2024; twoviolins@surfglobal.net
- 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)  
546-2953 (Rusty: Board of Directors, Vice President)  
rustywright@swnm.com.

**LSF Webpage: [www.lloydshaw.org](http://www.lloydshaw.org)**



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

LSF EDUCATIONAL RESOURCES DIVISION  
P. O. BOX 11  
MACKS CREEK, MO 65786

PHONE: (573) 363-5868  
FAX: (573) 363-5820

All orders should be sent to this address.



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