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A Quarterly Publication  
of the Lloyd Shaw  
Foundation

# The American Dance Circle

March 1998

## THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization dedicated to recalling, restoring, and teaching the folk dances of the American people.

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 vast array 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.

Membership in the Foundation is open to all who are interested in these goals.

## PUBLICATION INFORMATION

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Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151. Telephone (816) 587-4337.

Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503. Telephone (913) 539-6306.

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## TABLE OF CONTENTS

Letter from the President .....	2
<i>Enid Cocke</i>	
What's In It for Me? .....	4
<i>Diane Ortner</i>	
Membership Pays! .....	5
Boxwood Billy .....	8
<i>Don Armstrong</i>	
Thinking About Dance: A Truth Tale for Dancers.....	9
<i>John M. Forbes</i>	
Conversations about Contrás .....	12
<i>Don Coffey</i>	
Timing for Callers: Part IX, Changing Directions .....	15
<i>Dick Leger</i>	
Elementary Dance Workshops.....	17
<i>Diane Ortner</i>	
Dance Center Calendar.....	19
<i>Donna Bauer</i>	
New Members - Welcome! .....	19
Terpsichore's Midnight Mixer .....	22
<i>Enid Cocke</i>	
Terpsichore's Holiday, 1997 .....	23
<i>Enid Cocke</i>	
Lines About Squares .....	25
<i>Dick Pasvolsky</i>	
English Country Dance in America .....	29
<i>Lee Ticknor</i>	
Our Job .....	33
<i>Danstradamus</i>	
Dancing at the Trail's End.....	33
<i>Beverly Pecunia</i>	
Folk Dance.....	34
<i>Norma S. Davis</i>	
Survey Snippets .....	35
<i>Diane Ortner</i>	
Caller's Forum.....	37
<i>Bess Koval</i>	
Regional Contacts .....	38
Stir the Bucket .....	39
1997/98 Events of Note.....	40

*Responses to Articles in the American Dance Circle are always welcome!*



## **LETTER FROM THE PRESIDENT**

**by *Enid Cocke***

Elsewhere in this ADC you will find a report on Terpsichore's Holiday, but I would like to add some personal observations.

I was thrilled that it attracted 151 participants. There are already many year-end camps around the country, but I don't know how many offer this half-week format. Those who celebrate Christmas were glad to have time at home with their families without having to begin their travels on Christmas afternoon or the day after. And those who celebrate Hanukkah brought their holiday with them, gathering once a day to light a candle on a menorah. Gathering on December 28 allowed people to have the best of all worlds--family time and also a joyous dance experience that culminated with dancing in the new year.

An important aspect of Terpsichore's Holiday that Don Coffey had stressed from the start was its intergenerational program. From babes in arms to the amazing Bob Graham, we had an age span of over 90 years! Don had mentioned that he wanted a dance camp where people could bring their grandchildren, and he and Sylvia brought two of theirs. (On New Year's Eve, Sylvia Coffey led me to the back of the stage behind the musicians to show me where their four-year-old granddaughter had crawled inside her grandmother's string bass case and fallen asleep!)

Many of the dance leaders brought their children or their parents. Bob Mathis brought his parents, but they had to leave a day early--his mother had to get back to play a character-actress role in the opera at the Kennedy Center that night! We learned that Robbin Schaffer's father Bob Daigle used to be a drummer with big dance

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bands. He brought his drum set and helped make the house orchestra sound truly professional. And then there was that delicious moment when Ron Buchanan was walking the floor through a square dance figure. He singled out one square that seemed to be having problems. "And there in the middle of it," he said, "is my mother!" Some, like Dorothy Buchanan, taught children's classes, and all of these talented people contributed to the special mix that made up the camp.

The weather added to the magic of Terpsichore's Holiday. We all managed to arrive in clear weather, and then that night it began to snow. It snowed continuously for two days. When we walked between the buildings, it was into a wonderland of falling snow covering the grounds and the wooded hillsides beyond. The dining hall, built to look like Mt. Vernon, was especially picturesque in the falling snow. The children, of course, made proper use of the snow for forts and angels and snow sculptures. Then, on New Year's Eve, the snow stopped, and the next morning we found clear highways for driving home.

The snow did cause a blackout one night as some wires crossed and started sparking. We had to change our program around, but the incident brought out talent that we didn't know we had. We decided to have our singing and story telling session first in the hope that the power would come back on for the dance. In the dim dining hall, lit only by emergency lights, one person after another came forward to share a song or tell a tale. We finally started dancing in the dark. At the dance hall Warren Doyle drove his car up and shone the headlights in to add a little more light. When the power was finally restored around 10:00, the dancing went on and many who had headed for their rooms came back to dance some more.

A year ago Lew and I saw the new year in by climbing Mt. Kilimanjaro. Though very different, Terpsichore's Holiday gave us another memorable way to start a new year. There was a Brigadoon-like quality to it as we gathered, danced, made new friends, and then--poof--dispersed back into the real world.

What remains are joyous memories and gratitude for all the wonderful people who made it happen.

## **WHAT'S IN IT FOR ME?**

**by *Diane Ortner***

Every once in a while someone indicates to me that they don't see any advantage to joining some charitable organization. Every once in a while, the Board of Directors of the Lloyd Shaw Foundation spends time discussing what people get out of belonging to our organization, why someone would want to be a member.

I was interested, therefore, to receive a letter from the Country Dance and Song Society that contained the following paragraph:

"Sometimes people ask 'What do I get out of it?' when approached for contributions to charitable organizations. Well, I guess I can't promise you any particular personal benefit from supporting CDSS. It sure won't make you rich and famous. But I can assure you that your support will make it possible for CDSS to continue to develop and offer the programs and resources on which so much of the country dance world depends. I can also assure you that your support will help enrich the lives of the many people who take part in activities and events supported or sponsored by CDSS and its affiliates."

Well, if you substituted LSF for CDSS, this would sound pretty much like some of the responses I have made to people over the years. I would add that the activities and events supported or sponsored by the LSF for more than 30 years include dance weeks, educational programs for schools, leadership training, a tremendous archives, and development of music for and publications about dance (including the one you are reading right now).

We know that our readers are lovers of music and dance. We realize that they are aware of the continuing effort that is needed to preserve our American dance heritage in a time when there are so many passive sources of "entertainment" available. We assume that they are interested in promoting dance as an intergenerational, lifetime activity. We hope that they will be excited by the prospect of joining the LSF -- even taking an active role -- at a time when the Foundation is reaching out to a wider audience with renewed energy and purpose.

## **MEMBERSHIP PAYS**

***Editor's Note.*** *The following incentives are being offered to Foundation members upon recommendation of the Promotion Committee formed at the meeting in Albuquerque in May, 1997. They are being presented now so that as many members as possible can take advantage of them for this summer's camps. At the meeting of the Board of Directors in July, a decision will be made as to whether to extend the incentives beyond summer, 1998.*

The last ADC issue urged every Foundation member to try to recruit one new member in coming months. If we all do that, we can double Foundation membership by the next annual meeting.

Now, persuading new people to join our favorite dance organization is not something that everyone just naturally falls into. Most of us are inclined to leave people alone to make their own choices. The present situation, however, is unique. We have here an organization, well beloved by many longtime members, that has serious need to revitalize itself and expand its membership. If we want the Lloyd Shaw Foundation to enter the 21st Century as a thriving, dynamic organization successfully preserving the heritage dances of our American culture – and last spring's member survey emphatically said we do – then we need to give it new members. If we truly want to pass a legacy to the next generation, many of those new members should be young people, particularly families with children. Every organization needs continuous inflow of new people, new ideas, new youthful energy. Ours is no exception.

Since you are being asked to do something extraordinary ("If we all recruit just one new member..."), it's only fair to give you some help with the job. The following financial incentives for membership are effective immediately upon publication of this ADC issue.

1. Annual membership dues presently are \$20 for one person and \$30 for a couple. The modest cost of membership will be more than regained through member  
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discounts given for three LSF-sponsored events in 1998 -- Rocky Mountain Dance Roundup, Cumberland Camp in Kentucky, and the new Terpsichore's Holiday at Jackson's Mill in West Virginia. Each registrant who is a Foundation member will receive a \$25 discount off the total fee for these events -- provided the registrant has already been a member for at least 30 days before the starting date of the event. Thus an individual member would save \$5, a member couple would save \$20. The discount will not be given for membership signups within the last 30 days before the event. All qualifying memberships will be verified with the Membership Chairman.

2. A member who recruits a non-member, first-time registrant to sign up for any of these three events will be offered a \$25 discount off their total fee -- in addition to the member discount cited in #1 above. If the new first-time registrant registers more than 30 days before the event and also signs up as a new member at the same time, the member-recruiter's discount off the total fee will be raised to \$40. The new member will be asked to sign an affirmation that he/she registered (and joined, if applicable) as a direct result of recruitment efforts by the member. The member-recruiter will then have the option to use the \$25 or \$40 discount to reduce his/her own registration fee, or to have the same dollar amounts transferred to the Scholarship Fund as a donation in his/her name. There is no limit on the number of such discounts that may be earned by recruiting new registrants and new members, up to -- but not exceeding -- the full amount of the event's fee.

3. Any Lloyd Shaw Foundation member may earn a free year's membership (no dues payment) by recruiting at least four new members during any 12-month period (this means "number of persons, single or couples -- thus a married couple joining under the \$30 couple fee would count as two new members). In addition, a free year of membership may be earned by recruiting as new members at least two new families each having at least two children under age 18 (single-parent and two-parent families both qualify). There is no limit on the number of years of free membership that may be earned, credited

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in advance for future years, through such recruiting by existing LSF members.

4. Foundation members may purchase membership packages, at discount rates, to give away as gifts. Purchase of a \$100 package will provide six individual memberships (a regular \$120 value) or four couple memberships (also normally a \$120 value). Do you have friends on whom you would like to bestow such a gift? Dancers, dance leaders, brand new first-time dancers, someone special who would really benefit from the gift?

This question is posed to each and every Lloyd Shaw Foundation member: Do you have incentive to recruit at least one new member between now and next July? Do you feel this organization of friends, sharing fun and fellowship, preserving our heritage, is good enough that you'd like someone new to experience it? Indeed, what if we all recruited four new members....

\* \* \* \* \*

**The Lloyd Shaw Foundation Sales Division,**

**PO Box 11, Mack's Creek, MO 65786**

**Phone: (573) 363-5868 Fax: (573) 363-5820**

## ***ANNOUNCES***

**THAT IT CAN NOW ACCEPT  
VISA, MASTERCARD, AND DISCOVER CARD**

## **BOXWOOD BILLY**

*by Don Armstrong*

This dance was written for Bill Litchman and the Boxwood Consort Band.

### **BOXWOOD BILLY**

Formation: Duple improper contra

Record: LS E-59-A, "Deshutes" or "Lose It" medley

Live music: Same tune, Stone Rag, or other 32 bar tune

#### beats movements

- 8 With corners **Do Sa Do to a Wave**
- 8 **Balance** (4) and **turn right half** (4)
- 16 **Men turn left** full around and **Swing the same Corner**, ending swing just in time for the men to roll into a
- 16 **Men Chain**, over and back (men give their *left* hand to each other, *right* hand to the lady, who puts her left arm around the man's waist and the couples can do a clock-wise courtesy turn, men moving forward; women backing around)
- 8 Same four **Circle Left**
- 8 All four **Left hand Star**.

\* \* \* \* \*

### **ODE TO TERPSICHORE\***

The sounds of joy are ringing,  
Our harmony sings loud and clear.  
We welcome the new year still clinging  
To the friendships we all hold so dear.  
Voices ring -  
The end of the old year is near!  
We sing -  
And dancing, we greet the New Year!

\*Terpsichore (turp - sik' - er - ee) - in Greek mythology, the muse of dance.

# THINKING ABOUT DANCE: A TRUTH TALE FOR DANCERS

by *John M. Forbes*

Once upon a time, many years ago, Myrna Grubb went to her very first dance camp. She used a precious week of her limited annual vacation, paying the rather high cost with funds saved over two years from her lunch money.

Myrna, a plain girl with lots of friends, liked the relaxed social atmosphere at the dances in her area. She made many new friends through dancing. She had been enjoying and learning all this for two or three years, mostly contras, some squares but once-a-month English sessions, too. She especially relished the music and the aerobic-style energy she had to use. Most of all, she appreciated the lack of strict dress code and the custom of wearing comfortable shoes for dancing. Lucky girl. At those weekly/monthly dances, dancing came first, the charismatic blending of music and motion. So intoxicating, a way to lose one's very self. "The best kind of bliss possible," she thought.

At the first night's dance, Myrna encountered Ms. C, a famous contra leader from the southeast. What a strange caller she was! Ms. C liked to talk at length about each dance before she taught and called it. Then she might plug a book she and a couple of friends had written where dancers could find the dance of the moment: music and figures. Sometimes she told a joke or briefly interacted with one or two special people (or couples, Myrna couldn't be sure) out on the floor. Stepping up to the microphone, two minutes or more would often elapse before Ms. C got down to the actual business of teaching/calling the dance. She spoke rapidly while teaching and was often hard to understand. Was this shyness or indifference? Myrna wondered.

Once the music started and the dancers were finally dancing, Ms. C would often turn her back to the floor, talk to the musicians as they played, pick her nose, walk off the stage, joke with the couples down front who were

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standing out their one round. Wednesday night, when two elderly couples in one set simply blew the dance to pieces, the caller, Ms. C, was nowhere to be seen, couldn't help them get things back together. Fortunately, both couples at least stayed on the floor during that round. They had enough sense to get in proper position and were saved by careful dancers the next time through.

On the week's evaluation sheet, that's the grade Myrna gave the caller: a 'C.' Myrna's Moral: "Dance time is too precious to waste -- ever!"

Mr. B, the week's English caller, was another curious creature, a dance "star" from the far northwest. Myrna took one on his classes during the day. Alas, Mr. B had no sense of that graceful, disciplined dancing style needed for English. As he taught and demonstrated certain figures, they did not seem to flow, did not blend, one into the next. He often made outright mistakes in some best known English Country Dances: "Nonesuch," "Newcastle," and others. After their initial shock, the musicians finally had to correct him. They tried to do so quietly but the whole class was instantly aware. Mr. B danced on his heels, one of the worst possible approaches to English Country Dance. To make matters worse, he spoke in a sloppy style and mispronounced any number of words. Confusion often reigned.

Finally, in a dance form where such knowledge is most critical, Mr. B knew virtually nothing about the music: its style, instrumentation, weight, grace, its history or its contemporary environment.

As Myrna put in her evaluation, he "did English dances as if they were sloppy contras." And she gave him a grade of 'B.' Myrna's Moral #2: "If you don't know the play, stay out of the way."

Ms. A, another contra teacher, was a different person altogether. A life-long Texas resident and famous for her drawl, the first words she spoke into the microphone always had something to do with actually teaching the dance. Knowing this, the dancers were attentive before she started. Since she generally taught just contras, the people lined up appropriately. Her first phrase was "Hands four (or six or eight) from the top." Her

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second, either "actives cross over" or "This is a proper contra." She would often warn of coming problems ("Twos, you will progress early and dance the rest of it from there with the couple you started with, so don't let it throw you.") She knew music, played fiddle. She never, ever wasted your precious dance time with non-essential words or phrases. She spoke carefully in a quiet voice making the dancers listen to her, pronouncing her words clearly and at a medium-to-almost-slow speed. Once the dance was taught, she might give the name and the creator of the dance -- all in ten words or less! Ms. A instinctively knew that, in contras, the dance patterns are usually more important than the title or creator, a specific tune is rarely called for. While the dance was going on, her eyes were always on those dancing.

Myrna gladly gave Ms. A an 'A' for the week. Myrna's Moral #3: "Life is too short not to dance as long as you can." (Later she thought of another one: "Efficient is sufficient.")

The fabled question is posed here:

"What kind of caller are you?" (Tape your live calling.)

The moral for callers?

"What are you calling for?" (Your ego vs. dancers' pleasure.)

(Note: This column is drawn from characteristics of at least eight, possibly nine different callers observed over a long period of years. One or two genders and places of origin were changed to protect the guilty.)

## **CONVERSATIONS ABOUT CONTRAS**

**by *Glen Nickerson***

A previous article discussed methods of keeping the inactives dancing throughout the dance sequence by converting triple minor dances to duple minor dances or by modifying dances to more completely involve the inactives. In many dances the actives go down the center as a lone couple, turn alone or wheel around, and then return up the center, usually to a cast-off. In a duple minor dance, why not let the inactives travel down the set and back, too? The end result is the same.

In fact, you will find many dances doing just that, with a line of four going down the set, then 1) all turning alone for the return, or 2) the actives in the center wheeling around while the ends turn alone for the return, or 3) the inactives leading the actives or folding behind the actives to follow the actives down the set "two by two" and then turning or wheeling for the return. Many dances use option 1), Queen Victoria, a traditional dance from the mid-1800's, is an early dance using option 2), and Anniversary Contra uses option 3). And there are many more dances using these... and similar moves.

Another method of keeping the inactives dancing is by multiple progressions during the sequence. Nearly anyone who had danced contras more than casually has been exposed to double progression - it has become fairly common. To keep the dancers active and moving, sometime try a double progression duple minor with only three couples dancing! Not so common is triple progression. Diane Ortner's dance 3 x 3 is a case in point. To quote Diane, it was "devised to combat the boredom that can lead the inactives in a triple resorting to performing the "Macarena." See the September 1996 issue of the ADC to review the dance. Another triple progression triple is Forty First NSDC by Fred (& Ginger) Smith of New Albany, OH. The 41st National Square Dance Convention (NSDC) had a "contest" for the best new contra dance to be featured in the dance syllabus, and Fred's entry was the chosen one.

(continued next page)

## **FORTY FIRST NSDC**

Author: Fred Smith

Formation: triple minor, proper

A1 (16) Actives - **ROLL OUT & DOWN** the outside below two,  
**INTO the CENTER, UP the CENTER and CASTOFF**

A2 (16) Actives - **TURN CONTRA CORNERS**

B1 (16) Each minor set - **CIRCLE SIX HANDS ROUND**

(actives are in the center of the minor  
set, and the circle is full around)

B2 (12) Actives with the couple below - **SQUARE THRU  
THREE HANDS** (end facing out of the set)

(4) Actives - **CAST DOWN ONE PLACE**

(ready to begin again)

The first progression results from the Castoff, the second from the Square Thru 3 Hands, and the third from the Cast Down. As far as I know, these two dances are the only triple progression triple minor dances -- there may be more but I am not aware of others. I hope that some choreographers will consider this a challenge and develop additional dances with this feature.

Most contra dancers subjectively know that triples are a small portion of the activity and that duple minor dances are in the majority. To satisfy my curiosity, I recently ran some numbers on a sample of 468 dances in my files. To the nearest percentage point, triple minor dances accounted for 17 percent, duple minor dances for 69 percent, Becketts for 6 percent, Mescolanzas for 3 percent, and Miscellaneous (Sicilian Circles, set dances for more than three couples, et al.) for 5 percent. Triplets were counted in with the triples. Alternate, or improper, duples were 56 percent while proper duples were 13 percent to make up the 69 percent noted. Triple proper dances were 12 percent, while triple improper dances were 5 percent to make the 17 percent. The Sicilian Circles could have been counted as duples and the Double Sicilian Circles as Mescolanzas, but were counted in the Miscellaneous category. This sample may or may not be an accurate indication, but the numbers will not be far off.

Thus, there are several ways in which the inactives can  
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be dancing with the actives, rather than doing the "Macarena" while waiting their turn to be active. Dancers attend different events to dance, not to stand and watch others. Today, contra dancing is progressing similarly to square dancing - visiting couple squares are now only rarely performed (except by dedicated and traditional groups) and current day square dances tend to keep as many dancers as possible moving most of the time. Current day contra dances are also on a trend to keep more dancers moving throughout the sequence. I believe it is a trend in the proper direction.

## **CALLERS AND TEACHERS SEMINAR**

featuring

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Registration: \$50 Couples      \$30 Singles  
Claude K. Harder - 106 N Clarmar Ave., Fremont, NE.  
Telephone: 402-721-7369.

## **TIMING FOR CALLERS: PART IX, CHANGING DIRECTIONS**

**by Dick Leger**

At this point in the school on timing, we have covered enough material to give you a clear picture of the working process of learning timing. I always remind the newer callers that they have never paid so much to work so hard before in their calling experience! Although we haven't covered all the figures or basics that we use in the school, we have covered enough at this point so that everyone can write material down in the right place on the timing charts. Once they leave the school and get back home, they can now practice writing figures down and then calling them knowing they are right in what they are doing, as the music doesn't lie!

We are now ready to move on to contras, writing them down, setting them up, teaching them, and then calling them. We spend the whole day on just this subject. After maybe three contras that I always do, each participating caller will have to use a different contra to figure out for the evening dance. They will have the whole afternoon to get it right. In the evening, they will have to set it up, tell us what it is (proper duple, alternate duple) before they teach it to us. They will also have to figure out if it is single progression or double progression. In case some of you are wondering where they get this information, this is what we go over in the morning session. The book that I still recommend for contras is the *Sets in Order Caller/Teacher Manual* by Don Armstrong. Although there are many fine books out on contras, this one will help the most as far as being a good reference to the various contras they will need to start with.

The three contras I usually start with will be the easy "fool proof" type where even if a mistake is made it won't be a disaster. Using contras at this time in the new caller's experience really helps them to feel the weak side of the music as most of the calls will be on beats 5 through 8 for the most part. Of course, we will group call the first three contras after we put them down on the blackboard,  
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which is the easy part. Once we call each one to a different piece of music, we are ready to pass the mike with the same rules as we have outlined before with the squares. We will go through each contra this way as the callers need to dance them several times to understand just how they work. We encourage questions along the way on anything they want to know about. I never "assume" that everybody will understand everything the first time through!

The first three contras I do are "The Becket Reel" which is one written by the late Herbie Gaudreau. It is a couple (with partner) facing a couple in long lines. It is most easily danced and understood with an even number of facing couples in the lines. There is no crossover on the ends to worry about. The next contra we do is "Joe's Contra." This one is set up slightly differently as it is an alternate duple: I get six men in a line to my right facing their partners in a line to my left. I then have the first, third, and fifth couples exchange places with their partner in the other line. The next contra we do is the "OXO" contra. This one has six men in a line to my right facing their partners across from them and not crossing over. It is a duple proper contra. The reason I use these three is because of the variation in the formations.

These three formations each result in a different handling of the progression for couples arriving at the ends of the sets, and it is important for the callers to understand these differences and be able to communicate them to the dancers.

1. Couple facing couple formation (Becket) - cross over on the ends is usually automatic
2. Alternate Duple - during the sequence when the end couple has no one to dance with, they must cross over (trade places with their partner)
3. Proper Duple - men stay in one line, facing their partners in the other line.

**Editor's note.** In the next issue, Dick will show how to "diagram" these contras so that the caller can be sure to give the cue at the proper time in the musical phrase.

## **ELEMENTARY DANCE WORKSHOPS**

**by *Diane Ortner***

The Lloyd Shaw Foundation's Kit for Elementary Dance is now well over 25 years old. Yes, it has been revised many times since then and is currently undergoing another revision, but I attended an elementary workshop in Albuquerque in 1973, and it was definitely not the first. Even though I had taken "kiddie P.E." in my university training, this course was a real eye-opener for me. Lovely dances, taught by experienced teachers, with concrete suggestions for teaching techniques and curriculum placement gave me the confidence I needed to add dance to the other skills that I knew to be a necessary part of the movement education of children.

At that time, the use of the Elementary Kit was taught in week-long university workshops offering one hour of credit. Recently, it has become more common to present the kit in weekend workshops in public schools. Because of this format, it has become difficult for the Foundation to meet the wide-spread need for such workshops across the country.

This is the first of a series of articles in which we hope to encourage you, with our assistance, to develop and present an Elementary Dance workshop in your own community. We will give ideas about what you will need to do to get started, examples of how the weekend might be developed, hints from people who have put on successful workshops in their areas, *and* we can offer financial assistance through our seed money project. We would also be pleased to answer specific questions from you or to relate ideas and techniques that you feel would lead to a good workshop in your area.

Some basic information about other such projects might help you to decide whether you would like to attempt to hold one in your area. The best place to start might be with a thorough familiarity with our Elementary Kit. Although you may want to supplement the kit as you grow more confident with it, it gives a wonderful feeling of security: the curriculum and music for a full program of  
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dance for grades kindergarten through sixth.

The length of a workshop may depend on the size of the area from which you would draw participants and the scope of your presentation. If people must come from a distance and stay overnight, you might want to consider a Friday night opening session followed by an all-day-Saturday workshop. If you wanted to concentrate on the curriculum for kindergarten through 3rd grades or 4th through 6th grades only, a one-day workshop with morning and afternoon sessions might be sufficient. However, the continuity of experience from kindergarten through sixth or middle school is one of the factors involved in the success of a dance program in the public schools. Even if the same person is not teaching the entire program, it is extremely helpful for all of the teachers to be knowledgeable about the entire sequence of dances and movement skills involved.

A technique that works nicely is to have a joint session to introduce the workshop topic, followed by split sessions in which dances for different age levels are introduced, followed by a joint session -- perhaps an evening dance -- in which the students teach the dances to each other. It is also a wise idea to have a session in which the participants, often experienced teachers themselves, share ideas about how to deal with the kindergartner who has already been socialized into the idea that it is not acceptable for a boy to hold a girl's hand, how to be sure that all students are included without putting students in the position of waiting to be "chosen," etc.

How can the Foundation help you with this project? With ideas presented through this series of articles, with suggested answers to specific questions that you might address to us, and financially. We can advance up to \$500 to help you prepare for such a workshop. This might be used to rent a hall or - if you can use your school - to pay janitorial fees. It might be used to pay for printing and distributing flyers to teachers and church and recreation leaders in your area. It might be used to help pay for the expenses of a Foundation leader to direct the workshop for you. Let us know your interests and needs.

# DANCE CENTER CALENDAR

by *Donna Bauer*

Sundays:	5:30 - 7:30 PM	High Desert Dancers
Mondays:	5:30 - 9:30 PM	Tango
Tuesdays:	5:15 - 6:45 PM	Karate
	7:00 - 9:30 PM	Tango
Wednesday:	7:30 - 10:00 PM	Scandinavian Dance
Thursday:	5:15 - 6:45 PM	Karate
	7:00 - 9:00 PM	Latin Dance
Friday:	8:00 - 11:00 PM	Vintage dance
Saturday:	7:30 - 9:00 AM	Karate
	9:30 - 12:30 PM	Irish Dancers
	2:30 - 4:30 PM	Tango Club
	6:00 - 10:00 PM	Square Dancers (2nd and 4th Saturdays)

\* \* \* \* \*

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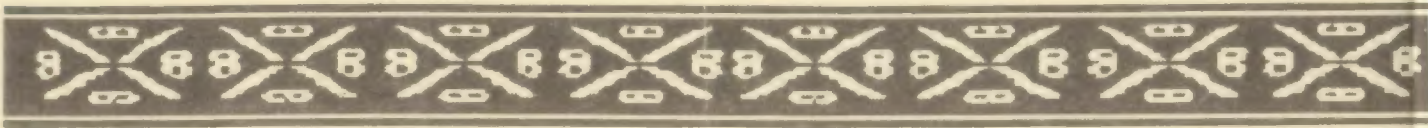
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Please send this application and your check, payable to the Lloyd Shaw Foundation, to:  
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## **TERPSICHORE'S MIDNIGHT MIXER**

**by *Enid Cocke***

For Terpsichore's Holiday we wanted to have a simple waltz mixer, one that everyone could do, to dance at midnight. With these goals in mind, I drew on the simplest and perhaps most universal dance in the folk dance repertoire, Circassian Circle. I wanted a dance that helped us connect as an entire group as well as with our partners, hence the circling and in and out figures. For music I was thinking of "Si Bheag, Si Mhor," but the band Strings & Things played another lovely waltz called "Valse du Petit Dejeuner" (Breakfast Waltz!)\*

### **TERPSICHORE'S MIDNIGHT MIXER**

Cpls in single circle, W on M's right. M start L foot, W on R.

- Bars (3 counts per bar)
- 4 Circle left
- 4 Circle right
- 4 Into the center and back out (in, 2, 3; step, lift; back, 2, 3; step, touch--and face partner)
- 4 Dos a dos partner
- 4 Turn partner R, 1 and 1/2 to progress to the next
- 4 Turn the next L, 1 and 1/2 to progress to the next
- 4 With this third person join R hands, balance together and apart; box the gnat (trade places, W turning under the joined R hands)
- 4 Four bars of turning waltz (M begins by stepping back on his L foot in the line of dance; he ends by placing this new partner on his right in the circle.)

Some styling notes: use a smooth running step on the circling L and R, avoiding "hitch" steps; above all, don't close your feet on count 2. After the box the gnat, anticipate your next move--closing up and waltzing--so don't end up at arms' length but stay close to each other.

\*This beautiful melody is on Strings & Things' CD "Shady Grove." For ordering information, contact Tina Bergman, PO Box 241, Richfield, OH 44286-0241, Tel: 216-659-4081.

## **TERPSICHORE'S HOLIDAY, 1997**

*by Enid Cocke*

By any measure, the first annual Terpsichore's Holiday was a smashing success. What makes it more remarkable is that the idea was conceived and a location found only in September. From that point the organizers, the "gang of five" consisting of Don and Sylvia Coffey, Bob Mathis, Chris Bischoff, and Diane Ortner, managed to attract leaders, plan a program, and attract a total of 151 attendees.

A complete and varied program was offered for both adults and children. For the former the day began with a warm-up and novelty dances followed by a general session of contras and squares. For the remainder of the day people could plan their choice of round dancing, ribbon dance, Scottish, English, clogging, international, country waltz and Salty Dog Rag, advanced contras, and playing in the dance band. The children had a complete program consisting of crafts, nature hikes, and dancing. A family party after dinner began the evening dance; then the children exited and the evening dance began, followed by singing and story telling and then dancing into the wee hours for the diehards.

The program was richly blessed with talented musicians. Strings & Things, from Ohio, played a wonderful variety of exciting tunes for contras and squares. Tina Bergman's hammered dulcimer playing was dazzling, not least of all when the power went out one night and she managed to play with the same authority in the dark. David Rice's harmonica playing was also striking for the rhythmic force that he added to the sound. The "house band," spearheaded by Kimble Howard and Marnen Laibow-Koser, won plaudits from the participants--and the leaders--for their versatility and their ability to play anything the leaders requested. And then there was the "house orchestra," an assemblage of 20 participants who worked with Don Coffey and played for the first part of the New Year's Eve dance. Don, wearing his tux and standing on a folding chair, wielded his baton and led the

(continued next page)

orchestra through long medleys and even modulations.

The New Year's Eve Dance included hours of exuberant dancing, alternating with such beauties as Well Hall and Edelweiss. There were also special performances, a stunning Scottish exhibition by Don and Kathy Corson, a rapper sword performance, some selections by a consort playing Renaissance instruments, and an Israeli candle dance. At midnight people danced a new waltz mixer, "Terpsichore's Midnight Mixer," sang "Auld Lang Syne," and then waltzed around the floor greeting each other and wishing one another a happy new year. Then the dancing continued until 2:30 a.m.

In all, it was a glorious way to bring in the new year. The organizers are already making plans for next year's Terpsichore's Holiday and are bringing in others to learn how to put on such an event and to share in the task.

### VIDEO TAPES

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## LINES ABOUT SQUARES

by *Dick Pasvolsky*

"Barnacle Bill" is another of the three recordings of square dances originally recorded by Al Brundage and his band, the Pioneers, in the early 1950's and re-recorded by the Lloyd Shaw Foundation's recording division in 1991 with my somewhat simplified versions of the calls replacing Al's. "I'm a Bum" was featured in the December, 1997, issue of the *American Dance Circle*, and "Swanee River" (Lady 'Round the Lady) will highlight the June article.

"Barnacle Bill" has for many years been a very popular dance for age groups from about eight years old and up. Al's original version was popular as a fun dance for square dance clubs in the early 50's. Brooklyn, NY, caller Arnold Walker must have the record for use of that recording. He has bought more than a dozen copies of "Barnacle Bill" in the last four or five years.

My oft-time CALLERLAB roommate and long-time very active Lloyd Shaw Foundation member Bob Howell included a nice write-up of the dance in his "Easy Level" column in the August, 1997, edition of *American SquareDance Magazine*. In fact, Bob was featured in that issue, and his picture appeared on the cover.

In each of these articles, I am suggesting figures that may be substituted for those in the Lloyd Shaw recordings to make those dances more suitable for young children and others who may not be quite ready to dance comfortably the Shaw versions. I am also suggesting the use of Al Brundage's original figures for those who are capable of performing slightly more difficult material. Al's ending can be used for community-type dance programs, school or college classes, and one-night stand groups who are ready for something just a little more challenging than circle left and right.

I have found "Barnacle Bill" to be a bit difficult for children under eight years old because of the changing of partners. It does work considerably better in an on-going school program, where you can take more time to get the children accustomed to changing partners.

(continued next page)

## BARNACLE BILL

Formation: Square

Caller: Dick Pasvolsky

Music: LS 519/520; Al Brundage's band, The Pioneers.

**Intro:** (fast 6/8/time)

Join your hands and circle left,

Said Barnacle Bill the sailor

Reverse, go back the other way 'round,

Said Barnacle Bill the sailor

Get along home and swing your own, Everybody swing

Bow to your partner, square your sets

For Barnacle Bill the sailor.

**Figure:** (slow 3/4 time)

Head two ladies waltz across (and stand on the right of the opposite men. When the men cross, they stand to the left of the opposite ladies.)

Side girls just do the same

Bow to the girl across the way.

Now to your own sweet little Jane.

O-O-O-O-OH (or w-e l-l-l-l) (fast 6/8 time)

Swing your corner lady 'round

Said Barnacle Bill the sailor

Promenade this lady around

Said Barnacle Bill the sailor

Promenade and around you go

Right foot up and the left one low

Get on home and bow to your own

For Barnacle Bill the sailor.

Repeat the figure three (3) more times, then repeat the figure four (4) times with the men waltzing across.

**End Break:** (slow 3/4 time)

Bow to your own sweet pretty doll

Bow to your corners one and all

Bow to the lady across the hall

Now face your own sweet lady.

(continued next page)

O-O-O-O-OH (fast 6/8 time)  
Swing your partner 'round and 'round  
Said Barnacle Bill the sailor  
Promenade 'er go round the town  
Said Barnacle Bill the sailor  
Promenade eight and promenade all  
Take your lady around the hall  
Bow to your partner and that's the call  
Said Barnacle Bill the sailor.

Alternate patter for promenade:  
Promenade go 'round the ring  
The roosters crow and the birdies sing  
Bow to your partner, pretty thing  
Said Barnacle Bill the sailor.

Al's intro:  
Swing your corner up and down,  
Said Barnacle Bill the sailor  
Promenade and away you go,  
right foot high and left foot low  
Stomp her down if she's too slow,  
Said Barnacle Bill the sailor.

Al's ending: (slow 3/4 time)  
Do sa do your corners all  
Do sa do your partners, too  
Allemande left your corners all  
Right hand to your partner.

(fast 6/8 time)  
Grand right and left you go  
Said Barnacle Bill the sailor  
Hand over hand and don't be slow  
Said Barnacle Bill the sailor  
Promenade around the hall,  
Back to place and don't you fall  
Cause that's the end of the favorite call,  
Of Barnacle Bill the sailor.

(continued next page)

Some alternate patter by Al Brundage:  
Grab your corner and swing 'er around,  
Said Barnacle Bill the sailor,  
Swing 'er so hard she leaves the ground  
Said Barnacle Bill the sailor.

Swing your corner 'round and 'round  
Said Barnacle Bill the sailor  
Stick with me, or I'll blow ya down  
Said Barnacle Bill the sailor.

Al's alternate patter for the promenade.  
Promenade right over the sea  
Get 'er back home as quick as can be  
All get set to dance with me  
Said Barnacle Bill the sailor.

Promenade and you hold her tight  
Come home with me, and I'll treat you right  
We'll dance all day, and we'll swing all night  
Said Barnacle Bill the sailor.

Promenade 'er by the arm  
Come on, girls, I'll do you no harm  
String you up by the old yardarm  
Said Barnacle Bill the sailor.

Promenade and around you go  
Stomp 'er down, if she's too slow,  
Avast you lubber, or I'll blow you low  
Said Barnacle Bill the sailor.

## **CONTRALAB**

### **The International Organization of Contra Dance Leaders**

*This national organization founded in June, 1986, is devoted to the promotion of contra dancing. For information about joining **CONTRALAB** and receiving their publication, **CONTRALAB QUARTERLY**, contact Eddie Ramsay, 2756 Mt. Moriah Pkwy, Memphis, TN 38115 (901) 638-0834.*

# ENGLISH COUNTRY DANCE IN AMERICA

*by Lee Ticknor*

In this issue we'll describe two more Early American dances of special interest. The first is the "Gordian Knot" from a book by Saltator<sup>1</sup> (a pseudonym) in 1802. The original directions read "Two couples balance, the ladies give each other right hands, all swing round so as to range on a straight line cross-ways of the room, olivetts and the first couple fall below the second."

This dance seems quite straightforward, but a few points of interpretation need to be made. It appears to be a duple minor longways for as many as will. Saltator defines "olivettes" as: "Olivettes is to interchasse, as in the common reel of three with three persons on one side of the choir, and employ as much time in doing it as in right and left." In this dance, it obviously is a reel (or hey) of four.

For understanding the timing of the various movements, it is helpful to inspect the tune. It is given in a book by R. Bride<sup>2</sup> and has been recently republished.<sup>3</sup> The tune has two eight-bar phrases, and the time signature of 2/4 indicates two counts or steps per bar. Thus, movements should take 4, 8, or 16 counts. So, we allot 8 counts to "Two couples balance," 8 counts to "all swing round," and 16 counts to "olivettes, etc." This means the balance will be a double balance or double set, which was common practice in late 18th century dances. Since the balance is followed by the two ladies and the two men turning by the right hands, the two ladies and the two men should face each other during the balance.

The men are not told to use right hands in the turn, but to do so makes a smoother entry into the hey. To end in a straight line cross-ways of the room, the two women could turn either 3/4 or 5/4 round while the men turn either amount. As the hey is ending, the two couples go to their progressed positions.

It is a bit of a scramble to dance a hey for four and go to progressed places in 16 counts, so the end of the hey should be made as smooth as possible. This is best  
(continued next page)

achieved by having both the two women and the two men turn 5/4 round and begin the hey by passing by the right shoulder the person just turned. At the end of the hey, the 1st woman and the 2nd man will pass someone by the right shoulder and turn right to reach their progressed places, while the 1st man and the 2nd lady pass each other in the center of the set by left shoulders and turn left to reach their progressed places. In their progressed places, each couple faces a new couple to begin the figures again. With these viewpoints in mind, the interpretation of this dance becomes:

### **The GORDIAN KNOT**

Formation: Longways; duple minor.

music   meas   movements

- |   |     |                                                                                                                                                                                                                                                                                                     |
|---|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A | 1-4 | 1st cpl facing down, 2nd cpl facing up, all set twice.                                                                                                                                                                                                                                              |
|   | 5-8 | Two women turn 5/4 round by the R hand while two men do the same to end in a line of four across the set (The order is now 2nd M, 1st M, 2nd W, 1st W.)                                                                                                                                             |
| B | 1-8 | All dance a straight hey for four beginning by passing right shoulder with the person just turned. (At the end of the hey, the 1st M and 2nd W should turn L, whereas the 2nd M and 1st W turn R.) In progressed places, the 1st cpl face down, and the 2nd cpl face up to begin the figures again. |

The turn of the century seems to fascinate people, including dancers. My wife, Gail, is looking forward to when she can write 2000 in the date on her checks. So, when the 18th century was coming to an end several people devised dances called The New Century and The New Century Hornpipe. Lucy Muzzey's little manuscript book<sup>6</sup> of about 1790 describes one called The New Century. Since this is the next to last dance in her booklet and is in a different handwriting from most of the entries, the date this dance was devised and written down probably is later than the rest of the book. Saltator gives directions for

(continued next page)

a New Century different from Muzzey's and a New Century Hornpipe different from later descriptions. The original description of Muzzey's "New Century" is: "The first Couple shassa out on the Gentlemans side rigadoon back rigadoon the 2nd Couple on the ladys side the 1st Couple lead down the ladys side the 2nd Couple lead down the Gentlemans side rigadoon back rigadoon the 1st Couple lead down the middle up Cast off right and left."

My copy of the original is too indistinct to show punctuation marks but this dance appears to be a 32-bar duple minor longways for as many as will. I believe the writer made an error in the second figure where (s)he tells the 2nd couple to lead *down* the Gentlemans side. To me, it is more logical for them to lead *up*.

A tune for New Century or New Century Hornpipe is given in several recent dance tune books.<sup>4</sup> Muzzey and Saltator do not give a tune. The tune for New Century Hornpipe is given by Elias Howe<sup>7</sup>, 1861, and by Frank Harding<sup>8</sup>, 1891. The tune in these two books is the same as given by Cole Publishing Co.<sup>9</sup>, 1940. This tune has two eight-bar phrases, which suggests a 32-bar dance, and would be suitable for the Muzzey dance. Any good 32-bar reel would be acceptable. With the above considerations Muzzey's "The New Century" becomes:

### **THE NEW CENTURY**

Formation: Longways; duple minor.

<u>music</u>	<u>meas</u>	<u>movements</u>
A1	1-4	At the end of the musical introduction, 1st cpl face down and join nearest hands; 2nd cpl face up and join nearest hands. Both cpls take four chasse (slipping) steps to their own R, then all rigadoon.
	5-8	Both cpls take four chasse steps to their own L (the 1st cpl ending about in the women's line; the 2nd cpl ending about in the men's line,) and all rigadoon.
A2	1-4	The 1st cpl lead four steps down the women's side and rigadoon, while the 2nd cpl lead up the men's side and rigadoon

(continued next page)

- A2 5-8 After the rigadoon, all turn alone quickly to face in the opposite direction, take partner's nearer hand and lead four steps up or down the set to end in line in their original position, and all rigadoon
- B1 1-8 After this last rigadoon, the 2nd woman must quickly move by herself to the women's line, and the 1st cpl turn to face down the center of the set. (It is suggested that the 1st man and 1st woman both turn L, pivoting on the L foot.) The 1st cpl lead down the middle, turn alone, lead up to 1st place and cast off to 2nd place, 2nd cpl moving up
- B2 1-8 The 2nd and 1st couples dance right and left (with hands) for four changes.

For the method of doing the rigadoon step, see the book by Morrison.<sup>5</sup> This dance is a bit vigorous, so the musicians might be asked to play the tune only about eight times.

#### References

- <sup>1</sup>Saltator (a pseudonym), *A Treatise on Dancing; and on Various Other Matters, (etc.)*, Boston, 1802.
- <sup>2</sup>R. Bride, *Bride's Favourite Collection of 200 Select Country Dances, Cotillions and Allemands*, London, 1776.
- <sup>3</sup>Leland B. Ticknor, *Dances from George Washington's Birthday Balls*, Staunton, VA, 1990.
- <sup>4</sup>Dorothy C. Grossman, *An Index to Printed Sources of Folk Dance Tunes from the United States & British Isles*, Louisville, KY, 1995.
- <sup>5</sup>Morrison, James E., *Twenty Four Early American Country Dances Cotillions and Reels for the Year 1976*, New York: 1976.
- <sup>6</sup>Muzzey, Lucy, Manuscript booklet, Plainfield, VT, 1970 or later.
- <sup>7</sup>Elias Howe, *Musician's Omnibus*, Boston, 1861.
- <sup>8</sup>Frank Harding, *Harding's Collection of Jigs, Reels, &c.*, New York, 1891.
- <sup>9</sup>Cole Publishing Co, *1000 Fiddle Tunes*, Chicago, 1940.

## **OUR JOB**

**by Danstradamus**

What are we doing here? Why are we doing it?

Our job is to be wise and joyful stewards of the  
Wonderful dance and musical traditions we have  
Inherited, to share them with each other,  
And then to pass them on, wisely and joyfully,  
To the next generation of inheritors,  
Prepared as children, through our efforts,  
To be wise and joyful in their own time.

## **DANCING AT THE TRAIL'S END**

The sun set in the sky  
I heard the fiddler cry  
Let dancers all stand by  
Excitement then grew high  
Gay music made all spry  
Dancin's better than pie  
Shuffling made dust fly  
The caller yelled a cry

Just grab the one you chose  
Now then bow, point your toes  
Curtsy and strike a pose

Circle to the left, there you go  
Grand right and left you flow  
Turn your partner, that you know  
Now do that do si do  
Promenade to and fro  
Clap your hands, there you go  
Stomp your feet, what a show  
Cause dancin' makes us glow

***Beverly Pecunia***  
Escondido, CA

## **FOLK DANCE**

Your hands are warm and dry  
Unlike the sweating hands  
Of all the other dancers.

And your eyes unlike  
The eyes of the other dancers  
Do not pass me by like speeding cars  
But stop and let me in.  
Your fluent dance, unlike  
The dancing of the other dancers  
Rolls in warming currents  
Through yourself and into me.

And your voice, unlike  
The voices of the other dancers  
Delivers pleasure  
Through your lips  
To match the meaning in your eyes.

But now that you have gone  
Don't think that I'm aloof  
To the eyes and lips  
And hands and dancing  
Of all the other dancers.

***Norma S. Davis***  
Corvallis, OR

\* \* \* \* \*

***Editor's Note:*** Send your original dance poetry  
to Don Coffey, PO Box 1367, Frankfort KY 40602.

## **SURVEY SNIPPETS**

**by Diane Ortner**

This article will wrap up "Survey Snippets" with some of the bits and pieces of interesting information that we received in the survey sent to the membership in June, 1997.

Two of the survey questions especially brought out added comments even though one word choices were given as possible answers. On the question asking for a yes/no response to a list of types of dance that the surveyed person liked to do, a common comment was, "No, but only because I've never had a chance to learn to do this form of dance. I'd really like to attend a workshop to learn how."

On the question of whether the "Best dances are fun and easy," many added comments. "Fun" does not necessarily mean "easy." Too easy can be boring. Some mentioned that they don't like it when a caller urges people onto the floor by saying, "This is easy." Finally, some commented that it is much more satisfying to learn a more difficult dance provided the time is taken to internalize it so that they don't lose the dance the minute they leave the session or camp.

Many responses to several different questions emphasized the idea that our members are the ones who should be responsible for spreading the Foundation ideals through advertising it, its dance weeks, the kits, etc. The Foundation aims to provide pleasurable experiences for its members and to perpetuate the American dance heritage, and its members should reciprocate.

Several comments centered on the idea that the Foundation and the *American Dance Circle* talk too much about the "Good Old Days." This is one of those questions on which the ADC has to try to establish a happy medium, as the editors also receive praise and requests for reprints of articles remembering the past. As far as the Foundation is concerned, the officers feel that we are moving forward in our policies in a way that will embrace all the best of and for our intergenerational membership.

(continued next page)

For instance, Terpsichore's Holiday had participants from 2 to 90. We were pleased to have a large number of children and a highly-evaluated children's program. On the other hand, evaluations also praised us for not letting the children's program impinge on the adult program for most of the day. Musicians and leaders at Terpsichore were paid or, at least, had tuition or some of their expenses paid - a first for an LSF camp. Yet, attendance was high, and funds were realized for next year's start-up expenses and to support other Foundation purposes.

A combination of "live" and recorded music was utilized at Terpsichore, as has been the case at the Rocky Mountain Dance Roundup for several years and occasionally at Cumberland. The instructors feel comfortable to select the medium that best fits the dance they are teaching, and the dancers benefit as a result.

In the question asking for suggestions as to leaders to invite to our camps, 74 different leaders were mentioned. 44 were suggested by only one person, 24 by two to seven people. 10 or more "voted" for the following people: Don Armstrong, Bill Litchman, Rusty Wright, Diane Ortner, Tony Parkes, and Bob Howell. Our country has many great dance leaders and, fortunately, people often really like the ones from their own communities!

About 65% of the survey respondents will be surprised to learn that about 65% of the membership of the Foundation lives East of the Mississippi. If you have a particular interest in the responses to questions that have not been dealt with in these "Survey Snippets," please take advantage of the offer below. Thanks again to all of you who took the time to respond to the survey.

\* \* \* \* \*

### **COPIES AVAILABLE TO YOU . . .**

- 1. The By-Laws of the Lloyd Shaw Foundation**
- 2. Summarized Survey Report**

Copies are available to you for the price of postage, duplication, and an envelope. Send your payment and request to Diane Ortner, 929 South Shore Drive, Lake Waukomis, MO 64151. Please send \$1.50 for the by-laws and/or \$3.25 for the summarized survey report, and be sure to specify which report(s) you wish to receive.

## **CALLER'S FORUM**

**by Bess Koval**

"Dance is fun," stated John M. Forbes in the September, 1996, issue of the *American Dance Circle*. I agree whole-heartedly.

Dance should be more fun when learning is made as easy as possible. There are many "tricks to the trade" that enhance efficiency of learning.

I have a suggestion for contra dance teachers and some comments that might help some teachers as well as dancers of waltz.

When I teach a beginning contra dance class, I give each "active" man and woman a tie, the brighter and wilder, the better. (I have a wonderful collection of old ties that are truly out of style and good for a lot of laughs.) As they become "inactive," the ties are removed. There is never any question as to who are "ties" and who aren't, as opposed to who are "active" and who aren't especially when people are in the wrong place. There are dances in which the "inactives" wear the ties.

Usually, positioning is quickly corrected, including crossing over at the head and at the foot when required. Try it. It works for me.

For many years I have watched men try to start to dance a left box waltz turning right (clockwise) when standing side by side with his partner on his right and facing line of dance. It should be a right box turn.

What has to happen when in this position is that the couple must first dance the last half of a right box. To do this, the man must move immediately in front of his partner to put his back to line of dance and step back with his left foot, making a half revolution, turning to his right. This takes a bit more energy and space to cover than will subsequent steps, for it is the first and only 270 degree revolution. At the end of this step, the man is facing LOD and is ready to turn to the right (clockwise), stepping forward with his right foot. From there, the couple is ready to continue dancing the right turning waltz, covering 180 degrees in each measure.

(continued next page)

Also creating problems is the lack of understanding and execution of positioning and partnering. In closed dance position, if the shoulders are not parallel when the man moves forward, partner moving backward, this improper technique will pull them away from each other. If his lead is insufficient, perhaps due to his arms and/or torso position, what is she to follow? The best placement of the man's right hand is halfway between her shoulder and waist with fingertips to the spine as opposed to his right hand at her waist and closer to her side than spine. A great difference in heights of partners may, of course, cause a need to adjust the placement of the right hand.

The old saying, "It takes two to tango" applies. If the woman refuses to follow the man's lead, it makes it difficult, sometimes impossible, to lead her. Sometimes women lead, unintentionally or not, compounding the problem.

There are other points to good "positioning" that add to the efficiency of movement and, of course, it is very important to hear the beat and stay with it. . . . A good solid foundation understanding of the theory and execution of movement makes dance so effortless and efficient.

***Editor's note.*** Do you have a teaching or calling strategy or hint that may help our readers? Send it to the ADC (editors' addresses on the inside front cover of this issue.)

\* \* \* \* \*

## **REGIONAL CONTACTS**

The following people have volunteered to be **Regional Contacts** for the LSF. Thank you! If you need event flyers or posters, please contact the person who lives closest to you. We welcome additional volunteers for other parts of the country!

Anna Pappas  
8817 Copenhaver Drive  
Potomac, MD 20854-3008

Merrell Folsom  
150 Stafford Court  
Colorado Springs, CO 80904  
Telephone: (719) 630-2240

## STIR THE BUCKET

We were grieved to hear of the death of Bill Fuller shortly before Christmas. Bill, a former board member, and his wife Margaret have been ardent supporters and mainstays of the Foundation for many years. Their generous donation made possible the original financial support of live music at the Rocky Mountain Dance Roundup. We were glad that Bill and Margaret were able to continue their adventurous travels together until only shortly before Bill's death and were especially glad of the opportunity to say hello to them both at last summer's Cumberland Camp. Our hearts go out to Margaret in this time of sorrow.

Don't forget to tune in to the Foundation's Web page at <http://www.flinthills.com/~lsf> for the latest information about Foundation events.

We hope that **Lew Cocke** has been enjoying his piano as much as we have been enjoying dancing to his efforts. The Terpsichore House Band composed of **Lew, Kimble Howard, Marnen Laibow-Koser, Travis Reynolds,** and **Don and Sylvia Coffey** was much in demand. What a joy to have such talented musicians who can read and play any piece of music you set before them!

Board member **Dale Sullivan** and his band recently visited AudioLoft Studios to make a tape of tunes that they play for a local clogging group. For information about obtaining a copy, write to him at the address inside the back cover.

We were sorry not to see **Gail and Lee Ticknor** at York and Terpsichore's Holiday and were glad to get a note from Gail saying that she expects to be dancing at a March 7 ball in Williamsburg. We always look forward to Lee's articles in the *ADC*!

Our heartiest wishes for a thorough recovery go out to **Michelle**, daughter of Sales Division contact at AudioLoft, **Brad Edwards**.

**Diane Ortner** piled up over 10,000 miles last year on LSF related activities -- mostly by car. She appreciates all the LSF friends and dance events that helped to turn those miles into a pleasure instead of a trial.

## **1998 EVENTS OF NOTE**

**SPACE COAST SCOTTISH COUNTRY DANCERS SPRING FLING**, Titusville, FL, March 27-28, 1998. Bruce Frazer, guest instructor, music by Drumnadrochit. Information: James & Alma Kutzner, 1457 California Dr., Melbourne, FL 32940; telephone (407) 255-2756.

**CONTRA AND TRADITIONAL DANCE WEEK**, Dillard, GA, April 19-24, 1998. Bob Howell, Jerry Helt. Write Cope Crest Country Inn, PO Box 129, Dillard, GA 30537. Telephone: (706) 746-2134.

**47th NATIONAL SQUARE DANCE CONVENTION**, Charlotte, NC, June 24-27, 1998. Advance Registration, PO Box 562814, Charlotte, NC 28256-2814.

**LSF ROCKY MOUNTAIN DANCE ROUNDUP**, Highlands Univ., Las Vegas, NM, July 5-11, 1998. Contact Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151; phone: (816) 587-4337; Email: deortner@aol.com.

**13th ANNUAL SAN DIEGO CONTRA WEEKEND**, San Diego, CA, July 10-12, 1998. Contra, quadrilles, English, folk & round dancing. Glen Nickerson, Paul Moore, Don Ward. Contact: Paul & Mary Moore, PO Box 897, Running Springs, CA 92382; (909)867-5366.

**1998 MIDWEST CALLERS AND TEACHERS SEMINAR**, Calvin Crest Convention Center, Fremont, NE, August 20-23. Featuring Don Armstrong. Contact: Clyde Harder 103 North Clarmar Av, Fremont, NE 68025- 5452; telephone (402) 721-7369.

**LSF CUMBERLAND DANCE CAMP**, Kentucky Leadership Center near Somerset, KY. August 2-8, 1998. Contact Don & Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367. Email: dscoffey@mis.net.

**SHARPES ASSEMBLY FIRST ANNUAL CONTRA FESTIVAL**, Kenilworth Lodge, Sebring Florida, Oct. 2-4, 1998. Workshops in contra and English Country Dance. Contact: George & Onie Senyk, 4300 Indian River Drive, Cocoa, FL 32927; telephone (407) 636-2209.

**LSF TERPSICHORE'S HOLIDAY, '98**, Jackson's Mill, Weston, WV, December 28, 1998-January 1, 1999. Set aside these dates NOW and watch for further announcements in future ADC's.

## **FOUNDATION INFORMATION**

- Don Armstrong, PO Box 99, Macks Creek, MO 65786 (Board of Directors, Director of Recordings Division) (573) 363-5241; fax (573) 363-5386.
- Donna Bauer, 909 Tijeras, NW, #201, Albuquerque, NM 87102 (Board of Directors; Director of Dance Center) (505) 842-0046; Email: dfbauer@aol.com.
- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503 (President; Executive Committee; Board of Directors; Co-editor of American Dance Circle) (913) 539-6306; Email: ecocke@ksu.edu.
- Don & Sylvia Coffey, PO Box 1367, Frankfort, KY 40602-1367 (Don: Board of Directors; Sylvia: Secretary; Executive Committee) (502) 747-5700; Email: dscoffey@mis.net.
- Chris Conboy, 2926 Keystone Circle, Colorado Springs, CO 80918-1734 (Board of Directors) (719) 598-3282.
- Frank Gornowich, 2338 Tranquility Lane, Green Cove Springs, FL 32043 (Board of Directors) (904) 282-8383.
- Elizabeth Grey, PO Box 2167, Canon City, CO 81215 (Board of Directors) (719) 275-1706.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603 (Membership Chair).
- Jeffery Lindsey, 8404 Catalpa, El Paso, TX 79925. (Board of Directors) (915) 778-0349.
- Kris and Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104 (Kris: Board of Directors; Bill: Archives Director; Executive Committee; Vice President) (505) 247-3921. Email litchman@neon.unm.edu.
- LSF Dance Center, % Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661.
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.
- LSF Mailings List, % Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (send address changes to Diane)
- LSF Sales Division, P. O. Box 11, Mack's Creek, MO 65786 (573) 363-5868; fax (573) 363-5820.
- LSF Web Page: <http://www.flinthills.com/~lsf>
- Grant Logan, 32 Idleswift Drive, Thornhill, Ontario, Canada L4J 1L1. (Board of Directors) (905) 709 9241.
- Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 (Board of Directors; Vice President; Executive Committee; Co-editor of American Dance Circle) (816) 587-4337; Email: deortner@aol.com.
- Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112 (Board of Directors) (303) 741-6375; Email: rlriggs@aol.com.
- Dale Sullivan, 3915 NW Ponderosa, Lee's Summit, MO 64064 (Treasurer; Board of Directors; Executive Committee) (816) 373-4095.
- Rusty Wright, 3022 Siringo Rondo, S, Santa Fe, NM 87505 (Board of Directors) (505) 471-0391; Email: rustywright@sprynet.com.



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