

Welcome!

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

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**The
American
Dance Circle**

JUNE, 2004

Volume 25, Number 2

THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Form elsewhere in this issue.)

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing 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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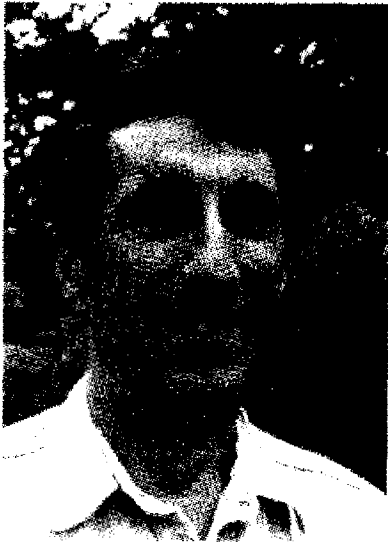
Full page -- \$ 60 Half page -- \$ 30

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FROM THE PRESIDENT

By Bill Litchman

Another summer season is upon us and there are some things that we need to remind ourselves about. The Lloyd Shaw Foundation is grateful especially to its board and officers for the many hours of service that are given to the LSF simply because these individuals believe in what the LSF stands for and what its goals are. I, for one, appreciate every minute given to the Foundation from every person who has donated so much. It's not only money, the dues, the materials purchased from the sales division, the contributions in kind by leaders who teach, call, lead and generously give of their time. It's also the silent contributions of time and effort made by so many people who sit behind a registration table, who spend time to email others, who mail letters, who seal envelopes, who take tickets, who do all of those little things which make up the whole effort of community dancing. Thanks to all of you, whoever you are, wherever you are and whatever you do, have done, and are doing in this activity. The silent army of so many who make it all happen is greatly appreciated.

We will be having our membership meeting at RMDR this year; on Monday afternoon at La Foret. It is a beautiful setting and I hope that many can come and participate this time. If not, at least you could send an email or a letter with your comments, desires, wishes, thoughts, or whatever contribution you'd like to make. It's probably not possible to have everyone who wants to be there in attendance but it could be possible for all of you to be heard. You could

contact your favorite board member, officer, committee member, or you could send something to me and we'll see that it gets its airing at the right time.

Nominations for the board will be made at that time. Our nominating committee is busy as I write and your wishes could be heard on that issue, too. If you are planning to nominate someone for the board, please make sure you contact them and get their permission to proceed before offering their name.

We have almost completely transferred the contents of the Lloyd Shaw Dance Archives to the Denver University Library system where it is being catalogued and incorporated into their great collection of dance materials. There is so much that could be done in researching American dance there. Thanks to all of you who have donated in the past. Should you have materials you wish to donate now but have heard rumors that the Archives or DU is not accepting new materials for the collection, please understand that these rumors are NOT TRUE! You can still donate materials to the Archives/DU but you should contact me first. There is such a good collection there now that it doesn't make sense to box up and send things which would simply duplicate part of the collection already there. Please run what you have by me and we can (together) come up with what might add to the Archives and what might be better donated to another regional or local collection. We can especially use personal letters from dance leaders.

I owe a special thanks to Enid Cocke who edits the American Dance Circle. She is such a dependable person that she works on and on behind the scenes even without prompting from anyone else. She is one of the most capable and talented individuals that we have in the LSF and we are very grateful to have her involved. Not only that but she is the grand-daughter of Lloyd Shaw and she brings with her a deep understanding of the Foundation and the reasons for its founding. Many, many thanks to her and Lew, her husband and treasurer of the LSF, for all they do for the Foundation.

For all of you who enjoy dancing. Keep on having fun and enjoying what we have, passing the torch on to others in their turn to enjoy the wonderful world of dance.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The dance Chorus Jig is widely considered to be one of the “chestnuts” of contra dancing – a chestnut being defined as a dance that has been essentially unchanged over time and is one of the timeless classics. One reference indicates that the tune, and possibly the dance, appeared in manuscripts as early as 1793. Recently I ran across a version of the dance dated 1798 which may possibly be the original – it is shown here as recorded in reference 1.

CHORUS JIG

32-bar triple-minor longways

- | | |
|-------|--|
| 1-8 | 1s chasser down the outside for 4 counts; rigadoon; chasser back and rigadoon. |
| 9-16 | 1s go down the middle, come back and castoff (2s moving up) |
| 17-24 | 1s turn first corners once around with two hands, then turn second corners once around with two hands. |
| 25-32 | 1s lead out the men’s side for 4 counts and rigadoon, lead back to places and quickly turn once around with 2 hands. |

Compare that with the current version (in my notation).

CHORUS JIG

Usually done as a proper duple minor

- | | | |
|----|----|---|
| A1 | 16 | Actives – down the outside, then back up the outside |
| A2 | 16 | Actives – down the center, then up the center & castoff |
| B1 | 16 | Actives – Turn contra corners |

B2 16 Actives – Balance and swing.

This dance was originally a proper triple minor, but the date or time period of the change to dancing it as a duple minor is not known to me. Doing it as a duple minor results in each inactive dancer being turned twice – once as the first corner of one active dancer and then as a second corner by another active dancer. This is in line with the modern philosophy of keeping all dancers in motion as much as possible. It is my impression that many of today's dancers have never realized the dance was originally a triple minor – many may have never danced the Contra Corners movement in any but the duple minor formation. Some insist that it be danced only to the Chorus Jig tune.

The modern version can be seen to be much like the earlier version but with some changes. The Chasse and Rigadoon has been replaced by the simpler Down and Back, the Lead Out sequence has been replaced by the Balance and Swing, and the Turn Corners has been replaced by Turn Contra Corners.

The Two Hand Turn with the first and second corners can be found in many dances of the Colonial, post-Colonial and Civil War periods. The earliest I have recorded is dated 1670. There are also many early dances with Set To and Turn 1st Corners, then Set To and Turn 2nd Corners. I then investigated early dances (those available in my files) that had similar movements to see if there was a definite progression from the Two Hand Turns of both corners to the current Turn Contra Corners. The following details some of the findings. In all cases shown here, the dances were in proper triple minor formation with the actives progressed one place to be between the 2s and 3s (inactives). Only the significant portion of each dance is shown. All (except one) are from reference 1.

A 42 bar dance dated 1706 (lantha) has an extra bar in each of the B1 and B2 parts. Based on the timing it is assumed that the turns were full around. Note that the turns are one-hand style and that the partner is turned following the turn of each corner.

25-33 1s turn first corners by right hands, turn

partner by the left.

33-42 1s turn second corners by right hands, turn partner by the left.

The same sequence is in a 32 bar dance dated 1718 (New York or The King's Maggot) but the move (in bars 9-16) is listed as 1s turn contrary corners (first corner by right hand, partner left, second corner right, partner left).

A dance circa 1750, (Struan Robertson's Strathspey) also has the turns start with the 1st corner and with handed turns. The timing suggests partial turns, not full around.

17-24 1s turn first corners by right hands, turn partner the left; 1s turn second corners by right hands, turn partner by the left.

Clement Weeks (1783, see reference 2) uses similar terminology in the dance Dusty Miller (in parts B1 & B2), but as follows:

1st couple turn one-half by right hands, then 1st contrary corner by the left

Turn partner again by the right and 2nd contrary corner by the left.

The timing suggests that the turns were partial turns and not full around. Note that the sequence begins with the 1st couple turning each other ½ before turning the 1st corner. This is the same as the current Turn Contra Corners with directional wording.

Another dance using a slightly different sequence is dated 1785 (The Hereditary Prince). The timing suggests that the turns are full around, but the turns are in handed style. The turns are also in "reverse" order, in that they start by turning the partner by the left and then the corners by the right. The last 16 bars are as follows:

17-24 1s turn once around by the left, then turn first corner by the right

25-32 1s turn once around by the left, then turn second corner by the right.

The above excerpts are not an exhaustive or complete

study of how Turn Corners became Turn Contra Corners, but they do illustrate that the early to mid-18th century saw the polite two-hand turns change to more active handed turns. The Set to Corners has almost disappeared from American contra dances. There was experimentation as to which corner to turn first and by which hand. The turning of the partner, both before and after the turns with the corners, became an accepted part of the move. This affected the timing and necessitated partial turns in place of the turns full around. The first and second corners became known as Contrary Corners and later as Contra Corners. In the process Chorus Jig developed into the version now considered traditional. The dance may be a "chestnut" but it did change sometime in the 1800's. However, there is no denying that it has retained popular appeal and is danced today as eagerly as ever.

1. *Country Dances of Colonial America*, by John Fitzhugh Millar. Thirteen Colonies Press, Williamsburg, Virginia
2. *A Choice Selection of AMERICAN COUNTRY DANCES of the Revolutionary Era, 1775 - 1795*, by Keller & Sweet, Country Dance & Song Society of America.

WELCOME TO NEW LSF MEMBERS!

William and Elizabeth Gonwa, Wauwatosa, WI
Diedre Krasnansky, Westminster, MD
Howard and Shirley Carlberg, Santa Rosa, CA
Michael Grethen, Chicago, IL
James Rust, Evanston, IL

NOMINATIONS TO THE BOARD

The following LSF members have agreed to run for election to the Board of Directors. Three will be elected when the membership votes in September. Their statements follow.

Marie Armstrong

Marie Armstrong, long time partner of the late Don Armstrong, is a charter member of the Lloyd Shaw Foundation. She has served the Foundation as director and in many other capacities, served on the staff of the summer camps for many years, and collaborated with Don on the production and publication of Elementary, Recreational and Exceptional Dance Kits.

Marie lives in her home town of Oak Ridge, North Carolina, where she is very active in the Presbyterian Church. But she maintains her interest in the Foundation and its well being and offers to be of help whenever possible.

Norma Bowers

Again, I have been asked to accept the nomination for election as a member of the Board of Directors for the Lloyd Shaw Foundation. What an honor, privilege AND responsibility!!

As a volunteer for 25 years at Missouri Town 1855, a living history museum, in Lee's Summit, Missouri, I firmly believe that our cultural heritage must be preserved. To simply preserve it is not enough. We must involve future generations if we expect to reach our organizations' goals.

The Lloyd Shaw Foundation was the source of information and guidance when the Missouri Town 1855 Dancers was formed in 1976. Diane Ortner was our organizer and leader for many years. Many of our members have attended Rocky Mountain Dance Roundup and taken leadership training. This has enabled our group to remain active and attract new young people.

Since 1986 I have attended Rocky Mountain Dance Roundup, yearly. I have gone to Terpsichore's Holiday and

Kentucky Dance Institute with my eleven-year-old grandson, Chad Bowers.

I appreciate the many opportunities provided by the Lloyd Shaw Foundation and will do my best to assist in achieving the organization's goals.

Bob Riggs

Bob Riggs of Centennial, Colorado, brings more than 29 years of dance experience and one term on the LSF board to the Foundation. Bob began dancing by chance during the summer of 1974 with the CSU Aggie Haylofters in Ft. Collins, CO. In 1975 Bob began his calling career at the request of the club leadership. This creative activity was so much fun that he called for the club and exhibition team until a move took him to Pennsylvania in 1979.

In 1983 Bob joined the Denver Area Callers & Cuers Association (DACCA) and began calling in the Rocky Mountain Region. Today, Bob calls regularly for three local groups and travels regionally.

Bob has attended three caller's colleges, many seminars and schools and participates actively as a member of Callerlab, DACCA (Denver Area Callers & Cuers Association) and the Lloyd Shaw Foundation.

In 1989 Bob and Allynn attended their first Lloyd Shaw dance week and have attended the Rocky Mountain Dance Roundup ever since. They have been the directors of RMDR for the last five years. They encourage dancers and leaders to be true to the dances they do and teach by enjoying the smooth elegance with which the figures are put together. They like the variety of dance and music offered at Lloyd Shaw Foundation dance events.

In addition, Bob and Allynn participate in the leadership of the Colorado Rocky Mountain Dancers, a performance group of young people (ages 8-25), which includes their daughters Kristina & Devin. The group performs square dances in the style of Lloyd Shaw's Cheyenne Mountain Dancers of the 1930's & 1940's,

double square or royal set choreography as performed by the CSU Aggie Haylofters in the 1970's, and other specialty exhibition dances. The team has performed at the Colorado State Square Dance Festival, three National Square Dance Conventions, two International Folk Festivals held in Idaho, and a variety of community and dance-focused events. This coming summer they will perform at the 53rd National Square Dance Convention and two International Folk Festivals being held in Ukraine.

Bob looks forward to the opportunity to again contribute to the objectives of the Lloyd Shaw Foundation. His experience with contra dancing, one-night stand square dance parties, modern western square dance, and various educational venues makes him a strong candidate to participate in the leadership of the foundation.

Irene Meharg Sarnelle

Irene Meharg Sarnelle holds a Bachelor of Science in Interdisciplinary Studies from California State University at Los Angeles and a Master of Science in Kinesiology with an emphasis in Dance from James Madison University. She is currently an Assistant Professor of Physical and Health Education at Mary Baldwin College in Staunton, Virginia.

Before coming to Mary Baldwin College, Irene was an elementary school teacher. She taught various grades from kindergarten through sixth grade in both the Los Angeles Unified School District and in Augusta County schools in rural Virginia. She has been an artist in residence for the Augusta County Schools, Rockingham County Schools, and private schools in the Shenandoah Valley. Mrs. Sarnelle has been a clinician for the Virginia Music Educators Conference and was a guest instructor for the Footnotes Club of Roanoke, Virginia.

Her folk dance background includes that of a cast member in the Enzian Bavarian Dancers of Azusa, California, Korar Balkan Dancers of Los Angeles, and the Los Angeles City College Folkloric Dancers. In Virginia she has performed as a member of Reel Virginia and the James Madison University Folk Dance Ensemble and currently performs with the English Country Dancers of Staunton.

The artist's experiences and training go beyond the United States to Mexico, Switzerland, and France, where she received special instruction in areas of dance concentration. These areas of concentration include those of Mexico, western and eastern Europe, and the Middle East.

Irene Sarnelle has done extensive research in ballroom dances of the 1890s and has attended historical dance workshops at Goucher College in Towson, Maryland, and Stanford University in California. Irene was born in Athens, Greece, to a Greek father and an Appalachian mother. From these two cultures, she gained a love of dance, music, and history that she enjoys sharing with others.

LOOKING FOR DANCES IN NEW ENGLAND

By Erich Fritz

We are a group of ten German contra and square dancers planning a tour in New England at Indian summer time this year. It would be nice to know where we could join a dance or club dance night on our way, which is as follows:

Boston Sept 27-30 (3 nights),
Portland, ME Sept 30,
Bangor, ME Oct 1-2,
Lincoln, NH Oct 3,
Burlington, VT Oct 4,
Killington/Woodstock/Hanover, VT Oct 5.

We would be happy to square or line up with you. Please email to Erich Fritz: efritz_publish@t-online.de

(Editor's note: Erich and his dancers have come to RMDR and to the Don Armstrong Memorial Weekend. They enjoy all types of dance - and you will enjoy them!)

TRADITIONAL DANCE FORMS FOR YOUTH IN OUR SCHOOLS

By Dave Seamans

Does your dance club have an outreach for attracting youth to the great pastime of folk, square, and round dancing? Do you perform demonstrations at the local elementary, middle or high schools? Do you have any contact with the hometown college or university programs? These are just some questions that come to mind as we look to promote traditional dancing in the schools.

As a College Professor training many future Physical Educators and Recreation Leaders, I see that traditional forms of social dance are often not emphasized in our methods courses. In many cases, it is the physical education teacher who is responsible for bringing social dance forms into the school curriculum at various stages. Quite often, we don't have people in these instructional positions who are well versed in the area of dance, and if that is so, sometimes it won't be included in the Physical Education curriculum. Many physical educators are willing to receive any help that they might be able to get in this area, whether it be in the form of demonstrations or in assistance in teaching or having someone in an advising capacity. Have you thought about donating an old sound system or records and tapes to the physical education program at the local school to assist in the dance promotion effort?

Many elementary school programs in their study of history, do a unit on the "Old West." This is a perfect opportunity to go into a school and demonstrate our traditional dance, and maybe even dance with the students. While I was working with 4-H and FFA square dance groups in Central Pennsylvania, we used to go out to four or five elementary schools per year to do some demonstrations and then do some easy figures with the students using our female dancers with the boys and the male dancers with the females. It was a great success. I always liked to think we were sort of a modern day version of Lloyd Shaw and his group of young dancers learning traditional forms, and traveling around and promoting what fun it can be to participate.

Don't forget about the colleges and universities. Many times they may have a program such as a fine arts or cultural series running at their institutions where a dance demonstration might be in order. Collegiate squares may even pop up on campus or may turn up at your club. Does your club or organization have a youth night and allow them in, not worrying if they are in appropriate attire for a dancing evening? Competition is sometimes a good thing for younger dancers. It is sometimes not enough to dance for the sake of lawful and useful recreation....but learning to do it as the best group is sometimes an attractive element.

Let's lure today's youth in, with what may gain their attention first....Music! Even though we are traditional, we have to realize that music has changed over the years. Let's remember our youth and the music that we thought was out of date that our parents and grandparents listened to, and the music we listened to that they thought was blaring, too loud. Physical Educators are now innovating and utilizing techno-music to do square dance figures in certain settings. Let's get them interested in our great form of dance and then we can move on from there. As they appreciate the form of dance, they then can begin to appreciate the past history, and traditional forms and music as well.

As we are aware, children and young people are growing and learning at all times. But as in all phases of education, we want to equip the youth of today with the social elements to function well in society, and the school physical educators can certainly always use a hand in helping our students reach that goal, as well as promoting and preserving our traditional form of dancing.

(Editor's note: Dave Seamans has been an Assistant Professor of Physical Education and Recreation for five years at Southern Wesleyan University in Central, South Carolina. He has been square dancing since he was six years old. He majored in Recreation and took additional courses in ballroom, folk, and international dance at Penn State.)

LINES ABOUT SQUARES

By Dick Pasvolsky

Any dance choreographed by Dena Fresh can be counted on to be among the most beautiful in any dance program whether it be a round dance or a quadrille. Two of my favorite round dances are "Edelweiss" and "Today," and my favorite quadrille is "Reflections Quadrille." All of those dances were choreographed by Dena.

"Reflections Quadrille" is a beautiful dance and would make a great exhibition dance. It is danced in waltz time, which adds to its beauty. The dance, as described on the directions sheet, is:

RECORDING: Lloyd Shaw 1011

FORMATION: Square

INTRO: Wait six counts, then acknowledge partner and face center of the set. Begin on man's left, woman's right.

Part I

Measure

1-4 ALL FORWARD 3; STEP, TOUCH; ALL BACK 3;
STEP, TOUCH

Dancers grasp hands in a circle and dance to the center raising hands high as they step, touch. Dance back to place.

5-8 HEADS STAR RIGHT IN THE CENTER; TURN LEFT
FACE TO STAR LEFT

9-20 CHAIN THE LADIES THROUGH THE STAR

Head W chain out (W1 with W4, W3 with W2) and side W chain in. All 4 W chain completely through the center star and back to their original positions.

The W must remember as they chain into the center star to go behind the M who is behind the W with whom they are chaining!

The two head M keep turning the star in the center and at the end of Measure 20, the two side W are back with their partners, and the head W are in the star in front of their partners.

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ALLOW YOU TO ATTEND,

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Children's Classes: There are 3 separate class tracks: Ages 0-4, 5-8, and 9-12. They include Irish, Contra, and International dance in addition to outdoor activities, puppetry, singing, art and storytelling. The program for the 4 and under group is enriched with music, song and dance activities.

Adult Program: Our regular program stands on its own whether or not you have children to bring. We have many different styles of traditional dance classes offered, great music, great instructors, and great dancers.



Atmosphere and Fellowship: This is a very relaxed event where you cannot help but get to know people over lunch, where the staff have the time and inclination to help you learn and grow. You will meet some of the best friends you will have here.

Kentucky Leadership Center is a spacious modern facility remotely located on Kentucky's Cumberland Plateau on forested hills above beautiful Lake Cumberland. Three excellent wooden dance floors, residence rooms and dining hall are all located under one roof. Residence rooms provide hotel style accommodations with air conditioning and a private bath in every room. A large covered porch with rockers and a fireside lobby provide areas for fellowship, relaxation and impromptu music jam sessions. Parents can feel comfortable knowing this is a safe environment for their children.

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

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

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

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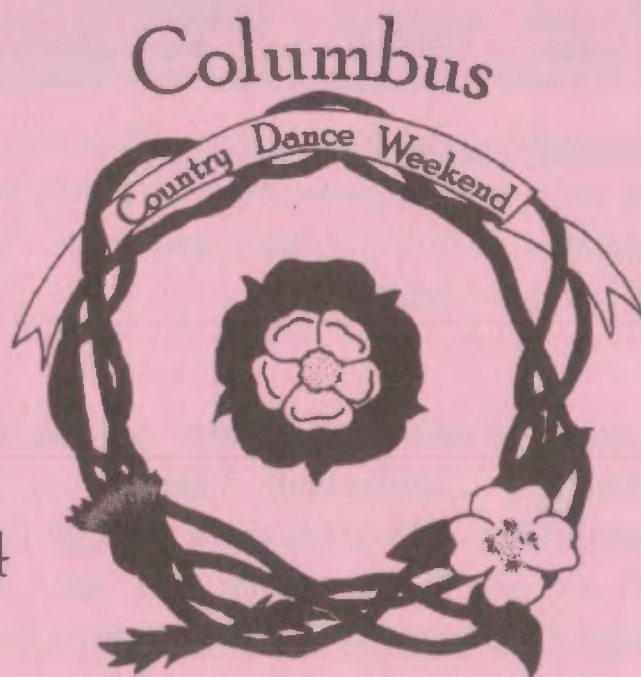
Contact information on the back cover.

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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.

21-24 COURTESY TURN AND WHEEL

Head M reach fwd and take partner in skirt-skater's position and start turning her toward home position and then one time around to end facing the center of the set.

25-32 FOUR LADIES CHAIN OVER, TURN THEM; CHAIN THEM BACK, TURN THEM

PART II

1-16 SIDES FACE-GRAND SQUARE

Dance very smoothly and with grace using 3 steps and a step, touch, turning a quarter on the second measure.

17-32 TEACUP CHAIN;

Man's part: Turn W coming to you with whichever hand she offers you. Don't make her change. When your partner comes back, courtesy turn her and square the set.

Head lady's part: Go forward, star R 3/4, turn corner by L, original opposite by R, Star L in center once and a quarter, original LH man by R, home to partner and courtesy turn.

Side lady's part: Turn corner by R, into center once and a quarter by L, Original opposite by R, original RH man by L, Into center star R 3/4 Home to partner and courtesy turn.

PART III

1-4 Repeat measures 1-4 of PART I: ALL FWD; STEP, TCH.; ALL BACK; STEP, TCH.

5-8 SIDE COUPLES STAR R IN THE CENTER : TURN LEFT FACE TO STAR L.

9-24 CHAIN THE LADIES THROUGH THE STAR;

Side W chain out (W2 with W1, W4 with W3) and head W chain in.

The two side men keep turning the star in the center. Follow instructions in PART I.

25-32 FOUR LADIES CHAIN OVER, TURN THEM;
CHAIN THEM BACK, TURN THEM.

(Note: PART III may be danced with the head couples active again instead of the side couples.)

PART IV

1-16 SIDES FACE- GRAND SQUARE

17-32 TEACUP CHAIN

BOW TO PARTNERS

If you are a caller, you might want to use this dance as a special portion of your demos. If you are not a caller, or even if you are, you could flip the record and dance to Don Armstrong's prompting. The Dena Fresh/Don Armstrong combination is hard to beat. Dancers must be able to waltz reasonably well in order to do justice to this beautiful dance.

I used the teacup chain and chain the lady through the star for my exhibition teams: for the adult group The Green Mountaineers, of Rutland and Montpelier, Vermont; in the early fifties; for my sixth and seventh grade group, who performed at the Atlantic Convention on the Steel Pier in Atlantic City in 1959; and for the Ramapo College Roadrunners, who performed at the National Square Dance Convention, also at Atlantic City, in 1979. Those two figures drew, by far, the most favorable comments from the spectators.

BACK TO THE FUTURE

By Ron Counts

I was first introduced to square dancing in 1953 at Clyde Austin 4-H Camp near Greenville, Tennessee. The dancing was traditional and lots of fun. Shortly thereafter I started teaching my high school friends the square dances I had learned at 4-H camp. We augmented my meager knowledge with the jitterbug to Elvis and other artists. This continued through my high school years, but when I left for college I found no opportunity to continue this most enjoyable pastime. Army service and the Viet Nam Conflict interfered with my dancing for quite a while, but in 1971 I saw a group of modern western square dancers in a parking lot at a Stuckey's Pecan Shop and I made a commitment to get back into square dancing. I became a Mainstream dancer in 1972 and started to call in 1975. I have been actively calling and dancing ever since. I have danced the traditional program when I could find it, but mostly I danced the Mainstream, Plus and Advanced Programs. I liked the variety and action of the modern dances, but the historical significance and fun of the traditional squares kept pulling me back to my deeply imbedded dancing roots. I am concerned about the future of square dancing and am committed to doing everything I can to restore and preserve it.

The decline in numbers of square dancers is, in my opinion, the direct result of square dance clubs and callers setting the standard to belong to and survive in a modern square dance club much higher than the majority of the population is willing to meet. In short we have made it too difficult for new dancers to dance in the modern square dance club. We drive away, within the first year, at least half of the new dancers that we recruit! The dress code, club politics, cliques, set squares, the rush to Plus coupled with the inexperience and poor judgment of some callers and club officers are factors that contribute to this decline. Add to this the upward erosion of Mainstream dancers to Plus and Rounds without those Programs recruiting a Mainstream replacement, and the activity is in rapid decline. Square dancers have aged and forgotten how to recruit,

how to be hospitable in a club environment, and how to support the needs of new dancers. The clubs in most places are doing things as they were done during the boom years in the 1970's and 1980's, and they are not getting the results they got back then. The world changed, and the change was overlooked by most club officers and callers.

Calvin Campbell had the courage to put his reputation on the line with CALLERLAB for a number of years by sponsoring a Beginner Party Leaders Seminar on the Saturday and Sunday prior to the annual CALLERLAB Conventions. The attendees paid approximately \$25.00 each to attend, and the sessions were recorded on audio tape and video. CALLERLAB agreed to sponsor the seminar this year and will likely continue since the number of callers attending is significant. The instruction presented by highly qualified callers from all over the world has been inspirational to me. I have converted a Main-stream club program with two Plus Tips to a Mainstream program with Contras and Country Western program over a period of three years. In introducing Contras I have lost Mainstream dancers. I have introduced Lines and Mixers and have lost dancers. I have introduced Traditional Squares and have had Mainstream and Plus dancers asking what this was all about. I have pondered where to go from there in attracting and retaining dancers. It is truly a dilemma to try to please a group that expects the best of everything and is unwilling to expand their dancing experience beyond what they believe to be transportable to other club dances.

I was fortunate to acquire all Saturday nights in the principal square dance hall in Colorado Springs, The Carriage Stop, starting the first of November 2003. We spent two months holding "Oldies Dances" to records of the 50's & 60's as a way to pay the additional rent while we put a publicity program together and waited out the holidays before launching a new dance program. The few club dancers who came out to support this effort learned that there was something that they had missed in earlier square dancing. Dances of the 50s and 60s were simpler but at a faster tempo than dances of today. After they learned that it was absolutely essential to listen to the caller and perform calls properly without the currently fashionable

hip bumps and Hungarian Twirls the success rate went up and they wanted more. During November and December my partner and I were busily preparing the publicity campaign for a Kickoff Dance, getting club dancer support and preparing for follow-up dances designed to increase the number of non-club dancers attending our planned Hoedown dances.

We made a commitment to take a monetary and professional risk to test our conviction that "There were many people in our area who would love to dance to an easier program than that offered by the organized clubs." We realized that square dancing alone would not have broad appeal. We built a theme around "Clean, wholesome family entertainment with no smoking and no alcohol." In order to attract a large crowd at our first dance we advertised a FREE Chuck Wagon Chili Supper and Country Western Dance Party. We had used the free chili supper promotion on two occasions to attract 21 and later 13 new people to beginner square dance lessons and thought it was worth another effort with the Country-Western twist.

We asked our club members to assist us in performing the tasks involved with hosting the event. Our intention was to provide all the food, but a few of our dancers insisted on bringing food items in addition to helping at the dance. We set up an extensive publicity campaign at practically no cost to us in the local newspaper, a free newspaper, radio stations, TV stations and on at least two local web sites-- advertising that is available to anyone for the asking. We also obtained co-sponsorship of the event from the Colorado Springs Square Dance Center Inc. a 501(C)(3) tax exempt organization which we thought opened other advertising doors that might have excluded us. We have recently learned that the 501(C)(3) assistance was not essential to getting the free advertising. Our club members helped in distributing flyers to friends, businesses and churches. The advertising was started immediately following New Year's day 2004 for the January 10, 2004 dance. We listed our phone number and e-mail address for further information.

On the days leading up to January 10 the phone calls were numerous. Most thought there was a catch to the

offer, others needed help with directions to the dance site. We answered all questions candidly and were surprised at the positive responses we received. Some asked if this was square dancing and our reply was consistently that there would be some modern and traditional square dancing mixed in with the Texas Two Step, Lines, Mixers, Contras, Polkas, Country Waltz and Cowboy Cha Cha. This satisfied the callers and most indicated that they would see us on Saturday night. There was a perceptible aversion of most callers to a program of Square Dancing Only. We also emphasized that no prior dance experience was needed and that minimum necessary instruction would be provided by licensed instructors just prior to each dance.

About Thursday we started to get concerned about the quantity of food we would need if all those who indicated they were coming actually showed up at the dance. As it turned out most of the more than 150 people came to dance, and eating was of secondary interest to them. We had more than enough food and our greatest mistake was in not having four serving lines to get everyone through in a minimum of time. We kept waltz, cha cha and Texas two-step music going throughout the meal and many took this opportunity to free dance. After we cleared the tables and chairs away, we got back to dancing with the Cotton-Eyed Joe, Texas two-step and at about 9:30 I asked the dancers to square up. I got 10 squares on the floor and started with the five moves they were taught at the beginning of the evening in the Sicilian Circle. After getting the group responding well to the calls, I explained a little about the Traditional Squares that were used at the Cowboy Dances in the past and introduced Bird in the Cage, Push Old Pa & Push Old Ma and added some variations on these dances, and they had a ball. I continued with similar dance patterns until I realized that it was 10:00PM, and we were well past quitting time. The dancers were ready for much more, but I decided to send them home wanting more.

We have continued with a similar program every second and fourth Saturday night and have been attracting new dancers at each dance. We have lost some good dancers who wanted to dance only the Texas two-step or

to free style dance to recorded music in a No Smoking and No Alcohol atmosphere. We wished them luck on finding such a place, but we do not know of any in the local area. We thanked them for coming and continued with our program much the same as we advertised it, for there are just too many people who want to dance, but who have no idea of how to dance without proper instruction, and we cannot ignore them. We do not expect perfect attendance at the Hoedowns. We tell the new dancers that we want to be their recreation of choice, but that we realize that people have other things going on in their lives and we just want to be involved in the dancing part as much as possible.

Our attendance at the first Hoedown was more than 150; and included 25 club dancers, one caller, one cuer and more than 125 new dancers. Succeeding dances have averaged between 65 and 75 dancers. Is this success or delusion? We know that it is SUCCESS, and we are putting good clean fun into the lives of people who were unsuccessfully seeking what we now offer. People are happily dancing in a wholesome environment and are bringing their friends to later dances. We are being contacted to do dance parties and other special events and our calendar is beginning to fill nicely. The most recent surprise is that a group of new dancers who attended the first Hoedown have gotten commitment from more than eight couples and have asked us to start square dance lessons in April 2004. We are receiving requests to make school presentations and to work with civic groups. A local area newspaper has contacted us to do a special article about our dance program... and the phone keeps ringing with more good news.

Have we gone full circle to the days of Dr. Lloyd Shaw? I know that we have not yet, but as time passes we are going to see dance programs become popular that are much simpler than those provided by current square dance clubs. There will be a resurgence in the numbers of square dancers only if we promote programs that allow people to dance and have fun without long-term commitment and training. Yes, we may be going "Back to the Future."

DANCE THROUGH AMERICAN HISTORY: EXPLORING AMERICA ON FOOT

By Yona B. Chock and Alvin Keali'i Chock

The first decennial census in the United States of America was taken in 1790. At that time the northern states, Connecticut, Massachusetts, New Hampshire, Rhode Island, and Vermont, were inhabited largely with people of English descent, with some Scots and Irish. The southern states, Georgia, Maryland, North and South Carolina, and Virginia were primarily English, but with a much larger proportion of Scots. New Jersey and New York had one-sixth of their people of Dutch ancestry. Pennsylvania was nearly one-third German with some Swedes. There were scattered groups of Welsh and Swiss in South Carolina; and of French, Greek, and Spanish in Florida. There were individuals and families of many other ethnic backgrounds as well, but the culture of the British Isles was dominant.

During and after the American Revolution, many songs were written with American themes, often to older tunes borrowed and adapted. Dances were choreographed to the new songs using old familiar patterns, but put together in new ways. They were often given proud, new "American" names, such as *Virginia Reel*.

The new Americans began to grow and expand westward. As the spread continued, the various ethnic groups came in greater contact with each other and shared their music and dance. The English contributed the country dances done in long lines for as many as will, with partners standing opposite one another. The French cotillion or quadrille was danced in four-couple sets in square formation. The Germans brought the lively polka danced in a large circle around the room. As the new settlers moved west, they encountered pioneer conditions, which left them with little time for dance classes. The dances were few and far between, and many of the more complicated dances were forgotten or never learned. The musician, often a fiddler, assumed the role of Caller, a uniquely American institution. The directions for each part of the dance would

be given as the dancers were finishing the preceding movement. Some of these dance patterns were written down by the callers and kept in pocket notebooks (now collectors' items), but many were extemporaneous and have been lost.

Recognizable American music began to emerge after the Civil War. The blending of the banjo (African origin), harmonica (European, post-1820), mandolin (Southern European), and autoharp (American invention, 1881) with the guitar, traditional fiddles, dulcimers, and pipes, created the mountain string band. The type and number of instruments varied in different locations, so that areas became known for their distinctive "sound." The dancing done in each area varied as well with the local ethnic origins, tempos, and attitudes toward dance. In some areas religious leaders regarded the violin or fiddle as the Devil's instrument, and forbade the young people to dance. They were, however, permitted to engage in "play party games" with song accompaniment. Many of these "games" were dance patterns, done elsewhere to well known traditional melodies.

As the country became more settled, and the Industrial Revolution drew more people into the cities, interest in "country" dancing waned. During the First World War many American small-town and country boys got their first look at Europe. They found that the Europeans were proud of their traditional folk dances and had preserved not only the dances and music, but the costumes as well. When these service men returned to their homes they wanted to spend time with their wives and girl friends. Going dancing together proved a popular pastime. A revival of interest in American contra dancing swept the country. In 1926 Henry Ford, billionaire automobile manufacturer, published *Good Morning*, an illustrated book of "old time social dances."¹ His interest in dance and influence in having it taught in the schools brought the attention of both the middle class and wealthy city people to the joys of the older country dances.

In 1939 Dr. Lloyd *Pappy* Shaw, principal of the Cheyenne Mountain School, suburban to Colorado Springs, Colorado, published *Cowboy Dances*, a dance collection still being used. These dances were gathered from old time

callers and musicians. Some of them showed the influence of the early Spanish settlers in the flourishes and skirt work used by the ladies. Dr. Shaw put together an exhibition team of students from his school and took them on tour across the U.S.A. They fired a renewed interest in American Folk Dance, which swept the country. His summer training classes for callers allowed people from all over the country to learn to teach these dances and to spread the knowledge in their home areas. The Lloyd Shaw Foundation, Inc., established in his memory, continues to serve as an archive for American dance materials and to offer leadership training courses.

Dance forms continually evolve as new influences are felt. Television now carries images of dancers from around the world directly into our homes. Many of today's country dancers regard the new influences as "pollution" and seek to preserve the "traditional dances." We believe in preserving dances from various periods as historical re-enactments, but it is the nature of social dances to reflect the contemporary culture. As our culture evolves, so will our dance. *Macarena* followed *Electric Slide*, which was preceded by *Amos Moses*. What will tomorrow bring? Perhaps you or one of your students will write the next big hit.

1. He built a dance hall in Greenfield Village and named it in honor of the dance master, Benjamin Lovett. Dances are still held regularly in Lovett Hall, Greenfield, Michigan.

This article was first published in the National Dance Association (NDA) Proceedings 2003. The revised edition is reprinted in part from the NDA Proceedings 2004 with permission of the National Dance Association (NDA), an association of the American Alliance for Health, Physical Education, Recreation, and Dance.

DON'T FORGET THE AUCTION!

Whether RMDR, Cumberland Dance Week, or Terpsichore's Holiday is on your calendar, don't forget to bring something special for the silent auction.

This is one of the ways that we raise money to help promising dancers, musicians, and leaders attend our LSF events.

So please don't think of the event in terms of a garage sale, but rather in terms of an important effort we can all make to bring new people into our dance activity. Be on the lookout for a special something that you can contribute to the auction.



TO VISIT THE ARCHIVES

If you are in Denver, you might like to visit the LSF Archives at the Penrose Library of the University of Denver. If you are at the site of the National Square Dance Convention, the National Western Complex, which is north of downtown Denver, you need to get on I-25 headed south. DU is off of I-25 and University Blvd which is south of downtown Denver. Exit I-25 headed south to University. You turn right (west) on Evans from University.

The Penrose Library is on the left hand side of Evans, as you head west, just before you cross under an overpass. Parking is a problem. You can park off of Evans someplace and walk in to the library. The LSF collection is on the lowest floor of the Penrose Library. Ask at the front desk and they will tell you how to get downstairs.

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	11:30 AM to 1:30 PM 5:30 to 7:00 PM	Salsa & Two step High Desert Dancers
Monday	2:00 to 4:00 PM	Ballroom Dance Private lessons, M-F
Tuesday	5:30 to 6:45 PM 7:00 to 10 PM	Karate Tango Club
Wednesday	7:30 to 10 PM	Scandinavian, 1 st , 3 rd and 5 th
Thursday	7:30 to 9:30 PM 5:30 to 6:45 PM 7 to 8 PM 8 to 9:30 PM	Tango, 2 nd & 4 th Karate Movement Ballroom, Private Lessons
Friday	7 to 11 PM 8 to 11 PM	Tango NM, 1 st & 3 rd Contra dancing, 4 th
Saturday	8 AM to 1 PM 2:30 to 4:30 PM 5 to 7 PM 7:15 to 10:30 PM	Irish Step Dancing Tango Club Salsa/Tango International Folk

We have also cleared out the small office space that once housed the archives, and it is ready to rent. It measures approximately 670 square feet and will be ideal for private lessons and small groups. The space is renting for \$8 per hour during the weekday up to 6 PM and \$10 at night and on the weekends. We are beginning to get some inquiries about the space and have one private lesson scheduled plus a group of tiny tots (some still in diapers) that are part of the folk dance group on Saturday night. The word about the space has gotten out thanks to a fellow dancer in the Albuquerque area as she e-mails information about dance to approximately 500 dancers.

STIR THE BUCKET

Bob Mathis reports that "**Tali** just completed a nursing course (on line) and hopefully will be working by next fall. She continues to improve and we are waltzing around our living room. The girls continue to love to attend our Sunday night dance in our redone Glen Echo dance hall. The hall was built in the 1930s and it is now gorgeous!"

The classic dance text ***Dance A While*** is going into yet another printing. The authors decided to dedicate this edition to Lloyd Shaw, Ralph Page, Dick Crum, and Frankie Manning. One of the authors, **Marlys Waller**, wrote your editor for a copy of a picture of Lloyd Shaw to include in the dedication. After receiving the picture, Marlys wrote, "I want to pause from proof reading to let you know how thrilled Cathy and I are with the picture of Lloyd Shaw...The picture of your grandfather is outstanding. The smile, the vigor are all there. I can even sense his fervor for what he wanted to accomplish."

At the invitation of **Mavis Gippner**, Director of the Missouri Town Dancers 1855, **Enid Cocke** conducted a day-long workshop with her dancers in May.

Our globe-trotting folk dance guru, **DeWayne Young**, is among the select group of people to drive through Manhattan, KS and visit Enid and Lew Cocke. He was on his way to Silver Dollar City in Missouri where he spent most of April and May, hosting the Czech and Bulgarian dance troupes that were performing at World Fest in the theme park.

LSF President **Bill Litchman** will give two addresses at the National Square Dance Convention and teach at three dance leader workshops, two in the U.S. and one in Denmark this summer.

Erin Schreiber was one of ten semifinalists in the Yehudi Menuin competition in London. She and her brother **Ben** are playing in a band for folk dancers and country dancers in Illinois and Missouri.

EVENTS OF NOTE

53rd National Square Dance Convention, June 23-26, 2004, National Western Complex, Denver, CO
Contact: www.53nsdc.com/

Rocky Mountain Dance Roundup, June 27-July 3, 2004, La Foret Conference Center in the Black Forest NW of Colorado Springs. See the ad in the centerfold of this issue.

Cumberland Dance Week, July 25-July 31, 2004, Kentucky Leadership Center, South Central KY. See the ad in the centerfold of this issue.

Caribou Contra Weekend, September 3-5, 2004, Pioneer Hall, Lac La Hache, British Columbia. Contact: Nick Turner, (250) 392-2432, nmturner@telus.net

The Sharpes Assembly's Seventh Annual Contra & English Country Dance Festival, October 1-3, 2004, Kenilworth Lodge, Sebring FL. Contact: George Senyk 4300 North Indian River Drive, Cocoa, FL 23927, (321) 636-2209, geoandoni@aol.com

Columbus Country Dance Weekend, October 22-23, English, American & Scottish Dancing with Bare Necessities. See ad in the centerfold of this issue.

Terpsichore's Holiday, December 27, 2004-January 1, 2005, Rocky Gap Resort, Cumberland Maryland. With Gaye Fife and Joseph Pimentel. Registrar: Jeff Kenton, (301) 587-1525, jkenton@verison.net

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

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