

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.

Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



**The
American
Dance Circle**

June 2010

Volume 31, 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 Chair, back inside page.)

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

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

PUBLICATION INFORMATION

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Ads and articles may be submitted to:

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

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

Make checks payable to the Lloyd Shaw Foundation

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

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Hi, welcome to the ADC for June, 2010.

As many of you may know, Lloyd Shaw Foundation members have been able to purchase Dance Leader Liability Insurance through the LSF as the LSF was an affiliate member of Callerlab (International Association of Square Dance Callers). The insurance carrier that Callerlab uses demanded that Callerlab "not include insurance to your membership for the upcoming year." I asked why and here is the explanation: "My understanding from our agent is the underwriter found something in your web site info that they felt was not corresponding to what CALLERLAB membership does. They could not explain anything other than that. I was pretty upset myself as they even wanted us to make changes in our web site and our bylaws as it pertains to our membership. I understand Roundalab also had the same underwriter and decided to change to another agent because of the same type of demands. I am already shopping for our next year's insurance."

So maybe next year. We'll keep you informed.

I need your help. The number of members of the Lloyd Shaw Foundation has continued to decline. I (and the LSF Board Members) don't know what to do to attract more members. The dues to belong to LSF, as you know, aren't very high. I belong to a couple of other organizations and their annual dues are a lot more (a whole lot!).

So this is where I need your help. Do you have any ideas for increasing the membership? Please, please, **please** – do you have any ideas? Let me or one of the board members know. **PLEASE! With sugar on it!**

And while you're thinking about this maybe (just maybe) you can help me with an idea for class members in my square dance club. Every year we get snowbirds to take our square dance classes. Then they leave when the winter is over and finish their square dance lessons somewhere else so that doesn't help us get members that stay here. Our square dance club is getting smaller and smaller because of health reasons. We have several members now in nursing homes. We have three members that are in their 80's! What we need to do is attract local people to our square dance classes. We need to get them away from their TV's, movie rentals and computers. Do you have any ideas how to do that? If so, left me know.

See you at a dance or in the next *American Dance Circle*.

SinSquarely,
Rusty Wright
LSFPres@gmail.com

Call for Nominations to the LSF Board of Directors:

You may nominate yourself or someone else (with his/her permission). Requirements include a desire to promote the Foundation, access to email, and a commitment to attend the annual meeting, which is currently held at Cumberland Dance Week in July. Send nominations to the Nominating Committee Chair Donna Bauer, dfbauer@aol.com.

BOB HOWELL, 1922-2010

By Enid Cocke



Our dear friend Bob Howell passed away March 20, 2010. He was born July 20, 1922, in Cleveland, Ohio. He graduated from Ohio State University and served as an officer in the U.S. Navy. Bob spent his entire career in the Cleveland Heights/University Heights school system as teacher, coach, and junior high principal. To the rest of the world he was a square dance caller, a skiing instructor, and a recreational consultant.

As Bob Howell's family reported to us, "He had a full, fun-filled, charismatic life...and shared it with ANYONE who wanted to play." He gave the joy of dance and fellowship to many thousands of people. While many callers were cultivating clubs and learning more and more new figures to call, Bob was calling at scout parties and company picnics, reaching more people in a year than some callers would in a lifetime. He and Phyllis also led international tours for dancers. My parents had a wonderful trip with them to Australia and New Zealand.

I have the special pleasure of having known Bob since I was a teenager when I met him at the Lloyd Shaw Fellowship in Colorado Springs. Immediately approachable and supportive, Bob felt like a second father to me. He shared his wisdom and, of course, his jokes with me. My grandmother Dorothy Shaw was a true lady, born in

the previous century, but loving Bob as she did and knowing of his inherent goodness and kindness, she simply commented, "That Bob Howell certainly has an earthy sense of humor."

Bob told me of coming out to Colorado first in 1954 to attend Lloyd "Pappy" Shaw's big summer classes for dance leaders. When he had his first chance at the microphone, Bob thought it was appropriate to wear a cowboy hat since he was calling a cowboy dance, but Pappy took him aside afterward and said, "A gentleman never wears his hat indoors." Pappy had also made disparaging remarks about the little terry cloth towels that some men had taken to wearing looped over their belts to dab at their sweaty brows. When it was Bob's turn next to call a dance, his friends put a huge sombrero on his head, looped a beach towel through his belt, and shoved him onto the stage. Bob didn't know what the response would be—until he heard a roar of laughter from Pappy.

Bob played an important role in the beginnings of the Lloyd Shaw Foundation, which was incorporated in 1964. He served on the Board of Directors and on staff at many of the LSF-sponsored university workshops to teach teachers to teach dance in their schools. I remember working with him and Mary Jo Bradford at Colorado State University to set the grade levels for the dances in the Foundation's first elementary kit. Bob was also instrumental in the work of the committee charged with developing the kits and arranging for institutions to host teacher-training workshops. Whether he was conducting a workshop or a recreational week, we knew that participants would love Bob and the dances that he was sharing with them.

Bob also left a legacy by publishing his "easy" dances in *Sets in Order* and the other magazines that followed it. Since, as Bob reports, he hated to write, we have Cal Campbell to thank for publishing Bob's treasure trove of useful, accessible dances in *Dances for Busy People*.

All of us will miss Bob sorely, but there can be only gratitude for the generous and joyous life that he lived.

TO BOB HOWELL

By Dorothy Caruso

Every third Sunday for twenty five years
Our great contra caller Bob appears!
All smiles and jokes, he's ready to go—
We stumble and mess and step on a toe!

Such patience and fortitude he had,
Making us believe our dancing not bad.
He taught us to enjoy docey-does and swings,
The highs that learning a figure brings!

We shall never forget our beloved Bob,
He is gone—we think of him—and we sob.

SAD NEWS & GLAD TIDINGS

By Paul Moore

Recently caller Bob Howell passed away. He was one of the most beloved callers in the country. He was in demand from Atlanta to Tacoma, from Irving, Texas to his home in Ohio. He made a connection with every dancer on the floor through his warmth and humor.

One of his greatest contributions to the dance world was his regular column in American Square Dance Magazine which featured easy dances. I would guess that every caller in the world borrowed from Bob's easy column...and not just the callers who specialized in one night stands, but all callers recognized the need to have some easy dances that were good just for the movement to music. Bob knew that dancers wanted variety but not at the expense of dancing.

This month's contra column is devoted to presenting some of Bob's original dances. For most of them I will present the calls and suggested music without any explanation. At the end I will give one of his more complicated dances to show that Bob had the imagination of a great choreographer who understood music and the flow of the dance.

Wild Turkey

Formation: lines of three facing counter clockwise around the hall, like spokes of a wheel. Music: Sherbrooke (Grenn 15008)

Intro: - - - -, - - All walk forward (16 steps)
1-8: - - - -, - - - -
9-16: - - - -, center turn right hand person right hand round
17-24: - - - -, same center turn left hand person left hand round
25-32: - - - -, center move forward and all walk (center moves forward to become the center of the threesome in front.)

T.B.C. Trio

Formation: lines of three facing lines of three around the hall like spokes of a wheel

Music: Auld Lang Syne (Grenn 16018) or America the Beautiful (Gold Star 715)

1-16: The outside person in the lines facing counter-clockwise around the hall is leader #1. They lead their lines around the opposite three back to place
17-32: The outside person in the lines facing clockwise around the hall is leader #2. They lead their lines around the opposite three to place
33-40: The end four people make a right hand star. The center people need to step back out of the way.
41-48: The centers dosado the opposite center
49-56: Lines of three walk forward and back
57-64: Lines of three pass thru and onto a new line

Do-Ci-Dizzy

Formation: three face three like spokes of a wheel

Music: If I Were A Rich Man (TNT 189)

Intro: - - - -, All six circle left 8 steps
1-8: - - - -, - - Circle right to home
9-16: - - - -, All dosado the opposite

17-24:- - - -, Right ends dosado
25-32:- - - -, Left ends dosado
33-40:- - - -, Lines of 3 dosado (16 steps)
41-48:- - - -, - - - -
49-56:- - continue dosado, and move on to the
next line of three
57-64:- - - -, All six circle left

One Horse Reel

Formation: contra, 1,3,5 active & crossed over

Music: One Horse Reel (Grenn 16017)

Intro: - - - -, Turn corner left
1-8 - - - -, Actives center to dosado
9-16: - - - -, Dosado corner
17-24:- - - -, Swing corner
25-32:- - - -, Put her on right and circle left
33-40:- - - -, - - Circle right
41-48:- - - -, - - Star left (keep going same
direction)
49-56:- - - -, - - Star right
57-64:- - - -, New corner turn left

Howell's Break Formation: contra, 1,3,5 active &
crossed over

Music: Merry Oldsmobile (TNT 148) or Lamplighting
Time (MacGregor C300)

Intro: - - - -, Corner dosado
1-8: - - - -, Same lady swing (face down)
9-16: - - - -, Lines of four walk down
17-24:- - - -, Wheel around*, come back
25-32:- - - -, Bend the line & ladies chain
33-40:- - - -, - - Chain back
41-48:- - - -, Same four star left
49-56:- - - -, - - Star right
57-64:- - - -, - - New corner dosado
*or California twirl

Marching to Pretoria Formation: Double circle of
couples, one inside the other. Inside circle faces out to a
couple; outside circle faces in to a couple.

Music: Marching to Pretoria (Lloyd Shaw 183)

Intro: - - - -, Two ladies chain with facing couple
 1-8: - - - -, - - Chain back
 9-16: - - - -, Same four star left
 17-24: - - - -, - - Star right
 25-32: - - - -, In your big circle march single file*
 33-40: - - - -, Turn alone and go back to same
 couple
 41-48: - - - -, Right and left thru
 49-56: - - - -, - - Pass thru & wheel left
 57-64: - - - -, Two ladies chain
 *Men will lead. Stay in your own circle.

Bag Lady of Falls Church: Formation: Contra, 1, 3, 5
 active & crossed over (double progression)
 Music: (I do not have Bob's recommendation, but I like to
 use a good Scottish Reel, such of Machine Without
 Horses, Duke of Atholl's Reel, or Flowers of Edinburgh.)

*[I have heard Bob give so many explanations for the title
 of this dance that I have no idea which story is true. Feel
 free to make up your own story.]*

Intro: - - - -, Lines forward and back
 1-8: - - - -, Actives pass thru and go down below
 one
 9-16: - - - -, Actives turn contra corners*
 17-24: - - - -, - - - -
 25-32: - - - -, Actives Balance and swing in
 middle**
 33-40 - - - -, - - - -
 41-48: - - - -, Down the hall in four
 49-56: - - Turn alone, Come back
 57-64: - - Cast off $\frac{3}{4}$, - - Lines forward and back

*Turn contra corners: actives turn partner right in
 center to the right opposite (1st corner) & turn left. Back
 to center and turn partner right to left opposite (2nd
 corner) & turn left. Back to center.

**As actives finish turning contra corners, they
 balance and swing partner and have progressed one
 place. Actives pick up the next couple down to make the
 lines of four. After the cast off $\frac{3}{4}$ the actives have
 progressed a second time.

Obviously the sad news is that Bob is no longer with us in person; the glad tidings are that we will always have his legacy.

Your editor's favorite Bob Howell dance is the contra, The Happy Wanderer. Go to the LSF website to get instructions on downloading this and other tunes. You can also download the instructions for this and many other dances.

www.lloydshaw.org

DANCE CENTER CALENDAR

By Donna Bauer

Sunday: Alternate dance classes on Sunday afternoons from 2 to 5:30 PM
High Desert Dancers 5:30 to 7:30 PM

Monday: Private Practice 6:00-7:00
Hip Hop 7:00-8:00

Tuesday: Private lessons 10:30 – 1:00 PM
Karate 5:30 – 6:45 PM
Tango 8:00 – 11:00 PM

Wednesday: Irish 5:00 – 7:00 PM
Scandinavian 7:30 – 10 PM (1st, 3rd & 5th)

Thursday: Karate 5:30 – 6:45 PM
Tango 7:00 – 11:00 PM

Friday: Shintaido 5:30 – 7:00 PM

Saturday: Irish Step Dancing 8:00 – 1:00 PM
Tango 2:30 to 6:45 PM
Folk Dancing 7:00 – 10:30 PM

LINES ABOUT SQUARES

By Dick Pasvolsky

While browsing through my copy of the November, 1963 *Sets In Order* magazine, I found some Lloyd Shaw quotes that LSF members would be interested in reading.

The first of these appeared in his book *Cowboy Dances*.

“The time seems ripe for a revival. Seeing these old dances take hold so contagiously makes me hope that they may spread to hundreds of groups all over the country who are eager for good, wholesome social fun.”

Here are some others that appeared in his books, in articles for various square dance magazines, class notes and lectures for various organizations:

“Perhaps it was the war, the atomic bomb, or perhaps all the unhappy rumblings from stress-torn Europe, but people are a little frightened and they are sort of lonesome now. Modern science tore some of their simple, wholesome faiths to shreds. They have had enough suspicion, and mistrust and unfriendliness thrust on them. They want to clasp a neighbor’s hand again and laugh and sing and dance again.”

“Rhythm is the essence of all true dancing! Without rhythm, you are not dancing! And with poor, uncertain rhythm you are dancing very poorly indeed. It doesn’t matter

quite as much with beginners. But with experienced dancers you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever."

"We don't care at all whether one set comes to dance with us, or four sets crowd into the same space. The number is entirely a matter of indifference to us. The spirit of the dance is all. And the spirit so far has been beautiful."

"ME, MYSELF AND I. A good subject for a morning talk. Me is the selfish guy who wants every-thing, 'gimme, gimme'! MYSELF may be the self conscious guy that always thinks of himself, wants adoration, and praise and attention. It is the 'spiritual gimme' side of our natures, wanting everyone's thoughts and appreciations to flow in to us. I, the aggressor, the positive self that goes out to push the world around. These are the three most dangerous men in the square dance world. They are the most dangerous influences in anyone's life. ME, MYSELF AND I, the perpetual trouble-makers."

"Square dancing may be the mortar that will bind all our little stones together. Bind our groups together. Its deep folk qualities working into the cracks and interstices of our fractured lives may help to bind the nation together."

"The square dance costume, if we don't let it get too elaborate, serves the same function as the scholastic gown that not only covers the rags of the poor students but the fustian of the rich. The costume is a great equalizer and breaker-down of social castes, as the dance itself lets us all make common cause for a communal joyousness."

Bob Osgood, editor of *Sets in Order*, wrote that "A delight to Pappy was to use famous quotes to trace the history of the activity. Here is one example:"

"Proof from the Old Testament that there were 120,000 Square Dancers in Ancient Nineveh, that great city, wherein are more than six score thousand persons that cannot discern between their right hand and left hand."

Osgood added some recollections of Dr. Shaw written by some callers who had known and worked with him.

"Dr, Shaw was primarily an educator and his pioneering in Western Square Dancing was only a part of his tremendous field of influence. His insight as an educator was quite naturally just as keen as a leader of leaders in the square and round dance world, and his thoughts one afternoon about 11 years ago were such an accurate prediction of things to come that I'll always remember them. One of the things that concerned him was that the leaders, in a most sincere pursuit of progress, would overlook that there would always be a great beauty and joy in simplicity, and that one of the greatest sources of pleasure and satisfaction in dancing came

from Dancing--not walking--to, and hearing and feeling the music. He felt, and how right he was, that if one of those things were omitted or overlooked in favor of new figures done at ungraceful tempos, dancing could only degenerate. Pappy was never "against" progress, or new figures or complexity or hash, but he did want dancers to have it all. Dancing without beauty or joy was just not dancing."

Don Armstrong

"In the early forties the image of square dancing was one of barns, red bandanas, overalls and corny music. Dr. Lloyd Shaw came forward and spoke of grace, beauty, friendship, exhilarating exercise and fun. He was a man of refinement. When he spoke, people listened and were convinced. Some of the old image is still around and will be overcome only with leadership exemplified by Pappy. Lloyd Shaw lent dignity to our activity and for this I am grateful."

Joe Lewis

"As the one who inspired the modern pattern couple dance called round dancing, Pappy Shaw gave form, impetus and direction to this major activity, as well as technical and inspirational guidance to the leaders who have carried it on. No individual has done as much to purify the waltz (as countless former two-stepping, walking, and crab-stepping "waltzers" can testify) to make it the best loved rhythm of the generation."

Frank and Carolyn Hamilton

"If an individual, through his activities, has caused a great number of others to find a continuing source of joy--a satisfying way of life, there results a magnificent protest of this person's own aliveness. There is scarcely a phase of square dancing today which does not owe its impetus and present strength to a man who pioneered and fought, using his personal weapons of a great ability to speak, to write and to lead people in order to bring to life an expression of harmonious activity called square dancing.

"Anyone who steps a foot onto the square dance floor in performance of a square or round dance and continues to move in the activity begins to discover a sense of beauty and rhythm new to him though he cannot express it in words. This beauty and rhythm are the basic ingredients of the vision which a great man sought and fought for in order to enliven a harassed world. The successful objectifying of this vision is evidenced in square dance groups all over the world, from Hollywood to Hackensack, from Ceylon to North Africa to Alaska. And each step of each person in these squares all over the world is in measure of a tribute song to the loving heart of a man named Lloyd Shaw, the beloved 'Pappy' of square dancing."

Ginger (Osgood) Worthley

WHAT CAN A DANCE TEACHER USE FOR RECORDED MUSIC THESE DAYS?

By Neal Rhodes

The LSF catalog is again available for purchase, and there are certainly other sources of good recorded music for dances. Much of our recent interest has come from dance teachers, and certainly the foundation has a history in school dance education. So the logical question comes up...what do we suggest a teacher use to play these recordings, especially in a classroom situation?

I'm not going to focus on a dance leader that calls regularly and is used to buying variable speed Hilton turntables, then variable speed Marantz tape decks, then variable speed Denso CD deck. They can afford \$250 for a Tascam MPVT1 MP3 Vocal/Instrument Trainer or similar pro-audio gear. I'm going to focus on a school teacher with a very finite budget. Or someone who casually wants to do a small class for their home-school group, or their church group.

I'll admit I burdened much of the LSF board with discussions about this, and some of their experience will show through in the following.

The world has clearly gone from 45s, to cassettes, to CDs, and now is clearly all gone to MP3s. We might as well accept it. So, what does a dance teacher need?

A. Variable speed control – There will always be times, especially when teaching a new dance that has some footwork, that you just have to slow it down to the learners' pace. Once they get the skill, you can bump up the speed gradually to regular tempo. Usually you want to vary the tempo between 90% and 100%, preferably in small steps.

B. A-B Repeat – Often music you'd like to use just isn't long enough. Let's say your recording is 6 X through. And you know you'd like to go longer. It's really nice to be able to let the recording start, Hit the A-B button at the beginning of the 2nd time, and hit it again and the

Shaw Folk Rendezvous

June 25-26, 2010

The Outpost

To Register: Complete and mail form to
 the Registrar: Bob Riggs, 7683 E. Costilla Blvd.
 Centennial, CO 80112-1211

ENTER NAMES (as you want them on your badges)

Adult: _____ M__ F__

Adult: _____ M__ F__

Teen: _____ M__ F__

Teen: _____ M__ F__

Address: _____

City: _____

State/Zip: _____

Phone: _____

Email: _____

Special diet needs? _____

ENTER FEES	# persons	TOTAL
Full Package	\$35x _____	_____
A la Carte		
Friday evening	\$8x _____	_____
Saturday dancing	\$15x _____	_____
Saturday dinner	\$15x _____	_____
Saturday evening	\$ 8x _____	_____
Total due:		\$ _____

Preregistration required for dinner only. Please remit registration for dinner on or before June 20th.

For more information: Phone 303-808-7837
 Or email: info@SquareDanceEtc.com

This summer, join the Lloyd Shaw Foundation at

Cumberland Dance Week 2010



July 18 - 24, 2010

Nancy, Kentucky

Join us for six days and nights of music and dance in beautiful, south central Kentucky. Your registration includes all meals from Sunday evening to Saturday morning; air-conditioned, hotel-style residence rooms with private bath; and all workshops and dances.

Staff

Diane Silver

Drake Meadow

Laura Light & George Paul (of The Avant Gardeners)

Al & Alice White (of Berea Castoffs)

Ben Schreiber

Brad Battey

Kappy Laning

Sam Droege

Jim Tait

Sheila Graziano

"... a soul-satisfying, foot-aching, joyous week."

Typical Activities at Cumberland Dance Week

Dancing: Contra, English, square, waltz, Irish, international, intergenerational dances. Nightly dance parties, plus three late-night dances.

Music: How to Play in a Dance Band, under leadership of Laura Light and George Paul. Musicians also welcome to sit in with bands during daytime classes and late-night dances. Impromptu jam sessions on the porch.

Workshops and other activities: Callers workshop, drumming, storytelling, squares, advanced contra, English Country Dance, waltz/couples, Latin dance, dance potpourri, crafts.

Teens: Rapper sword, contra, square, Latin dance, storytelling.

Children: Six daily sessions for ages 5-8 and 9-12. Folk dancing, singing games, crafts & stories, nature hike, drumming, traditional games. Wee Tots program for ages 4 and under.

Location & Facilities

Lake Cumberland 4-H Educational Center is a spacious, modern facility remotely located on forested hills above beautiful Lake Cumberland near Nancy, Kentucky. Private, air-conditioned rooms, all meals included, three wooden dance floors, huge covered porches connecting residence rooms with dance halls, classrooms, and dining facilities. Park your car for the week and enjoy the most enriching camp experience of your life. Parents feel comfortable knowing this is a safe environment for their children. Wireless internet access available in central areas.

For more information or to register, visit **CumberlandDanceWeek.org**;
email registrar@CumberlandDanceWeek.org;
or call Eric Schreiber at 618/374-2024 or Darrell Webb at 404/285-4498

Scholarships available

* * * * *

“It’s rather amazing that one dance week can truly be enjoyable for people of all ages, while also actively preserving numerous dance and folk traditions.”

Registration

Register online at CumberlandDanceWeek.org or use the form below. Remit one-half of total; balance due on arrival at camp. Make check payable to "LSF Cumberland" and mail to: **CDW Registrar, 359 Triborough Hollow, Lawrenceville, GA 30044.**

Refunds: Except emergencies, \$50 deductible after June 1st, redeemable within one year at any Lloyd Shaw Foundation event.

This form is for one room. Most rooms accommodate up to 4 people; larger groups should contact the registrar for accommodation options and pricing. Single-occupancy rooms cannot be guaranteed. Contact registrar for roommate requests.

Enter names as you want them to appear on ID badges.

Sex LSF
(M / F) Member?

Adult: _____

Adult: _____

Youth: _____ Age: _____

Youth: _____ Age: _____

(attach additional page if needed)

Address: _____

City, State, Zip: _____

Phone: _____

Email: _____

Reserve vegetarian meals for _____ Adult(s) _____ Youth(s)

Cost

Includes tuition, lodging (1 room), all meals from Sunday supper to Saturday breakfast.

Age / Occupancy	Fee	# Persons	Cost
3 & under	\$80	x _____	= \$ _____
4-5	\$120	x _____	= \$ _____
6-11	\$190	x _____	= \$ _____
12-17	\$320	x _____	= \$ _____
First Adult	\$800	x _____	= \$ _____
Each Additional Adult	\$600	x _____	= \$ _____
LSF Member Discount (per adult; 2 max.)	-\$25	x _____	= \$ _____
Total			\$ _____

Examples: 1 adult and 1 child aged 8 would be \$800 + \$190; 2 adults & 1 child aged 8 would be \$800 + \$600 + \$190.

beginning of the 5th time, and know that the player will repeat that segment until the batteries run out.

C. Simple folder arrangement – It should allow laying out a dance program's tunes in folders, then easily let you pick a folder, and then see only those dances, not the other 400 tunes.

D. Simple to hook up to amplification equipment.

E. And the usual suspects: Easy to organize, Easy to read, Cheap, Reliable – pick any two.

I thought it would be easy to find modest cost name brand MP3 players which provided all these features. A couple of years ago I got a cheap Mach Speed TRIO player for about \$9 that does variable speed just great. In fact almost all the cheap players use the same chipset, which does this tempo adjust in the circuitry. All that is needed is the firmware to offer that to the user.

Boy was I wrong. I bought another one of these players, with a little bigger capacity to give to a caller friend. No tempo adjust. Boo. Surely some of their other more expensive models, yes? How would you figure out? Forget about asking retailers. Ultimately I ended up downloading lots of user manuals to determine not a single model supported tempo adjust: (zodiac, onyx, V818, Raven, Indigo, Trio Clip)

So, this quest became my personal Moby Dick. What about other manufacturers of modest cost MP3 players? Without boring you with the details, I went through almost all the models from Apple, Sansa, Transcend, Samsung, and Olympus which said anything about variable playback speed and found that according to the documentation they were somehow flawed for use as we'd use them for dance teaching. Either the tempo control worked only on certain types of files, or it was much too coarse, and only had choices that were too fast and too slow.

So, after regrettably giving up on consumer grade MP3 media players, I started looking in a slightly uptown niche – Digital Recorders. These are intended more for voice recordings, but they also play MP3 files. One of the intended uses is the recording of lectures and meetings for eventual transcription. After poring over these, I found that Sony makes a ICD-UX71 (1GB - \$70) and ICD-UX81 (2GB = \$100) which seemed to fit the bill.

I've been evaluating the UX81 for several weeks. It thus far has done all of the above, well, maybe aside from the criteria for Cheap. The UX71 could hold hundreds of dance tunes, so the \$70 unit would work for the dance teacher. (I just wanted capacity for several audio books also. As a point of reference, the catalog of all LSF tunes sold the last 10 years, all 660 recordings, fits in 2.4GB) The speed reduction is in 5% increments. You can bump the speed up and down on the fly while it is playing. And you also get a stereo digital recorder, which might be a boon to musicians collecting tunes from each other. It's handy to be able to record a tune, then slow it waaaaaay down to learn it.

The UX81 was a bit of a surprise when it showed up. I was expecting a micro-cassette sized unit. At least a full handful. This is more like two 5 packs of chewing gum side-by-side. Wow this is small. And it has a tiny speaker built in.

A note for the purists – doing speed reduction DOES result in a loss in audio quality. There are two approaches to doing this:

A. Manipulate all the audio files in advance on a computer, and come up with multiple versions of each tune you intend to use, with the speed reduced in the increments you want. Then store each of potentially several copies on the playback device (90%, 95%, 100%) and select the one you want.

B. Use a player with a Digital Signal Processor to reduce tempo on the fly. This is amazing – this tiny little bit of plastic, copper, and silicon decompresses the MP3 file on the fly, then slices it up and inserts tiny little bits of

duplication to stretch it out. All without changing the pitch.

In either case, it's a bit like moving pictures – we all know that movies are a series of still pictures, and when those still pictures are projected fast enough, it looks like fluid motion to our eyes. All digital music is a collection of millions of “samples.” String them together fast enough, and it sounds pretty good. However, slice them up and stick in an extra sample every 10th bit to slow it down 10%, and it's going to sound a little weird. You can't quite put your finger on it; it's a bit like wobbly reverb.

We took two recordings from the LSF catalog: Beaumont Rag V2 and Oyster Shucker Jig Prompted. We started with the original uncompressed WAV files, and slowed them both down by 10% with a free program called Audacity. We then made 192Kbps MP3 files of both and copied them to both the UX81 and my cheapie Trio.

My attempts to make an A-B comparison told me that neither the computer approach nor the built-in DSP approach resulted in a totally natural recording, when I listened to it in a quiet room. The cumbersome computer manipulation approach seemed to be slightly audibly better. This is logically to be expected, because it was starting with an uncompressed WAV file. If I had started Audacity with a compressed MP3 file, it might not have been any better.

If I were to transpose this to a noisy room with 20+ dancers in it all trying to learn the Salty Dog Rag, it's probably not worth the difference. Especially if my goal is to quickly bump them up to normal speed. However, if my goal was to teach and play an English Country dance always at a slower pace in a room of quiet dancers, then I think I'd go for the slightly higher quality of a computer pre-manipulated recording.

OK, we can play our recordings, at any speed we like, as many repeats as we like. We'd like them to be heard. There are certainly plenty of devices at our local

Walmart which let you plug a 1/8" cable from your MP3 player and make it loud. So that's a possibility. Just expect to keep your reading glasses handy as you manipulate it.

COME TO THE SHAW FOLK RENDEZVOUS THIS JUNE!

Two traditional dance weeks in Colorado are joining forces to produce an extra special dance weekend. The Rocky Mountain Dance Roundup and the Folk Fellowship both have their roots in the Lloyd Shaw Fellowship and took place in Colorado for many years.

Leaders Bob Riggs and John Bradford have made arrangements for a wonderful dance weekend, to take place June 25-26 in the Denver area. The event will include a Friday evening dance, morning and afternoon sessions on Saturday, plus a dinner and dance Saturday evening. The hall is free and the leaders are donating their talents, so the cost for the dinner and all the dance sessions is \$35 per person!

So far the leaders who will contribute their talents are John Bradford (squares, rounds, contras), Joan Bryant (English and Scottish Country Dancing), Enid Cocke (rounds, folk, contras), Bob and Allynn Riggs (squares, rounds, contras), and Rusty Wright (squares and contras.) We hear that Randy and Carole Barnes are also planning to come.

See the registration form in the centerfold of this issue. For further information, contact: Bob and Allynn Riggs, 303-808-7837, and go to info@SquareDanceEtc.com.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

One of the older movements in traditional contra dances is "Lead out at the sides," although it is seldom found in contemporary contra dances. Let us look at that figure and explore its relation to other figures.

This figure is typically found in proper (uncrossed) triple minor dances with the actives (1s) progressed to a position between the 2s and the 3s. One way to reach that position is for the 1s to go down the center, followed by a return up the center and a castoff with the 2s. Here is how the figure is described in reference 1:

"Lead out at sides: 1st couple, now in 2nd place, take inside hands and dance out together between 2nd and 3rd women, separate, dance around them, meet again in center, take inside hands and dance out together between 2nd and 3rd men, separate, dance around them and return to place. Inactive dancers move to allow the 1st couple to pass through and around them."

Of 29 dances in ref. 1, six include this figure which could indicate its popularity in the late 1700's. Here is one of the six. Note that the music shown is played AA BB AA BB.

Barrel of Sugar

(see note at the end of this article)

A1&2 *Hey on opposite sides*, 1st couple crossing back to own side and casting to 2nd place at conclusion of hey.

B1&2 1st and 2nd couples *right and left*

A3&4 1st couple *set to contrary corners*

B3&4 1st couple *lead out at the sides*

The Glossary of ref. 1 includes a diagram; the movement is across the minor set - the 1st woman is essentially doing a figure eight with the #3 woman and the #3 man, going first right shoulder around the 3rd woman to meet the partner in the center and then going left shoulder around the 3rd man, to again meet the

partner in the center ready for the next figure. Meanwhile, the 1st man is also doing a figure eight, going left shoulder around the #2 woman and then right shoulder around the #2 man to meet the partner in the center. Note that the 1st woman, after the A3&4 setting, must turn to face the women's line and join inside (near) hands with her partner. (**Lead** is defined as "Man takes women's inside hand and both move together.") It is normal courtesy for the partners to join near hands each time they meet each other in the center; this adds good styling to the dance.

An earlier dance is *Lord Byron's Jig*, a 28 bar *proper* (uncrossed) duple minor dated 1701 found in reference 2, which includes a similar move. Bars 17-28 are described as follows: "Two men take near hands and lead out between two ladies, separate and cast back to places. Partners patacake twice, then the 1s cast down in 8 counts." Only the 1st couple performs the second loop by casting down. Note that there was no progression during bars 1-16.

Columbia, a 16 bar proper triple minor dance of 1790, (also found in ref. 2) after first getting the 1s to 3rd place (proper), has the 1s "lead to the top of the set, cast off, then lead through the couple below and cast up to progressed places." This is identical to "lead out at the sides", except that it is done up and down the set, rather than across.

From the dances in ref. 2, one can conclude that the popularity of "lead out at the sides" was at its peak in the mid 1780's, with dances dated from 1783 to 1788. Dances with a date earlier than 1783 used descriptive directions without using the term "lead out at the sides." The frequency of dances in ref. 2 including that move decreases as the years proceed, and the dance [in ref.2] with the most recent use of that move is dated 1794.

It is but a small stretch of the imagination to see the similarity to the figure eight pattern found in other dances. From this, one can imagine progression to the Hey for Three and to figure eights and heys where the active couples are not dancing together [such as starting

the figure from opposite sides of the dance, rather than leading out together]. This could lead to parallel figures as well as mirror figures, either on each dancer's own side or on the opposite side.

The similarity of "lead out at the sides" to other moves using the figure 8 pattern is noticeable and raises the question of which came first and which came later.

1: Keller & Sweet, *A Choice Selection of American Country Dances of the Revolutionary Era, 1775—1795*, The Country Dance Society, Inc., New York, NY, 1975.

Note: All dances in Ref. 1 are shown as proper (uncrossed) triple minor dances although instructions may be included for some of them to also be done as duple minor dances.

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



KINEMATIC VORTICITY

By Carol Ormond

Editor's note: At Terpsichore's Holiday 2009 Shawn Brenneman called this dance. It caught my attention because it is simple and accessible even for beginners, but it has a "new" (actually very old) figure in the neighbor "hand cast" or "gating" as it is called in English Country Dancing. It flows nicely into the "fours go down" figure.

Kinematic Vorticity

Duple Improper, composed October 30, 1995

- A1 Long lines go forward and back
Neighbors hand cast around $1\frac{1}{4}$ to face down
- A2 Lines of four go down the hall, turn alone
Come back up
- B1 Circle left $\frac{3}{4}$
Partner swing
- B2 Circle left $\frac{3}{4}$
Neighbor swing

Carol's Teaching Notes:

When I am calling it, I often emphasize two points:

1. The handcast is with a new neighbor, not the one you just swung.
2. When you come back in at the ends of the set, you will have a different role in the hand cast, so do what your new neighbors want you to do. They've been dancing their role up all the way up or down the line.

The hand cast in A1 is like a cast off, but with joined hands rather than hands around the waist. The two dancers stay side by side and give a firm arm and grip to the neighbor. They cast all the way around and a little bit more, sending the 1s into the line of four—a very enjoyable dance moment.

I REALLY WANTED TO TEACH

By Lloyd Shaw

Editor's note: Here is Lloyd Shaw's account of how he came to be the superintendent at Cheyenne Mountain School in 1916, continued from the March issue. This installment begins while he was a teacher at Colorado Springs High School.

I went to Superintendent Hill. He assured me that I was doing a good job in all departments, that he was most pleased with me. "But I can't pay my bills!" I said. "I am always running behind, regardless of how careful I am." Yes, he would admit that; it was unfortunate that I had started so low. I reminded him explicitly concerning the amount of my salary and that of others in the Science Department. He was embarrassed, but he smiled and said, "That's right, Lloyd, you started too low. But you will soon be working up to the maximum." I thought of the eight or ten years it would take me to reach it, and I thought, of course, that perhaps I could start at the higher figure someplace else. Mr. Hill looked alarmed, but he assured me that I didn't know what the future held for me. "Just go on, you are doing fine!"

The "system" loomed above me, a mountain that I would not be permitted to go around. I must climb laboriously over the top, a step at a time. And during that time, if I wished to keep from going deeper into debt, I must escape all illnesses, I must not have a family, I must not buy books or music for my phonograph. Any financial emergency, such as a big doctor or hospital bill simply had to be absorbed by my pitiful little budget—five dollars a month to the doctor, five dollars a month to the hospital, for there was no hospitalization insurance in those days, no group insurance of any kind for a number of years to come. I was not thinking very many years into the future, or I would have been appalled at the lack of any sort of retirement provision in most of Colorado. I just wanted to pay my current bills.

At last I made up my mind. I would have to go. I turned in my resignation to the superintendent, and I started writing letters all over again, scattering applications all over the west.

One day Mr. O. E. Hemenway, the leading grocer in Colorado Springs and a very fine man, phoned and asked me to come down and see him. I appeared very promptly. He sat back and looked me over and then said that he had heard that I was leaving the high school. I admitted that I had reached that decision. "You are right," he said, "they should pay you more." Then with the quizzical smile that was so endearing and so characteristic, he said, "How would you like to be superintendent of Cheyenne School?" Cheyenne School, out by the cañon?" I asked. "Yes! It's a small school now, but it has a certain future." He smiled. "You would be superintendent and principal and teacher, all in one!"

A monstrous big frog in a very tiny puddle, I thought.

"What would it pay?" I asked, and I explained that it was salary alone that was causing me to leave Colorado Springs High School. I told him that I had all but decided to accept the superintendency at Silverton, Colorado at a salary of at least \$1800. But my mind was beginning to spin. Silverton—caught to be sure in a bowl of peaks, and just below timberline in a situation of great majesty; but such a Siberian sort of a valley even in summertime, and such Arctic peaks and so closed away from the world. Cheyenne Cañon: the school stood just across the road from where the creek was blanketed in English buttercups in June, and the woods were flowering with thimbleberry and New Jersey tea and Colorado ninebark and simply alive with birds, and the eye would lift from the school yard to the gracious rising of Cheyenne Mountain, and then to the triangular summit of St. Peter's Dome, and beautiful Rosa that Charles Kingsley named, and my own beloved Baldy. "You would be superintendent and principal and teacher all in one!" Freedom! Freedom to do it my way. (Alas, I didn't know much about parents yet, nor school boards.) I suppose I must have been laying out my program right then and there while Mr. Hemenway was talking, for what could one not do with bird-wild woods in the school yard and mountains within walking distance.

Mr. Hemenway was saying that it might take a year to get up to \$1800. Miss Sheridan, he was pretty sure, was getting \$1600, and they were not likely to pay her successor more than that, for she was greatly loved

and was leaving to take a position in the Department of Agriculture. I think I had already made up my mind. I told Mr. Hemenway that I would leave the details to him. "There is one thing, Lloyd," he said, "say nothing about this and do absolutely nothing about it until you hear from me. In that case, I think I can promise you the job."

So that is the way things are done, I thought. I had had confidence in Mr. Hemenway ever since I was a little boy, so I told him that I would trust him and that I would much rather be in the Pikes Peak region than anywhere else in the world. "Perhaps," I said, "after a couple of years, I could re-apply at Colorado Springs High School at a proper salary."

I stopped sending out applications, and when Mr. Hemenway sent for me again, I went eagerly. "Lloyd!" he said, "things are going fine. There have been a lot of applications, and now it is time for you to go into a very subdued bit of action. I want you to phone each of the board members and make a date to meet them and their wives in their homes, just for a short visit. I want them to know who you are. But I don't want them to have the least chance to get tired of you." (How well he knew me and my talkative ways!) "Make it as short as possible, and I think you had better start on Mr. and Mrs. Perkins."

Immediately, I called Mr. Perkins and arranged to call upon him and his wife that evening. I appeared at exactly the hour agreed upon. I behaved my very best for that wonderful couple, and after a few minutes I took my leave. They begged me to stay, but I had carefully arranged a previous engagement. As I left, Mr. Perkins squeezed my arm and said, "Good work! Exactly right!"

The next evening I arrived promptly to meet Mr. C. D. Weimer, owner and manager of Seven Falls, and his charming wife. I hit the door at exactly the time agreed upon. I stayed and I scattered all the charm I knew how to scatter for a few minutes. And then, in spite of the fact that I was having a very good time and was enjoying these delightful people very much, I hurried away. Dear Cal and Elsie Weimer, I was hoping they would think it wise to offer me a job. I could not possibly dream what stores of love and loyalty and understanding they were to offer me—what stimulating excitement as the experiments developed later on.

The next evening belonged to the third and last member of the board, Mr. John Hinch, a local contractor. Here was a double hazard, for Mrs. Hinch had also once been a member of the School Board and was a former teacher and a lady of great gifts and abilities. I was a little terrified, but I went promptly as before, turned on all the charm I could generate, and feared I had offended them by leaving so soon.

Then I went down to see Mr. Hemenway the next day, feeling that I should report, but he had heard all about it. "Good work!" was all he said. "Now lie low, and I mean low. It may be rather late in August before you hear from them again. But you will hear, and you will be offered the job." It took faith, but I believed him and went about my other activities. It was all surprising and rather strange, we thought, Dorothy and I. Why this honest friend and good businessman had undertaken to become my voluntary agent I could not guess. He didn't even live in the Cheyenne School district! And what was important about it anyway? My friends would be horrified when they heard about the size of the puddle in which I was deciding to become a big frog.

About the middle of August when my faith was really faltering, Mr. Perkins called me up, on the summit of Mt. Manitou, where I was living, and said "We elected you last night to be the new superintendent of Cheyenne School, but I'm awfully sorry that, do what I would, I couldn't quite bring them up to \$1800. They refuse to go a cent beyond Miss Sheridan's salary. I hope very much that you can find it possible to accept." Thinking fast for a moment, I said yes. And my life took a right-angle turn up a tall and different mountain.



EVENTS OF NOTE

Let's Dance, Teacher Workshop, June 3-5

Training for teachers of pre-K to 8th grade in teaching folk dancing to children. Sponsored by the LSF through the Colorado Springs School District. Instructors: Bill and Kris Litchman and Chris Conboy. Contact: Peggy Vigil, PE Facilitator, 719-520-2038, vigilps@dll.org

Shaw Folk Rendezvous, June 25-26. Contra, Squares, English, Scottish, Rounds, and International. At The Outpost in Aurora, CO (suburban Denver). Friday evening dance and dancing all day Saturday. See the centerfold page 1 for registration form. Contact Bob or Allynn Riggs for further information: RLRiggs@aol.com, AllynR@aol.com

Cumberland Dance Week, July 18-24, 2010, Lake Cumberland 4-H Leadership Center, Jabez, KY
See center insert of this issue.

12th Annual Albuquerque Folk Festival, June 18-19
at Expo NM (the state fairgrounds) in Albuquerque. Featuring performances, workshops, and dances. For further information go to www.abqfolkfest.org.

Terpsichore's Holiday, December 27 – January 1, 2011.
Dance and sing in the new year with exuberant dancers and musicians in this wonderful family dance camp. Join us for five days and nights of dancing, singing, music-making, crafts, nature hikes, meals and 4-star accommodations at the beautiful Stonewall Resort in Roanoke, WV. The camp typically features classes in Contras & Squares, Waltz, Couple Dances, Longsword, Morris, English Country Dances, Dance Band and more. For more information:
www.danceholiday.net

Send news of your upcoming dance event to the editor for inclusion in the next issue.

ST. BERNARD'S WALTZ

By Enid Cocke

St. Bernard's Waltz is a simple couple dance that is danced around the world and has attained the coveted title of "folk dance." It is generally labeled as an English ballroom dance. Its true origins are not well known. One internet source from Australia credits Doug Swallow for creating it in 1937. Another Australian source claims it was popular at "bush dances" in 1904. Another source terms it "a rather elementary couple or sequence dance that was quite popular in the 1930s." An Irish Ceiledh band comments that it "is great for those whose waltzing isn't sufficiently up to scratch." The implication is that with only four bars of turning waltz, even the non-waltzer can fake it! But it is a delightful dance that fits its tune perfectly and that continues to be danced from Australia through the British Isles to North America.

Formation: Couples in a circle with man's back to center

Position: Closed

Footwork: Opposite. Instructions given for the man

Measures:

- 1-2 Two side closes to the Left: L, —, close R in canter rhythm (1,-,3); repeat
- 3-4 Step again to the L; tap R foot lightly two times as W does the counterpart
- 5-6 Step, close, step to M's R and W's L
- 7-8 M takes 2 slow steps backing up on L, then R, while W steps forward on R, then L
- 9-10 M takes 2 slow steps forward, L, R while W steps backward, R, L
- 11-12 With M's L hand and W's R joined overhead, M takes 2 step draws to L (LOD) while W does a R-face traveling waltz turn in six steps
- 13-16 Resuming closed dance position, the couple does two revolutions of R-face turning waltz in LOD

LOD = Line of dance, counter clockwise.

St. Bernard's Waltz

Unknown

$\bullet = 132$

Violin

9

18

27

JUST OUT!

Dick Pasvolsky's

**SQUARE DANCING
1650-1956**

Dick traces the development of square dancing from its beginnings in English Country Dance to its flourishing as a national pastime in the 1950s.

He includes chapters on the people who promoted square dancing, such as Henry Ford, Lloyd Shaw, Ed Durlacher, and the Brundage brothers, and concludes the book with a treasure trove of square dance calls and figures.

85 pages, spiral bound

\$15 including S&H

**Send a check payable to the
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