

Welcome!

Issues of the *The American Dance Circle*, a publication of the Lloyd Shaw Foundation, are made available on-line by the Lloyd Shaw Foundation.

Articles in these publications not specifically copyrighted or taken from another source may be reprinted without obtaining permission as long as credit is given to "*The American Dance Circle* quarterly publication of the Lloyd Shaw Foundation". The publications themselves are Copyright (C) The Lloyd Shaw Foundation and all rights except as stated above are reserved.

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

DECEMBER 2006

Volume 27, Number 4

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

The *American Dance Circle*, ISSN: 1529-417X, is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date.

Ads and articles may be submitted to:

- Enid Cocke, 2924 Hickory Court, Manhattan, KS 66503.
Telephone (785) 539-6306. Email: ecocke@ksu.edu.

Articles in this publication not specifically copyrighted or taken from another source may be reprinted without obtaining permission as long as credit is given to "*The American Dance Circle*, quarterly publication of the Lloyd Shaw Foundation."

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

TABLE OF CONTENTS

Letter from the President	1
Bob Fuller	
Letter to the Editor	3
Ed Austin and Jacqueline Milligan	
Conversations about Contras	4
Glen Nickerson	
Making Dance Happen	7
Don Feenerty	
Lines about Squares	9
Dick Pasvolsky	
Dance Center Calendar	14
Donna Bauer	
Moore on Contra: Tradition	15
Paul Moore	
Las Mañanitas, A Round Dance	19
Carlotta Hegemann	
Stir the Bucket	21
Events of Note	22
Membership List	23



LETTER FROM THE PRESIDENT

By Bob Fuller

Dear Friends,

It has been a busy year for most of us, and indeed much of it has passed without us really noticing. Anne and I are looking at each other and saying, "It's November already??"

We now have re-elected two Board members. They are Rusty Wright and Eric Schreiber. We are pleased that both these individuals offered to serve a second term on the Board. Our thanks go to Allynn Riggs and Jeannine Wright who also offered to serve. Our Board is tasked to represent all of you and we encourage you to contact them if you have questions or comments on the activities of the Foundation. Their contact information is at the back of the ADC magazine.

We were pleased to see that the Rocky Mountain Dance Roundup (RMDR) committee has continued to explore "possibilities" and has chosen to try a new facility in 2007. The 30th annual RMDR will be located at Colorado College in downtown Colorado Springs. Neither La Foret Camp nor Colorado College had availability over the 4th of July, so the camp dates will be Sunday evening June 17th to Saturday morning June 23rd. We desire that the

Foundation's association with this educational institution (which Lloyd Shaw attended and graduated from in 1913) will lead to inclusion of RMDR into the school's Summer Programs schedule. This would allow for creation of for-credit and non-credit "courses" tailored to the leaders on RMDR staff. As with all plans, time will tell, but you can help by considering visiting Colorado in 2007 and attending this milestone RMDR. The LSF web site is being updated with the new information, or you can contact Bob Riggs - his information is on the back cover of the ADC magazine.

Anne and I had a good dancing summer and fall. We were happy to meet many new (to us) dancers and dance supporters. I continue to be optimistic about the "future of dance." We met many young dancers, callers, leaders, and musicians this year and all of them say they are really planning to continue "doing this" for many more years.

As always, Happy Dancing
And joy filled Holidays.

Bob

Looking for holiday gifts?

Visit the LSF Educational Resources
website at www.lloydshaw.org

for a great selection of books
and recordings

LETTER TO THE EDITOR

It's always a pleasure to read the report on a dance week that you have attended – sort of like a photo album, helping you remember the good times that you experienced. However, it does bring one up short if you suddenly realize that one of your highlights was inadvertently left out! And I have to admit, one of the highlights for me, and for my sweetheart Jacquie too, was missing from the 2006 report of the Rocky Mountain Dance Roundup.

Bob Riggs, the director had told us in advance that he was bringing to the camp a new instructor for modern round dancing, a chap, unknown to all except for those living and dancing in the greater Denver area. Justin Judd was an unknown quantity to most of us.

But, WOW, what a delightful addition to an already great lineup of staff instructors. Justin was clear in his teaching, patient with all (new or experienced), and never lacking in enthusiasm. And not only was Justin excellent at teaching his own specialty, he jumped in as a participant to learn all the other dance styles, many of which were new to him. What a fine example he set for all those who might be a bit timid about trying something new.

So what if you arrive a bit "green" about a dance style or two. That is no reason not to give it a try! Keep a smile on your face and a bounce in your step, and there are always those on hand to help you learn – that is what Justin practiced, and his enthusiastic participation put a smile on the faces of everyone else! And the gals were always pleased if they had a chance to be his partner!

Thanks Justin for becoming such an integral part of the Lloyd Shaw dancing family in only a week's time! It is the wish of these writers that you become a regular part of the RMDR teaching and dancing family for years to come! We are looking forward to the dances you will teach us at the 30th Anniversary of RMDR in 2007.

Ed Austin & Jacquie Milligan

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

Previous articles in this series have noted the variety inherent in available contra formations. One formation used only very infrequently is the "double Becket" - it is composed of two Becket formations side by side down the length of the hall, hopefully with an equal number of couples in each. The dancers dance in their own Becket set, but some ladies also cross over into the other set and then return to their own set by the end of the sequence. Progression is along the formation. A dance in that formation is K & E, by Pat Shaw. It is the only double Becket of which I am currently aware.

FORMATION

2:> {:1 1:> {:2

2:} <:1 1:} <:2 :> = man, :} = lady; each facing the direction of symbol > or }, or couple facing couple.

2:> {:1 1:> {:2

2:} <:1 1:} <:2

Set A Set B

[c] = caller

The illustration above shows two Becket sets of four couples each adjacent to each other. The 1s in each set (inside couples) are back to back with the other 1s and facing 2s (outside couples) who are on the outer edges of the sets. All are facing across the lines of progression to start - the caller is at the head of the lines and is shown midway between the sets.

Here is the dance as choreographed by Pat Shaw and shown in reference 1. Later, Don Armstrong described the dance (in a typed handout page) based upon notes provided

by Bruce Merritt from material supplied by Mae Fraley. The following description is from Don's notes. I have added some notes [in brackets] to aid in understanding the flow of the dance.

K & E Formation: Double Longways Progressive, men having their partners on their right.

Counts Description

- 8 Inside couples (1s) lead through the outside couples, separate and return to starting place. [but end to face the other 1s - note that the 1s are now half-sashayed - the man is to the right of the lady as they face the other 1s]
- 8 Inside couples star right in the center. (just the 1s) [1s with the other 1s, end to face the 2s in own set]
- 8 Outside couples (2s) lead through the inside couples and return to starting places.
- 8 Those four star left (2s with 1s): Two stars! [one in each set] [1s end to face the other 1s]
- 8 Inside couples (1s) ladies chain across and turn the ladies an extra half turn to face the outside couples. [the #1 ladies have now moved from one set to the other set]
- 8 The inside ladies now chain with the outside ladies (over only, no return) [the #1 ladies are now in a #2 position]
- 8 Those four circle left $\frac{3}{4}$ round (Two circles) [one in each set] and the 1s change hands [face the other 1s]
- 8 The inside couples (1s) [1s with 1s] circle left $\frac{3}{4}$ then move down the set slightly and change hands to face the next outside couple. [The circle left $\frac{3}{4}$ moves the #1 ladies back to their own set, and as the 1s face the next outside couple the lady is to the right of her partner, ready for the next sequence.] At the same time the outside couples swing and move up the set

slightly to face the next inside couple. [the swing puts the #2 lady to the right of her partner. As they move up, the 2s face the center ready for the next sequence]

NOTE: The outside couples (2s) progress UP the outside of the set until they have no couple with whom to dance. They then change identity by becoming inside couples (1s) and facing out as a couple. The inside couples (1s) progress DOWN the set until they have no couple with whom to dance. They then change identity by becoming outside couples (2s) and facing in as a couple.

It is interesting to note that the progression results in all couples (1s and 2s) dancing each sequence with a new opposite couple, but also that the 1s begin and end each sequence back to back with the same #1 couple until such time as the change in identity occurs.

I first encountered this dance and received Don's notes at a mid-1980's Shaw Foundation summer dance camp at Copecrest Dance Resort near Dillard, GA. In November 2005, at the York Contra Holiday, I questioned as to whether it had ever been presented at that weekend - it had not. As fortune would have it, staff caller Stew Shacklette had independently discovered the dance and had come prepared to call it. It was very well received by the attendees, many of whom seem to appreciate "dances with a difference." It is an interesting dance even though it may require more dancers than some smaller groups might have available. However, it has a difference that adds to the variety of formations available.

Reference 1 states that this dance was first performed at an evening party at Pinewoods in 1974. It also explains the name - the K is for Kathleen Adkins and the E is for Elsie Whiteman, of the Benacre Band in England.

Reference 1. *PAT SHAW'S PINWOODS - Between Two Ponds and Among the Pines*. Plymouth, MA: Pinewoods Camp, Inc., 1985.

MAKING DANCE HAPPEN

By Don Feenerty

Editor's Note: At the annual membership meeting of the LSF at Cumberland Dance Camp in August, Don Feenerty made an address to the board. His remarks are summarized below, followed by his conclusions.

He began his address with an anecdote about an experience he had at age 12. His father told him that he had to move a tall pile of manure from the barn to the yard outside. The lesson learned: that if he worked steadily at the task, forkful by forkful, the task was finished in a couple of hours. In public school he learned how to "resource" – find sources and file them away. Later in advertizing he learned about brainstorming. One day he and his wife brainstormed about creating something called the Heritage Dance Association, something he filed away.

Don and his wife were western square dancers at the time when his friend Bob Tomlinson said some musicians were coming through town and would play for a dance. Don arranged for a venue, a sound system, and publicity. They had 107 dancers at their first dance.

They decided that they should have monthly contra dances, so Don approached the nonprofit Wheeling National Heritage Area Corporation about renting their building. He came away with a grant of \$15,000. Don and his wife had also created a "wellness initiative" called Square4Life, which they publicized on the web and in the local papers. The Wheeling County Board of Health took note and granted them \$5000 to begin a Community Youth Fitness Dance Program. As a result of this work, the Feenertys wrote an article for the West Virginia State Medical Journal and spoke at the National Square Dance Convention and the Canadian National Dance Assembly.

Don continues the story:

This all makes me wonder. I mean six years ago my wife and I had never danced. Now in August we will be requesting an additional \$15,000 from WNAHS to provide for a three-year HDA contra dance program. In September we will resume hosting a monthly contra dance. We'll

begin a weekly community dance, and in January we will begin an American Western Square Dance program, along with a fifth Sunday Hoedown project. We have also identified our next two major grant resources. We plan to ask one for \$50,000 dollars and one for much more. Now those both may be down the road a bit, mostly because we don't know what we would do with that kind of money.

The thing is, we all have resources. We all can brainstorm. And all of us can pick up a pitchfork. I doubt I'm telling any of you things that you don't already know. Some think that what I do, what we've done, is selfish or rude in a manipulative sort of way. I know this because they have told me, "How dare you use taxpayers' money to promote your dancing?" Or "Why didn't do this for or through us?" I hear it, and I'm sure you will hear it or have heard it. Don't let them get you down. Only you can make it work. And you can make it work. But be very careful where you set your sights. You may aim too low.

We are very powerful people, you and I. And we do have something to offer, something very valuable. We offer a taste of a life that once was ... a simpler life, one where we were healthier, mentally, spiritually, and physically ... a life where it was okay to take your neighbor by the hand, literally ... a life where music and dance were as much a part of us as the TV or the computer is today. This has a value. And it is worth much more than the amounts of money any foundation might grant to you. But you may first have to educate those with the funds, so that they see you as an investment, an investment in the community and an investment in the future.

As a side note, I would like to invite each and every one of you to become one of my resources. And in return I would love to be a resource to you. I truly believe that together we can change how the world dances. Should you accept and choose to become a resource partner with us, know that we will call on you at some time. And you may call on us. That's how this works. Sharing resources. I also look forward to brainstorming with you.

Be well and dance. Or should that be dance and be well?

LINES ABOUT SQUARES

By Dick Pasvolsky

In September, I did a workshop on traditional square dances for the Callers Council of New Jersey. Both planning and presenting the program were very enjoyable and nostalgic experiences for me.

I began by talking about the styling used in most areas of the country in the early 1950's. Ladies used a lot of skirt work when promenading, forming a star or promenading inside the ring. Almost everybody used the buzz step swing in those days. I was surprised to find that several of the callers had no idea what the buzz step is. I had an excellent partner, LSF member Betsy Gotta, to help me demonstrate the buzz step. Betsy, president of the CCNJ, is also an excellent contra prompter. Her father, Art Seele, was the one who told my wife and me about the Don Armstrong Contra Weekend, at that time (about 30 years ago) held in Binghamton, N.Y. While there, Don introduced us to Diane Burton (now Ortner), then a member of the LSF Board of Directors, who signed us up, and we've been members ever since.

I spoke next about hand holds. The pigeon wing hand hold was the most prevalent during the forties and fifties. In some parts of the Southwest, dancers were using the forearm grip, which became fairly standard during the sixties. I heard that some California dancers still held fast to the pigeon wing. I demonstrated how we continued to swing until the next figure was called and if the next figure was allemande left, the gentlemen turned their partners out to face their corners, and with both men and women raising their hands slightly to form a pigeon wing allemande, making a smooth transition from the swing to the allemande. Dancers of today tend to do a walk around swing, once around, then twirl their partners and start to promenade. If a caller wants the dancers to do an allemande left, he has to call it quickly or the dancers will be promenading regardless of what the next call might be.

Next I told the group that we did the right and left

through by passing through and then doing the courtesy turn, as most of us still do in contra dancing.

I demonstrated how we did all around your left hand lady and see saw your taw (a term seldom used these days) in sixteen beats and then I called My Pretty Girl (or My Little Girl). The record that I used in the fifties was My Pretty Girl, on Imperial label. The one that I used for the workshop was My Little Girl, on Folkraft record 1036A.

The call:

First couple promenade the outside
Around the outside of the ring
Head ladies chain across the center
And you chain them back again
Head ladies chain with the right hand lady
And you chain them back again
Head ladies chain with the left hand lady
And you chain them back again

Then it's all around the left hand lady
Oh boy, what a baby
See saw your pretty little taw
She's the prettiest gal you ever saw

Allemande left on the old left hand
Right to your partner, do a right and left grand
Corn in the crib, wheat in the stack
Meet your honey and promenade back
Promenade her right on home
Promenade your baby, she's quite a lady
She's the girl that you adore

Repeat the figure for each of the other couples in turn.

Note: On the call "all around your left hand lady," the ladies take three steps to the center and curtsy on count four, while the gents take four steps behind their partners. On the call, "see saw your pretty little taw", the ladies back up four steps to place while the gents take four steps in front of their partners and return to their original places. On the call "see saw your pretty little taw", the men go behind their partners, as the ladies go to the center and move in front of them as the ladies back up to place, and all finish back at their original positions.

During the early fifties, when dancers used these figures, the ladies would usually curtsy on count four and flip their skirts in the center the second time in while the men shouted "higher." The term all around the left hand lady is used now to mean simply do sa do, and see saw your partner to indicate a left shoulder do-sa do. The timing in this dance is typical of the timing used in the late forties (when I took my first square dance class) for both singing calls and many patter calls.

I demonstrated a couple of things that dancers did when one of the couples was promenading around behind them. The first was to have each couple in turn wheel as a couple as the active couple approached them. Then, as the active couple was passing them, the inactive lady would flip her skirt toward and slightly behind the promenading couple. For the other version, as the active couple approached them, the inactive couple would step toward the center of the set and as the active couple passed, the inactive couple would join hands with each other, turn toward each other to face out and as the active couple passed, would bow to them.

My Pretty Girl was a fun dance to call, to dance, and to watch. I have used it a few times for short exhibitions, using young dancers or dancers with not enough experience to handle more difficult material.

After My Pretty Girl, I called a few of the most popular calls of the fifties to illustrate the types of figures that we did during that period using a limited number of calls. The

patter dances that I did were; Texas Star, Grapevine Twist, Sally Goodin, Birdie in the Cage and Duck for the Oyster. I showed them a couple of versions of Lady 'round the Lady (Lady 'round Two and the Gent Cut Through was one of them) and then called Swanee River (Lady 'Round the Lady), recorded on Lloyd Shaw record LS-522.

I talked about visiting couple dances and then talked about how callers in the late forties spiced up their singing-call dances by adding what I refer to as the Lloyd Shaw docey do. Then I taught the docey do and had them dance it with a few selected patter calls. I illustrated how occasionally we would keep the docey do going until the caller called another call. The patter that I used was "Keep on doing the darn docey, you'll never get to heaven if you call like me. Chicken on the fence post, possum on a rail, grab your honey and everybody sail--and promenade.

I mentioned that dancers liked to swing a lot during the forties and fifties and used Honolulu Baby, Red River Valley and Al Brundage's version of Comin' Around the Mountain as examples. Red River Valley and Honolulu Baby are simply slightly different versions of swing your opposite lady then swing you own.

Brundage's version:

Couple one lead to the right and circle

Two little ladies do a dosido

Now the fellers dosido, once around you go

Then both gents swing your mountain girls

Then I talked to the group about some visiting type singing call dances in which figures are not used in any other dance. The example that I used was San Antonio Rose (Folkraft 1272). The defining figure used in that dance was mountain do-si-so. To execute that figure, the man, retaining hold of partner's left hand, stands or kneels in place as he lariats his partner in front and around him. A version of the lariat that I like is to have the lady position her right shoulder next to the gent's left shoulder and roll across his back. The dance is called by Floyd Parker whom

I met at the first Rocky Mountain dance week that I attended held In Granby, Colorado.

I finished with Hurry Hurry Hurry and Smoke on the Water. As I called Hurry Hurry Hurry, Betsy sang along with me. That was fun. She must have called that dance as much as I did to remember the words so well after so many years. For Smoke on the Water, I used a 45 RPM recording of the dance that LSF member John Callahan brought for me to use. I called one figure and chorus using a figure from Pancho Baird's original 78 RPM version of the dance, then flipped the record over so that the dancers could enjoy Pancho himself calling in his classy unique style.

I had planned to finish with dip and dive but my allotted time ran out, and as my allotted space is running out, I'll hold dip and dive for the March issue of ADC.



A NOTE FOR TEACHERS CALLING CHRISTMAS DANCES:

Circassian Circle, that most basic of big circle dances, works well to the tune of Jingle Bells.

DANCE CENTER CALENDAR

By Donna Bauer

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

MOORE ON CONTRA: TRADITION

By Paul Moore

“You may ask, how do we keep our balance? That I can answer in one word: Tradition!”

It seemed at the beginning of *Fiddler on the Roof* that the answer for a balanced life was so simple. Tradition. We have our traditions for this, and that, and...But Tevye soon found that the traditions were changing at an accelerated pace. In fact, the changes came so fast and in such a vast horde, that Tevye lost many of his traditions, and when he could not rely on his traditions, he lost his home.

We are going through a change in traditions, and many of us are doing all we can to retain or rediscover our traditions. For some people, tradition is doing things exactly as our parents and their parents did things. For other people, tradition is the spirit that our forebears had, and we carry out what we perceive to be the important parts of a tradition.

Recently I received an e-mail (the new traditional way to communicate?) from a caller friend who asked, “What is a traditional caller?” Being brave, and forward thinking, and immensely talented, I resolved to answer the question. My first step: write to friends to get their definitions and then do research on the topic.

I was surprised to find that 40 years ago this was an important question in square and contra dancing. We must remember, that 40-50 years ago square dancing was going through a tremendous change. Previously, square dancing had been mostly visiting couple dances, but the idea of keeping all dancers moving all the time was becoming prevalent. Callers used written or memorized modules (combinations of figures to move dancers from one known position to another known position). But hash-calling (including sight calling) was coming into vogue.

Could the new styles of calling and presenting figures be considered traditional. For many, the answer was no. Those callers wanted a break from the visiting couple/barn

dance image. I think the image they wanted to avoid was that of the men slipping outside between tips to get a nip of something and/or for fist fights. Advertising pushed a new image saying it was not the same old song and dance. They even changed the name from "square dancing" to "Modern Western Square Dancing."

However, many of those same callers built on the traditions espoused by Dr. Lloyd "Pappy" Shaw of Colorado Springs at his caller schools and in his book *Cowboy Dances*. The new style threw away the visiting couple dances, but callers studied those dances to understand the elements. The tradition of square dancing was based on the emphasis on styling, music, good manners, and the elemental calls. Those calls became standardized by Bob Osgood in his magazine *American Square Dance/Sets in Order*. The list of calls became known as the Sets in Order Basic 50, and almost all of them are labeled "traditional," meaning the call has been in use for so long that no one knows when or where it was first used.

Some of the calls could be traced to English country dance, but for others, the derivation is lost in the mix of dances from throughout Europe and how the dances changed in the new culture of America. A couple of short examples: we know that DoSaDo comes from the French for 'back-to-back.' On the other hand, sometimes there is a call pronounced 'DoCiDo' (a cartoon in *American Square Dance* once showed people square dancing with a deer peeking over the hill - the caption was Docey Doe, and that spelling stuck for a while). In our time, it doesn't matter if the caller says DoSaDo or Docey Doe, dancers are going to go back-to-back. Oops, that is not quite true. Many dancers will do a waist swing, or a highland fling (hollering "Hoot, mon!" the whole time). Where did that come from? My research says that at the National Square Dance Convention in 1976 a popular demonstration group did the waist swing when the caller said DoSaDo. People who saw the demonstration really liked it and took it out on the dance floor. Is it in tradition? But DoSiDo has other traditions attached to it. One of those traditions is from the Spanish, where the call means 'two and two.' That call also used dancers going back to back (two couples facing; all turn

partner left, the men go back to back to turn the opposite by the right, then return to the partner to turn left). That call, which used to be known as a Texas DoSiDo was renamed DoPaso. Another tradition gets mixed in.

Dorothy Stott Shaw, the wife of Lloyd Shaw, spoke about tradition. She believed that tradition was a spirit and manner of doing things. But if a tradition did not change with the people and times, it died. It simply became historical. Traditions must evolve or die. Square dancing changed to fit the needs of the people, the setting in which they danced, and the music available.

I think that as long as we can find the traces back to the original dances and see how and why the dances changed, we are still following the tradition. In contra dancing we can see many varieties of dancing. Perhaps the most popular now is the style danced in urban and suburban settings; always to live music and always with an emphasis on the swing. This type of dancing has become so pervasive that a couple of names have been invented for it (not all of them polite or complimentary), the most common name being Modern Urban Contra (MUC).

There is also the style of contra dancing that is associated with square dancers. Live music is optional, but most of the time recordings are used. Dances focus more on figures and choreography than does MUC. There are also re-enactment groups that seriously research the steps, styling, and dress of a particular era.

All of these are Traditional, even though they meet the needs of modern people. In all cases, the dances bring groups of people together in fellowship and to enjoy dancing.



Lloyd Shaw Foundation's 30th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

Sunday, June 17th — Saturday, June 23rd 2007

Colorado College, Colorado Springs, CO

New Location

New Dates

DANCE VARIETY for the JOY OF IT!

Dance classes and workshops:

**Contra, Squares, Rounds, English,
and International Folk** for the adult
level dancer, beginner through
experienced – fun for all!

If you have attended RMDR in
previous years, and are returning
in 2007, for each NEW dancer you
convince to attend, your fees will
be credited \$25!

Enjoy Dance, Music and Fellowship!

*There's no better way to have a relaxing and fun-filled vacation than to attend
RMDR - at the base of Pike's Peak - under a Colorado blue sky!*

Staff: well known leaders such as Paul **Moore**, Enid **Cocke**, Rusty **Wright**,
DeWayne **Young**, Bob **Riggs**, Justin **Judd Del Sol** and others.

Live Music provided by talented musicians such as Lew Cocke, Dale Sullivan, Joe
Fairfield, Ron Tomicek and others from Colorado.

Program: The dance week starts with dinner on Sunday evening followed by the first
of six (6) evening dances. Each day Monday through Friday consists of a series of
sessions that span the diversity of American folk dance and its music. Our staff provides
a wealth of knowledge that dancers and leaders are encouraged to mine through
leadership sessions and casual discussions, which are encouraged throughout the week.
These activities plus other special events will add up to a week of fellowship, fun, good
dancing and terrific music for all dancers. Saturday morning we say our farewells to
return to our individual adventures.

Facility: Colorado College is located near the center of Colorado Springs and
provides an intimate connection with Lloyd Shaw's home. Free local shuttles, easy
airport and highway access, and minutes away from hotspots such as the Air Force
Academy, Cheyenne Mountain Zoo and more, make this the perfect Colorado vacation.

Cost: Adult room, board and tuition \$645.⁰⁰. See registration form for single
occupancy, offsite and teen packages. First 2 adult LSF Members will receive a discount
of \$25.⁰⁰. If you have any questions please contact us.

Registration & Information: Linda Bradford, 15127 W. 32nd Place, Golden, CO
80401, (303) 239-8772, lbradford@comcast.net or Bob Riggs, 7683 E. Costilla Blvd.,
Englewood, CO 80112-1211, (303) 808-7837, RLRiggs@aol.com or visit the web at
www.LloydShaw.org for additional information.



Lloyd Shaw Foundation's 30th Annual



ROCKY MOUNTAIN DANCE ROUNDUP

New Location

Sunday, June 17th — Saturday, June 23rd 2007
Colorado College, Colorado Springs, CO

New Dates

To Register: Mail this form to the Registrar: RMDR, c/o Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401

ENTER NAMES (as you want them on name badges) Gender

Adult: _____ M F
 Adult: _____ M F
 Youth: _____ Age: _____ M F
 Youth: _____ Age: _____ M F

(There is no "youth or teen" {5-18} program or supervision - all dancers are most welcome)

Address: _____
 City: _____
 State/ZIP: _____
 Phone: _____
 Email: _____

OK to Publish eMail
Y / N

ENTER FEES

<i>Circle desired option & specify number</i>	Onsite Multi	Onsite Single	Offsite No Meals		
Adult	\$645	\$705	\$220	x	\$
Youth (age 5-18)	\$570	\$630	\$140	x	\$
LSF member discount \$25 <i>"First 2 adult registrations only"</i>				x	\$
After June 1 st Late Registration Fee \$30				x	
TOTAL DUE:					\$

We HAVE NOT attended a previous RMDR week, and we decided to attend based on the efforts of: _____

To guarantee your participation please remit a deposit of 50% of total due with registration. Balance due June 1st 2007. For further information or custom packages please contact Linda Bradford (303) 239-8772, | bradford@comcast.net or Bob Riggs (303)808-7837, RMDR@SDE-CO.com.

The Lloyd Shaw Foundation invites couples, singles, Children w/ parents/Grandparent/guardians/aunts to...

***Call your first dance...Play in a dance band...Share a song or game with us, and enjoy the dance and fellowship at
CUMBERLAND DANCE WEEK 2007***



**Sunday, July 22 (evening) - Saturday, July 28, (morning)
2007**

Nancy, (southern central) Kentucky

TRADITIONAL DANCE PROGRAMS FOR ALL AGES

**OUTSTANDING STAFF INCLUDING GLEN MORNINGSTAR,
SUSAN TAYLOR, THE AVANT GARDENERS, AL & ALICE
WHITE, AND MANY OTHERS**

**DELUXE FACILITIES WITH AC THROUGHOUT – GREAT
FOOD, SECLUDED LOCATION**

"We come here to recharge our batteries as well as strengthen our bodies. This is food for the body, mind & spirit. Don't ever go away. We love you and all your hard work to make this a joyous week outside the regular or dinary life."

"I was a little hesitant about coming to a 'family' camp, but the children's activities were so well organized and well run that it was a pleasure. The intergenerational dances were a blast."



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.

Information can be obtained from:

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

You can contact the following people for details:

Eric & Lynn Schreiber

618-374-2024 cdw@lloydshaw.org

Neal & Pat Rhodes

770-972-5430 neal@mnopltd.com

"Wonderful week for us. All 3 family members loved the music, the fellowship, the instruction. The children's program meant a lot to us."



"I really appreciate the friendly and 'wholesome' atmosphere."

It is time to renew your LSF membership.*

**Please send your renewal to
Membership Chair Ruth Ann Knapp
2124 Passolt, Saginaw, MI 48603**

Membership Categories:

Individual	\$25	Couple	\$40
Supporting	\$50	Sustaining	\$100
Patron	\$250	Life	\$1000
Club	\$50		

***Unless you are a life member or paid for more than one year last year.
Dues run from January through December.**

**Here are some of the benefits of membership in
the Lloyd Shaw Foundation:**

--Your quarterly *American Dance Circle*

--Discounts at dance weeks

**--10% discounts on books and recordings from
the Educational Resources Division**

**--Knowing that you are a member of a community
that is working hard to preserve our dance
heritage and pass it on to the next generation**

**When you renew your dues, please consider
buying a gift membership for a friend or relative!**

LAS MAÑANITAS

A waltz mixer written by Carlotta Hegemann

Here is a charming waltz mixer. Carlotta Hegemann, one of the most beautiful dancers most of us ever saw, choreographed this little mixer to the tune of "Las Mañanitas," the birthday song of Mexico. The words depict someone serenading outside the door of a person whose birthday it is.

Music: "Las Mananitas" Record: LS 3310

Formation: Couples in a large circle, facing LOD (CCW) in open pos, inside hands joined.

Footwork: Opposite in part A, identical in part B, starting on R foot.

Introduction: 4 meas of 3/4 time. Wait two meas and acknowledge partner.

Part A

Measures

1-4 WALTZ OUT; WALTZ IN; WALTZ OUT; FACE IN BUTTERFLY

Starting on man's L, swing joined hands alternately fwd and back as partners turn slightly away and together and away in three meas of pursuit waltz; on meas 4 turn to face each other in butterfly pos, man's back to COH.

4-8 BACK AWAY; , , ; ON TO NEW PARTNER; OPEN POS

(Let go hands) Man, starting on L, moves bwd in 6 steps (woman bwd on R); man progresses diagonally in RLOD (woman LOD) to join inside hands with new partner, facing LOD in open pos.

9-12 WALTZ OUT; WALTZ IN; WALTZ OUT; FACE IN BUTTERFLY

Repeat meas 1-4.

13-16 BACK AWAY, , , ; ON TO NEW PARTNER; JOIN

HANDS IN A CIRCLE

Repeat the action of meas 5-8, except that, in the last meas, man turns L-face, sweeping the woman around by their joined inside hands so that they face COH, and all join hands in a large circle. (Man steps R, L, touch on meas 16, ready for a R-foot lead)

Part B

17-20 SIDE-CLOSE; SIDE-CLOSE; SIDE-CLOSE; SIDE-CLOSE

Moving CCW, all step to the side on R, close L in canter rhythm; repeat three more times.

21-24 BALANCE FWD; BALANCE BACK; CHANGE PLACES; FACE INTO A CIRCLE

All bal fwd twd COH on R, swinging joined hands fwd; bal back on L; let go hands, turning to face new partner, man turning L-face to woman on his L (woman R-face); man takes woman's L hand in his R to exchange places, passing R shoulders as in "star through;" all join hands in a circle.

25-28 SIDE-CLOSE; SIDE-CLOSE; SIDE-CLOSE; SIDE-CLOSE

Repeat meas 17-20.

29-32 BALANCE FWD; BALANCE BACK; TWIRL THE LADY OUT; OPEN POS

Repeat meas 21-22; on meas 31, man turns L-face twirling woman R-face under his L and her R hands to the outside of the circle; drop hands and take open pos with inside hands joined, and facing LOD, ready to begin Part A.

Sequence: The entire dance is done 3 times, during which there are 12 changes of partner. Las Mañanitas is a very popular Mexican song. The word implies a festive or very happy occasion.

STIR THE BUCKET

On Sept. 10, 2006, **Marlys Waller**, co-author of the many editions of *Dance A While* was presented with the Gretel Dunsing Lifetime Achievement Award by Nancy Berlier of the Blue Mountain Deutsche Tanzer. The award was presented at the German Heritage Day.

There are a number of repairs and recoveries to report among our members. In October **Bob Riggs** had surgery on his neck to relieve pain in his arm. He reports that he is recovering rapidly. Then **Ed Austin** reported that the open-heart surgery that he had in September to repair an anomaly in his heart had led to complications. His coumidin dosage got out of control and led to retention of blood in his leg. He is at press time in a senior center for a month while the blood is being reabsorbed. We learned earlier this fall that long-time dancer and LSF friend **T.Y. Tanabe** had suffered a stroke and is going through rehabilitation. We wish all three a complete and speedy recovery.

Finally, **DeWayne Young**, who broke his hip in a fall last June, recovered sufficiently to achieve his goal to attend the 36th CIOFF World Congress in Veliko Tarnovo, Burgaria in early November. Upon returning, he wrote, "It was a most productive congress in which I expressed the interests of the Lloyd Shaw Foundation, especially during my workshop on 'Training and Education' before 206 persons from 65 countries."

Our friends in the international folk dance arena have informed us of a new website for those looking to perform in or attend a dance festival. Check out their website at www.FolkloreFestivals.com.

EVENTS OF NOTE

Terpsichore's Holiday, December 27, 2006-January 1, 2007, Stonewall Resort, Roanoke, WV. Registrar: Jeff Kenton, 301-587-1525, jkenton@verison.net. Watch the Terpsichore webpage: www.dance-camp.net, Phone Jeff Kenton for last-minute reservations.

Rocky Mountain Dance Roundup, June 17-23, 2007, Colorado College, Colorado Springs, CO. Information: Bob Riggs, 303-808-7837, RLRiggs@aol.com Registration: Linda Bradford, 303-239-8772, l_bradford@comcast.net. See ad in the centerfold of this issue.

Cumberland Dance Week, July 22-27, 2007, Nancy (South central Kentucky). Information: Eric & Lynn Schreiber, 618-374-2024, cdw@lloydshaw.org and Neal and Pat Rhodes, 770-972-5430, neal@mnopltd.com. See ad in the centerfold of this issue.

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

Membership list page
intentionally blank

FOUNDATION INFORMATION

- Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310
(Office Manager, Board of Directors) (336) 643-2975,
greyhouse@bellsouth.net.
- Bowers, Norma, 623 Morone Drive, Lee's Summit, MO, 64063,
(Secretary, Board of Directors) nbowers1@kc.rr.com.
- Linda Bradford, 15127 W. 32nd Pl., Lakewood, CO 80401
(Mailing List, LSF legal address) (303) 239-8772
l_bradford@comcast.net.
- Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
66503. (Enid: Editor of American Dance Circle; Lew:
Treasurer) (785) 539-6306; ecocke@ksu.edu;
cocke@phys.ksu.edu.
- Robert Fuller, 293 Stone Rd., Paris, KY 40361, (President) (859)
362-3950; lsfpres@aol.com.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,
(Membership Chair), (989) 792-6196.
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.
(Archives) (505) 247-3921; (Past President)
wmlitchman@yahoo.com.
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,
Albuquerque, NM 87108. (505) 255-2661;
dfbauer@aol.com.
- LSF Educational Resources Division, P. O. Box 11, Mack's
Creek, MO 65786 (573) 363-5868; audiolft@dam.net.
- Bob and Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO,
80112 (Directors of Rocky Mountain Dance Roundup;
Bob: Board of Directors (303) 741-6375;
AllynnR@aol.com, RLRiggs@aol.com.
- Neal Rhodes, (Board of Directors), 4737 Habersham Ridge,
Lilburn, GA 30047, (770) 972-5430, neal@mnopltd.com.
- Irene Sarnelle, (Board of Directors) 112 S. Washington. St,
Staunton, VA 24401-4264, (540) 885-6066,
isarnell@mbc.edu
- Eric Schreiber, PO Box 32, Elsay, IL, 62028, (Board of Directors)
(618) 374-2024; twoviolins@surfglobal.net
- Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,
43935, (Board of Directors) (740) 633-7248,
bobtomoh@earthlink.net.
- Rusty Wright, 4110 Del Sol Rd. SE, Deming, NM 88030 (505)
546-2953 (Rusty: Board of Directors, Vice President)
rustywright@swnm.com.

LSF Webpage: www.lloydshaw.org



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

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

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

All orders should be sent to this address.



Non Profit Organization
US Postage
PAID
Manhattan, KS 66502
Permit No. 79

The Lloyd Shaw Foundation
2924 Hickory Court
Manhattan, KS 66503