

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 2008

Volume 29, Number 2

THE LLOYD SHAW FOUNDATION

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

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

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

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

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

PUBLICATION INFORMATION

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Ads and articles may be submitted to:

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

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

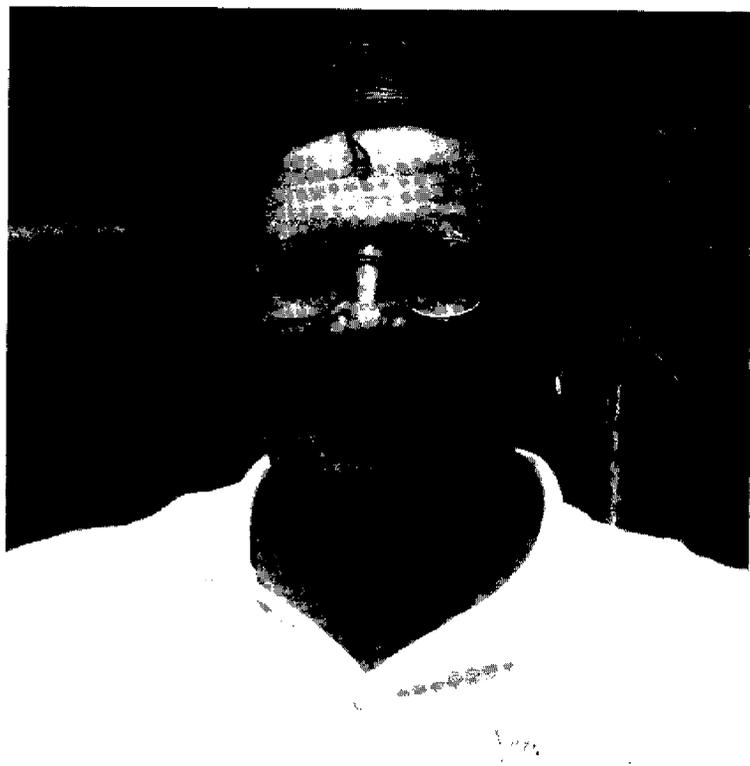
Full page – \$ 60 Half page – \$ 30

Make checks payable to the Lloyd Shaw Foundation

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

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LETTER FROM THE PRESIDENT

Bob Fuller

Dear Friends,

Welcome to summer! Hopefully you have enjoyed the movement from winter through spring. In Kentucky that has meant rain, winds, cool temps and finally the rising of green from brown.

Also, we experienced the constant change of gasoline price at the local stations.

We know the last will influence your decisions on your plans for the summer. Our camp directors and their committees hope you do make the decision to join us, old friends and new friends you have not yet met. If, however, you find it not to be your thing this year, please consider dropping us a note about that decision. Especially if you have pre-registered or made a deposit, we would appreciate knowing your change of mind. In our brochure's fine print there is a notice on the dates for return of deposit and for refund amounts.

Our Annual meeting of the membership will be held at Cumberland Dance Week this year. We would encourage anyone with questions or comments concerning the organization, and who will be unable to attend this event, to forward their concerns to one of the Board members or myself. Additionally, this year's meeting of the Board of Directors will also be at Cumberland. Should you wish to be

considered for nomination as a Director for the Lloyd Shaw Foundation please contact any of the current Board members to have your name presented at the 2008 meeting. I do hope to see many of our Board members at Cumberland as this is the single opportunity each year to meet face to face and discuss our goals and concerns.

We will also be electing new officers for the Foundation. Rusty Wright, who currently serves as vice-president, has agreed to be nominated as the new President in 2008. He is a long time caller from New Mexico whose repertoire reflects the Foundation's emphasis on diversity of styles, historical grounding, and fun to dance. His background and interests will help the Foundation sustain, and hopefully increase, the association of the Lloyd Shaw Foundation name with American dance.

As always, we wish you Happy Dancing!

Bob Fuller

**Notice of the Annual Membership Meeting
of the Lloyd Shaw Foundation**

**Cumberland Dance Week
Wednesday, July 30
1:00 PM**

LINES ABOUT SQUARES

By Dick Pasvolsky

The four dances that I have selected from Don Armstrong's book *Don Armstrong's Old Favorites--Collection of Square Dances of the 50' and 60's* are: Old Fashioned Girl, Coming Around the Mountain, Yankee Doodle Boy, and I Get the Blues.

OLD FASHIONED GIRL, LSF E-3 (by Paul Phillips)

- (A) Honor your old fashioned girl, give her a swing and whirl,
And promenade around the ring
Promenade in single file, the ladies in the lead
Gents step out, the ladies left-hand star
Dosado your honey when she comes 'round to you
Swing your lady like your daddy used to do
Promenade around the world, she's just like the girl
That married dear old dad.
- (B) Head gents swing your maid, take those ladies and promenade
Half way 'round your square
Right and left thru right up through the middle,
here we go keep time with the fiddle
Your left-hand lady chain
All four ladies chain across that hall
Chain them back again, don't you let them fall
Promenade that new little girl, she's just like the
girl that married dear old dad.

COMING AROUND THE MOUNTAIN (Windsor 4115)

- (A) Now you bow to your partners and to your corners
all
Four ladies promenade inside the hall
When you meet your partner you balance and you
swing
----,---- (8 counts of music only)
Now allemande left your corner and a grand right

and left

When you meet your little lady dosado

Back to back with that maid, take her, promenade

She'll be coming 'round the mountain when she comes

- (B) Head two ladies chain across, side two couples swing
Chain those head two ladies home again
Now the side two ladies chain across, head couples swing
Chain those side two ladies home again
Then allemande left your corner, pass your partner by
Swing the next old lady all around
Promenade around the ring, home you go and help me sing
She'll be coming 'round the mountain when she comes.

YANKEE DOODLE BOY, by Don Armstrong

(Windsor 4128 - Don's band)

Intro:

Salute corners--, About face--Salute partners-
Face the center--, Right face--. Forward- March-

- (A) Promenade in single file as you march along
About face, the other way back home where you belong
The gents keep going, the ladies turn back, around the outside track-halt!
Salute your partners, pass 'em by, allemande left on the fly
A right hand to your own, grand right and left around the ring you go
Home with your Yankee Doodle Boy
- (B) Number one you bow and swing go around and around and around

Down the center split the ring come in between the
 sides
 Forward six with a dosado, it's back to back
 around you go
 Number three spread out wide, zig zag down thru
 the sides
 (Weave out, in and out to other end of the set)
 Meet over there with a smile on your face, sashay
 back to place
 Sides circle three around and around and around
 and around and around
 Shoot number one thru right back home, and
 everybody swing your own
 Swing with your Yankee Doodle Boy.

I GET THE BLUES by Don Armstrong, 1958
 Pairs 'n Squares #802 (Canada)

- (A) Allemande left your corner, allemande right your
 own
 Allemande left your corner, get along back home
 Box the gnat, the girls star left, the gents stand pat
 Box the gnat, the gents star left, the girls stand pat
 When you meet your honey do a grand right and
 left
 Hand over hand go walking 'round the set
 Dosado around your maid, then all promenade
 I get the blues when it rains
- (B) Heads star right - to your corner go
 Take 'em along - star promenade you know
 Back out with a full turn and all join hands (2 men,
 2 women)
 Circle to the left go 'round that land
 The men left hand star once around
 Dosado same corner girl you've found
 Promenade that girl, go home swing and whirl
 I get the blues when it rains

In March, Jo Anne and I attended the Callerlab convention in Los Angeles. We got to see old friends whom we had not seen since the last Callerlab convention we attended many years ago and sat in on some good sessions. My favorites were a session on traditional dancing and another on history. For the traditional dance session, chaired by Bob Riggs, callers were asked to call one of their old favorites. One of the callers, using the "route" figure used in Hurry Hurry Hurry, to call to the Alabama Jubilee recording that was included in the Smoke on the Water album, put out by Bob Dalsemer, that I wrote about in a couple of my articles last year. The music was the best I had ever heard of Alabama Jubilee and the caller did a great job calling it.

Another of the callers had us do grand square from all sorts of positions: some couples facing in and some facing out; some facing right or left in single file, etc. Bob showed us a version of grand square done with eight couples. In the starting formation, at each position, the couple in the normal square had another couple stand behind it. Bob showed us several things that we could do from that formation.

Cal Campbell called a very interesting dance, as Cal's dances usually are. I sat with Judy Campbell for a few minutes, and during the course of our conversation, she told me that she and Cal were the first editors of the ADC. I have been writing these articles for many years and had never heard that. I, for one, am very grateful to them. I look forward to reading other members' articles every three months.

The other session that I attended was titled History, Heritage, Tradition. Most of the emphasis was on history. Mike Seastrom, Chairman of the session, played portions of some of the dances that had been recorded by some of the most popular callers many years ago. As he was about to put the needle down on a recording by Marshall Flippo, Flip walked in. That earned him a few guffaws. Flip is one of the most popular callers of all time. Jo Anne and I have danced to him many times, and I have many of his records. I mentioned to the group that during the fifties and sixties,

the fifties and sixties, callers made up full dances and gave them names. One caller made up a dance but couldn't come up with a name, so he called it Runoutta Names. I believe that I wrote one of my articles on some of those dances a few years ago. If I can find some of my dance magazines dated before 1960, I'll write another and use different dances or write about dances of the sixties that were given names but were not quite as primitive. By that time, square thru had come into the picture.

Would you like to serve on the Board of Directors of the Lloyd Shaw Foundation? Terms are three years. Responsibilities include attending annual board meetings at Cumberland Camp in Kentucky or RMDR in Colorado; promoting the LSF wherever you are; proposing ways to increase membership; and developing new initiatives to foster traditional American dance around the US. Contact Bob or Anne Fuller if you would like to put your name in nomination. See contact information on the back page.

GAIL TICKNOR, 1916-2008



Gail Ticknor, a former LSF Board member, and longtime teacher of Scottish and English Country Dance passed away on April 3 following a brief illness.

Gail was born December 2, 1916 in Passaic, NJ. She was preceded in death by her husband Leland B. Ticknor, a frequent contributor to *The American Dance Circle*.

Gail was a valued member of the LSF Board of Directors. She never missed a meeting, even if it meant flying across the country to be present. She served faithfully as Chair of the Nominating Committee and the Seed Money Committee. Her participation in and service to the LSF will be sorely missed.

Throughout her life, Gail was active in musical organizations including choral groups, music clubs, and recorder ensembles. A graduate of the New England Conservatory of Music and a teacher of music in Maine and Connecticut, Gail was an accomplished musician, dance teacher and choreographer. Wherever she and her husband Lee lived, they would join a local dance group, or if none existed, form one. In recent years, they were directly responsible for the establishment of dance groups in Williamsburg, Richmond, Louisa, and Staunton, Virginia. Gail composed many dances in the English Country Dance style and is probably best known for the delightful dance "The Bonny Cuckoo." That dance follows. Please think of Gail next time you dance it.

THE BONNY CUCKOO

By Gail Ticknor

4 couples, longways, proper

Music: "The Bonny Cuckoo", also known as "Si Bheag, Si Mhor" by Turlough O'Carolon

A

- 1-4 1s dance down the center past the 3rd couple and cast up to 2nd place (2s move up on bars 3 & 4).
- 5-8 1s change places, giving right hands, then change places on the sides with the 3s, giving left hands.
- 9-12 4s dance up the center past the 3rd couple (who are in 2nd place) and cast down into 3rd place. (1s move down on bars 11 & 12).
- 13-16 4s change places, giving right hands, then change on the sides with the 3s, giving left hands. Order is now 2, 4, 3, 1 (4s and 1s are improper).

B

- 1-4 All join hands and circle left (12 counts).
- 5-6 All balance to the center and back. Drop hands.
- 7-8 The 4 women balance forward and back, moving one place to the right. At the same time, the men balance back and forward, moving one place to the left.
- 9-12 All join hands and circle right (12 counts).
13-14 All balance to the center and back. Drop hands.
- 15-16 All turn partners, 2 hands, to finish in progressed places. (1s and 3s turn once round, 2s and 4s turn 1/2). Order is now 2, 3, 4, 1; all proper.

NB: Although the music is in 3/4 time, Gail always taught the dance to be done with a smooth walking step, not a waltz step. The "balance forward and back" in B should be

a "single" (step, close) forward and back. After the circle back to the right (B 9-12), the dancers should find themselves opposite their partners, but still in a circle. The new top and bottom couples (2 & 1) are next to each other and provide the reference anchor points for the set.

THE NATIONAL FOLK FESTIVAL JULY 11-13, 2008

The National Folk Festival, first presented in 1934 and the oldest multicultural festival in the nation, founded by Sarah Gertrude Knox, will be coming to Butte, Montana for a three-year tenure July 11-13, 2008.

The National Council for the Traditional Arts (NCTA), the organization that has produced the National Folk Festival since its creation, decided on Butte's and Montana's unique natural resources, cultural assets and strong community spirit.

The three-day outdoor event presented free to the public, celebrates the roots, richness and variety of American culture. This is the first time the NFF has been held west of the Mississippi River in over 40 years (Denver CO hosted the NFF in 1966) and its first time ever in Montana.

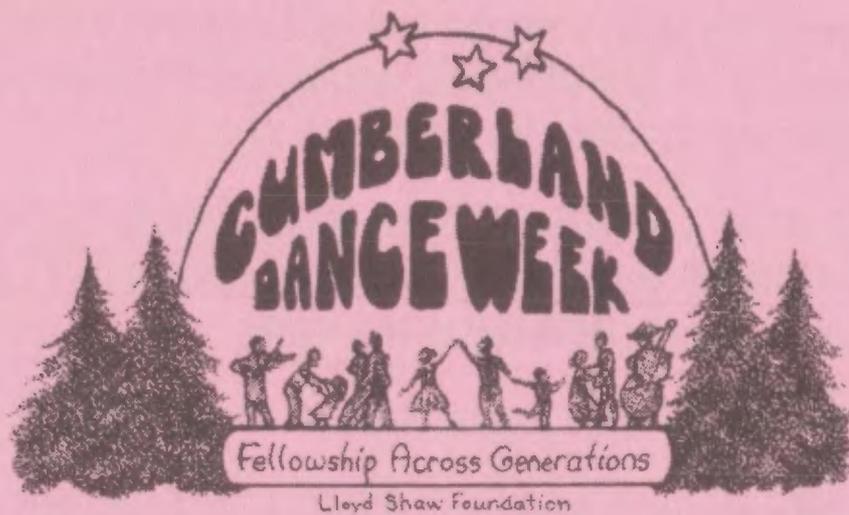
Audiences will be treated to authentic blues, gospel, jazz, polka, cowboy, bluegrass, klezmer, old-time, Cajun, rhythm and blues, mariachi, western swing, zydeco and more. Continuous performances on seven stages celebrate Native American, Celtic, Acadian, Middle Eastern, Caribbean, East Asian, Appalachian, Hispanic, Eastern European, African and Pacific Island cultures.

The festival's artistic diversity is complemented by a variety of ethnic and regional food specialities available for sale throughout the festival site.

For information, contact www.nationalfolkfestival.com

This summer, join the Lloyd Shaw Foundation at

Cumberland Dance Week 2008



July 27 - August 2, 2008

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

Musicians: Laura Light & George Paul (of the Avant Gardeners); Martha Edwards, Ben Schreiber, & Michael Shapiro (of Chicory); Al & Alice White (of the Berea Castoffs); Michelle, Neal, Pat, & David Rhodes (of the Backporch Rockers); Bill Litchman; Jimmy Gagnon; Bob Garber

Callers/Teachers: Chris Bischoff, Bob Dalsemer, Sam Droege, Bob Green, Nancy Kane, Kappy Laning, Kris Litchman, Eric McDaniel, Diane Silver, Susan Taylor, Bob Tomlinson, Valerie Young

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

Dances & Workshops

Dancing: Contra, English, Square, Waltz, International, Intergenerational dances. Nightly dance parties, plus three late-night dances.

Music: Dance band, beginning fiddle, swing & improvisation workshops. Musicians 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, hot & wild contra, squares, English Country Dance, waltz/couples, Latin dance, advanced dancing, teaching beginners to dance, late-night owl walk.

Teens: Rapper Sword, Swing, Contra, Square, Latin, Morris.

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

Location & Facilities

Kentucky Leadership Center is a spacious, modern facility remotely located on forested hills above beautiful Lake Cumberland near Nancy, Kentucky. 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 private baths. A large covered porch with rockers and a fireside lobby provide areas for fellowship, relaxation, and impromptu jam sessions. Parents feel comfortable knowing this is a safe environment for their children. Wireless Internet access is available in central areas.

For more information or to register, visit www.lloydshaw.org/cdw, or contact:
Eric Schreiber 618-374-2024 (cdw@lloydshaw.org)
Neal Rhodes 770-972-5430 (neal@mnopltd.com)

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 www.lloydshaw.org/cdw 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, P.O. Box 32, Elsau, IL 62028.**

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 can accommodate up to 4 people; larger families 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: _____

E-Mail: _____

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
5 & under	\$90	x _____	= \$ _____
6 - 11	\$155	x _____	= \$ _____
12 - 17	\$210	x _____	= \$ _____
First Adult	\$760	x _____	= \$ _____
Each Additional Adult	\$510	x _____	= \$ _____
LSF Member Discount	-\$25	x _____	= \$ _____
Total			\$ _____

Examples: 1 adult and 1 child aged 8 would be \$760 + \$155; 2 adults & 1 child aged 8 would be \$760 + \$510 + \$155.



Lloyd Shaw Foundations 1st Annual



DANCE WORKSHOP

Saturday, June 14th — Sunday, June 15th 2008

Colorado College, Colorado Springs, CO

DANCE WORKSHOP FOR ELEMENTARY TEACHERS!

Workshop will introduce students to the basics of movement, musical phrasing, simple dance terminology, and dance formations. Participants will learn how to interpret dance instructions and how to present dances to the various age groups that they work with. They will then learn how to evaluate dances for

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Saturday starting at 10:00am –
Morning, afternoon & evening
sessions

Sunday continues at 1:00pm –
Afternoon & evening sessions

Benefits of Dance, Tools for teaching & More ...

Lectures, discussions, dance participation, workshops on assigned dances, practice teaching dances, great materials you can use.,

Staff: well known instructors Enid **Cocke** and Kristen **Litchman** bring years of experience in dance education to you. Individually they have lead workshops, seminars and dance classes.

Program: The seminar is planned as an interactive experience packed with content that you can take home to your environment with the experience to present what fits you in your class room environment.

Facility: Colorado College is an outstanding educational environment located near the center of Colorado Springs. The facilities provide a variety of opportunities to enhance the learning experience.

Cost: Tuition for credit through Colorado College \$290 (teachers), \$580 (non-teachers) plus \$50 registration fee. Tuition to audit class/no credit through the Lloyd Shaw Foundation \$220. *Let's Dance! Dances for Children from America's Melting Pot*, Lloyd Shaw Foundation, 2005, \$75 (required for all). Registration for lodging available at a rate of \$85/night multi-occupancy.

¼ Block Credit from Colorado College for \$290 for teachers + \$50 application fee + \$75 for text. Contact Ann Van Horn avanhorn@ColoradoCollege.edu

Non-Credit Registration & Information: Enid Cocke, 2924 Hickory Court
Manhattan, KS 66503, (785) 539-6306, DanceWorkshop@sde-co.com.

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for a Weekend of
English, American
& Scottish Dancing
in
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with music by
Bare Necessities

October 24-25-26, 2008

In Memory of John Shaw
January 25, 1925 - January 31, 2008

For more information see our website at
www.bigscioty.com/shaw.html
or contact Sue Wartell, Weekend Registrar,
(614) 263-9501 or swartell@cas.org

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



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

**For last-minute reservations to attend
RMDR**

**Call Registrar Linda Bradford
(303) 239-8772**

l_bradford@comcast.net

or

Director Bob Riggs

(303) 808-7837

RMDR@SDE-CO.com

or

**go to www.LloydShaw.org
for information**

From the Educational Mailings Division These publications are available:

<i>An Elegant Collection</i> by Ralph Page	\$7.00
<i>Dance Parties for Beginners</i> by Ed Butenhof	\$15.00
<i>Cowboy Dances</i> by Lloyd Shaw	\$29.95
<i>Don Armstrong's Dance Workbook</i>	\$15.00
<i>Heritage Dances</i> by Ralph Page	\$6.00
<i>The Round Dance Book</i> by Lloyd Shaw	\$8.00
<i>I See America Dancing</i> , Maureen Needham, ed.	\$19.95
<i>Zany Contras and Other Stuff</i> by Chris Kermiet	\$10.00
<i>Collected Essays</i> by Glen Nickerson	\$15.00

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The revised LSF catalog is now on the internet at
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**Copies may be obtained from the LSF Sales Division,
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**The Price is \$15.00 per DVD for non-LSF members
and \$12.00 for LSF members.**

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The dance PETRONELLA is considered by many to be one of the "old standbys" and welcome on any dance program. The dance is generally attributed to Nathaniel Gow with a date of circa 1820. Here is the dance as recorded in reference 1 (except for some added editorial comments which are enclosed by brackets.)

PETRONELLA

Couples 1, 3, 5, etc., are the active couples. Do not cross over.

Active couples balance partners in the center (4 counts)
[couples begin while facing across the set]

A quarter turn to the right (4 counts)

[as shown in an explanation paragraph, the "Active couples make a right (clockwise) turn by moving diagonally forward to the right with four steps (right, left, right, left) so that each active gent faces up the set and each active lady faces down the set".] This clockwise rotation about the body axis while moving to a new location $\frac{1}{4}$ counter clockwise in the minor set has since become known as the Petronella Turn.]

Balance partner again in the center (4 counts)

A quarter turn to the right again (4 counts)

[partners are again facing across but in the opposite line.]

Balance partner again in the center (4 counts)

A quarter turn to the right again (4 counts)

[partners are now facing in the center, man down and lady up.]

Balance partner again in the center (4 counts)

A quarter turn to the right to place (4 counts)

[partners have returned to their starting location.]

Active couples down the center, same way back, cast off
(16 counts)

Right and left four (16 counts)

[as explained: "The two couples pass through, passing right shoulder to right shoulder, 4 steps; the two men and the two ladies turn as couples with the active lady and the inactive man holding the pivot as they back around in place to face the center of the set in 4 steps; again the two couples pass through as before, 4 steps, they turn as couples as before to face the center of the set, 4 steps. No hands should be used in the right and left."]

However, other publications have created doubt (in my mind, at least) on the attribution of this dance to Mr. Gow and on the supposed date of origin. Reference 2 includes a dance "from the 1700's" that is much like Petronella. It is shown as a Strathspey and as taken from a Scottish manuscript. The title is The Lee Rigg (or Lea Riggs) and the dance is again a proper (uncrossed) duple.

THE LEE RIGG

[Couples 1, 3, 5, etc., are the active couples. Do not cross over]

Bars 1-8 All turn single 1/8 counterclockwise to form a diamond, Strathspey set; set; turn single and move 1/4 CCW and set.

Bars 9-16 Turn single and set two more times 1/4 CCW, 2s move out to lines.

Bars 17-24 1s down center, back and cast off.

Bars 25-32 1s and 2s right hand star and left hand star.

Except for the stars in the final 8 bars, the dance is

almost identical to Petronella as shown above. While Petronella has only the actives moving prior to the castoff, this version has all dancers joining in on the turnings and settings. Petronella has the balance before the turn – this dance has the setting after the turn. The terms ‘balance’ and ‘set’ are here being used interchangeably. Also, the first turn is only 1/8 (rather than 1/4) which leaves all dancers 1/8 of the way from “home” after the final 1/4 ccw turn single and setting. This may make it easier for the 2s to “move out to the lines” and step aside as the 1s go down the center and back.

My doubt is also reinforced by a review of an old manuscript which includes a dance with the title of Petronella. In the mid 1970’s I obtained some dance books and records from a retired dance leader. In that collection was a small booklet about 2 by 3 inches in size which I assume to have been a “handy-dandy” pocket reference for quick review by the dancer to refresh his memory. Such books were in common use in the days when the dancer was “expected to know the dance before getting on the floor.” Unfortunately, the cover page and first 6 pages plus pages 65 and on were missing. It was obvious the booklet was quite old and heavily used. There is no way to assign a publication date at this time. It seemed obvious that it was a collection of Scottish country dances. Note that no author was identified. The dance as printed is shown here:

PETRONELLA

[Four couple set [uncrossed]]

1. First couple advance to the centre of the dance, right, and set.
2. Advance to the opposite side and set.
3. Advance to the centre and set.
4. Advance and set in places.
5. Down the centre and up again.
6. Pousette.

Could this be the original version of the dance? Note that there is no mention of turning single or CCW and that a Pousette is the final move. This publication and the Strathspey dance above lead me to question the assertion that 'Mr. Gow's dance' was the original version. The basic moves, and dance sequence, were evidently in use prior to 1820. Mr. Gow may have sincerely thought his dance was original, but I tend to think the folk process was at work and he was influenced by prior dances.

The use of the Petronella Turn continues in other dances to this day. I have eight dances in my files with the word Petronella in the title, and additional dances that use the Petronella Turn but do not have the word in the title. Most are from the current era and are found in a variety of formations - including duple proper, duple improper, Becket, and a tri-contra (one man between two ladies and that trio facing another like trio in the opposite line). There is even a triple minor improper (actives crossed over) in which the balance and turn is performed to and among the positions of the six person minor set. The Petronella Turn remains a popular move.

Reference 1. *An Elegant Collection of Contras and Squares*, 1984, Ralph Page, published by The Lloyd Shaw Foundation, Colorado Springs, CO

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

THE VALUE OF THE OPEN DANCE

Ron Counts

One might wonder why a dance leader would choose to conduct Open Dances, when clubs and organizations are having difficulty attracting enough dancers to pay the bills. Attendance is down at practically all organized recreational dance venues. What is the advantage of conducting dances where there is no class registration, no club to join, no dress code, and no prior experience required? How does the open dance leader attract enough dancers to sustain a continuing dance operation? Why would a dance leader choose such an unorthodox way of conducting dances when practically no one else is willing to try it?

I hope to provide some answers to these questions in this short article. We are fortunate to have access to a beautiful dance hall at a reasonable rent. We pay the rent for each Saturday whether we can hold a dance or not. This is an obligation on our part, but we have the security of knowing that we regularly have a dance hall available. We simply cannot afford to pay for advertising, yet we have publicity in the form of public service announcements on local radio stations and on the community bulletin board of the local cable company and on community web sites. We are regularly listed in the on-going events section of the local newspapers and in several of the specialty newspapers. We have a web site that always comes up when someone Googles –“Dance, Colorado Springs.” This takes time and persistence as well as personal contact with the people at the various organizations who provide the public service listings. We also have the benefit of working to support a local 501 C 3 organization which gets us over the question “Are you non-profit?” We are not non-profit, but we support a non-profit organization with money, time and talent.

We want to get people dancing. We want people to be able to go to a family reunion, a birthday party, a wedding or any other social function and to have confidence to get up and dance rather than being a wall flower. We want the youngsters to learn these skills and to

experience some of the joy and social amenities that their parents experienced when they were growing up. Our approach to these objectives is to conduct dances where anyone is welcome at an admission fee of \$5.00 per adult, \$3.00 per teen and \$1.00 for those under 13. Our dances last two hours and each dance pattern is taught prior to the individual dance. We ask those attending for the first time to attend a 30-minute orientation session just prior to the dance. Our goal is to build confidence in the new-comers so that they will succeed with the returning dancers. We are in our fifth year of Country-Western dancing and our third year of ballroom dancing. We do Country-Western on the 2nd & 4th Saturdays and Ballroom on the 1st & 3rd with an All Line Dance on the 5th Saturdays. Our attendance exceeds that of area Round & Square Dance clubs on a consistent basis. Some of the dancers who attend our dances have taken lessons from the square and round dance leaders and also dance with us regularly.

I believe that there are thousands of people who would love to dance, but are not willing to make a long term commitment to attend lessons, purchase costumes and undergo the regimentation required in a club setting. We provide fun, easy instruction and build confidence in those who come. We get to know the dancers and send e-mail announcements to those who share their addresses. We always have people attend our dances who have never danced before. We must quickly convince them that they can dance and give them the confidence and ability to stay until the end of the evening. Most depart happy with their accomplishment and many return with friends.

Some things that appeal to non-dancers are that our facility is family friendly. Smoking and alcohol are not permitted; all of our music is free of offensive lyrics and the framework of our dance program allows us to present a variety of dances which challenge those who attend regularly while still being danceable by the new-comers. The Big Circle is used initially to get people listening to the instructor, watching studiously while a demonstration is in progress and applying individual effort to learning the patterns. This builds confidence and instills fun into the

learning process. The structure for a Country-Western dance is to use Texas Two-Step music and basic patterns for the New-Comer Orientation. We start the dance with a Big Circle and show 7 or 8 easy square dance moves in about 20 minutes. These will show up later in the evening in easy squares or contras. Line Dancing is next on the program and lasts for about 30 minutes. We take a break, but keep music playing while the dancers are on break. We return with the Electric Slide and then present circle mixers or couple dances such as Cotton-Eyed Joe and take another short break followed by a Grand March to form squares or contra lines. We end the evening with a "Goodnight Right & Left Grand" followed by free style waltzing or Texas Two-Step dancing.

At our ballroom dances we present one or two dance patterns from the dances featured during the previous session at the new-comers orientation. We are interested in getting the dancers to moving to music and building confidence. During the dance time we present one dance rhythm for about 50 minutes take a break and return with the other dance rhythm that we are featuring that dance session. We always show about 4-5 basic patterns and one "Gee Whiz" move to build excitement. We circulate the floor to provide assistance where needed. The dance rhythms we are presently presenting are Waltz, Rumba, Foxtrot, Cha-Cha and Tango. We intend to add Swing, Mambo, Salsa, Polka, Bolero, Merengue and Samba later this year.

At the Line Dances we use simple high-energy dances using 16 and 32 count songs. Some dances written for those songs have moves that are too difficult for non-dancers to easily master. Those patterns may be modified to simplify the dance.

We constantly review and critique our dance presentations to improve the quality of the dance as well as our presentation and teaching methods. We are learning and adapting to provide the best entertainment possible each week. It seems to be working for us.

TRY TO REMEMBER, A ROUND DANCE

By Enid Cocke

The musical, *The Fantasticks*, was first presented in 1960 and is now credited with being the longest running musical of all time. With its bittersweet love story and its lilting melodies, some haunting, some humorous, it is a staple with local as well as major theater groups. The most memorable song is, without question, "Try to Remember." When I was a senior in college and newly engaged to Lew, now my husband of almost 41 years, I composed a round dance to this lovely tune.

Try to Remember

Recording: LS 269/270 Instrumental and cued. Ask for the music on a custom CD. See centerfold ad about ordering your own CDs.

Position: Open, for introduction and to begin dance.

Footwork: Opposite throughout, directions given for man.

Introduction: 4 meas. Wait 2 meas, then acknowledge partner.

Measures

1-4 STEP, SWING; STEP, SWING; WOMEN RF TURN; STEP, STEP, CLOSE

Moving slightly in LOD, step L, swing R; step R, swing L; releasing hands, W does a RF turn in LOD in front of M, backing away from him very slightly, ending with her back to LOD, facing M, while he steps (small steps) L, R, L, facing W but keeping the slight distance between them; in the fourth meas, M moves fwd in one waltz to overtake W who still waltzes a tiny bit away from him (bwd), and takes her in closed pos with her back to LOD. He can fudge at this point and begin to maneuver his back to COH.

5-8 DIP; MANEUVER; WALTZ; WALTZ

Dip bwd twd RLOD (or COH) on man's L (woman's R); maneuver man's back twd LOD; two meas of RF turning waltz, ending in open pos, facing LOD.

9-16 Repeat meas 1-8.

17-20 WALTZ AWAY; M & W CROSS; FWD WALTZ;
STEP, TOUCH,

Waltz apart (out to arms' length); releasing hands, W does a LF (L,R,L)turn in front of man while he rolls R-face to her place (R,L,R), ending taking her R hand in his L; in L open pos, do one waltz fwd in LOD (L,R,L); step, touch to face each other (R, tch L), W's back to COH, M's back to wall, both hands momentarily joined.

21-24 CHANGE PLACES, 2, 3; 4, 5, 6; BAL APART; BAL TOGETHER

W turns under the lead hands (her L, M's R) to change pos with each other in 6 steps; bal apart to arms' length, with both hands joined, M twd COH, W twd wall; bal together, arms out to butterfly pos.

25-28 TWINKLE; TWINKLE; AROUND, 2, 3; W TURNS TO VARSOUVIANNA POS

In butterfly pos, both crossing in front (through), twinkle twd RLOD, M stepping through on L, to the side on R, close with L; repeat twinkle twd LOD; in butterfly banjo pos, dance 3/4 way around in 3 steps; W does a RF spot turn in 3 steps into Varsouvianna pos, while man steps into open pos. on her L, both ending facing LOD.

29-32 WALTZ FWD, 2, 3; W LF TWIRL; WALTZ FWD;
EASE TO OPEN POS

In Varsouvianna pos, take one waltz step fwd in LOD (L,R,L); keeping L hands joined, W does a LF twirl in front of M (M pursues with small steps, R,L,R) ending again in Varsouvianna pos, facing LOD; waltz fwd; ease into open pos, taking W's L hand in M's R, while stepping slightly back and

away on inside feet, and touch hold on outside feet, ready to start the dance again.

Sequence: The above routine is danced three times. On the third time through, ease apart, and bow.

DANCE CENTER CALENDAR

By Donna Bauer

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

STIR THE BUCKET

Enid Cocke is retiring! Not from the LSF or the ADC but from her job teaching English to international students at Kansas State University. She started the English Language Program there in 1986 and served as its director for 12 years and then as an instructor. She has thoroughly enjoyed her colleagues and her many students from all over the world.

On her agenda for the near future:

1- Living in Colorado for the summer with husband (and LSF Treasurer) **Lew**, in the home that they bought up the hill from the Shaw family cabin and which, unlike the cabin, offers the comforts of electricity and running water; the family will gather there this summer.

2- Cycling in Nova Scotia in August along the Bay of Fundy (inspired by the English country dance, St. John River, which choreographs the great tide that makes the river run backward.)

3- Another Nepal trek with former LSF attorney **Frank Plaut** and former ADC editor AND Membership Chair **Linda Plaut**. Destination: Everest base camp. The Cockes will finally be free to go at the optimal time of year for seeing the great vistas of the Himalayas.

4 - Cross-country skiing in Yellowstone National Park in the winter, again with the **Plauts**, another long-anticipated adventure that was not possible while on the university calendar.

Congratulations to **Barbara Johnston McCoy** on her recent marriage to Bill McCoy in Salida, CO, where they actually live on McCoy St.!

DeWayne Young is touring China as we go to press.

The Editor would love to share your plans, celebrations, and accomplishments on this page--if you will just report them to her!

EVENTS OF NOTE

Elementary Dance Workshop, June 14-15, 2008, at Colorado College in Colorado Springs. An intensive weekend workshop for elementary school teachers and those who work with children aged 6-11. Available through Colorado College for credit or for noncredit by contacting Enid Cocke, 785-539-6306, ecocke@ksu.edu. See centerfold for information.

Rocky Mountain Dance Roundup, June 16-20, 2008, at Colorado College, Colorado Springs. Information: Bob Riggs, 303-808-7838 RLRiggs@aol.com. Registration: Linda Bradford, 303-239-8772, l_bradford@comcast.net

Cumberland Dance Week, Nancy, KY (south central Kentucky), July 27-August 2, 2008. Registrar: Fred Wade at cdw@lloydshaw.org.

Columbus Country Dance Weekend, October 24-26, see ad in centerfold. A weekend of English, American & Scottish Dancing in Columbus, Ohio with music by Bare Necessities.

York Contra Dance Holiday, Nov 27-30, 2008, Yorktowne Hotel, York, PA. With Tony Parkes, Grant Logan, and Stew Shacklette. Contact Barbara McCoy, 7063 McCoy Street, Salida, CO 81201, 719-539-2976 or Grant Logan at grant.logan@3web.net

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

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