



The American Dance Circle

June 2014

Volume 35, 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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Make checks payable to the Lloyd Shaw Foundation

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LETTER FROM THE PRESIDENT

Bob Tomlinson

Dear Friends,

At the last CallerLab convention in April, our representatives, Bob and Allynn Riggs presented CallerLab with the first annual royalty check. This represented the sales of the first 200 copies of the Bob Osgood Memorial DVD of Sets in Order/Square Dance Magazine. I, again, want to thank everyone involved in this project. Orders continue to come in.

The Lloyd Shaw Foundation's Cumberland Dance Week is just a few weeks away. The committee is hard at work with the final details. While this event has always opened doors for potential leaders, this year the committee and staff continue to offer several educational tracks to develop dance leadership skills. Please take a look at the exciting educational opportunities offered. I urge you to consider attending if you haven't in the past. The invitation is also extended to those we haven't seen for a while. All the information can be found online at www.lloydshaw.org. Online registration is also available, so it couldn't be easier. The best way to support the

volunteer efforts of the committee members is through your attendance.

Last autumn, I was fortunate enough to start the process of passing on some of my dance teaching responsibilities to people I formerly had in classes. These people had previously expressed an interest in leading dance and I have been working with them developing dance leadership skills. It can be very fulfilling to participate in the same activities that you used to lead, being led by someone else. I am finding, though, that I must call on a new-found inner strength to remain calm during the inevitable mini-crisis that occasionally occurs and judiciously offer assistance only when needed. Kathy and I are looking forward to having more personal dance time together.

Since January first Kathy and I have had our world turned upside down. My 86-year-old mother-in-law was taken to the emergency room with disturbing symptoms that led to a cancer diagnosis. Since that time she has had surgery and has started radiation therapy. Because of her age she will not be undergoing chemotherapy even though the growth was a very aggressive type of cancer. For now, all aspects of her progress have proceeded better than expected and her recovery has been remarkable; however, Kathy and I are aware that the cancer will probably return.

My 89-year-old father-in-law is a WWII vet who was in the thick of the Normandy invasion at Omaha beach. He has been dealing with PTSD all of his life. The stress of the recent events has had a profound effect on his psychological condition. It has exacerbated his PTSD symptoms, increasing his need for care. We currently have him hospitalized, trying to find out why he cannot maintain a higher blood count. Kathy and I have had to intervene in her parent's daily lives, cooking their meals, paying their bills, shuttling them to doctor and therapy

appointments and generally attending to all their daily activities, with little time for much else. I'm sure some of you have been in similar situations: life goes on.

Dear friends, you will find this column to be a little shorter than usual but, as always, I invite your comments and concerns regarding the Lloyd Shaw Foundation, Inc. or American folk dancing in general. Please feel free to send me a note or email. My contact info is on the inside of the back cover page. Kathy and I extend our best wishes for a great summer full of dancing. We'll talk again, next time.

NOTICE OF THE ANNUAL MEETING OF THE LLOYD SHAW FOUNDATION

The annual membership meeting of the LSF will be held at 1 PM on Monday, July 21, 2014 at the Kentucky Leadership Center, Jabez, KY. All LSF members are cordially invited to attend.

Please invite a friend to join the Lloyd Shaw Foundation. Better yet, give a membership to a friend.

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

Send your payment to Ruth Ann Knapp, Membership Chair, 2124 Passolt, Saginaw, MI 48603. Checks should be made out to the Lloyd Shaw Foundation.

ANNIVERSARY TWO STEP

An English couple dance

Since we are celebrating our 50th Anniversary all this year, it is appropriate to bring out the Anniversary Two Step, an English couple dance. It's a simple, light and bouncy mixer.

Position: A double circle, men with their backs to the COH, facing partners. Opposite footwork throughout.

AWAY, 2, 3, BOW; TOGETHER, 2, 3, JOIN L HANDS. With the men using the L foot, and the women using the R, step directly away from each other (men to the inside of the circle, women to the outside). Take three steps away, and touch the free foot forward as you make a slight bow. Then move toward each other for three steps and a touch, the men stepping forward to their partners' L side and joining L hands with them. R hands are joined with the person to the R side of you (Alamo style).

TWO-STEP LEFT, TWO-STEP RIGHT, TURN, 2, 3, 4. The men step on their L foot, swing the R out a little beyond it and touch the floor, and then step on the L again. (The women use the opposite feet, so the circle will be working in one direction. It is really a pas-de-basque that is done, the men swinging their L foot out to the front, on around, and back almost to place where they put it down, then stepping on the R foot in front of it, and then taking the weight again on the L in position), then swinging the R foot around and taking weight on it, touching the L in front, and taking the weight on the R again. Holding partner's L hand, and letting go with the R hand, walk four steps around partner (CCW), and join R hands with the next person. The men are now facing in and the women out (Alamo style).

TWO-STEP LEFT, TWO-STEP RIGHT, TURN, 2, 3, 4. Repeat the pas-de-basque steps again. (The men step L again, touch R in front, and step on L again; then step on R, touch L in front, taking weight on R again.) Now turn the woman you are holding by the R hand, using the same four steps, but finishing with a box-the-gnat, by having the women back under (L-face)

the man's R arm to position opposite and facing him. (They change hand holds, he now taking her R hand in his L.)

DRAW AND DRAW AND, TURNING TWO-STEP LEFT, TWO-STEP RIGHT.

The men step on their L and draw the R to the L, then step on the L again and draw the R to the L while women step on R, draw L to R and repeat. Then they do a bouncy two-step, a leap-step-step. The woman does a slight leap forward on the R foot between her partner's feet on the first measure, and on the second two-step the man does the same. They circle once completely around in two turning two-steps, ready to repeat the dance again with their new partner.

Abbreviations: R-right, L-left, COH-Center of Hall

HELP FOR STARTING A DANCE GROUP IN YOUR COMMUNITY

By Gaye Fifer

We'd like to make you especially aware of a course that is being offered at Pinewoods Dance Camp this summer. It will be offered during English & American Week, Aug. 23-30. This course is designed for people involved in and committed to organizing in their home dance community (contra, square, English, adult or family). We plan to discuss and strategize about issues that affect local dances. There will be time for sharing, questioning, collaborating and connecting. We will devote time to interviewing "experts" at camp, creating solutions to "problems," brainstorming, practicing and giving feedback. We will create a network of support, and a toolkit of ideas, that each participant will be able to take home. (<http://www.cdss.org/community-leaders.html>)

You may know people in your local community who are "up and coming" leaders: folks who have stepped into leadership roles, folks who think about the good of the community, folks who share their ideas and time. You may be

wanting to spread the base of leadership in your community and wanting to improve the leadership skills of interested and willing dancers. The course is also useful to people wanting to start a dance or wanting to include dance in another local or regional event.

We will gather twice each day. Though we will invite guest speakers/facilitators from the English & American Dance Week staff and beyond, most of the wisdom will be shared by participants, through panel discussions, breakout sessions, brainstorming sessions, and other guided activities. For the rest of the day and evening, the wonderful resources of the English and American Dance Week are yours for the picking.

Pinewoods Camp is a beautiful setting, creating a retreat where one can immerse oneself in nature, music and dance. Attendees will be able to focus on issues in their dance community in a way their busy lives at home might not allow. (<http://www.cdss.org/pinewoods.html>)

We would like to encourage you to send someone to this course from your local community. CDSS can help provide some scholarship assistance for applicants. The money can go even further if your local community helps to match the funds from CDSS. We believe that this could be a wonderful opportunity for your community, and for the individual you help send to camp.

Please let us know if you have any questions or want to discuss this further with us. Don't wait to take advantage of this possibility! Thanks. Gaye & Shawn

Do not romp in dancing, nor on the other hand assume a solemn expression. Let your face wear a pleasant appearance, though not a simpering smile.

Guide to Dancing, Helene Davis, 1923

MOORE THOUGHTS

By Paul Moore

Over the years poems have been written about square dancing—some are dreadful, but this one is especially fun. It was published in *Dancer and Caller News* sometime in the early 1950s. You will recognize most of the calls even 60 years after the poem was published. Some calls have been dropped. If you need them, at the end I have attached a glossary of calls no longer used.

Enjoy.

HEEL-BURNER'S HASH

By Ethel Jacobsen

(Reprinted from the "D.A.C. News")

From Maine to Cal., from border to border,
What do you hear? It's, "Sets In Order!"
Rumba rhythms fade on the air;
For today we're dancing on the square
Jitterbugging girl and boy
Now docey-doe to "Soldier's Joy"
Papa with his fancy tango,
Grandmaw with her weird fandango
All join hands and circle the hall
When they hear that singsong call :
"Allemande left with your left hand,
Right to your partner and right and left grand.
Meet your honey and give her a twirl,
And all run away with the corner girl.
In to the center and yip and shout
And turn the wagon wheel about;
Sashay and whirlaway; rip and snort!"
Putting the shot is a sissy sport,
Jai alai isn't half so drastic
Compared to tripping the light fantastic
With, "Eight hands down, and all bow under
Till you make those sagehens flap like thunder!"
From Cat Cay to Puget Sound
What is the cry that's going round?
It's, "Swing your partners, stomp your feet,

And pigeon-wing with the couple you meet."
No more are woodwinds softly slurping;
No bebop — just a fiddle chirping.
No tuxedos; Paw's nothing loath
To dress like Roy Rogers and Trigger both;
And Maw is that bundle in calico,
So set up your squares. Let's go!
"All jump up and circle south;
Let a little moonshine in your mouth.
Chase that rabbit, chase that 'possum;
Swing your own little cactus-blossom.
Birdie hop out, crow fly in;
Do-pas-o and go back again;
Lady go round and the gent fall through;
Forward up six and docey two;
Shoot that star till their tootsies blister,
And triple duck in a Cheyenne twister.
Dive for the oyster, dig for the clam;
Roll the old barrel over the dam;
Grapevine twist with a haw-gee-haw,
And don't you forget to swing Grandmaw!"
And what's the good word from here to there?
It's, "Promenade, boys, you know where;
You know where and I don't care:
Now boops-a-daisy to an easy chair."

Sets In Order was the most widely read square dance magazine ever. It started in November 1948 and lasted until December 1985. Bob Osgood was the founder, editor, and publisher of all 444 issues. You can see all of the issues on the University of Denver Website.

Wagon Wheel – several versions, but one is lines of 3 move toward each other, then pivot around the center dancer (left ends moving forward) to change places.

Sashay is still used, though we think of it mostly as a half sashay. Whirlaway is the old term for rollaway (with a half sashay)

"Rip 'n Snort" is another old time call which is making a

strong comeback in party dances or dances for youth. In a circle or square, the designated couple takes everyone with them under an arch made by the opposite couple. The archers must also go under their own arch. If couple #1 was told to Rip 'n Snort, everyone would hold hands and go under the arch made by couple #3: once couple #1 is through the arch they drop hands with their partner and separate around the outside until they meet back where they started.

"Eight hands down and all bow under" is most likely the four men join their eight hands and drop down between the ladies. The men then step forward, and using their joined hands, lift the ladies up. The ladies then join hands in front of the men so they can lean back. All the while the dancers are circling. "'Til you make those sagehens flap like thunder." Sagehens, of course, refers to the ladies in the set. Flap Like Thunder serves two purposes: one, it tells the ladies to lean back and take advantage of the centrifugal force so they can raise their legs up in the center of the set; and two, it rhymes with 'Under' in the previous line.

"Pigeon Wing" is an old style of hand hold: both dancers point their fingers up, go palm to palm, then rotate their wrists slightly to give a firm hold so you can lean back a bit in the arm turn. It is really comfortable.

Roy Rogers was noted for his flamboyant costumes, particularly if he was in a rodeo. Roy had his outfits made by the same Hollywood designer as Cal Golden did.

"Maw" is the man's partner. Calico was most popular fabric for square dance dresses at the time.

"All jump up and circle south/Put a little moonshine in your mouth." This is a combination of a couple of standard openings to a tip. Many callers would start off with "All jump up and never come down/swing that pretty girl round and round." Then the caller might continue with "Join your hands and circle south/Put a little sunshine in your mouth." South, as in southpaw, is left; and the poem changes sunshine (smiles) to moonshine.

“Chase the rabbit, chase the squirrel/Chase that pretty girl round the world” is an old pattern dance, but it has been changed here to “possum” to rhyme with “cactus blossom” – kind of a sticky situation.

“Bird hop out...” is the patter for the old “Birdy in the Cage” pattern.

There are at least two variations of “Lady Go Round and the Gent Fall Through.” The easiest one to picture is the #1 couple goes behind couple #2. The #1 lady goes round the gent and lady and then goes into the center. The #1 gent goes around just the gent. Both turn left in front of one dancer and go back to the outside and turn left again. The #1 lady goes around the #2 lady and the #3 gent. The #1 gent follows but goes around couple #2, so he is always one place behind his partner.

“Forward six and docey two” refers to a pretty standard formation of one man with his corner on his left and his partner on his right in lines of three. The two ‘lonesome’ men are at home. The lines of three go forward and back then the two men docey (dosado) around each other.

“Triple duck in a Cheyenne Twister” was an old combination in which there are lines of three (as in the last figure); the center gent lets go of the lady on his left and makes an arch with the lady on his right. The two men hook left elbows to make a pivot point. All six dancers move forward, with the single lady going under the arch until she has gone under three arches. All of a sudden the partner shows up. Cheyenne Twister is the name some caller gave to a lengthy sequence that used the triple duck.

“Dive for the Oyster, Dig for the Clam” is another old time pattern dance for visiting couples. Couple #1 leads to the right and circles half way with couple #2. Couple #2 arches and couple #1 steps under the arch (exactly on the beat of the music) then backs out and makes an arch for couple #2 to duck under. The ending of the figure depends on how fancy the dancers want to be (and how much time the caller gives them.)

"Grapevine Twist" was a real favorite of callers and dancers. Couple #1 leads to the right, and with the man in the lead, goes between couple #2, around the lady, back to the middle, makes a full loop in the center, then back between couple #2 and around the man. They go back into the middle and circle left with couple #2. The #2 man leads all four between couple #3, etc. Haw and Gee are commands used to tell mules which way to turn.

DANCING WITH DOROTHY SHAW

By Cal Campbell

In the December issue of the ADC I related how I met Dorothy Shaw in 1958. After the National Square Dance Convention, I contacted her to see if it would be possible for some of us who were on the Aggie Haylofters Exhibition team to do more dancing with her. She suggested dancing with her Monday evening dance group in Colorado Springs.

Mrs. Shaw lived on a short street named Winfield off of Cheyenne Road on the way to Seven Falls in the western part of Colorado Springs. She and Pappy had a small dance hall that would hold maybe three squares on their property. The hall was named La Semilia which means "the seed."

The dance hall faced their home across a circle drive that had a tall pine tree in the middle. There were lots of places to sit. The entire property was surrounded by trees. It was a wonderful environment in which to hold a dance. Intimate almost.

I was going to college in Ft. Collins. This was about 140 miles away on two-lane highways in 1959-1961. It was a three-hour drive in the old Chevy I owned. However, when you are young, three hours was a reasonable drive.

Shaw Folk Rendezvous
July 11th & July 12th 2014
The Outpost
10101 E Colorado Ave, Denver, CO 80247

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: _____ Age: ____ M__ F__

Teen: _____ Age: ____ M__ F__

Address: _____

City: _____

State/ZIP: _____

Phone: _____

E-mail: _____

Special diet needs? _____

Full package and Saturday Package includes western barbeque dinner. Lunch Saturday is on your own. Dancing youth welcome, suggest 10 and older.

ENTER FEES #persons TOTAL

Full Package \$38 x ____ = \$ _____



A La Carte Saturday Package \$30 x ____ = \$ _____

Friday evening only \$8 x ____ = \$ _____

Saturday evening only \$8 x ____ = \$ _____

TOTAL DUE: \$ _____

Pre-registration required for Packages with dinner. Please remit registration on or before July 6th.

/  Call for information 303-808-7837 or email:
info@SquareDanceEtc.com.

What is Cumberland Dance Week?

Cumberland Dance Week (CDW) is an all-inclusive music and dance event on the Cumberland plateau in south central Kentucky. It is a truly unique experience, creating a community of dancers and musicians of all ages and providing a nurturing environment in which to learn, share, and grow. Dancing, singing, story-telling, music-making, laughing—all are a part of daily life at camp.

Age-appropriate classes are offered during the morning, afternoon, and evening for children, teens, and adults. Live music is featured throughout the daily schedule. Three times a day, everyone comes together to share dance and music in the tradition of our ancestors. During the evening dance, parents enjoy themselves while their children are tucked away in bed, with staff monitoring the halls.

What goes on at CDW?

Adults & Teens choose from a variety of exciting dance and non-dance classes: contra, English, squares, callers workshops, clogging, waltz, swing, rapper, crafts, yoga, etc.

Children (5-8) & Youth (9-12) activities include nature walk, traditional games, crafts, ritual dance, and singing games.

Wee Tots (4 and under) enjoy singing games, outdoor play, gardening, arts & crafts, and more.

Location

The Lake Cumberland 4-H Center is a spacious, modern facility remotely located near Nancy, Kentucky. Two wooden dance floors, classrooms, residence rooms, dining hall, large covered porch with rockers, **and** a cozy fireside lobby with areas for fellowship, relaxation, & impromptu jam sessions are all located under one roof. Residence rooms provide hotel-style accommodations with air conditioning and private baths. Parents feel comfortable knowing this is a safe environment for their children. WiFi internet is available in central areas.

For more information or to register, visit **CumberlandDanceWeek.org**, email **registrar@CumberlandDanceWeek.org**, or call **888-913-6013**.

Scholarships are available. See website for details.

Registration - CDW 2014

Register online at CumberlandDanceWeek.org or use the form below. 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.

Adult: _____	Sex	LSF
Adult: _____	(M / F)	Member'
	Sex	Age
Youth: _____	_____	_____
Youth: _____	_____	_____

(attach additional page if needed)

Address: _____

City, State, Zip: _____

Phone: _____

Email: _____

Reserve vegetarian meals for these campers: _____

Cost

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

Age / Occupancy	Fee	# Persons	Cost
Ages 3 & under	\$98	x _____	= \$ _____
Ages 4-12	\$288	x _____	= \$ _____
Ages 13-17	\$338	x _____	= \$ _____
Adult (2+ adults in a room)	\$738	x _____	= \$ _____
Adult (1 adult in room)	\$938	_____	= \$ _____
LSF Member Discount (per adult; 2 max.)	-\$25	x _____	= \$ _____
Total			\$ _____

Examples: 1 adult & 1 child aged 8 pay \$938 + \$288; 2 adults & 1 child aged 8 pay \$738 + \$738 + \$288.

I would like to apply for a work scholarship. (See website for details.)

Names of those applying: _____

Submit a deposit of \$100 per person (for campers ages 4 and up). Balance due July 1, 2014. Make check payable to "LSF Cumberland" and mail to: **CDW Registrar, 359 Triborough Hollow, Lawrenceville, GA 30044.**

Refund policy: Except in the case of an emergency, \$50 deductible for cancellation after June 1st redeemable within one year at any Lloyd Shaw Foundation event.

Now available on CD!
The
American Dance Circle
(Digital Version)

The Lloyd Shaw Foundation is pleased to announce the production of a CD with all of the quarterly issues of the ADC from 1979 thru 2013 in pdf. format. Included on the disk is a cross index of contents that covers the issues of the ADC from 1979 thru 2011.

Cost: \$10.00 per CD (Includes Shipping and Handling in the U.S.)

Payment Method: Check made out to Calvin Campbell or by PayPal

Ordering Address: Calvin Campbell, 343 Turf Lane,
Castle Rock, CO 80108

For Questions: Contact Calvin at cal@eazy.com



I usually drove down with another student who had been on that exhibition team. We would leave Ft. Collins about 3:30 with a couple of sandwiches to munch on and arrive about 7:00 PM for the dance. The dance lasted about two hours.

The dances were almost always a mix of square dances, contra dances, and round dances. Most of the squares were traditional squares. The rounds included waltzes, two steps, polkas, gavottes, etc. Occasionally, there would be a folk dance.

Following the dance, we would have some light refreshments in Mrs. Shaw's home. She would usually spend some time talking. The topics varied widely, but they were always interesting. For me they stirred up a lot ideas that I had never seriously considered before.

Sometimes she would read some of her poetry or something she read in a book or in the newspaper. Sometimes they were about Pappy. Sometimes they were about some place she had been or perhaps a play or concert she had attended. It was always different and always special.

Then we would head back to Ft. Collins. If the weather was good, we could usually do that leg in about two and a half hours because the traffic was much lighter. Bad weather didn't really slow us down all that much. I remember one night pulling into Colorado Springs in a snowstorm. It was in December and it was the light fluffy stuff that piled up on the trees. We were late arriving at the dance so the party was already started.

I decided to park at the bottom of the hill and walk up the steep drive to the dance hall. Through the windows we could see the people dancing. They were dancing a square dance. The all looked as if they were floating on air. No

bouncing at all. Just moving to the caller and the music as smooth as silk. A lot of the dances I learned, those evenings, I taught to the Aggie Haylofters Square Dance club.

That evening Mrs. Shaw related a story about what the childhood of Jesus might have been like. It involved little wooden birds Jesus had carved that came to life and flew away. Of course, it was fiction, but it taught a lesson. For some reason, I still remember the story line.

With class schedules and other obligations, I probably danced at that little club six times a year for the next couple of years. My senior year in veterinary school I didn't go anyplace. However, I did stay in communication with Mrs. Shaw.

After graduation, Judy and I attended our first Lloyd Shaw Fellowship. That story is next.

Here Lloyd Shaw writes about the first summer class he held in La Semilla in 1955.

We have just completed our June Class, which was held as an experiment in the new dance hall that we have built in our yard. It was so happy, and the spirit seemed so much like the fine spirit that filled the old gym at Cheyenne Mountain School, only a little warmer even than that, so we have decided to hold all our classes from now on in our little personal dance hall in our own yard. It is small, holding only four sets, but it is so much happier and more vital. . . We should no longer strive only for huge crowds but also work for the intimate few who really understand.

A LANCERS QUADRILLE

By Bob Tomlinson

There are many variations to the Lancers Quadrille. This is one that Dick Meyers shared with me after we danced it at a Thanksgiving weekend at York. I only recently found the transcription after searching among my many stacks of papers. I wanted to research it more, but I feel compelled to submit it and share it as is, before I lose it again.

Dick also sent along delightful music from one of the Gilbert and Sullivan operettas—Pirates of Penzance—I believe. In my initial investigations I have found evidence of these particular movements being danced well before G & S's time. There was probably specific music written for these dances that I have not found yet. Please feel free to submit any additional information you may be aware of.

All five figures would have been danced consecutively without instruction and with only a brief pause between figures.

Lancers Quadrille #1 (Les Tiroirs)

Music: Lancer's #1

Position: Couples

Formation: Quadrille

<u>Count</u>	<u>Steps</u>
16	Wait
8	First Lady and opposite gent go forward and back [2, 3, 4]
8	Same two do a two hand turn
8	Heads cross over (1's up the middle) [2; 3; 4]
8	Heads cross back (2's up the middle) [2; 3; 4]
8	All balance corner

8 Turn your corner and back to place

Repeat 4 times through; couples 1, 2, 3, 4 leading in turn

Lancers Quadrille #2 (Les Lignes)

Music: Lancer's #2

Position: Couples

Formation: Quadrille

<u>Count</u>	<u>Steps</u>
16	Wait
8	First couple Forward & Back [2, 3, 4]
4	Forward again;
4	Back; Leave lady in center as she turns to face partner
4	First couple Chasse to own right (separating) [1, 2, 3, 4]
4	Chasse back
4	Turn your partner back to place
4	Sides separate; form lines with heads
8	Forward & back
4	Forward again
4	Turn partner to home

Repeat 4 times through; couples 1, 2, 3, 4 leading in turn

Lancers Quadrille #3 (Les Moulinets)

Music: Lancer's #3

Position: Couple

Formation: Quadrille

<u>Count</u>	<u>Steps</u>
16	Wait
8	First lady and opposite gent forward & back [1 2, 3, 4]
8	Same two forward and salute (bow) & back [2, 3, 4]
8	Ladies right hand moulinet; Gents march right
8	Ladies left hand moulinet; Gents march left

Repeat 4 times through; couples 1, 2, 3, 4 leading in turn

Lancers Quadrille #4 (Les Visites)

Music: Lancer's #4

Position: Couple

Formation: Quadrille

<u>Count</u>	<u>Steps</u>
16	Wait
8	Couple #1 lead right & salute [2, 3, 4]
8	Couple #1 turn couple on the left (#4) & salute [2, 3, 4]

- 8 Chasse right and left
- 8 Turn partner to place
- 8 Heads Right and left [Ladies chain]
- 8 Right and left back [Ladies chain]

Repeat 4 times alternately heads and sides and right and left and ladies chain

Lancers Quadrille #5 (Les Lanciers)

Music: Lancer's #5

Position: Couple

Formation: Quadrille

<u>Count</u>	<u>Steps</u>
32	Grand Chain
8	1's promenade inside [2; 3; 4]
8	Come home; face out [2; 3; 4]; all form column of twos
8	Chassez (6) across; ladies left, gents right; balance up & back
8	Chassez (6) back; ladies right, gents left; balance up & back
8	March round: Cast off; meet partner at foot
8	Back up center to place
8	All forward & back

- 8 All forward; turn your partner to home
Repeat 4 times and end with:
- 32 Grand Chain

DANCE CENTER REPORT

By Donna Bauer

The dance center is becoming extremely busy. Every time I get a call from one more dance instructor, I wonder how I will fit them into the schedule, especially the small studio.

- Sunday: Waltz Cross Step 11:00-2:00 PM
Alternate dance classes on Sunday afternoons from 2:30-5:30
High Desert Dancers 5:45-7:00 PM
- Monday: Private Practice 5:00-6:00 PM
Yoga 6:30-7:45 PM
Ballroom 8:00-9:00 PM
- Tuesday: Private lessons 10:00-3:00 PM
Karate 5:30-6:45 PM
Tango 8:00-11:00 PM
- Wednesday: Private Lesson 12:00-1:00 PM, 2:30-3:30, 4:30-7:30
Scandinavian 7:30-10:00 PM (1st, 3rd & 5th)
- Thursday: Private lesson 10:00-11:00 AM
Karate 5:30-6:45 PM
UNM Continuing Ed. Ballroom Dancing 7:00-8:30 PM
- Friday: Private Ballroom Lessons 10:00 AM-4:00 PM
5:30- 6:30 PM
Dance party 6:30-10:00 PM 1st Friday
Two Step 8:00-10:30 PM 2nd Friday
Special workshops or Dance party 8:00-10:00 PM
English Country Dance 7:30 to 10:30 PM 4th Friday
Live music
- Saturday: Irish Step Dancing 8:00 AM-1:00 PM
Tango 2:30 to 4:30 PM
Folk Dancing 7:00-10:30 PM

HILLS OF HABERSHAM

A duple improper waltz contra written by Mary and Fred Collette of Atlanta, Georgia. Dedicated to the beauty of the mountains of North Georgia. The title of the dance comes from "Song of the Chattahoochee," by Sidney Lanier. The dance reflects the motion of the Habersham River as it moves down its valley toward the sea. This lovely contra has been danced at the end of many a beautiful evening.

Music: "Love's Dream After the Ball"

Record: **LS X-75, 181/182**

Introduction: Honor partners

Figure 1

Measures

1-4 PASS THROUGH; BALANCE

All, beginning R, pass through the other line to the other side of the set and remain facing out, join hands to each side; all step swd R on R and touch L to R instep; repeat to L, touching with R.

5-8 TURN; BALANCE

Releasing hands, each person turns half RF (CW) in 6 steps, looping out and back again to face in, rejoin hands; repeat two balance steps as in meas 3-4.

9-16 Repeat meas 1-8 to return to home position

Figure 2

17-24 ACTIVES DOWN THE OUTSIDE; UP INSIDE; BALANCE IN LINES OF FOUR

Beginning R, actives first face up, then turn outward to face down the outside of their own line, all in 3 steps (1 meas). Go down the outside in 6 steps (2 meas), past two standing dancers, then cut in through the line to the center in 3 steps (1 meas) to meet partner, join inside hands and face up. Move up the center in 6 steps (2 meas) to end in a line of four with the dancers originally below them in line (they face up) and take hands. In the line of four, all bal R and L as in meas 3- 4 (2 meas).

25-32 ACTIVES WHEEL; ALL BALANCE; ACTIVES CAST OFF; ALL BALANCE

Actives, keeping hands joined, but releasing hands of inactive dancers on the outside of the line, wheel once full around (man backs up) CW in 6 steps (2 meas) and rejoin hands in line of four. All bal R and L (as in meas 3-4).

Actives break hands and, moving fwd around the outside dancers who wheel with them, cast off 3/4 turn in 6 steps to end in original line but progressed one pos. All bal R and L (as in meas 3-4). On the cast off, inactives should back up as they wheel, making the motion easier for the actives to cover the distance.

Repeat the dance beginning with Figure 1 even though the top couple is now an inactive one. They can dance the whole of Figure 1, returning to place at the end of that figure. They will then wait (or bal in place) through Figure 2 until the actives in the line of four, toward the end of the dance, wheel around once. As the actives wheel, the top couple will cross to the other side ready to take hands with the line of dancers as they finish their cast off and balance with them prior to beginning the new sequence as a new active couple at the top. The active dancers finding themselves at the foot of the set with no couple below them will do the same thing, dancing Figure 1 through and crossing the set on the wheel action of the dancing actives.



July 20-26, 2014

Murray State University, Murray, KY

Who should attend?

- Anyone, of any age, who wants to learn ethnic dancing.
- Dancers interested in brushing up on techniques.
- Everyone who wants to experience a magical family focused week of dance.
- Teachers wishing to incorporate dance into a program.



Featuring Teaching By

Ed Austin (International)

Jody Trautwein (Children's Dances)

Campbell Miller (Social Ballroom)

Roo Lester & Harry Khamis

(Scandinavian & Intl.)

Marcie Van Cleave (English & Contra)

Paul Henze (Squares)

Prices Starting at \$375

Price includes instruction, meals, room & board. For more information visit our website or contact us at the address below.

Kentucky Dance Institute (KDI)

502-243-2256, dawn@knobtiger.com

www.KNOBTIGER.com

SHAW/FOLK REUNION PROGRAM ANNOUNCED

Leaders of the gathering in Denver, July 11-12, have put together the following program.

On Friday evening there will be a mix of squares, contras, and round dances, starting at 7:30 PM.

The program on Saturday:

10:00 AM: Randy and Carole Barnes will present a pot pourri of dances done in various formations.

11:00 AM: Rusty Wright will lead dancers through a variety of contras.

12:00-2:00: Lunch break

2:00: Bill Litchman will call traditional squares

3:00: Enid and Lew Cocke will present a selection of favorite round dances, and Henry Bradford will teach "Levi Jackson Rose."

4:00: Cal Campbell will lead (and videotape) an hour of reminiscences called Visiting with the Memories. John Bradford, his sister Mary Jo Brearley, Bill and Kris Litchman, Lew and Enid Cocke, and Linda Bradford will share their memories of the Lloyd Shaw Fellowship days.

Don't miss this special event JULY 11-12! See the center insert.

STIR THE BUCKET

Ronald Harriers of Bergish-Gladbach, Germany died March 9, 2014. Ron and Brita were late-comers to our dance world, but after a three-year residency in the U.S. they became addicts, especially to contras. Their leadership at home has been a great influence on the presence and use of LSF products in all of Germany. (Thanks to Marie Armstrong for this information.)

EVENTS OF NOTE

63rd National Square Dance Convention, June 25-28, Little Rock, AK www.63nsdc.com

Shaw/Folk Rendezvous, July 8-9, The Outpost in Denver, CO, July 8-9. Contact: Bob Riggs, bob@sde-co.com
See center insert for more information.

Cumberland Dance Week, July 20-26, 2014, Lake Cumberland 4H Center. Registration begins in January. Go to Cumberlanddanceweek.org or see center insert.

Annual Meeting of the Lloyd Shaw Foundation, July 21, 1:00 PM at Cumberland Dance Week

Terpsichore's Holiday, December 27, 2014
January 1, 2015, Stonewall Jackson Resort, Roanoke, WV, www.danceholiday.net

FOUNDATION INFORMATION

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