

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.



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Full page -- \$100 Half page -- \$ 50**

1/2 page--4 wide X 3 1/2 tall Full page--4 wide X 7 tall

LETTER FROM THE PRESIDENT

by *Enid Cocke*

Thanks to our Belgian friends I have some dance activity to report on. At the beginning of November I traveled to Belgium to attend the English-Scottish Autumn Dance Weekend organized by Philippe Callens, Frieda Van Vlaenderen, and Luc Blancke. Frieda met me at the train in Ghent and took me to her house for a nice midday dinner. As an American, I am always surprised by the short distances in Europe. They seem to connect rather than separate people. Whereas most of us would have to drive many hours to attend a dance weekend, we needed to leave only 45 minutes before this one began.

Mike Wilson-Jones from England taught contras and long sword dances, and Wil Van den Berg from Holland taught English country dances and Scottish dances. Mike of course taught in English, which presented no problem to the linguistically versatile Belgian and Dutch participants. Wil was kind enough to use her excellent English to accommodate the one non-Flemish or Dutch speaker at her sessions. She has also put me in touch with a Scottish dance teacher in the Frankfurt area.

It was fun to meet some of the people who have been part of the Flemish-American dance tours. It is obvious that the Armstrongs and the Wrights, in conjunction with Luc, Frieda, and Philippe, put on a wonderful tour to the American Southwest last summer.

Our last few months here read like a travelogue, particularly since our daughters were here with us over the holidays. One highlight before we began our travels was to sing in a Christmas concert with a choir. We sang in a beautiful

(continued next page)

medieval church in a medieval village about 30 miles outside of Frankfurt. We then spent Christmas in the Austrian Alps, in the Zillertal, to be precise. Since Zillertaler Laendler was one of the first folk dances I learned, and one that I have continued to enjoy, it was fun to be in the area where the dance presumably originated. Another highlight of this trip was visiting Salzburg and attending Sunday-after-Christmas services in the cathedral where Mozart had been music director. It was easy to imagine that he was up in the loft conducting his Missa Brevis, which was performed during the service. It was freezing cold in the cathedral, as it had been in the church where we had sung our concert, and as I am sure it was in Mozart's day. When we recreate history in our mind's eye, we usually fail to remember the lack of heating!

In January we also made a trip to Denmark and Sweden so that Lew could plan some experiments with friends in Aarhus and Stockholm. In Denmark we savored the warmth and friendliness of the people in general, and in particular the reunions with friends and neighbors we had known when we lived there 13 years ago. In Sweden we had a special treat when a friend took us ice skating, cross-country skating, it might be called. Armed with a pole for detecting thin ice, we skated up one lake, removed our 22" blades, and walked through the woods to the next lake where we skated another few miles. It was a beautiful experience sailing over the dark smooth ice and watching the rocky wooded landscape glide by. Sweden is much less densely populated than its neighbors to the south. It was soothing to our American souls to be out in a silent, unpeopled landscape.

(continued on next page)

I hope by the time this *ADC* reaches you that some signs of spring will be brightening your lives.

Best wishes,

Ed

It's New!

DANCE PARTIES FOR BEGINNERS by Ed Butenhof

This book is designed for leaders who want to extend the rewards of dancing to occasional participants in the activity. Its 136 pages of squares, contras, mixers and no-partner dances give the leader a wealth of material to choose from and also guidance on how to prepare and conduct a party for inexperienced dancers. If, as we hope, people have such a good time that they would like to have another dance, the leader will find more than enough material here to keep a group going for a long time.

\$15 postpaid. Order from the LSF Sales Division.

RUTH ANN KNAPP WINS MUSIC AWARD

by *Enid Cocke*

In April, members of the Music Educators National Conference will recognize Ruth Ann Knapp as a nationally registered music teacher. She will be one of 462 recipients nationwide and one of only 15 from Michigan. To qualify for the designation, recipients must hold master's degrees, have a minimum of eight years teaching experience, receive recommendations from teachers and administrators, and have a sound record of accomplishments in music education.

Ruth Ann has taught music in the Saginaw schools for 23 years, blending music with instruction in math, reading, and vocabulary. "I use music to make learning easy for kids," she says. A native of Idaho, she started teaching music in Oregon in 1966. Currently she travels among six of Saginaw's elementary schools, working with hundreds of children each week.

In 1984 Ruth Ann was honored for her efforts to help hearing-impaired students when she received the Anne Sullivan Award, named for the teacher of Helen Keller. She also co-authored the LSF's Special Education dance kit, which is used in school systems across the country. This year Ruth Ann is serving the Foundation as its interim president, in addition to being membership chair.

Congratulations, Ruth Ann! We're proud of you and grateful to you for sharing your talents with us.

Note that all address corrections or changes should now be sent to Lloyd Shaw Foundation Membership Chair, Ruth Ann Knapp. See inside front cover for address.

LINES ABOUT SQUARES

by *Dick Pasvolsky*

This is the second in a series of articles dealing with selected periods in the history of square dancing.

Early in the eighteenth century, while the popularity of the country dances done in the longways formation continued to increase and those danced in the circle of four couples, or square, appeared less frequently on the ballroom dance programs in England, the square formation was gaining increasing favor in France.

As the English country dances were introduced in France, the French found that the relatively small and squarish-shaped parlors in their homes, where much of the country dancing was being done, were not suited to accommodate the large circle and longways dances "for as many as will" that were so popular in England, where the dances were often held in large public facilities.

Using basically, at first, steps and figures of the English country dances, French dancing masters began to add to the repertoire of the English dances in small circle and lines for three to six couples. They began to experiment with a series of dances done in a two-couple square formation. They found the two-couple dances to be somewhat exhausting (dance parties often lasted several hours during the 1700's), so they added side couples so that two couples might rest while the other two danced the figures.

These dances were, at first, referred to as "French Country Dances," or "Contre Danses Francais." Perhaps because the French rural home had become a popular setting for contre danse parties and because the name "country dance"

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carried a rural connotation, the dances acquired the name "cotillon" (Anglicized to "cotillion"). The word cotillon means a peasant girl's petticoat, and may have been taken from the words of the French version of the play-party game ring-around-the-rosy; in part: ". . . Mon cotillon va-t-il bien? . . ."

The cotillion is said by many historians to have been the forerunner of our American square dances. Others argue that the square or circle formation for four couples had been used in country dancing for a long time before cotillions appeared on the scene. The "Grande Carre" (Grand Square) is a prime example of some of the square dance figures that appeared in French dance programs as early as the seventeenth century, long before the term "cotillon" came into general use as a form of country dance.

Cotillions were composed of a series of verses and choruses. The chorus, which was the distinctive figure of each cotillion that set it apart from all others, was repeated after each verse. A predetermined set of verses, called changes, was to be used for all cotillions during any given period. According to my sources, the number of changes on the "official" lists varied from seven to fifteen.

The list of prescribed changes varied very little from year to year. Usually no more than two or three changes would be dropped and replaced by others during any year. Occasionally the number of changes on the list would be reduced or increased. The dance master, host, or other person in charge of a dance had the option of eliminating one or more of the changes to shorten the length of the cotillion. Very often the first and last changes danced in a cotillion were identical.

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Callers and prompters had not yet become part of the country dance activity in the eighteenth century, so all of the changes and the chorus for each cotillion had to be danced and the dance styling pertinent to the period had to be memorized.

Although many Americans in the late eighteenth century shunned dancing because of religious convictions, for most of the others, dancing was considered to be a very important aspect of one's education. The many dance masters active during that period were busy teaching the popular dances of the time as well as the skills and styling necessary to performing them properly. Children as young as six years old, many teenagers, and a few adults availed themselves of the opportunity to learn from those dancing masters. Because much of the population of the country was settled at widely spaced intervals, many of the dancing masters were itinerant and visited outlying areas regularly.

While the music and the dancing was quite sprightly, the animation of the dancers had to be somewhat restrained because of the dress and cosmetics practices of the period. The hoop skirts worn by the ladies throughout much of the century certainly would have been a deterrent to the executing of the buzz-step swing used today. The walk-around swing done at arms length was much more practical.

Tight-fitting bodices and the corsets worn by the women and tight-fitting waistcoats worn by the men, very often under form-fitting jackets, gave the dancers little choice but to dance with erect posture. Wigs worn by both men and women and objects pasted on the faces of women to simulate moles, augment eyebrows, etc. (one historian told me that women occasionally used strips of mouse fur for the latter) kept the bows and curtsies to a

(continued next page)

slight bend of the knees, heads erect, by the women and only a slight knee-bend and nod by the men.

The French introduced the cotillion to the British in the early 1760's. The dance did trickle onto American shores during the sixties and early seventies, but not until the latter part of the century when the French forces under Comte de Rochambeau came to America to assist in the Revolutionary war against Britain and popularized the dance in the colonies did the cotillion gain widespread use in this country. That popularity continued well into the nineteenth century.

The dance that I have selected to feature is "The Forty Second," a cotillion printed in A Collection of the Newest and Most Fashionable Country Dances and Cotillions the Greater Part by Mr. John Griffith, Providence, 1788. Griffith, who later added an "s" to his name, is credited with having produced the first major American publication on country dances, many of which he created himself.

The original text of the dance as it was written by Griffith and reproduced by Leland Ticknor in his Dances from George Washington's Birthday Balls is as follows:

"All round, Halfway--back again--the first and second Co. meet together--set and chassee Halfway--then stand still--the third and fourth Co. do the same--first and second Co. chassee back--set and turn their Partners quite round with one Hand--set--third and fourth Co. do the same."

Ticknor recommends the following four changes to be used with this cotillion:

1. All set, rigadon and chasse left; set, rigadon and chasse right.
2. Taking hands in a circle, all dance toward the center (4 cts), fall back (4 cts), set
(continued next page)

to partner (4 cts), and set to corner (4 cts), and repeat.

3. With partner, set, rigadoon and allemand (right); with corner, set, rigadoon and allemand reverse (left).
4. Men weave the ring to the right, passing in front of partner to begin; then women weave the ring to the left, passing in front of partner to begin.

This is Ticknor's interpretation of the original text:

Music Bars Movements

A	1-16	The change (number one above)
B	1- 8	Head couples meet (4 cts), set (4 cts), and chasse half round to opposite places (men leading).
	9-16	Side couples do the same
C	1- 8	Head couples chasse back (ladies leading) to original places (8 cts), set to partner and turn once round with right hand
	9-16	Side couples do the same.

The tune used for this cotillion (in Ticknor's book) is "The Forty Second Regiment March", 1795.

Glossary

*Allamand: Stand side by side with partner, right shoulders together, right arm extended, left arm behind back. Cross right arm inside partner's arm, right hand holding partner's left. Dance clockwise in this position, usually once around (eight beats). Allemand reverse: same as allemand except extend left hand and dance counterclockwise.

(continued next page)

*Rigadoon: A step commonly used at the conclusion of chasse. Leap onto left foot, extending right foot to side. Leap onto right foot extending left foot to side. Leap, landing with both feet together. Make a small jump, landing with feet together.

Chasse: A series of slipping steps to left or right. One foot seems to be "chasing" the other, thus the term "chasse".

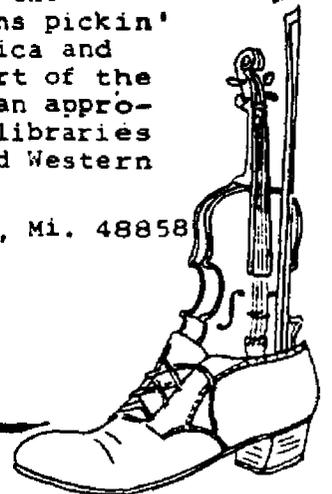
*Taken from James E. Morrison's *Twenty Four Early American Country Dances, Cotillions and Reels for the Year 1976.*

JUST ONE MORE DANCE

A Collection of Old Western Square Dance Calls, by Professor Carole Howard, Central Michigan University, Mt. Pleasant, Michigan.

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DANCE AND VIDEO

by *David Lewis*

My wife, Leslie, and I have become greatly interested in the use of video in the promotion of dancing and in the preservation of the old dances.

For several years, various dance camps, including the Lloyd Shaw camps and the Kentucky Dance Institute, have been video taped by both dancers and leaders in attendance. They have found that if they wish to work up a dance to use, they can relearn it in minutes, whereas ten times this amount of time might be required if working from a written description.

It has been suggested that a video needs to be made to accompany teaching kits such as the Lloyd Shaw Recreational Dance Program. This would help teachers rapidly learn the dances and assimilate them into their programs. Also, it would be good to have videos of master leaders such as Don Armstrong and of traditional dances such as the original Lloyd Shaw round dances.

We have built a dance barn on our farm in Kentucky. It is a structure made from logs salvaged from a Seagrams' distillery. Large enough for about a hundred dancers, it is complete with wood floor, heat and air conditioning. Because of our interest in video, the ceilings are twelve feet tall to allow taping from a higher perspective.

At its first spring production in 1992, the Kentucky Dance Foundation hopes to video the Kentucky Running Set as originally described at Hindman Settlement House by Cecil Sharp. The Bluegrass Dance Holiday to be held at the barn next Memorial Day Weekend will also be taped with the intent of distributing parts of the videos.

(continued next page)

Leslie and I have taken several video classes offered in our area. We have the impression that by making use of the new Super VHS or Hi8 cameras and editing equipment now available for amateurs at a reasonable price, a mid-level video can be produced. We would be interested in receiving suggestions about technique from others who have experience in dance videos and in hearing from anyone who shares our interest in video taping the traditional dances.

Bluegrass Dance Holiday

The Ky. Dance Foundation will
Feature Bob Howell and
Stew Shacklette in our
Bluegrass Dance Holiday
at the Lewis Dance Barn in
Elizabethtown, Ky. 42701
Spend Memorial Day weekend
with us. Write Stew at 460
Long Needle Road,
Brandenburg, Ky. 40108

SWANEE RIVER (LADY 'ROUND THE LADY)

from Don Armstrong

This dance, recently re-pressed by the Lloyd Shaw Foundation with calls by Dick Pasvolsky, is dedicated to Dad, Mom, Al and Bob Brundage for their many contributions to the American square dance movement.

**Swanee River
LS 521/522**

**Music: Al Brundage's band,
The Pioneers**

Formation: Square

Interlude:

Allemande left and grand right and left - (sing)

Part A:

Way down upon the Swanee River

*Far, far away - Promenade your lady

There's where my heart is turning ever - Swing

There's where the old folks stay - Couple one to
the right

Part B:

Lady go 'round the lady and

Gent go 'round the gent and

Gent go 'round the lady and

Lady go 'round the gent

Circle four hands half way

**Duck right on thru and

Swing your lady 'round in the middle

Take her on with you.

Sequence: Repeat the figure two more times for
couple one to dance with couples three and four.
Repeat the break and figure three more times with
couples two, three and four leading out in turn.

(continued next page)

Notes to callers and leaders: At * it is suggested that the dancers do an automatic dosado if they have time. At **, the inside couple forms an arch, the outside couple ducks thru, and both couples swing.

Alternate words for "lady" and "gent" were often used in traditional squares: ma/pa; she/he; her/him; cow/bull; ewe/ram; doe/buck.

SWANEE RIVER

INTRO D G A D

INTERLUDE D A D PART A D G D A

D G D A D FINE PART B D

A D

D G A D

Sequence: Intro; (Interlude, A, B, B, B) 3 X; Interlude, A. Record: LS 522

DANCE CENTER CALENDAR

from Donna Bauer

- Mondays** -- 7:00 to 9:00 PM--Movement Therapy
(February 10 through May 18)
- Tuesday** -- 5:15 to 6:45 PM--Karate
-- 7:00 to 9:00 PM--UNM Cont. Education
(8 week class in Nightclub dancing)
- Wednesdays**-- 7:30 to 10:00 PM--Scandinavian Dance
- Thursdays** -- 5:15 to 6:45 PM--Karate
-- 7:00 to 9:00 PM--LSF Dancers
- Fridays** -- 7:30 to 10:30 PM--UNM Ballroom Dance
(January 24 thru May 15)
- Saturday** -- 9:00 to 10:30 AM--Karate
-- 3:30 to 4:45 PM--UNM Cont. Education
(8 week class in Social Latin Dancing)
- 1st Saturday**--7:30 to 10:30 PM--Contra Dancing with
music by the Megaband
- 3rd Saturday**--7:30 to 10:30 PM--English Country
Dance with the Boxwood Consort
- Sunday** -- 2:30 to 4:30 PM--International - Style
Dance Class
-- 5:00 to 7:00 PM--High Desert Dancers
Performing Group

Special Workshops

March 14--5 PM to 12 AM--International Folk Dance

April 11/12--8 AM to 5 PM--UNM Ballroom Dance Club

May 9--8 AM to 5 PM--UNM Ballroom Dance Club

May 23--2 to 8 PM--Ballroom Dance Recital

For further information or if you plan to visit Albuquerque and wish to visit the center, feel free to contact Donna prior to your visit. See inside front cover for address and telephone.

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Rocky Mountain Dance Roundup Registration for 1992

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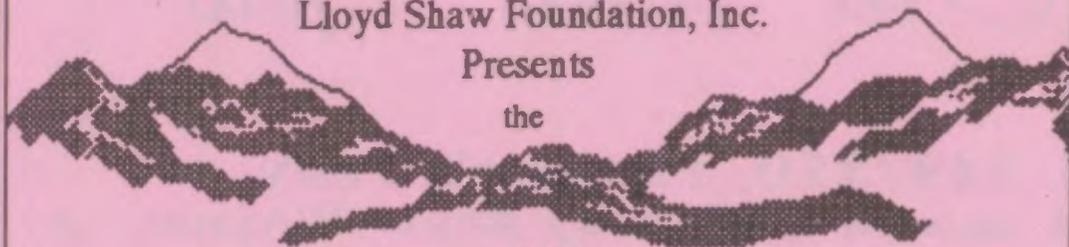
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The Lloyd Shaw Foundation Catalog

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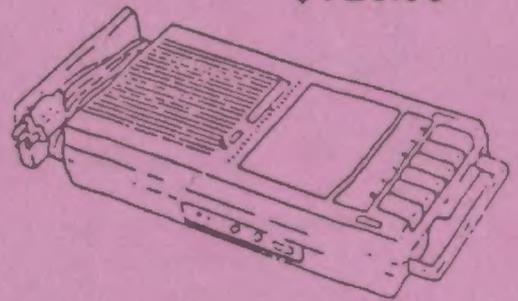
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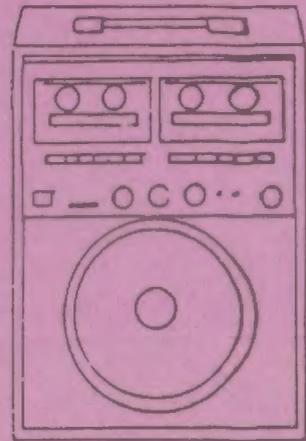
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Flemish Dance Holiday, '92

presented by

Rusty Wright and The Lloyd Shaw Foundation

August 17 - August 31, 1992

This tour includes many unique experiences, such as touring Zeebrugge and Bruges and visiting a delft works in Holland during the day while staying with Flemish families for the first six nights of the stay in Belgium. Next comes a trip to a lovely castle in Hoerpertingen, where the evenings will be spent in dancing with Flemish friends and the days will be spent in additional tours to a famous flower garden, a war museum, and a tin factory. To top off the the holiday, additional Flemish dancers will join the group for a weekend of dancing.

The American contingent will be limited to 30 people. The castle will accommodate only 60, and 15 Flemish couples will attend.

The cost of the tour is \$1960 from Boston. This includes air fare, all accommodations, all meals except beverages, tuition and gratuities.

To reserve your space and receive more information, write to:

Rusty Wright
3022 Siringo Rondo South
Santa Fe, New Mexico 87505

BLUE RIDGE MOUNTAIN DANCE ROUNDUP

Copecrest

DILLARD, GEORGIA

August 2-8, 1992

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\$359 per person (double occupancy) in the lodges.

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ONE STARRY NIGHT

by *Merle Breeding*

Here is another contra from our friend in Arkansas, Merle Breeding. This is a contra that we danced and enjoyed at the Rocky Mountain Dance Roundup in July, 1991. Remember that Merle welcomes your comments, so let him know what you do and don't like about his contras or about contras in general by writing to him at #4 Southmont Circle, Little Rock, Arkansas 72209.

ONE STARRY NIGHT

Music: 32 bar **Dance: Merle Breeding**
Formation: Alternate duple, single progression

- 1 - 16: **Corner Allamande left once and a half
 and the ladies chain**
- 17 - 24: **Star by the right across**
- 25 - 32: **And the left away**
- 33 - 48: **Balance and swing the partner**
- 49 - 56: **Half promenade across the set**
- 57 - 64: **Circle left three quarters;
 California Twirl.**

Notes: In beats 25-32, the partners will not be in the same left hand star; it consists of the gent and his corner with the next couple above or below.

CROSSING THE LINE

by *Diane Ortner*

All the rage at dance events that I have attended in the last year has been the complex, 16 person dance named "Dutch Crossing". It appears on every request list, and special sessions are set up to teach or perform it in standard or "Scottish Style". It is great fun even when it doesn't come out perfectly, which it seldom does, and a real triumph for both the performers (dancers?) and the callers when all goes well.

"Dutch Crossing" is a dilemma in dance clothing; some dancers love it while others don't want anything to do with it. As John Forbes brings out in his article, "Dancer Burnout", what keeps some dancers interested and coming back for more turns others off completely. Look at the faces of a group of dancers when "plus" squares are mentioned; look at the reaction when the prompter announces that this contra has a "crossover hey" in it. On the other hand, consider the boredom of spending three hours performing six contras, all geared to the skill level of the newest dancer on the floor. And how does the experienced square dancer feel after a solid evening of "right and left thru" and "ladies chain"?

An over-riding feeling among Lloyd Shaw Foundation dance leaders has been that the challenge ingredient of dance enjoyment can be filled through variety rather than complexity. This does not mean stagnation, as some might think. Everyone recognizes that twenty-five years of "Ersko Kolo" may be too much of a good thing. Successful dance leaders recognize that simple movements combined in a new way can lead to new challenge. Beautiful music and accompanying beauty of movement can create a joy

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that never grows old -- witness the never-ending popularity of such dances as "Bare Necessities", "Well Hall", or, simply, a free waltz.

The spice that makes some dancers continue to glory in the familiar is the venture into new dance formations, rhythms, and tempos. "Levi Jackson Rag" is just circles, chains, and right and left thrus, but what a lift it gives to the evening. "Heathfield Rag" is not a complex dance, but the schottische step and ragtime music create a dance style that is in great contrast to our usual ones. Exploding squares, double squares, "Who's on First" can be based on familiar movements. Even "Dutch Crossing" is simply stars combined with a pattern of two easily learned sequences (half square thru and half reel) that anyone should be able to master, says the "Type A" personality.

Nevertheless, this dance can bring out some of the worst scenarios in the dance activity; displays of behavior that turn off the enjoyment of dancing for many people. Since you must have exactly sixteen people to perform it, it can be exclusionary and it encourages "set up" groupings; it is unforgiving and caters to the desire for perfection and the need for precision; it can deteriorate into pushiness, impatience, and frustration; it can take an excessively long time to teach. The challenge for a dance leader is in finding the way to utilize the pure enjoyment that such a dance can offer some dancers without allowing the other aspects to ruin the day for both those who dance it and those who do not.

Some of the rules for using this type of dance might include the following:

- 1) determine your teaching techniques carefully; study the dance thoroughly ahead of time and break it down into components that will build on or

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utilize the dancer's current skills.

2) don't use this kind of dance at a regular one-session dance, even if you announce ahead of time that it is for "those who know". Those who don't know will inevitably get into it and cause excessive time to be spent on the walk-thru, frustrating the people on the sidelines and also the people who really do know it.

3) introduce this kind of dance at a clearly labeled workshop. People should not have to try to "set up" a complete group in order to be included in the workshop. All who come should be assured of an equal opportunity to perform the dance. If some have to sit out at first, don't leave them sitting on the sidelines until they get tired of waiting and go away.

4) after the dance is taught at a workshop, if people want to have a special session with no teaching for 'those who know', set this up in a place away from the main hall if at all possible; all events held in the main hall should be open to all who wish to participate.

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THE FOUR POSTER

by *Bill Kattke*

This contra was composed by a very special friend, Bill Kattke. Bill had so many facets that were not apparent on first acquaintance, still perhaps the most important was the first impression--he was a genuinely nice person. At Maine Folk Dance Camp, Bill and Carrie made me feel at home. Bill even gave me a set of "bones", his trademark. I'll never be as at home with them as he was. Bill will always be remembered. As presented by Don Armstrong at York, Bill's dance has a nice spirit, rhythm, and flow.

THE FOUR POSTER

Formation: Proper Triple Dance: Bill Kattke

- 1 - 8: Actives face up, Cast down
- 9 - 16: Mirror hey (ending in the middle of the triple minor set)
- 17 - 24: One-half figure of eight below
- 25 - 32: One-half figure of eight above
- 33 - 48: Turn Contra Corners
- 49 - 64: Balance and Swing (end facing up).

Notes: When becoming active at the head, the couple can join in on the balance and swing of the last sequence. On the mirror hey, the actives will continue down the set to start the hey.

THINKING ABOUT DANCE:
DANCER BURNOUT, PART 2

by *John Forbes*

In the first installment, you met my non-existent, imaginary friend Mel, my dancing opposite, and sources for our respective dancer burnout. Dance leaders and organizers deal with dancer burnout as a way of life. Burnout precedes dropout. Burnout is another way of expressing dancer, leader or musician unhappiness with a given situation. It affects program, music, location, hours, costs, financial stability for the program, and correspondence and communication. Too much burnout means no program. Very little burnout means a successful program.

Burnout is often caused by people who enter your program and want to change the rules in the middle of your ongoing process. They feel their goals should be your goals. They realize that people come to your program for what you offer but feel that, if only their ideas would be installed, they would be happy and you would draw more people. These people think more about and search for their idealized kind of dance situation than yours, which is ongoing and may or may not be successful. In most cases, demographics of the geographical location would not support another dance program with a similar (and they usually are) set of ideals.

Burnout comes to overwhelmed beginners, first-timers who are given too much too soon and don't see the over-all organization of the dances in particular and your program in general. Then there are the "dance fanatics" who hit the ground running and want to do as much as they can as soon as possible. They are not aware of the machinery, the organization, the thought that goes into what
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appears to be a smooth evening of dance presentation and enjoyment. They want to call. It looks so easy. They want to play music because the music is terrific, worth the effort and discipline. Some of them, alas, become dance historians with more enthusiasm than skills and background. Burnout here is a hard crash of distancing, burning bridges to dance.

As a leader, what can you do in the face of these pressures? I wish I had a magic formula that fit all programs. I don't, but some general principles do apply. Most dance programs die out because the leadership does not keep in constant touch with their audience, their constituency. The most difficult task is consciously establishing or identifying goals consistent with the needs of your dancers. That means communication. Do not pass over this goal-setting lightly. It establishes the rationale for everything else you do. Sometimes goals are known and set by leadership. In many cases, however, they are set by dancers who do, or do not, attend your dance occasions.

An example would be our teen group of dancers here in the mid-west. When we moved to Kansas in the early 1980s, dance activity was at a fairly low ebb, not at all like that in the big cities up and down both coasts. We knew an adult situation would not work: too much effort, too little control, and too many competing forces. By establishing a performance-oriented group specializing in what we enjoyed (early English, morris, garland, maypole, and some American dances for special performances), we could control the situation, develop a uniform style among the dancers, work with parents, travel as we wanted or needed to and generally put our team up against most other teams in the country. I

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wish I could say we set our goals first and then started the team. It has become an evolving organism with lots of good will and outside support.

Like other dance situations everywhere, however, young people can look at entering our program on the basis of pre-established, easily understood goals. We perform. We do what has to be done to get better and better. In morris, for example, the boys go from single step to double step to single and double combined, to other fancier steps such as capers, galleys, hooklegs, and so on, eventually leading to the fancy stepping of rapper sword dancing. Boys enter the program knowing that's where we are aiming.

The girls enter the program knowing that certain complicated "signature" dances of the group are a given. They are hard to learn and perfected over years of performance and analysis. There will be a variety of steps, formations, and figures. All of us know that travel is an important part of our program as is the ever-present fund raising. In short, the goals are very clear going in. There are no surprises and no secrets about what we do. I sometimes think that this may be the cure for dancer burnout since our dropout rate is very low. That and selling the idea that your program is just what the dancer needs.

Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1990 and 1991. Send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th Street, Kansas City, MO 64116.

MR. HANDEL'S GIGUE

by Gary Roodman

Bill Johnston has done the leg-work for us on this delightful triple. He taught it at York at Thanksgiving weekend, 1992. The 'Reels on the Opposite Side' present a nice bit of challenge.

When the editor expressed an interest in publishing it in the *ADC*, Bill mentioned it to Gary when he saw him at the Philadelphia Playford Ball, and Gary kindly granted his permission. The dance, with appropriate printed music can be found in Gary's "Calculated Figures" collection of 12 dances, published in 1987. If you wish to use a recording, it goes well to "Windsor Parade" by Colin Hume, recorded by Wild Thyme on "Dances with a Difference, Volume 2".

MR. HANDEL'S GIGUE

Formation: Proper Triple Dance: Gary Roodman

- 1 - 16: Mirror reels for 3 on own side
 (First couple start in and down)
- 17 - 32: Reels for 3 on the opposite side
 (First couple crosses over,
 Second couple crosses over,
 Third couple crosses over,
 end with First couple turning 1/2
 left to end proper, Second and
 Third couples end improper)
- 33 - 40: First man/Second man change places;
 First woman/Second woman change places
- 41 - 48: All two-hand turn partner
- 49 - 56: First woman/Third Man change places;
 First man/Third woman change places
- 57 - 64: All two-hand turn partners.

THE CHILDREN'S CORNER

by Diane Ortner

The editors of the American Dance Circle would like to encourage the submission of articles on children's dance. Articles are welcome that discuss your experience with children in dance situations, about successful dance programs in school situations or out, teaching techniques for children's dance, and dances that have been found to be appropriate for a particular age group.

Dance for children is as wide a topic as dance for adults, with a multitude of ideas about content and teaching technique. Commercial establishments offer tap dance, ballet, jazz, acrobatics, etc., and the results are seen at crafts fairs, malls, and recitals for proud parents. The *Journal* of the American Association for Physical Education, Recreation, and Dance and the association for public school teachers of dance show a primary interest in expressive dance and performance. Elementary teachers interested in movement education utilize many dance-like activities in their programs, teaching the rhythms and movement skills that give a fundamental basis for dance activities. "Kiddie P.E." classes in other university programs for potential physical education teachers usually have a section on play party games, rhythms, and simple dances.

Organized programs for children often use dance as an activity; "merit badges" for achievement in specific areas may be offered for dance knowledge. 4H clubs in some parts of the country have strong programs of what some call "transitional" squares, emphasizing the styling of the 30's and 40's. Attendance at the teenage dance section of the National Square Dance Convention

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shows that many other teen-agers participate in square dancing that is a mirror of the dance their parents perform. Other dance opportunities are organized strictly for the purpose of performance to educate, promote, and inspire.

The motivations behind these different programs are as varied as the programs themselves. Some have a strong performance flavor, some emphasize movement skills, some emphasize self-expression, and some emphasize socialization. The motivation behind some programs is not so readily apparent -- I remember a group of kindergartners whose leader felt that they were "so cute" performing "spin chain the gears" and "yellow rock". The motivation of the square dance callers who offered to come into my physical education classes to teach modern square dance varied, too; one made the offer because of an interest in promoting the activity while another hoped to be paid by the school district.

The Lloyd Shaw Foundation program for elementary dance has its own distinct flavor. It is based on the premise that folk dances and basic dance forms and skills should be taught to elementary children while the more organized, boy/girl forms such as square dance and contra are the 'icing on the cake' taught in junior and senior high school programs. These programs can build upon the basic skills learned in the elementary programs.

Teaching technique may vary according to the group. Groups with a clear goal of expert performance may be able to use rote learning to better advantage than some other groups, repeating the movements and dances until they are perfect. Other groups may have to contend with dancer
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motivation to a higher degree than do performance groups. Classes in schools do not have the option of excluding children who are disruptive or uncooperative that some voluntary or private groups may have.

Over the years hundreds of techniques for overcoming the "taking hands/taking a partner" problem have been expounded and demonstrated. In one program, the junior high "coach" called each reluctant student by name and assigned the laggard to a place on the floor. A music teacher told me that this was not a problem for her because she told uncooperative children that they were behaving like babies and had them sit in the middle of the floor with a baby's bib tied around their neck.

The best solution for this problem arises from making it such a common-place occurrence, from kindergarten on, that noone even notices it, but that does not solve the problem for teachers who have kindergartners that have already been taught that taking a girl's hand is not "macho", for teachers that are trying to start the school's first dance program in grades 1 through 8 simultaneously, or for teachers with children entering the class who have come from other schools that did not have a dance program.

Perhaps the best friend that a teacher has is that internal encyclopedia of alternative teaching techniques. Please write and share your tested experiences, techniques, and dances for elementary students with others through the pages of the *ADC*.

NOTE: The editors are also interested in articles about programs for senior citizens and for special populations. Addresses to write are listed inside the front cover.

STIR THE BUCKET

All members of the Lloyd Shaw Foundation are hereby informed that the annual membership meeting will be held at La Foret, Colorado, on July 8, 1992. The annual meeting of the Board of Directors will be held immediately thereafter. All members and interested guests are invited to attend.

Addresses have not been my strong point lately. The December issue of the *ADC* listed *Ruth Ann Knapp's* zip code incorrectly; when you send in your membership for 1992, please remember that the correct zip code is 48603-4017. Ads for the Rocky Mountain Dance Roundup published in *American Square Dance* and *CDSS News* listed my address incorrectly. The correct address is 419 NW 40th Street (not 47th Street). *Marie Armstrong* would also like to make her postal people happy by not receiving any more mail with an incorrect zip code; please note the *Armstrong's* correct address inside the back cover of this publication.

For many years our good friend *Roger Knox* has faithfully done the tedious and time-consuming job of keeping our address list up-to-date and printing labels for all of our mailings. A multitude of greetings saying "Thank You" and "Job Well Done" go out to Roger for all of his efforts on behalf of the Foundation! Now Roger has turned that job over to Membership Chair, *Ruth Ann Knapp*. Be sure to send your new addresses and address corrections to her from now on.

Don Armstrong is rapidly recovering from successful surgery in Denver in January. We hope that his recovery is speedy and complete!

American Square Dance has a new address. Be sure to change your records to show: 661 Middlefield Road, Salinas, CA 93906.

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Planning to travel to Europe this year? Be sure to contact the *Anglo-American Dance Service*, Resedastraat 8, B-9920 Lovendegem, Belgium, for the latest news about dance events in that area.

Folklore Village recently observed its 44th Christmas Festival. For information about their programs and about becoming a member of the *Friends of Folklore Village*, write to Folklore Village Farm, Route 3, Dodgeville, Wisconsin 53533.

We recently received a nice Christmas letter from *Heiner Fischle*, a square dance caller that we have had the pleasure of dancing with at the Rocky Mountain Dance Roundup and, also, in Trossingen, Germany. He sends greetings to all of his Lloyd Shaw Foundation friends. Heiner's club, the *Happy Squares of Hannover*, is unique in several ways. By the time you receive this ADC, the club will have had their Leap Year Hop; if you would like to plan to attend the next one, you will have to wait until 2020! Also, at their Christmas Party, the club's own band played for about an hour. A club band is a very unusual thing in Germany, and it is a feature of which Heiner is justifiably proud.

In January, Pat and I attended the *Kansas City St. Andrew Society's* Robert Burns Dinner, celebrating the poet's 233rd birthday anniversary. We had a delicious meal that even included some haggis, and then were entertained with recitations, songs, highland dancing, and the group's pipe and drum band. This marvelous group featured drummer's that would make a high school marching band's director green with envy and 13 accomplished bagpipers. We finished the evening with two dances accompanied by a piper, one of them being the familiar St. John's River. These were performed with enthusiasm if not skill, most of the participants having only a brief walk-thru as introduction to the dance. A wonderful time was had by all, needless to say.

SCHOLARSHIPS

The Lloyd Shaw Foundation welcomes applications for Scholarships to Foundation events. These scholarships are available in several areas: Two work scholarships will be available for the Rocky Mountain Dance Roundup at La Foret, Colorado, July 5-11, 1992. Tuition scholarships for musicians may also be available for that event.

Leadership training scholarships are available for the Leadership Training Institute being held this year at Canon City, CO, June 29-July 4. They are also available for either of the two dance weeks: Rocky Mountain Dance Roundup and Blue Ridge Mountain Dance Roundup held at Copecrest, Dillard, GA, August 2-8, 1992.

If you are interested in one of these scholarships, you may write to the director of the dance event for more information or, while president Enid Cocke is out of the country, applications can be submitted to Vice President, Ruth Ann Knapp. Your application should indicate your qualifications or potential for development in the area addressed, the event that you would like to attend, and the type of support necessary for you to be able to attend.

DANCE LEADER INSURANCE

As a member of the Lloyd Shaw Foundation, you may acquire CALLERLAB liability insurance for dance leader activities. This very reasonably priced, comprehensive insurance is available for a \$30 fee. Foundation membership must be verified by the Membership Chair. New insurance and renewals should be sent to Ruth Ann Knapp by April 1, 1992,
(continued next page)

for this year's coverage. Please mark the outside of the envelope "Insurance".

BMI/ASCAP insurance is not offered through the Lloyd Shaw Foundation. Two reasonable sources of this type of insurance have been identified. For information, write to:

1. The American Callers Association, PO Box 2406, Muscle Shoals, Alabama 35662.

2. CALLERLAB, Box 679, Pocono Pines, PA 18350.

EVENTS OF NOTE

HEARTLAND DANCE WEEKEND, March 6, 7, and 8, 1992, Merriam Community Center, 57th and Merriam Drive, Merriam, Kansas. Featuring Wild Asparagus and nationally renowned workshop leaders. Call (816) 561-1458 for more information.

OGLEBAY Folk Dance Spring Camp, Wheeling, West Virginia, May 22-25, 1992. Staff: Don Armstrong, Mark Finlay, and George Tomov.

OGLEBAY Folk Dance Fall Camp, Wheeling, West Virginia, September 4-7, 1992. Staff: Bill Alkire, Morrey Gilman, and Mary Lea Bailey. Contact Fred Wade, RD #1, Box 416, Wellsburg, WV 26070 for more information.

LAKE CUMBERLAND LEADERS LAB, July, 1992. Write to T. Auxier, PO Box 4128, Frankfort, KY 40604 or call (502) 695-5218 (evenings only).

LEGACY Summit Meeting, Cincinnati, OH, 1992. Write to Kay and Pres Minnick, 6882 Garland St., Arvada, CO 80004.

7th Annual San Diego Contra Dance Weekend, University of San Diego, July 31, August 1 and 2, 1992. Staff: Don Armstrong, Paul Moore, Glen Nickerson. Contact Paul Moore at PO Box 897, Running Springs, CA 92382 or call (714) 867-5366.

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